ABEL'S PHOTOGRAPHIC WEEKLY

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Laws Which Affect the Photographer

By LEO T. PARKER, *Attorney-at-Law*

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In Passing By

HOLDING ON. If the tenacity of photographers in sticking to their studios through the past couple of years is any indication, certainly there should be no cause to worry about the future of the photographic profession. It has been a source of wonderment to me, and to manufacturers and dealers with whom I have talked, that there has been so little mortality among photographic studios as compared with other lines of business. It is true that a number of studios have been forced to the wall by the depression. Some of them have merely closed up and gone into other lines, while others have had to take the more unpleasant route of bankruptcy. But the list of photographic failures has been much, much smaller than in any other industry of which I know.

Studios have been carried on although their owners have had to make every kind of retrenchment. I know that many of them have more than once faced stretches when they and their families had barely enough to eat, but their shingles are still up, and their heads in the air. There has been help from many sources. Stockhouses, manufacturers, landlords—all have had to wait for their money, have had to be patient and realize the conditions these people have been undergoing. And this help has come more than willingly to all of those who have deserved it—and often to those who have not, because of their past financial records.

The average photographic studio in the United States is not a large establishment, but a small concern. In times of depression small concerns are the ones which suffer most, and sometimes longest, especially in a "luxury" business, as photography is considered. But it is these small one-man or one-family businesses which make up the great total of American industry and to such as these the country must look for a resumption of prosperity. Despite the humbling of pride and the C.O.D. lists at the stock-houses, I think the photographic profession has reason to be proud of the record it has made during these lean years.—*Charles Abel.*

A "Baby Contest" in Texas

(With three illustrations by courtesy of the Artcraft Studio)

VERY frequently I am asked for suggestions about running a baby contest and, although such contests have been described more than once in ABEL'S, and a number of different types are fully explained in my book *Money Making Ideas for Portrait Studios*, I welcome the opportunity to publish the following correspondence which will explain a contest recently held in Texas:

"*Dear Mr. Abel*: When I was in Beaumont, Texas, about a month ago, the Artcraft Studio were starting on a baby contest in a big way. Enclosed you will find a letter from them, telling how it worked out, also some clippings, and under separate cover I am sending you a photograph of the windows. All of these pictures were 8x10 and tinted, and in swing frames. It made the best display I ever saw.

Fred P. Flake (Gross Photo Supply Co.)
Olathe, Kans."

Mr. Flake enclosed with his letter the photograph of the window display, which accompanies this article, also the announcement of the prize-winners as published in the *Beaumont Sunday Enterprise*, and one of the newspaper advertisements. The newspaper published the list of awards in full as well as the winning baby's photograph, thereby giving the Artcraft Studio a good piece of publicity. Here is the letter of Max Vinock, proprietor of the Artcraft Studio, to Mr. Flake:

"*My dear Mr. Flake*: On your last trip to our city when our Baby Contest which we were conducting was still in progress, you asked me to write you and tell how the Contest came out. Well, it was a hot time while the Contest was on; after we photographed about 200 children the local newspapers recognized the interest it created in the community and gave us a couple of write-ups. Then we had to search the country for judges (most of the people approached were 'afraid' to act.) Finally, when the judges were chosen we already had more than 350 photographs on display; the judging proceeded and although we had intended to give only about 12 or 15 prizes, the judges awarded 42 prizes (they must have played safe!), but we made the awards good.

"Now, about some statistics. The contest



As Mr. Vinock explains in his letter in the accompanying article, he was unable to send me the original advertisement, announcing his baby contest, but sent me this announcement of the extension of time in place of it. This is a good newspaper advertisement, attractively arranged and well displayed. It tells the story without too many words. Some readers will criticize the illustration, and say that it should have been a halftone from an actual photograph. Few newspapers are able to print halftones decently, and in this case the illustration helps to draw attention to the advertisement.

——You should be starting your Christmas advertising now!——

THE WOMEN'S PAGE

Conducted by MRS. CHARLES ABEL

TALENTED Ivy Jane Edmondson, daughter of nationally known photographer George Edmondson of Cleveland, Ohio, who has been art instructor at Hathaway-Brown School of Cleveland for the past couple of years, was recently awarded the Art Students' League Scholarship, which affords her a year of study at the Art League in New York City.

Jack H. Pert of Randall's Photo Service, Binghamton, N. Y., sends an unusual card announcing the arrival of his second daughter, Georgia Mae, weighing 9¾ pounds, on September 30. A photographic card, yes, but unusual because it carries a photograph of his older daughter Barbara (3½) and the announcement is written in a childish hand, purporting to come from her, and telling about the new baby sister. He reports that many of his friends have given him standing orders for similar cards as soon as they may be required!

Mrs. Cornelia Winters has opened a studio in the Hale Building, Anna, Ill. The place was completely remodeled and redecorated.

Miss Grace Parker has reopened the Parker Studio in Middletown, Ohio, and has combined with it her finishing plant which was formerly operated at a different address.

Miss Marjory Bridge, photographer in Berkeley, Calif., has returned to her studio after spending seven months in New York City studying at the Rabinovitch School of Art Photography. She returned to California by plane.

Miss Kelly and Miss Wilson, both well known photographers of Palo Alto, Calif., for some time, have merged their studios.

A nice little write-up in the *Monterey, (Calif.) Herald*, for Mrs. Leota Tucker of the Tucker Studios, San Jose, Calif., regarding an exhibit of her portraits at Carmel, Calif., where she has been staying for several months.

Miss Lina Elliott and J. B. Elliott, Clyde, Ohio, have closed their studio in that city and retired from business. One of the oldest business establishments in Clyde, the studio was started by Miss Elliott in 1887.

At a meeting of the Indiana Photographers Association, held in Indianapolis on October 4, Mrs. Irma McClure, president, announced the following committee chairmanships. Mrs. W. B. Cuyler will serve as chairman of the entertainment committee, assisted by Mrs. Frank M. Kirkpatrick. Mrs. June Carlin is chairman of the sick committee, and Robert Twente heads the program committee.

lasted two months. We photographed over 350 children. The pictures were displayed in a store window for about three weeks while judging and getting the prizes was going on. About 70% ordered, though sales in general were in tune with hard times, but all in all I would say this was the best baby show we ever had. It was on the level, no pressure methods were used and we had lots of fun doing it. Myself, my wife, Manuel, Sue and Gladys lost in the aggregate 35 pounds in weight, but are getting it back rapidly. As the display was in a corner window, I could not show it all properly in the one picture.

Max"

On receipt of this material from Mr. Flake, I decided to write Mr. Vinock for more detailed information on certain points before going ahead with publication, and I therefore tabulated a series of questions which I asked him to answer if he was willing to give me the information. Mr. Vinock is perfectly willing to share his plans and ideas with others and his reply, with what I have written and quoted above, should give any reader all the facts and figures he needs with which to run a similar contest. Mr. Vinock's answers to my questions are self-explanatory, so it will not be necessary to quote my letter to him:

"*Dear Mr. Abel*: Here are the answers to your questions about the Baby Contest which we recently held.

"1. The contest was speculative, with no charge for showing proofs.

"2. The contest ran nine weeks. I intended originally to run it a month, but after the lapse of two weeks, renewed it.

"3. I am unable to locate the original newspaper announcement, but am enclosing the announcement of the continuation.

"4. Our first display took place five weeks after the contest started. Two weeks later we added more until all photographs were on display, when they remained for about three weeks before the final judging.

"5. The contest was open to any white child anywhere.

News items for this page are very welcome



Mr. Vinock, through the courtesy of a store owner, was able to get this fine display of his baby pictures on a prominent corner. Good business for him.

"6. The age limits were six months to six years.

"7. We pushed no particular style or size to those who wished to buy, but 8x10 and 4x6 sold the most.

"8. The average order was about $5.50.

"9. The judges were very well known local people: a doctor (man), a woman journalist and a clubwoman.

"10. Originally five prizes were announced: a silver cup, child's furniture, child's wearing apparel, silverware. The additional prizes were all sorts of things—toys, silver, pictures, etc.

"11. The profit in this venture was small, due to nothing else than the fact that people do not have much money to spend, as earnings in this locality have dropped considerably this year.

"12. We consider this particular contest, even if we had not made a profit, very good advertising, at least as far as we personally are concerned in this community.

"I trust the above information fulfills your needs when writing it up for the benefit of other photographers, and I shall be glad to give any other assistance necessary.

M. W. Vinock."

It seems hardly necessary for me to add anything to the above. I hope photographers who expect to run a contest of this nature in the future will save this article, as it gives a very complete picture of the successful type of baby contest.

The New England Convention

FAILING a more detailed report of the 1932 Convention of the Photographers' Association of New England, I am quoting the following letter received from Secretary Ira F. Lindsey:

"*Dear Mr. Abel*: I am enclosing for your information a list of the new officers of the New England Association. I am also enclosing a list of the prize winners for 1932. You will note in some of the classes there has only been one award made, in some cases, due to the lack of exhibitors in different classes, while in other cases the officers felt that only one prize should be awarded. We had, considering conditions, a very good convention. The demonstrations and the lectures were, I should say, above the average, and while our attendance was all told practically 150, we had about 70 studio owners there. We finally came out O.K. with a good and substantial balance. I was under the impression that you had already received a report, or would have written you before, but I hope you can give us a little write-up."

PRIZE WINNERS

Grand Portrait Prize:

1st: A. G. Nakash, Sherbrooke, P. Q.
2nd: Frank Esposito, Derby, Conn.
3rd: John Erickson, Erie, Pa.

STATE PRIZES

Maine

2nd: Preble Studio, Waterville.
3rd: C. Greenlaw Studio, Eastport.

News items for ABEL'S *are always welcome*

ANNOUNCING

Showing of Babies Photographs

Put on your hat and come to town,
To see a sight so seldom found,
Right now, is not too soon to start,
For this one scene will warm your heart.

A window full of picture shots,
Of happy, saucy little tots,
Of every type and every age,
Some laughing and some in rage.

You'll admire their big round eyes,
Their cherub noses and the wise
Expressions as they look at you,
From portraits that are bright and new.

Poses natural, poses rare,
Show infants blythe and debonnaire,

IN THE WINDOWS OF FORMER REED'S SHOE STORE
YOU'LL FIND THIS AND PLENTY MORE.

These are portraits taken while
Our Baby Contest set the style
For new and clever ways to take
Better pictures for baby's sake.

ARTCRAFT STUDIO
BEAUMONT

While the baby contest explained on previous pages was continuing, Mr. Vinock pepped things up every so often with an additional newspaper advertisement. This was the announcement of the first showing of pictures in the store window.

New Hampshire:
3rd: M. A. Hamel, Nashua.
Vermont:
3rd: Ira F. Lindsey, Rutland.
Massachusetts:
1st: Fine Art Studio, Salem.
2nd: Pettengill Studio, New Bedford.
3rd: Perham Studio, Boston.
Rhode Island:
3rd: M. S. Schwartz, Providence.
Connecticut:
3rd: Ideal Art Studio, Torrington.
Commercial Class:
1st: Kimball Studio, Concord, N. H.
2nd: Creative Photographs, Inc., Boston, Mass.
3rd: Creative Photographs, Inc., Boston, Mass.
Color Class:
1st: Doritt Horton, Yarmouth, N. S.
2nd: Preble Studio, Waterville, Maine.
Pictorial Class:
1st: Doritt Horton, Yarmouth, N. S.
2nd: Kimball Studio, Concord, N. H.
3rd: C. Greenlaw Studio, Eastport, Maine.

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Connecticut: William Dinneen, Willimantic.
Rhode Island: H. S. Stanley, Providence.
Maritime Providences: Harold Climo, St. John, N. B.

Start After Greeting Card Business Now!

Advertising For Christmas Business

By Hillary G. Bailey, F.R.P.S.

IT isn't necessary to tell the average portrait photographer, much less the wide-awake artist, that business is secured almost wholly today by the use of advertising. He is thoroughly sold on its value even though he may have wasted good hard-earned dollars in the past on a so-called selling program which yielded him no results beyond a sour taste in the mouth and a sick headache.

The most characteristic feature of the present economic era is that merchandise is no longer purchased. It is *sold*. There is a good deal of difference—and labor. So few customers buy an article because the desire for it was born within their own mental processes that their number is insignificant. The buying public have become accustomed to *waiting* until an agency outside their own thinking habits has directed their wants and nourished their desires before they buy a product. Yet they refuse to be forced or tricked into that buying.

In the light of this merchandising situation it is really a wonder portraits are purchased at all, for there has been so little effort to create a *desire* for pictures that no appreciable popular response can be measured. The public has not been made to *want* portraits.

The sales schemes of the pre-depression decade were apparently so successful at that time that we hesitate to discard their use today, although like high-pressure tires they are antiquated. Too many of them were trick or near trick schemes of which, for instance, the newspaper "gag" was one of the most popular. That gag required a receptionist to solicit people who thought they were or who hoped-to-be somebody socially, and invite them to have a print made "for the neswpaper." The victim usually walked into the trap and was afterward "lead-piped" into buying pictures. It may have been worked more graciously than the above description indicates, but it still was the same "baloney" no matter how it was served—simply an adaptation of "the old army game."

Because it yielded an immediate dividend we sincerely believed it sound business, and boasted about it at the next convention; so that all the rest of the boys went home and inaugurated the same racket. Like the man falling down the elevator shaft it was great going while it lasted.

Actually we were not selling portraits. We were selling the newspaper and slipping the portraits in unawares, a sort of afterthought. We were not making our business stand on its own merits. We were admitting it needed a pulmotor to keep it alive; and now that the pulmotor age of ballyhooing salesmanship has hit the bottom of the elevator shaft, what a jolt! *What a jolt!* We have learned our lesson and will not try that sort of thing again; that is, if we can profit by experience.

It is almost inexplicable that men of our intelligence should have been blinded by the insane selling practices of other items of merchandise until we followed suit and did likewise, forgetting the thing we had with which to serve the public. Which proves that all great men have their feeble moments, even photographers as you and I. We somehow got to acting as though we believed we were only selling image laden paper like cans of salmon or yards of cheese cloth. We allowed ourselves to think we were handing out a commodity that could be highly standardized. The "dollar picture racket" (now less) was the natural outcome.

But we were not selling a standardized commodity. We were, or at least we should have been and hope some day again to be, selling *service*. The sort of service that comes from long years of preparation and study, and is worth a fair price. None of this button-pushing, trial-and-error, standardized rot.

And right here is where we begin to talk about advertising for Christmas business.

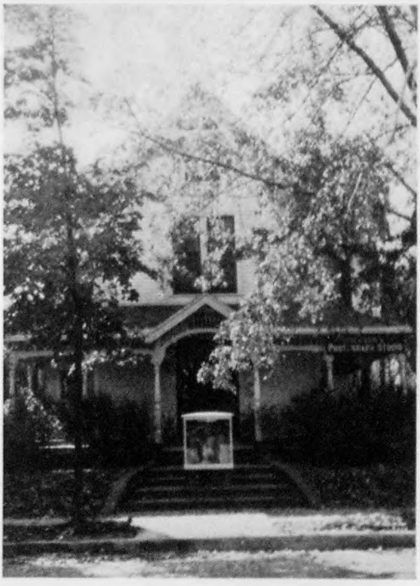
Advertising, good folks, is not a new business even though it may be a new science. Advertising began when a certain snake beguiled Mama Eve into unloading the first apple crop onto Papa Adam. Why the good advertising fraternity has not seen fit to honor the founder of its organization with a fitting and appropriate emblem resembling the sleek and graceful coils of a boa constricter and use it for a trade mark, is more than I can understand.

That first advertising was by word of mouth. The snake did not take his tail and write in the sand, "Eat an apple a day to keep from wearing fig leaves," embellishing his copy with a drawing of a winesap; and then wait for Eve to take a Sunday afternoon camel ride looking for the grandeur of nature between the cracks of the bill boards. No, he went to the lady personally and sold his wares on the alleged good he would derive therefrom. And as it was in the beginning it is still the word of mouth

Other Photographers' Studios. No. 174

The Pierson Studio, Greenfield, Ind.

It is always good to know the other man's ideas. Nearly every photographer intends to build—or at least equip—a studio which shall contain what is (to him) the last word in arrangement and equipment. This series of pictures includes studio exteriors and interiors in different parts of the country, not necessarily those of famous photographers but all worth careful study. File them away, and make use of the best of their ideas when the time comes for your own dream to come true.



A. E. Pierson, photographer in Greenfield for many years, is now located in this large residence directly south of the Courthouse. The building was completely remodeled and redecorated for the purpose. Reception room, dressing room, camera room, finishing room and office are all on the ground floor. The showcase, prominently located in the center of the front steps, is readily visible from the south entrance of the Courthouse across the street, and makes it a simple matter to locate the Studio.

advertising which goes the farthest toward selling merchandise. Trick schemes are never recommended by a customer to a prospect.

Too many good men, however, have failed by expecting satisfied customers to bring them new business. The quantity production and small profit requirements of this split-second age do not permit word-of-mouth advertising except on too small a scale to be of much force. The plaudits of satisfied customers are too weak to be heard amid the din of big business. Society now is more complex than when the snake upset old Eden's apple cart. So we have advertising.

Advertising, in case you may be interested in a definition, is the business of mass selling. Generally speaking there are four steps or phases in the progress of making a sale.

First, a good advertisement must call *attention* to the merchandise for sale. It must impress upon the reader its identity; and, if possible, in a manner that will gain a hold upon that person's memory. Simply to display an indiscriminate portrait secures but little attention, if any; and gains no foothold on a prospect's memory. It takes a picture of someone the prospect knows, and that is a difficult problem which runs the risk of not being appreciated.

Second, a good advertisement must create *confidence* in the product and the producer. That can *never* be done by employing trick sales schemes. Confidence in a portrait business can be secured only when portraits are sold for their own sake, when they stand on their own feet; not when they are sandwiched in with some other merchandise.

Third, a good advertisement must create a *desire* for photography and the services of the producer. Simply to say, "Have your photograph taken" is to discourage that very thing. The public don't want their photographs taken, and if they do they think that they can do it with a box camera. They know no better than to be gratified with the results of their *own* efforts. Somehow they must be made to realize that the services of a photographer excel that which

———Have you seen my other magazine—"THE COMMERCIAL PHOTOGRAPHER?"———

they can give themselves else he will not be hired. And why should he? He must create a desire for his service. To do this it will be necessary to educate the public to want professional service—a long and tedious procedure.

Fourth, a good advertisement puts the prospect into *action*.

How is all this to be done? It seems almost impossible. It means hard labor, and who wants to work? Nevertheless, there you are: What are we going to do about it? Nothing? Or will we undertake a program of re-establishing the good name of photography?

The important fact in the business of advertising photography, in the tedious routine of creating a popular desire for our product, is that one man can not advertise without helping all his competitors. The energetic man says, "What's the use? I can spend a lot of good cash creating a desire for portraits and the public will go to the cheap studio which didn't advertise." That is too true for pleasure, and I know of nothing that can be done about it. Such seems to be the burden each worthy photographer must carry because he insists on maintaining his own self-respect.

The photographer may use several avenues of ballyhooing his wares, of which the following are the most common:

First, there is the daily newspaper, an excellent medium for disposing of bargain merchandise but very poor for selling a service unless the advertiser has an enormous amount of money to spend; for the newspaper advertisement is very short lived. I would not recommend it for a photographer. Incidentally I recently conducted a rather exhaustive survey of the public's reaction to photographs and photographers' business getting methods; and an old suspicion of mine was confirmed; namely, that the newspaper credit line is not observed often enough by the reading public for it to be worth the effort and cost many photographers put into getting it. This statement will be contradicted I know by the man who follows the "credit line" racket; but if he will go away from his studio and inquire of one hundred total strangers how many of them read credit lines, he will return very discouraged.

Second, there are the local class journals and monthly periodicals printed on quality paper stock. These are excellent avenues in which to advertise photography. They are longer lived and have a repeat effect denied the daily newspaper sheet.

Third, there is direct-by-mail which is always good if properly done, and always expensive. Seldom is the photographer sufficiently versed in advertising results to be able to employ this avenue of customer approach. He had better consult a skilled advertising executive before he plans a direct-by-mail campaign.

Fourth, there are "throw-aways," which in the photographer's case are samples. Here the clever photographer can strut his stuff. Hand-made calendars, window-trims, bill-fold souvenirs, and so on are good "throw-aways." The photographer can make them himself and is handicapped only by his own lack of ingenuity and indisposition to work.

There are many other mediums, such as billboards, which are too expensive.

It may be that it is not so much the medium to use that is the photographer's jinx as it is appropriate copy with which to make the appeal. There follow a few tried and true suggestions which can be adapted and amplified to each photographer's particular problem.

The old time worn admonition that "your friends can buy anything you can give them but your portrait" can never be overdone. It can be reworded and revamped and repeated indefinitely without danger.

Similarly: "The gift that carries the true sentiment of appreciated friendship is a portrait."

"To a particular friend, there is no gift more personal or more appreciated than a portrait."

"To perfectly preserve cherished friendships *ask* for a portrait."



The Year's Photography, 1932-33. *7¼x 9½, 116 pages, 74 large plates. Paper, $1.40, Postpaid. Order through Charles Abel Incorporated, 525 Caxton Bldg., Cleveland, Ohio.*

This Annual is the most inexpensive of all which come to our desk, and yet it is a surprising bargain for the money, in fact, one wonders how a book of this size and with so many illustrations can possibly be produced for the price, even when it is published by a photographic organization and not by a private concern. Each year in this form appear the best prints shown in the Royal's Annual Exhibition, this year the 77th, together with a brief discussion and criticism. For the many who cannot see this famous show each year, the Annual is the next best bet, and cheap at the price.

"The only gift you can *ask* of your friends with propriety is a portrait."

"Cultivate friendships by asking for a portrait. It's proper."

"You can not afford cheap pictures for they advertise you at a cheap value."

"Portraits are the illustrations which advertise you in your absence. They dare not be cheap."

"Can you afford to be advertised by second rate merchandise?"

"To give a cheap picture is to advertise yourself at a marked-down value."

And so on.

It is up to us to go out and get business. I hate to do it, but help comes only to those who help themselves. It is hoped that herewith have been suggested a few helps, and it didn't cost the services of an expensive ad-writer, either.

"Triangle" Holds Fall Meeting

THE fall meeting of the Triangle Photographers Association was held in Pittsburgh on Ocober 11—a full day as usual. Approximately 70 members were present, a rather lower attendance than normal but made up by the intense interest displayed, as I was told by several who attended. There is a thought here which may be important to those who are interested in or sponsor conventions and meetings. Money is tight, as we all know. Those who used to attend such affairs largely to meet old friends and have a good time, find too many other places where their money should be spent. Those who really want to learn, and can afford to go, are attending, and because attending meetings these days means a real financial sacrifice, they are sitting right straight through the sessions and getting all the benefit they can. It is entirely possible that convention and meeting sponsors may be doing more good for themselves and the profession, nowadays, even though fewer photographers attend.

The program included: Fred R. Bill, Cleveland, Ohio (chairman of the Executive Committee of O-M-I International); Walter A. Bartz, of Youngstown Sheet & Tube Company, Youngstown, Ohio; Nicholas Haz, F.R.P.S., of the Art Students League, Utica, N. Y.; W. C. Kalb, of National Carbon Company, Cleveland, Ohio; Joseph Neely, of the Eastman Kodak Company, Rochester, N. Y. The entire bill was very successful, each demonstration being most carefully followed, and as the names indicate, it was an "all star show."

Awards in the picture exhibit went to the following: Portrait Class: Trinity Court Studio, Pittsburgh, Pa.; John A. Erickson, Erie, Pa.; Leo P. Strizzi, New Castle, Pa. Commercial Class: Altwater & Brother, Pittsburgh, Pa. The banquet was very well attended and followed by an interesting address on "Russia" by Mr. Haz.

New directors were elected to replace retiring directors, the new Board including the following: president, A. H. Diehl, Sewickley, Pa.; first vice-president, J. J. Flaherty, Pittsburgh, Pa.; second vice-president, H. S. Sheffler, Butler, Pa.; secretary-treasurer, J. J. Brenner, Bellevue, Pa. Additional directors: George J. Kossuth, Wheeling, W. Va.; Joseph D. Strickler, Pittsburgh, Pa.; E. K. Weller, Washington, Pa.

Mrs. Leila McKee, Pittsburgh, the retiring secretary-treasurer, also a charter member of the Association, was presented with a silver vase in appreciation for services rendered the Association, the address and presentation being made by Mr. Diehl. Mrs. McKee continues as a member, but wished to be relieved of the burden of holding this position, which had been hers for several years.

'Tis Here-Maybe



The Indiana Photographic Club held its fall meeting in South Bend, at the Priddy Studio. Talks and demonstrations, with a banquet, made up the program for October 5 and 6. The Priddy Studio was awarded for the third consecutive year the prize in the colored photograph contest, second going to the Clippinger Studio, Fort Wayne, and third to F. C. Platter, Seymour. In the black-and-white competition E. L. Tobias, of Kokomo (president of the club) took first; the Priddy Studio second, and William Rickert, Huntington, third. The next meeting will be held in February, 1933, in Indianapolis. The Club, writes Mr. Priddy, is "dead-set upon a campaign to elevate the profession—and does it need it!"

Orville E. Bateman, photographer and inventor of Spokane, Wash., died at the age of 63 on September 26 as the result of an accident in his garage.

Write for Our Free Bargain Book Listing hundreds of bargains a sample few:

5x7 Improved Competitor View Camera RR Lens, Auto Shutter, 1 holder and case ..... $ 26.50
8x10 B & L 1c Tessar f/4.5 Lens, 12" focus in Bbl. 112.50
11x14 Turner-Reich ser. II f/6.8 Lens in Universal Shutter 115.50

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109 Fulton Street New York, N. Y.

Watch Out

for a subscription agent last heard of in Osage, Iowa, who signs subscription receipts with a name which looks like "Taplan." He claims to represent us and takes subscriptions for ABEL'S and *The Commercial* at cut price combinations. *He is a swindler.* Unfortunately we have no description of him.

Eleven photographers, displaying 104 prints, are included in the Fourth Annual Exhibition of Contemporary Photography, which opened October 10 in the Ayer Galleries, Philadelphia, and will continue until November 10. The ones represented are: Anderson, Bonney, Bourke-White, Bruehl, Fitz, Garner, Keppler, Rittase, Ullberg, Van Damm and Weston.

Charles Lawrence, head of the Lawrence Photo Supply Company, Wichita, Kans., was run down by an automobile on October 2 and died in a few hours. This will be sad news to his many friends in the middle west. The business will continue under the same policies as in the past.

The Northwest Iowa Photographers Club met in Sioux City, October 10, at the Genelli Studio, with H. E. Voiland as chairman and about 30 present. A full program was carried through and an enthusiastic crowd voted the meeting very successful. The main features were conducted by Alva Townsend, Harry Baldwin, Robert Voiland and Kon Kail. A resolution was drawn and a committee appointed with F. H. Smith, Denison, as chairman, to co-operate with other Iowa clubs to secure legislation permitting cities and towns to pass ordinances governing itinerant photographers and peddlers. Harry Rickers, Sibley, was elected president, and C. K. Lahman, Ida Grove, secretary, for the coming year. Spencer was selected for the next semi-annual meeting.

Adolph Lomb, vice-president of The Bausch & Lomb Optical Co., Rochester, N. Y., and for 53 years associated with the company, died at his home in Pittsford on September 30 at the age of 66. He had been treasurer of the Optical Society of America since its founding.

George P. Millspaugh, Elmira, N. Y., postcards me from London: "Dear Abel: Who cares about the depression and dollar pictures? Mrs. Millspaugh and I are spending a few weeks in England and the Continent. After we return to America we'll probably have to make dollar pictures if we wish to keep in practice."

The Portrait Photographers Society of Greater Cleveland (Ohio) opened its fall season on the evening of October 7 with one of the best attended meetings in its history, photographers being present from Akron, Elyria and Lorain, in addition to Cleveland and suburbs. The attendance was of course accounted for by the prominence of the speaker, A. B. Cornish of the Eastman Kodak Company, who talked and demonstrated on the use of panchromatic materials in modern portraiture. The meeting was opened by Chairman Hudlett, but red tape was kept to a minimum. A collection was taken so that flowers could be sent in the name of the Society to member G. C. Kehres, at present recuperating at Lakeside Hospital from an operation.

The Photographers Association of Oklahoma, at its convention held in September, went on record endorsing legislation requiring all photographers practising in that State to qualify before an examining board to be appointed by the Governor. The Association is at present sponsoring a bill along this line, which includes the provision that every photographer would be required to deliver work up to a certain standard as a minimum, regardless of price. It will be interesting to hear more about this.

After 53 years in the photographic business in Manistee, Mich., J. Hanselman has sold his studio and building there to Mr. and Mrs. C. L. Durbin, of Flint, Mich. He himself has gone to Ann Arbor.

(Continued on page 302)

The new G. E. MAZDA PHOTOFLOOD LAMP *revolutionizes portrait work . . .*

. . . More Light . . . Less Weight . . . Better Color Rendition

THE new G. E. MAZDA Photoflood lamp enables you to have as much light as you want — *light of movie intensity if you choose* — from ordinary lighting sockets.

It permits you to use lighter weight, less expensive, more PORTABLE lighting equipment— for Photoflood is no larger in size than an ordinary 60-watt MAZDA lamp.

This remarkable new lamp is good for two hours of brilliant, powerful light — on ordinary 100-120 volt current.

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You'll want to try G. E. MAZDA Photoflood lamps yourself. They retail for 35 cents. Order them from your stock house. For further information, write General Electric Company, Nela Park, Cleveland, Ohio.



Photoflood is not a substitute for Photoflash. To capture fleeting expressions, use G. E. MAZDA Photoflash lamps. Especially good for child portraiture.

GENERAL ELECTRIC

MAZDA PHOTOFLOOD and PHOTOFLASH LAMPS

Ask Us!



WE ARE always ready — through the staff of contributing editors to our two magazines—to help photographers over their rough places. The men and women of national reputation named below will gladly answer your questions. There is no charge, but each inquiry must be accompanied by two 3c stamps. Answers will be forwarded direct by mail as quickly as we can write the proper persons and get back a reply. Those of general interest will be published, initials only being used and even those omitted on request of the writer. Letters should be addressed to the proper editor in our care. In case you don't know which editor to address, or if your problem is not covered in this list, write the ASK US! Department anyway and we will get the information for you somewhere. We answer questions on literally hundreds of subjects in addition to those listed.

Portrait Photography:
COMPOSITION IN PORTRAITURE—Nicholas Haz, F. R. P. S.
COST FINDING—Louis Dring.
HOME PORTRAITURE—Fred R. Bill.
RECEPTION ROOM PROBLEMS — Mrs. Helen G. Stage.
WHITE BACKGROUNDS—Fred R. Bill.

Commercial & Industrial Photography:
AERIAL—Arthur P. Bancroft.
ARCHITECTURAL—Harold H. Costain.
BANQUETS—John E. Ertler.
CIRKUT WORK—John E. Ertler.
COLORING GLOSSY PRINTS — M. M. Hampton.
COMMERCIAL PRICES—H. C. McMullan.
COST FINDING—Louis Dring.
FURNITURE—"Jim" Thompson.
GENERAL WORK—Harry J. DeVine.
NEWS and PRESS WORK—John E. Ertler
PHOTOMICROGRAPHY—Charles H. Shipman.

Photo Finishing:
LARGE PLANTS—David S. Merriam.
IN THE ORDINARY STUDIO—Adam Bauer

Miscellaneous:
ACCOUNTING SYSTEMS—Louis Dring.
AIRBRUSHES and AIRBRUSH EFFECTS —J. A. Paasche.
BROMOIL—Charles H. Shipman.
COLORING IN OILS—Mrs. Hugh Carver.
COLORING WITH WATER COLORS — M. M. Hampton.
DARK ROOM DIFFICULTIES—Charles H. Shipman.
DESENSITIZING—John G. Marshall.
FLASH POWDERS AND FLARES—John G. Marshall.
GENERAL TECHNICAL PROBLEMS — W. H. Leman.
LEGAL PROBLEMS—Leo T. Parker, Attorney-at-Law.
LENSES—Charles H. Shipman.
MAZDA LAMPS—W. E. Worstell.
MOUNTING and ADHESIVES—Nat Heiman
PHOTOFLASH—W. E. Worstell.
RETOUCHING—Crosby M. French.
STUDIO DECORATION—Mrs. Fred R. Bill.

CHARLES ABEL INCORPORATED
525 Caxton Building Cleveland, Ohio

Coverage of Photoflash Bulbs. *I recently purchased a Fold-O-Flector, Jr., for use with Photoflash bulbs. The reflector is capable of holding three bulbs. I would like to know the maximum distance the three bulbs will cover. I use a 5x7 view camera, at about F/11, on Super-Sensitive panchromatic film. I have to photograph a group which will be about 15′ wide; it is necessary that I be at least 30′ away from the group. If I am able to get a fully-timed negative by using three Photoflash bulbs at 30′ I will be satisfied.—K. T., Winters, Calif.*

Answer by Mr. Worstell: Three Photoflash lamps in a Fold-O-Flector, Jr., reflector, placed 30′ from a subject should give a fully timed negative with lens at F/11 and on Super-Sensitive panchromatic film. I do not believe that a distance much greater than 30′ would be safe under the conditions you outline. If it is possible for you to place your reflector about 20′ away from the group, and just outside the camera angle, you can make the exposure with two Photoflash lamps. In this case you will need someone to flash the lamps while you operate the camera. Three Photoflash lamps in individual reflectors are much more effective than three lamps in one reflector. The reason for this is that reflectors designed for one lamp only, generally direct more of the light into the effective zone, with less light blocked by the opaque Photoflash lamp itself. The use of three individual reflectors in photographing groups provides a better balance of lighting on the group because with three lamps an arrangement can be made whereby a very definite modeling effect is produced. There is always danger in using one large flash source, that the subject will appear flat and the shadows will be dense and rather sharp. In using three lamps in individual reflectors, two should be placed on one side of the camera and one on the other. This provides a slightly stronger light from one direction while at the same time minimizing the density and reducing the sharpness of the shadows.

Coloring Pictures in Magazines. *Can you give me a formula for sizing prints and pictures as they appear in your magazine or any other periodical, which will give them the surface of a photographic matte paper, on which oil colors can satisfactorily be applied?—H. A. Z., Union City, N. J.*

Answer by Miss Pyke: Use porous paper sizer which you can get from the various manufacturers of colors. This will do for some papers. For others the medium which comes with the sets of colors will give the paper a "tooth" which will take the color.

Make use of this department—it's free!

DEFENDER

DEFENDER FILM

Negative material of the most advanced and modern type for all photographic technic.

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PORTRAIT

Defender
PORTRAIT H.G.S.
(Highly Green Sensitive)

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Defender
COMMERCIAL ORTHO

Defender
COMMERCIAL
PANCHROMATIC

Defender
X-F
(Extra Fast)
PANCHROMATIC

Defender
X-F
(Extra Fast)
PANCHROMATIC
SPECIAL

Photographers can arrange for demonstration, or for trial samples of any brand of Defender Film thru dealers or Defender Branches or by writing Service Dept.—Rochester.

This suggestion includes the recently introduced PORTRAIT H.G.S. or X-F PANCHROMATIC SPECIAL, new brands which are unusually efficient for modern photography.

Defender Film is made for Defender by DuPont Film Manufacturing Corp., New York City.

DEFENDER PHOTO SUPPLY COMPANY, INC.
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DEFENDER

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Classified Advertising

Cash must accompany order. Advertisements not accompanied by remittances will be returned. No display permitted. First two words in capitals without extra charge. If additional words are to be set in capitals, the price is double the rates quoted below. Unless advertisements are typewritten or printed plainly, we cannot be responsible for inaccuracies.

Situation Wanted: 2c per word. No advertisement less than 50c.

Help Wanted: 3c per word. No advertisement less than $1.00.

Retouching, Coloring, Studios For Rent, Studios Wanted, Miscellaneous: 4c per word. No advertisement less than $1.25.

Studios For Sale: 6c per word. No advertisement less than $1.50.

Answers In Our Care: When box numbers are wanted, add five words to your total, and then an additional 25c for each insertion to cover cost of clerical work and forwarding. Advertisements requesting or offering to send samples will not be given box numbers.

Confidential Service: There are times when a reader wishes to answer a box number, but does not wish to reveal his own identity without knowing that of the advertiser. In such cases, answer the box number as usual, and send with your reply a separate letter giving the names of any persons to whom you would not wish to write. If the advertiser happens to be one of these persons, your letter will be destroyed and not forwarded. Naturally we cannot return the letter or we would be exposing the name of the advertiser.

When Printed: Advertisements received on or before Monday noon are published the following Saturday. After Monday noon they are held for the following issue.

Deposit System: When selling goods to, or purchasing from strangers, you can avoid risk of loss by using our Deposit System. If using this system, the words "Deposit System" must be included in your advertisement. The buyer writes the seller that he wishes the goods sent for examination and at the same time sends his check for the amount to us, made out to Charles Abel Incorporated, 525 Caxton Bldg., Cleveland, Ohio. When we receive the money we advise both parties, and the seller does not send the goods until so advised by us. If the buyer is satisfied he writes to us within three days after receipt of the goods, whereupon we send the money, less a commission of 1% (minimum 50c), to the seller. If the buyer does not approve the goods his deposit is not returned until the seller advises that goods have been received in condition as sent. When so advised, we then return the deposit to the buyer less only the minimum commission of 50c. Transportation charges are paid by the buyer, but in event of no sale, and subject to there being no different agreement between the parties, each pays charges one way. Seller takes risk of loss or damage in transit. Any disputes must be settled between the parties concerned, in which case we hold the deposit pending settlement and advice from both parties. Charles Abel Incorporated accepts no responsibility other than that of holding the deposit until each transaction is completed to the satisfaction of both parties. GOODS MUST ALWAYS BE SHIPPED DIRECT TO THE BUYER AND NOT TO US.

STUDIOS FOR SALE

FOR SALE—Fully equipped studio in Fort Dodge, Iowa. Population 20,000. Reasonable rent. Heat and water furnished. About 3000 registered negatives. Full particulars to interested parties. Thomas Ronald, Fort Dodge, Iowa. 10-22-1

ARTISTIC HOME studio in California, fully equipped, doing good business. Rent reasonable. 35,000 surrounding population. Will sell for $3,000.00 cash. Address C-8 care this journal. 10-22-1-C

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 editor of ABEL'S will appreciate being advised when employees fail to accord this courtesy to employers.

WANTED POSITION by an all around man, age 45, single, Clean habits. Operator, retoucher and as good a man in the dark room as you want to find. Write S-5 care of this journal. 10-1-4

PORTRAIT PHOTOGRAPHER—Specialist on babies; several years experience with high class studios. Can also print, retouch. Lionel J. Amelotte, 52 Berwyn Ave., Buffalo, N. Y. 10-15-2-C

HIGH CLASS workman desires position. A-1 retoucher, printer and all around dark room man. Also good operator. Age 24, best references. S. R. Smothers, Box 75, Benton, Ill. 10-22-2

EXPERT OPERATOR, printer, dark room man and capable studio manager wants permanent position. Present employer will recommend. R. A. Townsend, 2912 School Street, Des Moines, Iowa. 10-22-1-C

PRINTER, RETOUCHER, darkroom, copying, enlarging, pigment, photo finishing, all around man wishes steady position. Age 28, sober and reliable. Thirteen years experience. Prefer Chicago, New York, California, Florida, Washington. Herman A. SIMUS, 6230 Blackstone Ave., Chicago, Ill. 10-22-3

RETOUCHER FROM the Bachrach's wants position. Will accept piece work basis wherever opportunity is to work for several good studios. Kellerman, 1219 Hoe Ave., New York City. 10-22-1

POSITION WANTED by lady, retouching, coloring and general assistant. Can go anywhere. Fifteen years experience in good studios. Write H-8 care this journal. 10-22-1

A-NO. 1 RETOUCHER, ETCHER, capable of taking care of retouching department, very clever all around man, can operate when necessary. Young, single and dependable. Will go anywhere. Write P-3 care this journal. 10-22-2

PHOTOGRAPHER DESIRES position. Capable operator, printer, dark room man, portrait and commercial. Have demonstrated ability to manage studio; would consider doing same on reasonable salary or percentage basis. Middle age, married. A-1 references. Write V-1 care this journal. 10-22-1-C

WANTED POSITION by an all around photographer, experienced in all branches. Have been in business for myself twenty years. Age 48, single. Write J-3 care of this journal. 10-22-5

WANTED—BY lady, A-1 retoucher, position in studio. Have been on Christmas work sixteen years. Address J-4 care this journal. 10-22-1-C

MISCELLANEOUS

VALUABLE OIL COLORING INSTRUCTIONS: 13 loose-leaf pages of mimeographed notes used at the Marshall Schools of Photo Coloring; General Information; Blending of Colors; Table of Colors and blending of colors for shadows and highlights in all types of eyes, hair, drapes, jewelry, flowers, landscapes, marines, etc. Years of experience boiled down to concise facts. Invaluable. Complete set postpaid for twenty 3c stamps. Money orders or checks not accepted. Charles Abel Incorporated, 525 Caxton Bldg., Cleveland, Ohio. 10-8-tf

LENSES—LENSES—Dallmeyer 3D Portrait and group lens, 13 inch $25; 4D, 17 inch $35; 5D, 21 inch $40; 6D, $50; 3B, $40; 3A Patent latest model new $100. All sent on approval. Exchanges made. Joseph Smith, 735 Fulton St., Brooklyn, N. Y. 10-22-2

Two Booklets You Need!

[Camera Journalist Ideas
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Both by H. Rossiter Snyder

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By a free-lance writer who has built up for his own use from many sources one of the most complete indexes of magazines, publishers and other purchasers of photographs, ever placed on the market. Send stamps or currency, no checks.

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Print Your School Pictures 50 Dozen Per Hour

The Barber Automatic Printing Machine will do this very thing! Saving in time will more than pay for the machine in a very short period. Write for illustrative booklet. Sold through your dealer. Manufactured by

BARBER STUDIO, Inc., 1010 Eighth Avenue, Greeley, Colorado

FOR SALE—6x8 and 8x10 View cameras, 6 holders each. 8x10 R. R. lens, tripod, Cooke 5x7 lens, F/5.6 in shutter, 12 inch Condensers. Wanted—Studio accessories. Address Room H, 3785 Broadway, New York City. 10-22-1-C

BEATTIE HOLLYWOOD flood light, double arc, 20-35 amperes, 110 volts; in fine condition, $90.00 CASH. Approval deposit. Dayton Process Engravers, Inc., Fifth at Perry, Dayton, Ohio. 10-22-1-C

WANTED TO buy or lease studio in city of 50,000 or more, doing a dependable business. New York or Pennsylvania preferred, but not essential. Give full information to T-2 care this journal. 10-15-2

BARGAINS—F/3.5 Schneider Xenar barrel, 11¾ inch, equal to new, list $138.00, sell for $85.00; 12x 20 F. & S. Banquet camera, fine shape, new bellows, 2 holders, case, printing frame and printing box with 14 inch Voigtlander Collinear F/6.3, (mounting damaged, glass perfect,) sell for $95.00. 5x7 Speed Graphic, Graflex back, brand new, very latest model, factory fitted with 8¼ inch Voigtlander Heliar F/4.5; 6 Graflex holders, (used) sell for $95.00 cash or C.O.D. Douglass Studio, Indiana, Pa. 10-22-1

LENSES—OVER 200 lenses of every size and make being sold regardless of cost. State requirements. A chance in a lifetime to obtain bargains. Exchanges made. Joseph Smith, 735 Fulton Street, Brooklyn, N. Y. 10-22-2

WANTED—GANG rocker of three or more trays. Must be in A-1 condition. Jewell Photo Co., 384 Piper Blvd., Detroit, Mich. Phone Lenox 4792. 10-22-1-C

COLORS

Color Photographs with Peerless Japanese Water Colors

The Standard for more than three decades.

They are the *original* and only self-blending transparent water colors made, and by their use all coloring problems are automatically solved.

If you use oil colors PEERLESS PHOTO OIL COLORS are unequalled. Of finest quality, transparency, permanence, and with a wide range of shades (30) they will fulfill your most exacting requirements.

TRY THEM ONCE * * * YOU WILL USE THEM ALWAYS

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Color Makers Since 1885

COLORING

IVORY MINIATURES of exquisite charm and individuality; painted with feeling and understanding, by artist with many years experience at home and abroad. Likeness and satisfaction assured. Correspondence invited. Percy F. Murray, Williamsville, New York. 10-22-1-C

'Tis Here, Maybe

(*Continued from page 296*)

L. D. Simmons, Laurel, Miss., died September 5 at the ripe old age of 76. In poor health for about a year, his death was not unexpected. He had been a photographer in Laurel for about 25 years.—*W. L. Nunley, Memphis Photo Supply Co., Memphis, Tenn.*

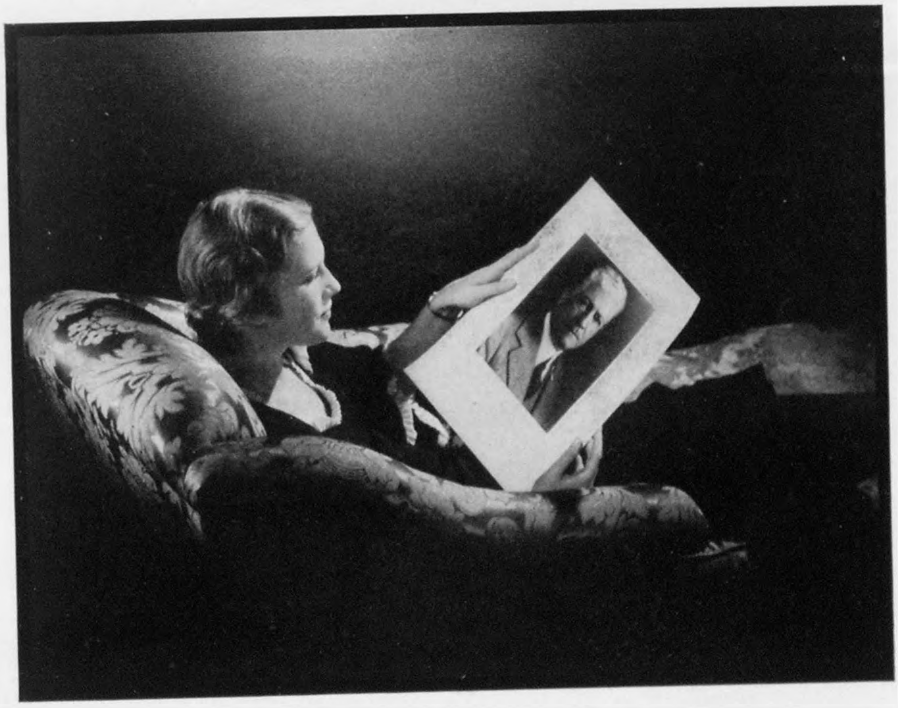
A classified advertisement in a recent issue of the Chicago Tribune: "SELL 6 PHOTOS, 24 PROOFS FOR $2; comm., plus 50c." I am deleting the address. Figure it out for yourself.

Damages to the extent of $250.00 were awarded in October to Miss Bessie Gender, New York City, who had brought a suit for $75,000.00 against De Mirjian, Inc., photographers of New York City, for misuses of her photograph. She charged that in July 1928, she employed the defendants to take photographs of herself, for which she paid $15.00. Without her consent, she charged, the studio sold her likeness to *Art & Beauty Magazine*, in violation of her right to privacy.

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Mountings, Folders and Easels suitable for the portrait and commercial photographer. Exclusive features. Sparkling new designs. Surprisingly moderate prices. Write us for illustrated circular describing "Gross" mountings.

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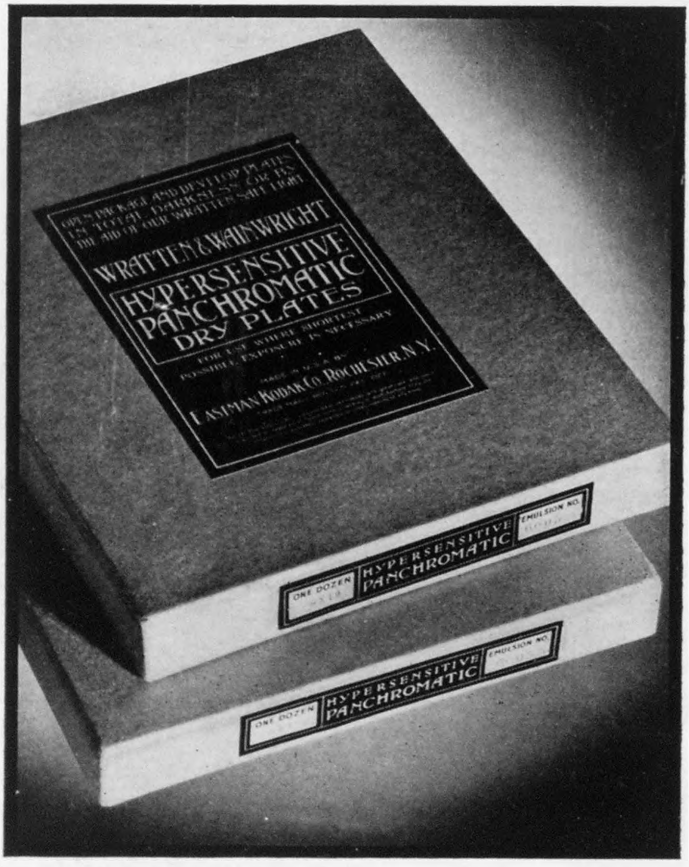
THE CUSTOMER *APPROVES*

A NEW development of the paper making art—a heavier, finer quality of paper stock—is now available in four new and beautiful Vitava Athena grades, G, H, P, and Q. They will give your portraits that indescribable refinement that discriminating patrons appreciate at first sight.

Vitava prints tell the whole story of quality—give complete customer satisfaction. Feature these new grades in samples and displays. Your dealer can supply you.

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TASKS once beyond the possibilities of photography are now the everyday accomplishments of Wratten Hypersensitive Panchromatic Plates. The light is never too dull for outside work, fewer lamps suffice for difficult factory or other interiors, while night shots of sports or similar events are often secured without extra illumination.

Such speed is almost unbelievable, but it is made possible by this plate's extreme color-sensitivity which utilizes light that has little or no effect upon ordinary materials. Use these fast plates and increase your sales possibilities.

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