The PROFESSIONAL PHOTOGRAPHER

Formerly Abel's Photographic Weekly

Published the fifth and twentieth of each month

Official Journal The Photographers' Association of America

Vol. 53 No. 1372 | 20c a Copy | June 20, 1934

Lucifer Gets the "Low Down"

One day Lucifer who, as everybody knows, was kicked out of heaven as the result of a fuss, looked over the brimstone parapets of purgatory and said—

"How come so many of these humans I've been figuring on having as neighbors by and by—how come they don't have any of the blight of fear and wrath upon their countenances?"

And the emissary of Lucifer, who had gone forth to do a little reconnoitering, hurried to the brink of purgatory and explained; "You see, Sire, I have been able to bring you only the likenesses of your prospects . . . and those portrait photographers on earth are a clever lot of artists. They manage to see and reveal only the best in their subjects, and then with added sagacity they employ the handsomest of mounts, made—if I read aright—by an establishment of many years repute, bearing the name of GROSS. And the curious thing about it is that you find the same mounts used for the faces of angels.

Thereupon, Lucifer blew out his torch and dropped off for a deep sleep.

These good looking mountings are described in our illustrated circular. Shall we send you a copy?

THE GROSS PHOTO SUPPLY COMPANY

Manufacturers of "UNCOMMON" Photographic Mountings

Office & Factory 1501-27 W. Bancroft St. Toledo, Ohio

Canadian Agents—W. E. Booth Ltd., 480 Lagauchetiere St., W. Montreal, Can.

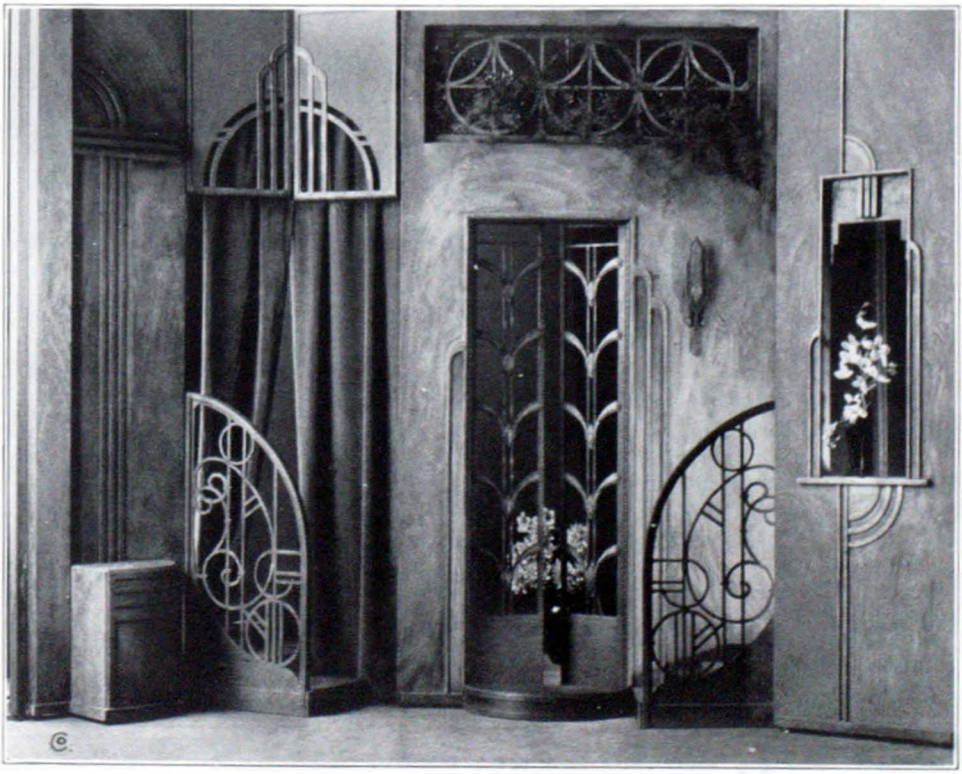
Entered as second-class matter February 28, 1921, at the Post Office at Lorain, Ohio, under the Act of March 3, 1879. Office of publication, Lorain, Ohio.

"PROGRESS" IN YOUR PROFESSION

A real studio set for you to attain the utmost in artistic achievement in an infinite number of combinations that will bring forth character and individuality in every sitting . . .

DECORATIVE BACKGROUND CO., Inc.

4814-18 W. 25th Place Chicago-Cicero, Illinois



Films . . .

HAMMER BRANDS

dependable on glass for forty-two years,
are now obtainable on

SAFETY and NITRATE BASE

Super-Sensitive Ortho	Extra Fast
Medium Commercial Ortho	Medium Commercial
Process	Slow
Offset	Extreme Contrast

HAMMER DRY PLATE CO.

161 West 22nd St.,
New York City.

Ohio Ave. & Miami St.,
Saint Louis.

The PROFESSIONAL PHOTOGRAPHER

Formerly Abel's Photographic Weekly

Published the fifth and twentieth of each month

Official Journal The Photographers' Association of America

Charles Abel, A.R.P.S., Editor

Reunion at Winona

● The Annual Old-Timers' Reunion of The Photographers' Association of America will be held at the Association's property at Winona Lake, Ind.,—the Daguerre Memorial Institute where the annual Winona School is held—on July 30th, 31st and August 1st. There will be three days packed full of instructive and educational features *but*—and this is a big but—those in charge of the program have decided the features are to be a complete surprise and will not be announced until the day the Reunion opens.

The Reunion will be open to all members of the Association, and non-members who wish to attend can join the Association upon arrival, which will cost only $3.00. There is no charge for employees or members of your family. There is no red tape beyond delaying you long enough to get your name on a typewritten list for the Association's records. Although this is an "Old-Timers' Reunion" everyone in the profession is welcome to attend, but the "Old-Timers" will run the show.

Those who attended the last three Reunions will testify that they got more in education and enjoyment than from any of the more elaborate conventions of the past, and at far less expense. Living costs at Winona are extremely reasonable. It offers all types of summer vacation amusements.

Come to the Reunion, expecting to be repaid many times for the small amount it costs. You will not be disappointed. And watch our next issue for more than this brief announcement, written hurriedly just before going to press.

Second Code Authority Meeting

● The second meeting of the National Code Authority took place at the Stevens Hotel, Chicago, Ill., on June 11, 12 and 13, remaining in session, as seems to be habitual with Code affairs, morning, noon and night. Members of the Authority, Technical Staff and Division Directors were all present. It was a packed three days, and full of accomplishments. Probably the two most important matters were the report of the Finance Committee on the proposed budget for a full year, commencing April 1, 1934, in the light of the experience gained since the Code became effective, and the reports of the Trade Practice Committee. While of course all Committees functioned and reported on matters placed before them since the first Code Authority meeting, many proceedings necessary for the prop-

Vol. 53, No. 1372 June 20, 1934

Publication Committee and Advisory Board for the Association
James M. Caufield

Subscription Rates: United States and possessions, $2.50 a Year.
Canada, $4.40 a Year. All other countries, $3.20 a year

Published at Lorain, Ohio, by Charles Abel Incorporated
Editorial Offices: 525 Caxton Building, Cleveland, Ohio

NRA U.S. CODE GRAPHIC ARTS INDUSTRY 1934

The Cover Picture

● The name of J. D. Toloff of Evanston, Ill. (who is better known to his many friends as "Joe") is not new to the photographic profession abroad as well as in this country, as Joe's collection of Salon honors, medals and what-not will readily testify. Although Joe doesn't look it, and we don't know his actual age, he qualifies as an old-timer when the quality of his photographs is considered. A stickler for correct lighting, composition and technical quality, nevertheless Joe frequently "goes modern" as the cover picture indicates.

---

er functioning of the Code have had to wait until the Trade Practice Committee could make its decisions and present them to the Code Authority for approval. The next step is for these decisions to be approved by the Administrator, whereupon many sections of the Code which have been temporarily inactive will become enforceable.

The long-awaited plan for handling coupons was approved and trade areas were defined, although the latter must still have the additional approval of the Administrator. This means that many serious coupon problems can be handled in the immediate future. Rulings were made upon the status of various sub-divisions of the Industry, some of which desired autonomy and some various types of special treatment. As rapidly as approval is received, where such final approval is necessary, these rulings will be published in the trade magazines. Some of them appear elsewhere in this issue. Lack of time makes a more detailed report of the proceedings out of the question now, but the decisions arrived at are of more importance to the Industry than a story of the meeting itself, and these will be announced with all possible speed.

The Authority is now settling down to a harmoniously and efficiently operating mechanism, with a unanimity of thought between the three Divisions and their respective representatives on the Authority which has a salutary effect in speeding up the work. Reports of the Division Directors and the Committees indicated a general desire on the part of the majority of Industry members to comply with the Code. Steps were taken to initiate action as rapidly as possible in a few cases of wilful non-compliance, and developments in these instances will be published as soon as definite information becomes available. We believe that few of the hundreds of Codes in existence have advanced so far in such a short time and while admittedly there have been aggravating delays, not of the Authority's making, the work accomplished in these three days has taken at least a tremendous bite out of nearly every problem confronting the Authority. In all respects it was a most successful meeting.

Photographic Code Is Not to be Cancelled

● We have received a number of letters, a few of them in a tone of rather poorly concealed hopefulness, regarding the President's recent order cancelling trade practice and other provisions of some of the "Service" codes, asking whether this means that the Code for this Industry is slated for the discard. Unhappily for the crape-hangers this is not the case, and our Code Authority has been given instructions to proceed without interruption. While it is true that our Code was one of those in the so-called "Service" Division of the N R A it is not classed with those for the cleaners and dyers, barbers and beauty shops and similar codes for Industries which really have nothing but service to sell the public. The photographer sells a tangible article—a photograph.

Quite a number of Industry members, in view of the many changes taking place in N R A, aside from this latest order, have been delaying compliance with various provisions of the Code, hoping that something will turn up which will relieve them from this responsibility. In the meantime the Code Authority and its various offices have been setting up the compliance machinery, plowing their way through the mass of preliminary detail necessary before many provisions of the Code can be made properly effective and

digging out of an accumulation of correspondence and other matters which could not be cleared away until the gradual development of plans made possible the employment of sufficient help.

As might have been expected, some members of the Industry—the small percentage mentioned by General Johnson some time ago as being generally unwilling to co-operate in any movement—have been taking advantage of this situation to the limit. We believe such members are ill-advised. The vast majority of the Industry is whole-heartedly behind the N R A and the Code and will not take gently the stand of a comparative few who cannot, or will not see the advantage of helping to place the Industry once more on a firm footing.

Notice to All Coupon Studios

● By the time this issue appears, the necessary forms to be filled out by coupon studios in order that they may comply with Schedule B of the Code will be ready. Coupon studios are required, therefore, to forward copies of all coupons now in use, or proposed for use, to the Portrait Division Office of the National Code Authority, 501-2 Caxton Bldg., Cleveland, Ohio. Such coupons will be carefully studied and returned promptly with the necessary information so they may be altered where necessary in order to conform to the Code and with the returned coupon will be sent Coupon Form B, which must be completed and filed with the Portrait Division Office by all studios selling coupons, certificates or similar devices.

At the same time, a definition of trading areas has been prepared by the Code Authority and submitted to the Administrator for approval. Probably by the time this issue appears, approval will have been received, and in such case, the necessary information regarding limitations as to the area in which coupon studios may operate, as specified by the Code will be forwarded to coupon studios after coupons have been submitted for inspection.

Coupon studios are hereby definitely warned that failure to submit coupons for inspection, and failure to comply with the provisions of Article VIII, Section 2, Paragraph A and sub-paragraph 1, as well as Schedule B, of the Code, as explained above, is a violation. The Code Authority is anxious to extend every co-operation to those coupon studios which evidence their desire to operate in compliance with the Code, and the Portrait Division Office stands ready to give them prompt service. In view of this, and the plain statement in the Code of what is required from coupon studios, there is no longer any excuse for failure to comply.

When the Fair Store of Grand Junction, Colo., allowed photographer Frank Dean of that city to display these statuettes and photographs of seven school bands, the showing aroused so much interest that the crowds broke the hundred-dollar plate glass window. Whereupon another store took a chance but put up large "Don't lean against the glass" signs. The statuettes in the center are of the local high school band. It meant plenty of good publicity for photographer Dean.

The New Blue Eagle

● Many members of the Industry have written us asking what procedure must be followed in order to get the new Blue Eagle bearing the name of the Code for this Industry. Originally it was planned that these Insignia would only be distributed by the NRA, and to get the Eagle direct from the NRA it is necessary to obtain, from your local Post Office, a Government requisition postcard to be filled out and mailed.

Latest information is that while the NRA will also continue to send the Eagle on direct request, the National Code Authority for this Industry has also been supplied with a considerable quantity which will be issued to those making application to the Division Offices. A separate system of serial numbering has been assigned to our Code Authority and the NRA is supplying the Code Authority with a complete list of all Eagles forwarded by the NRA itself, so that the Code Authority's lists of members of the Industry may be complete. The Authority thus will have at all times a complete record of members who are displaying Blue Eagles, with their serial numbers.

To obtain your Insignia, therefore, you may write either of the Division Offices, or obtain a requisition card from your local Post Office. In either event, the Code Authority will have a record.

Important Rulings by the Code Authority

● A number of different types of prize contests have been submitted to the National Code Authority for ruling as to their eligibility under the Code. The Authority has ruled: "A prize contest that does not violate the provisions of Article VIII, Section 1, Paragraph F of the Code is one wherein neither entries in such contest nor payment of any prizes in such contest is conditioned or contingent upon, in any manner, shape or form, any required dealing or transaction with the member of the Industry sponsoring said contest." In other words, a prize contest involving photographs, which requires that in order to be eligible for a prize the photograph must be made by a specific member of the Industry, is a violation of the Code.

Many members of the Industry have been using what is generally known as a "Baby Contract." This is a contract by which the member agrees to photograph a child at specified intervals over a number of months or years, in return for either a flat payment at the time the contract is entered into, or for a payment at the time of each sitting. Inasmuch as such contracts may apply to adults as well as children, all such contracts are considered as "Future Contracts." The ruling of the Authority is as follows: "All instruments used by portrait members of the Industry whereby such members agree to take in the future, whether the immediate or the far future, a photograph for the holder of that instrument, whether one photograph or a series of photographs, are included within that portion of the Code referring to coupons, certificates or similar devices. All such instruments are therefore to be governed by regulations provided under the provisions of Article VIII, Section 2, Paragraph A." This means that such contracts must be submitted to the Portrait Division Office of the Authority for inspection and must comply in all respects with the rules and regulations governing the use of coupons.

Portrait Insurance

A Letter from Don Shears, Oakland, Calif.

● Although the idea of urging the public to be photographed as insurance towards keeping one's memory green is not entirely new, we believe Mr. Shears in the following letter has struck a rather different angle. We are quoting his letter and suggested prices, and see no objection under the Code to such a plan, provided that the cost of making the original negative and the yearly charge he mentions are sufficient to cover cost. We will be glad to have any comments from our readers.

"For some time I have had an idea in mind to take the place of the coupon

which has been used for so many years by studios and which I believe in the long run has cheapened portraits in the eyes of the public, because so many absurd prices are quoted in connection with coupons and the American public has always valued its purchases at what they actually cost.

"My plan is this: A new *service* for every one, by the portrait photographers of America, namely *Portrait Insurance,* In the first place portrait insurance should be advertised strictly as a *new service,* and not as a portrait-selling scheme. Portrait insurance could be purchased for any member of the family, and the cost *must* be low.

"The purchaser of portrait insurance would be shown portraits in all sizes from 3x4 to 8x10, no portrait prices being mentioned at the time. I would suggest a scale of charges as follows:

3 x4	negative	.50 per year
4 x6	negative	1.00 per year
6½x8½	negative	1.50 per year
8 x10	negative	2.00 per year

"When the customer returns to the studio to see the proofs and choose the negative or negatives to be insured (and insurance proofs should never be mailed out) the receptionist can then try to secure an order for portraits. Customers could reinsure their negatives each year by paying an established charge. All portrait orders from portrait insurance negatives would be made at the regular studio prices.

"It seems to me that properly advertised, this plan would create a great amount of extra business for all portrait photographers, and would tend to make the general public more studio-minded. Most men understand the value of insurance and a large percentage of men who would not patronize a studio to have portraits made, could be induced to take out portrait insurance as a duty to their families. Thus many orders for portraits could be secured from customers who had no intention in the first place of having portraits made when they entered the studio, and the law of averages would take care of the photographer's profits. I believe I have an answer for almost any criticism of this plan and would be glad to know what other photographers think of it."

Child Portraiture

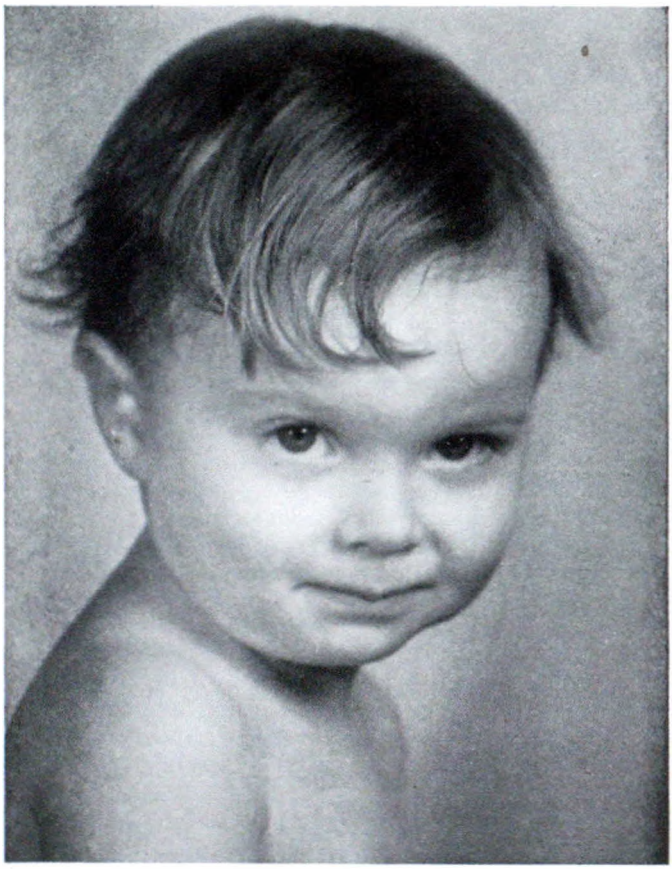
(J. Vincent Lewis)

(With two illustrations by Mr. Lewis)

● To write an essay which would include in its entirety the subject of child portraiture would result in its either being of book-length proportions or, in shorter form, confined to generalities. A child's age ranges from one day to ten years, and what applies to a year-old child is not applicable to a child of five or six. Generalities are therefore meaningless. In order to be of any real value and assistance, any brief article on the subject must contain specific suggestions and recommendations, and to do this it must necessarily be confined to one particular phase or age of childhood.

At an O-M-I convention a number of years ago, the writer had the pleasure of witnessing an excellent demonstration in the handling of children by Lee F. Redman, of Detroit. The subjects used on that occasion varied in age from four to seven or eight years. So long as there is even a remote possibility of Mr. Redman being prevailed upon to supply us with an article dealing with children of this "self-conscious" and difficult age, this writer will not attempt to do so, and will, in this present article, confine his remarks to subjects of a few months up to two or three years of age.

As a small child tires easily, the quicker the exposures are made after it has been brought into the camera room, the better. For this reason, everything possible should be attended to in advance. A white or light background gives an airiness associated with babies and prevents the possibility of the head being partially lost in the ground due to short exposure, and it does not accentuate the whiteness of the dress as does the dark ground. A small table, covered with a clean towel or any



"Reticence," by J. Vincent Lewis.

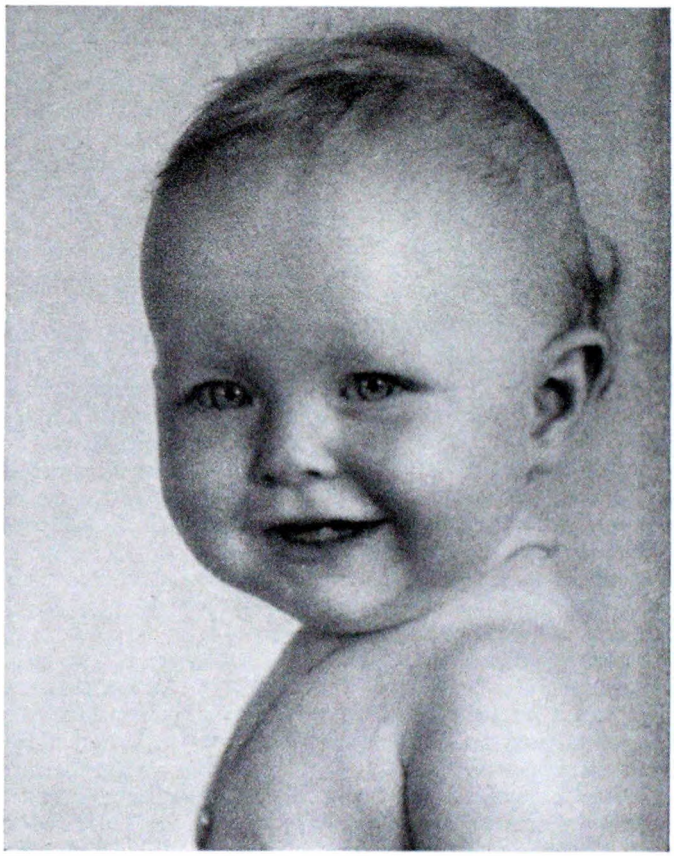
other suitable light-colored material completes the set-up. If the child has a blanket of its own, this can be used as a table cover, thereby precluding the probability of the photographer having any occasion to cry over spilled milk (digested or otherwise) later.

If the camera is first placed close to the table, and the focusing cloth dispensed with, a child is not apt to be frightened. Drawing the camera away from the subject seldom bothers it, but a photographer, with head under a focusing cloth and charging down upon a baby with a squeaking camera, cannot hope to inspire trust and confidence, even though the baby is not pre-natally marked by an auto collision or a machine-gun attack. The lights, on account of short exposure should be so placed as to give a more or less flat, soft lighting, and should be turned on before the child has been brought into the camera room.

For this type of work, an instantaneous shutter, super-sensitive panchromatic films and clear Mazda lamps properly diffused are, to the writer, ideal combination and reduce to a minimum the possibility of movement and under-exposure. If an instantaneous shutter is not available, exposures can be considerably shortened and speeded up if the bulb is partially collapsed before the exposure is made,—that is, some of the air permitted to escape before placing the thumb on the bulb prior to the final squeeze. This causes greater suction, resulting in a quicker closing of the shutter.

There are a number of good reasons for making negatives of a size suitable for projection printing. By "splitting" the 5x7 film, twice as many negatives can be made at no additional film cost. The smaller negatives will be more fully timed, even with the instantaneous shutter, due to the fact that the film, being closer to

"The First Tooth," by J. Vincent Lewis.



the lens, requires less exposure than do larger image-size negatives. Also, by having the camera farther from the subject, the depth of focus is increased and a slight forward or backward move by the subject will not throw it completely out of focus as in the case of a close-up. The matter of spacing is greatly simplified when prints are made from projected negatives, permitting corrections which would be utterly impossible with a large image negative for contact printing.

Even though the child is unable to sit up alone, the writer does not advise using a baby-holder. In almost every instance where this is used, the resultant pictures seem to have something lacking—namely, the ventriloquist!! The simplest and most satisfactory method of handling a child of this age, is to place it sidewise to the lens. The parent, or an assistant, should be seated close to and facing the child's back, from which position both hands and arms may be introduced under the back of the dress and the baby held firmly by the waist. The visible portion of the arms of the parent, and the flare at the bottom of the dress caused by them can be cut off either on the negative or on the projection print. When the exposures are being made the attention of the child should of course be attracted toward the lens unless a profile is desired. This will give an almost front view of the face and a side—or three-quarter-view of the body,—a pleasing arrangement which will prevent the baby's feet, if in bootees, from being mistaken for tombstones, or, if in shoes, billboards. A child should never be photographed with the soles of the feet toward the lens, and it is advisable to suggest that bootees be removed in at least a few of the negatives.

All parents desire smiling or laughing pictures of their babies, but it is a mistake to make all of the ngatives thus.

Smiles are common to all children, and easy to get, but the photographer who is really on his job will get a variety of expressions peculiar to each particular child,—a wistful look, a shy glance, a stare of curiosity and even a crying picture. The greater the variety of expressions, the more likely are the parents to order from several negatives, or to include in their order a panel or two of several prints each, or at least a set of finished proofs. A smiling picture of a fat baby should not be snapped when the smile is broadest, as the eyes usually appear squinted on account of the plumpness of the cheeks.

If the little subject is so unfortunate as to be the first baby in a new family, it is usually accompanied by mother, dad, uncles, aunts, cousins, grandparents, and if wheel-chairs are available, even the great-grandparents—all motivated with the one common determination—to help the photographer. It is far better to risk hurting the feelings of this horde by asking "which *one* of these here present will it be who will accompany the baby into the camera room?" than it is to permit them all to stage a three-ring circus resulting in re-sittings and dissatisfied customers. Through no fault of its own, and with no voice in the matter, this first child is also accompanied by a wardrobe which would make the best dressed actress in Hollywood feel like Mahatma Gandhi on wash-day and lead the photographer to strongly suspect that the film manufacturers must have had a finger in the pie. Where more than one dress is brought in, select the one which the parents like best, and stick to it. After all, it is not a picture of a dress, but a picture of the baby that the parents want. In the case of the subject being the eighth, tenth or fifteenth baby of the family things are entirely different, and the mother and child, unaccompanied, arrive at the studio and immediately decide on a nude, as the lone dress has become soiled enroute.

Most parents desire a nude, but due to some streak of puritanical modesty finally compromise by seating the baby on the table swathed amidships with that cumbersome garment commonly referred to as a napkin, but which in reality looks more like a table-cloth, patterned after Charlie Chaplin's famous pants, and so designed as to practically eliminate the necessity of a shoe-horn in its adjustment. Due to the fact that this garment is ordinarily concealed from the public gaze, its proper adjustment has become one of the lost arts, and it should be removed if the child, in the finished picture, is not to resemble the hind leg of a horse afflicted with spavins. The lines of a child's body are beautiful and should not be broken or concealed by an ill-fitting and bulky napkin, which, on account of its color, size and shape, dominates the picture and becomes the center of interest. If the baby is properly turned, the use of the napkin is unnecessary and parents will be much better pleased with the results if it is removed.

The two salon prints reproduced herewith were projected from 3x5 full figure negatives. "The First Tooth" has been accepted in every international salon to which it has thus far been submitted and received first award in American Photographic Publishing Company's competition some time ago. "Reticence," reproduced in the 1933 American Annual, and in the international salon catalog of the Chicago Camera Club, has received hang-

For Your Bookshelves

● **Colour in Advertising,** *by Joseph Binder, 9x11½, 130 pages, 26 full page plates and 8 text illustrations, all in full color. Cloth, $7.50 postpaid. Order from The Studio Publications, Ltd., 381 4th Ave., New York City.*

Quite a stunning book, this, with its many examples of actual poster and illustrative color advertising by famous artists. The author himself is among the leaders in the designing of color publicity. Starting with the laws of color, the rason for its eye-stimulation, psychological effect, symbolism, etc., he carries the reader on through the practical application of color in advertising. The greater portion of the book is devoted to the full-page plates, each selected because it illustrates a certain rule or effect, and each accompanied by a detailed explanation.

ing honors in salons at London, Midland, Nottingham, Hammersmith, Birmingham and Leicester, England, and at Antwerp, Belgium; Aberdeen, Scotland; Zaragoza, Spain; Prague, Czechoslovakia; Melbourne, Australia, and Tokyo, Japan.

This article might be concluded by saying that the best way to handle children is, *don't handle them.* We are all inclined to underestimate the intelligence of children of all ages, and the less we force ourselves upon them, and the more we permit them to make their own advances and overtures of friendship, the better will be our pictures, for our success or our failures are governed and controlled by the co-operation of these little mites of humanity.

Winona School

By William Gerdes, Secretary of the School

(Watch this space every issue for latest information)

● *Colored photographs always attract the public. They always have and always will. They are the surest, easiest way to increase your sales.* However, there are colored photographs and daubs. The demand is for the intelligently tinted picture, and not the kind sold in the drug stores.

Coloring is taught at the school by Miss Martha Pyke of the Pyke Studio, Peoria, Illinois. She is a graduate of the Art Institute of Chicago, has attended the Chicago Academy of Fine Arts, has taught at the Eureka College in Eureka, Illinois, has been our color instructor for the past six or seven years, *and knows how to impart her knowledge.*

Not only does she teach you how to apply color to the photographs or porcelain with a technique that is correct but she teaches color harmony, color contrast, how to tint textiles so that they look like fabrics, skin so that it looks like skin—and hair so that it looks like hair. When the prints are finished they are worthy of a place in the best studios.

Competition is always keen in her classes, because at the end of the course an exhibition is held showing only the best work of the year and all are anxious to have their prints hung.

This is not an "extra" but is part of the regular course of the school.

For those who have already registered, and those who are still debating whether or not to go, it may prove interesting to know that registrations have been coming in rapidly and the following states are represented in the 1934 Class:

Nebraska	Georgia
District of Columbia	Wisconsin
Ohio	New York
Illinois	Vermont
Connecticut	Michigan
Iowa	Kansas
Indiana	Pennsylvania
Washington	West Virginia
Alberta, Can.	Louisiana
North Carolina	Idaho
Maine	Massachusetts
North Dakota	Maryland

Send in your application now, let us make you acquainted with those from your locality who are going and perhaps you can make the trip together!

Portrait Course, Commencing August 6, Closing August 31, Tuition $65.00; Commercial Course, Commencing July 16, Closing July 28, Tuition $40.00.

For booklet giving all information, write at once to the Executive Manager, Photographer's Association of America, 501 Caxton Bldg., Cleveland, Ohio.

Some questions have been received asking whether or not the Commercial Course will definitely be held. We are able to state that enough reservations are already on hand to guarantee that this Course as well as the Portrait Course will take place. A limited number of additional Commercial Course reservations can be accepted but should be sent in at once.

Code News Items

● The appointment of E. S. Tray, Jackson, Mich., as one of the Assistant Portrait Regional Board Members in Region 11, was announced by mistake and is hereby cancelled.

The appointment of L. A. French, West Frankfort, Ill., as Assistant Portrait Regional Board Member for Region 17 is approved by the Code Authority.

R. A. Good, 20 N. Wacker Drive, Chicago, Ill., has been appointed as Assistant

Commercial Regional Board Member for Region 16, the appointment being approved by the Authority.

The following Assistant Commercial Regional Board Members have been appointed by the Code Authority for Region 29: Louis B. Lauck, 507 Montgomery St., San Francisco, Calif.; George Derbfus, 129 12th St., Oakland, Calif.

Appointment of the following Assistant Portrait Regional Board Members for Region 9 has been approved by the Code Authority: A. H. Adams, Wilmington, N. C.; Miss Georgia Oxley, New Bern, N. C.; A. O. Clement, Goldsboro, N. C.; A. F. Harrell, Rocky Mount, N. C.; Ray W. Goodrich, Henderson, N. C.; Mr. Sasser, Johnson Studio, Durham, N. C.; Noel Payton, Fayetteville, N. C.; Gonville de Ovies, 833 N. Elm St., Greensboro, N. C.; L. Davis Phillips, Tryon St., Charlotte, N. C.; Fred Scott, Newton, N. C.; B. A. Culberson, Arcade Bldg., Asheville, N. C.; H. R. Jacobs, King St., Charleston, S. C.; W. K. Hamilton, Hamilton Studio, Florence, S. C.; J. E. Spencer, Bennettsville, S. C.; Edward Toals, Toals Studio, Columbia, S. C.; H. O. Nichols, Chester, S. C.; Horace Nichols, Greenwood, S. C.; W. Preston Dowling, 320 N. Main St., Greenville, S. C.

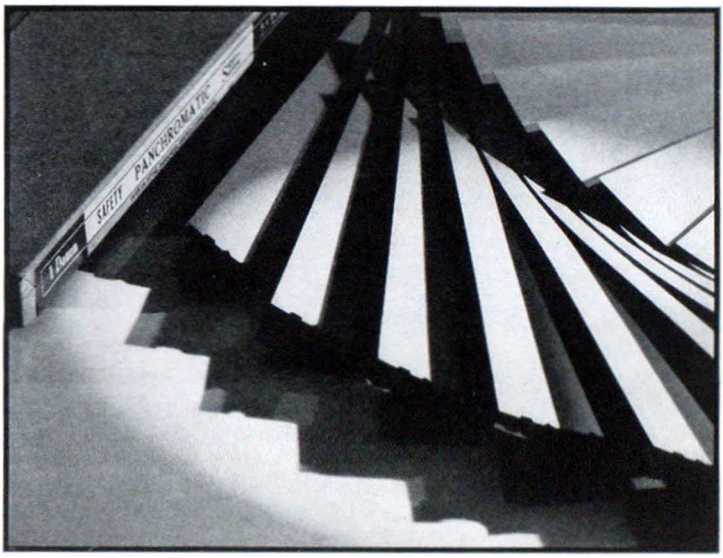
The National Code Authority has approved the appointment of the following Assistant Portrait Regional Board Members for Region 12: E. P. Bateham, 56 E. Main St., Norwalk, Ohio; S. H. Dawson, Wooster, Ohio; David Fetzer, 1825 Collingwood Ave., Toledo, Ohio; Vinton Herron, 40 Center St., Ashtabula, Ohio; Rudy Moc, 1939 Broadway, Lorain, Ohio; Milton A. Morris, Peck Studio, Akron, Ohio; A. E. Riley, Coschocton, Ohio; Frank R. Snyder, 35 High St., Oxford, Ohio; R. A. Spratt, 1811 Market St., Youngstown, Ohio; Ira E. Wagoner, Mount Vernon, Ohio; Don Wallace, 42 S. Ludlow St., Dayton, Ohio; Alvin Lanborn, Athens, Ohio; Mrs. Breth, Hathaway Studio, Chillicothe, Ohio; William Hudlett, 1924 Clark Ave., Cleveland, Ohio; Miss Maude June Clouston 515 Mitchell Bldg., Springfield, Ohio.

The name of A. W. Martin, Pasadena, Calif., Assistant Portrait Regional Board Member in Region 30, should read W. Albert Martin. The address of O. E. Bergstrom, Moorhead, Minn., Assistant Portrait Regional Board Member in Region 23, should be 10 N. 4th St. The appointment of A. G. Nordgren, Mankato, Minn., as Assistant Portrait Regional Board Member in Region 23 was in error, and is hereby cancelled. In his place, John R. Snow, Mankato, Minn., is appointed and approved. The appointment of Carl Rise, Rapid City, S. D., as Assistant Portrait Regional Board Member in Region 23 is also cancelled.

The Portrait and Commercial Regional Board Members for Region 8 have decided that appointment of separate assistants for each Division is unnecessary in that Region because nearly all studios in both Virginia and West Virginia do both portrait and commercial work. Accordingly, George Davis, Roanoke, Va., and Fred Hamblin, Suffolk, Va., previously appointed as Portrait Regional Board Members in Virginia, will act for both Divisions. Also, for the two Divisions, the following appointments of Assistant Regional Board Members are approved by the Authority for West Virginia: W. Archibald Wallace, 1022½ 4th Ave., Huntington, W. Va.; A. L. Ellis, 111 Main St., Weston, W. Va.,; Clarence Kerr, Kerr's Studio Sistersville, W. Va.

The following appointments of Assistant Portrait Regional Board Members in Region 13 have been approved by the Code Authority: Burr Harrison, 208½ Main St., Johnson City, Tenn.; Samuel M. Judd, Loveman Bldg., Chattanooga, Tenn.; Wm. T. Washington, 411½ Church St., Nashville, Tenn.; R. H. Harding, Cookeville, Tenn.; R. W. Moore, 215 N. Liberty St., Jackson Tenn.; J. C. Coovert, c/o Bry's, Memphis, Tenn.; Eugene A. Bradley, Bradley Studio, Georgetown, Ky.; W. C. Lay, Star Studio, Harlan, Ky.; Mr. Franklin, Franklin Studio 932½ State St., Bowling Green, Ky.; W. G. McFadden, Oehlschlager Bldg., Paducah, Ky.; J. C. Rieger, 810 Baxter Ave., Louisville, Ky.

The National Code Authority has approved the appointment of the following Assistant Portrait Regional Board Members in Region 3: George Kramer 856 Main St.,



SOMETHING NEW TO OFFER

THOSE flashes of expression, which we say are characteristic of a man, are fleeting. They can't be held. But the speed of Eastman Super-sensitive and Portrait Panchromatic Films will catch them and put new life into your portraits. Add the finer rendering of flesh color and texture given by these fine films and you have newness that will please customers and increase sales. Eastman Kodak Co., Rochester, N. Y.

EASTMAN

SUPER-SENSITIVE AND PORTRAIT PANCHROMATIC FILMS

Forthcoming Salons and Exhibitions

The fact that a Salon or Exhibition is included in this list implies that we have received a sufficient quantity of entry forms so that our readers may obtain them direct from this magazine, thus avoiding long delays, especially in the case of foreign exhibits. We are glad to list Salons and Exhibitions to which professional photographers are eligible, but no listing will be published unless we receive at least 20 entry forms and are advised what awards, if any, are offered other than the honor of hanging.

TITLE	CLOSING DATE	SECRETARY'S ADDRESS	AWARDS
International Photographic Exhibition, Berlin, Germany	July 5, 1934	For American entries: Executive Mgr., P. A. of A., 501-2 Caxton Bldg., Cleveland, Ohio	Parchment Certificates
79th Annual Exhibit Royal Photographic Society	Aug. 10, 1934	Sec., Royal Photographic Society, 35, Russell Sq., London, W. C. 1, England.	Honor of Hanging Only
7th International Salon of Japan	Aug. 31, 1934	International Photographic Salon, Tokyo Asahi Shimbun, Tokyo, Japan	Certificates
Melbourne International Exhibition	Sept. 18, 1934	G. E. Newton, Sec., 243 Collins St., Melbourne, C.-1, Australia	Gold, Silver and Bronze Medals

Buffalo, N. Y.; J. Stuart Husband, Camp Art Co., 304 E. 3rd St., Jamestown, N. Y.; Edward C. Boser, Sutton Studio, 11 Seneca St., Hornell, N. Y.; Charles L. Goetz, 72 East Ave., Rochester, N. Y.; H. S. Barnard, 204 E. Jefferson St., Syracuse, N. Y.; A. Foster Disinger, 126 Front St., Binghamton, N. Y.; Edwin Park 131 Main St., Oneida, N. Y.; James Lloyd, 44 3rd St., Troy, N. Y., Frederick A. Smith, 4 Liberty St., Poughkeepsie, N. Y.; Eli Robideau, Malone, N. Y.; O. A. Severance, 46 Public Square, Watertown, N. Y.

By an N.R.A. order issued June 1, the Administrator has extended the time within which the Code Authority may be elected from May 15 to July 15. The same order extends to September 1 the time within which the permanent National Code Authority shall be elected and take office.

By Administrative Order of General Johnson of the N.R.A. the State of Nevada has been transferred from Region 27 to Region 29. This was really an error in the original listing of States within the Regions, as it was the intention from the beginning to place Nevada with Northern California for geographical reasons.

By the time this issue appears, National Code Authority identification cards will have been supplied to all members of the Code Authority, Division Directors and Technical Staff, and Regional Board Members.

The question was recently asked by a St. Louis, Mo., member of the Industry, and we presume it is in the minds of others, whether janitors and porters working on a six-day schedule, are permitted to come to the studio on Sunday for a couple of hours, to start the furnace, clean up, etc. Advice from the Legal Counsel of the Authority is: "No. The Code definitely entitles any employe to 24 consecutive hours of rest once each week without exceptions."

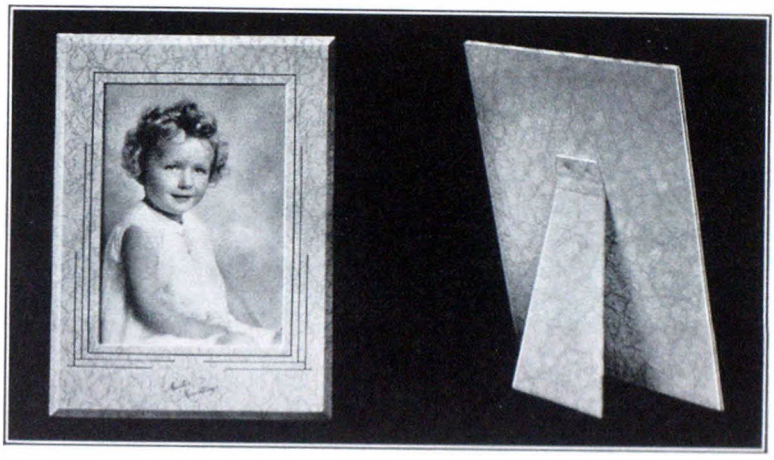
Appointments of Assistant Commercial Regional Board Members for Region 14 are approved by the Code Authority as follows: David S. Stouffer, South Bend Photo Co., 307 W. Jefferson Blvd., South Bend, Ind.; Ralph Kofski, 187 Fort Wayne Ave., Richmond, Ind.; H. J. Wallace, 626 Court St., Evansville, Ind.

The Code Authority has approved the following appointments of Assistant Commercial Regional Board Members for Region 4: H. K. Bussa, 332 DeKalb St., Norristown, Pa.; W. B. Bunnell, Bunnell Studio, Scranton, Pa.; Norman M. Guth, 151 W. High St., Carlisle, Pa.; Gene E. Kemp, 211 Boas St., Harrisburg, Pa.; David M. Knauss, 1319 E. Livingston St., Allentown, Pa.; Chas. P. Mills, 718 Locust St., Philadelphia, Pa.; Fred Peel, 601

(Continued on Page 346)

NEW!

The NUMOUNT EASEL!



Sample Group
R-1
One: 8x10, 10x8, 5x7, 4x6
Two: 3x5
Special Price $1.00

Sample Group
R-2
Two 8x10, 10x8, 5x7, 6x8, 4x6
3x5
Special Price $2.00

More Business! Better Prices!

● In these four words are summed up the desires of every progressive photographer. These desires can be made a reality through the use of NUMOUNT EASELS. New to the market a few months ago, but tested in the meantime in the reception rooms and showcases of hundreds of studios, NUMOUNT EASELS have definitely proved their ability to:

1. Increase orders 2. Raise prices 3. Interest new customers
4. Bring back old customers 5. Eliminate "cheap" competition 6. Save time in mounting prints

● Orders are increased because NUMOUNT EASELS offer customers something new, attractive, permanent and practical. Prices are raised because NUMOUNT EASELS, being obviously a better value, readily sell for more. New customers are interested because NUMOUNT EASELS are something new in photography. Old customers are brought back because NUMOUNT EASELS prove that your studio is keeping up-to-date. "Cheap" competition is eliminated because nothing comparable to NUMOUNT EASELS can be offered at the price. NUMOUNT EASELS are time savers—No gluing, trimming or drymounting is necessary.

● A sample display of NUMOUNT EASELS in your showcase and reception room will give you immediate proof of these statements. To make such a display easy for you, we offer the two inexpensive sample groups listed above, each including assorted sizes in two soil-proof colors, *Alltone Ivory* and *Tutone Gray*. The style in these groups is illustrated above. Pin your remittance to your business letterhead and we will send the groups you select to any address, postpaid.

THE CHILCOTE COMPANY

MASTER MOUNTINGS
REG. U. S. PAT. OFF.
CLEVELAND USA

ARTISTIC PHOTOGRAPH MOUNTINGS
OFFICES & FACTORY
2140 SUPERIOR AVE.
CLEVELAND, OHIO

DISTRIBUTED ON THE PACIFIC COAST BY DEFENDER PHOTO SUPPLY COMPANY
1220 MAPLE AVE., LOS ANGELES, CALIF.

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 Lewis Fetzer.
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—Harvey Sutcliffe.
FURNITURE—"Jim" Thompson.
GENERAL WORK—H. C. McMullan.
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.
MOUNTING and ADHESIVES—Nat Heiman.
STUDIO DECORATION—Fred R. Bill.
WINDOW DISPLAY and DECORATION—Don Wallace.

CHARLES ABEL INCORPORATED

525 Caxton Building Cleveland, Ohio

Liability of Photographer When Photograph Cannot Be Retaken. *A few months ago a funeral director called us for a client of his, to photograph the body of a boy whose parents had never had him photographed. We made the photograph, which was unfortunately unsatisfactory. We were called only a few hours before the funeral and did not have time to develop the negative before the funeral, so were unable before the burial to let the parents know the photograph was not successful. Now it develops that the parents, having paid the funeral director for the photograph before it was taken, expect that because the photograph was paid for either the funeral director or ourselves should pay damages to the extent of $90.00. They have offered that figure as a settlement without trial, no doubt the suit would be filed for a larger sum. We have never guaranteed that we could absolutely make a good photograph every time any more than any other photographer, but we do guarantee to do our best and if that is unsatisfactory, to refund the money or take no pay if the photograph cannot be done over. What is our liability and what do you think we should do? What is the liability of the funeral director? Have the parents any rightful claim on either of us other than the money they deposited with the funeral director to cover the cost of the photograph, and which they now refuse to accept as a refund?—Name omitted by request.*

Answer by Mr. Parker: The results of cases of this kind depend on the negligence of the party being sued. Obviously if the parents are damaged through negligence of yourself or the funeral director, either or both of you are liable. It would not require a guarantee on your part that you make good photographs, if it could be implied under the circumstances that the parents had reasonable occasion to believe that your exposure would be good. In other words, the outcome of a litigation of this nature depends entirely upon the testimony with respect to what the parents had a right to expect, and whether the funeral director had a legal right to act as your agent when accepting money for the photograph. It is possible that the parents may recover damages from the funeral director only, and that he may in turn recover from you if your negligence resulted to his damage. In any event, the amount of damages would not be more than the cost of re-possessing the child and making another photograph, which the parents could not have objected to at the time the opportunity was still available, under the circumstances that they believed they are greatly damaged by failure to have received a likeness of the child.

Make your plans *now* to attend the Old-Timers' Reunion at Winona Lake, Ind. See the editorial in this issue.

Minna Gormbell, Fox Film Star
Photo by Max Munn Autrey, Hollywood

BRILLIANCE

. . . with detail

CONTROLLED light from G-E MAZDA lamps simplifies the creation of sparkling contrasts . . . without loss of detail . . . and without blocking. Clean and simple to use, these dependable lamps provide completely flexible light with which to secure any effect your artistry conceives. And happily for portraiture, their light works with fast pan film to give good color rendition at snapshot speed. General Electric Company, Nela Park, Cleveland, Ohio.

GENERAL ELECTRIC
MAZDA LAMPS

18 SELECTED BARGAINS

In good Anastigmats. Each one guaranteed and offered subject to prior sale.
8X10 LENSES

MAKE	Focal Length	Condition	Sale Price
Gem Aerostigmat F 4.5 in Betax Shutter	12″	Good	$40.00
Wollensak Verito F 4 in Studio Shutter	14½″	Good	33.00
Gundlach Ser A Portrait Lens F 5. in Studio Shutter	15″	Good	19.50
Ilex Photoplastic F 4.5 in Barrell with 2 Extra Cells, for Medium Soft & Extra Soft	16″	Good	65.00
Skopar Anastigmat F 4.5 in Barrel	12″	E. N.	82.50
Heliar F. 4.5 in Barrel	14″	E. N.	150.00
Ilex Portrait F 3.5 in Barrel	16″	Good	60.00
Ilex Paragon F 4.5 in Barrel	12″	Good	65.00
Wollensak Velostigmat Ser 1. F 6.8 Acme Shutter	12″	Fair	49.50
Turner-Reich Anastigmat F 6.8 in Compound Shutter	12″	Good	65.00
Wollensak Velostigmat F 4.5 in Studio Shutter	12″	E. N.	70.00
Carl Zeiss Tessar F 4.5 in Barrel	12″	Good	115.00
Voltas Three Focus F 8 in Barrel	13″	Good	13.50
Bausch & Lomb 1C Tessar F 4.5 in Comp. Shutter	12″	E. N.	115.00
Cooke Ser 2, Anastigmat F 4.5 in Barrel	13″	Good	75.00
"Nicola Perscheid" Portrait Lens F 4.5 in Barrel	12″	Good	50.00
Gundlach Hyperion Diffusion F 4 in Barrel	14″	Good	25.00

WILLOUGHBYS

World's Largest Exclusive Camera Supply House

110 West 32nd Street, New York, N. Y.

Classified Advertising

Cash must accompany order. Advertisements not accompanied by remittance 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 per insertion.

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

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

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

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 the 10th of the month are published in the issue of the 20th; from the 10th to the 26th, they are published the 5th of the following month.

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 comission 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

RARE OPPORTUNITY, modern well known studio, equipped for two studios, operated twenty years by present owner who wishes to retire. Doing splendid business. 120,000 population. Will sacrifice. Y. Ozaki, Fort Wayne, Ind. 6-5-2

IF YOU want a photographic business in West Texas, that is making money, write for all particulars. But do not expect to get it for nothing. Write A-1 care of this journal. 6-20-1

FOR SALE—Studio in town of 1100, between Detroit and Lansing on M-16. Cheap for cash. Would sell outfit alone. Retiring because of physical disability. Address N. P. Jensen, Fowlerville, Mich. 6-20-2c

PAYING STUDIO, camera shop, finishing, framing. California city, 38,000. Ground floor Studio location ten years. Excellent reputation. Reasonably priced. New Method Laundry, Santa Barbara, Calif. 6-20-1c

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The publishers will appreciate being advised when employees fail to accord this courtesy to employers.

COMMERCIAL PHOTOGRAPHER, 20 years experience. Illustrations, still life, live models, all branches. Best references. Will send samples. South or southwest preferred. Charles Plummer, 7016 Dante Ave., Chicago, Ill. 6-20-1c

LADY ASSISTANT, can operate, retouch, etch, color. Would run small studio. Many years experience in the best studios. Excellent references. Write G-2 care this journal. 6-20-1c

WANTED POSITION, by a young man in the Puget Sound area or British Columbia. 12 years experience in all around work, including Kodak finishing. Will start for a small salary. Will accept a position for summer or part time. Homer Wyatt, 2514 Third Ave., Seattle, Wash. 6-20-1c

EXPERIENCED PHOTOGRAPHER and studio manager wishes to make change July 1st. Thoroughly experienced in high class modern photography. Married, no bad habits, and best of references. P. O. Box 13, Johnson City, N. Y. 6-20-1c

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.

WANTED—OPERATORS, between 25 and 35 years of age, neat appearing with personality, to manage department store studios. Must be able to make better than bread and butter negatives, and must be able to sell. Enclose recent photograph with first letter. Schween-Wagner Studios, 27 North Phelps Street, Youngstown, Ohio. 6-20-1

GREAT OPPORTUNITY for high class solicitor to associate in partnership with an exclusive studio doing finest grade of portraiture in city of Detroit. Small capital required or will sell outright. Address O-3 care this journal. 6-20-1

MANUFACTURER of photographic materials is desirous of securing services of a Research Chemist—one familiar with the making of photographic film and paper. Address S-4 care of this journal. 6-20-tf

FIRST CLASS printer who can assist with operating and home portrait work. Must be able to turn out first class work. Address E-2 care this journal. 6-20-2

RETOUCHING

RETOUCHING AND etching done at home; quick and dependable service at reasonable prices. Give me trial and be convinced of my high class work. Address H-I care this journal. 6-20-2c

MISCELLANEOUS

FOR SALE—Latest Model Direct Positive Paper Camera for photos 1½x2. W. Schiller & Co., 6 South Broadway, St. Louis, Mo. 4-20-tf

WORLD'S BEST 5x16 medium base universal suspension reflectors, $8.25 per unit, set of six units in carrying case $52.95. Circular on request. Chas R. Luder Mfg. Co., Washington, Ind. 6-5-3

REAL BARGAINS IN LENSES 2" to 30" focal length, some used, some new. For list, 3c stamp please. Joseph S. Christ, 4815 Milwaukee Ave., Chicago, Ill. 6-20-2

Reliable Commercial Photographers

Write to These Studios When You Want Work Done in Their Cities

ILLINOIS
Bloomington—United Photo Shop, 501 N. Main St.
Chicago—Kaufmann & Fabry Co., 425 S. Wabash Ave.
Chicago—Stadler Photographing Co., 1322 S. Wabash Ave.

KENTUCKY
Louisville—Caufield & Shook, Inc., Bernheim Bldg., 638-640 S. 4th St.

NEW YORK
New York City—Stadler Photographing Co., Inc. 69 Irving Place.

OHIO
Cleveland—Euclid Commercial Studio, 6810 Euclid Ave.

PENNSYLVANIA
Pittsburgh—Johnston & Johnston, Inc. Grogan Bldg., 6th Ave. & Wood St.

Piece Work Retouchers

NEW HAMPSHIRE
Franklin: E. P. & E. L. McCarthy, Box 127.

SMASHING REDUCTIONS
SEND FOR BARGAIN LIST
NEW YORK CAMERA EXCHANGE
109 Fulton Street New York, N. Y.

Professional Dealers Who Want Your Trade

AKRON, OHIO—Metzger Photo Supply Co., 1091 South Main St.; 183 South Main St.

ATLANTA, GA.—Eastman Kodak Stores, Inc., 183 Peachtree Street.

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

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

BOSTON, MASS.—Ralph Harris & Co., 30 Bromfield Street.

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

BUFFALO, N. Y.—J. F. Adams, Inc., 459 Washington Street.

CHICAGO, ILL.—Burke & James, 223-225 West Madison Street.

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

CHICAGO, ILL.—Norman-Willets Co., 318 West Washington Street.

CINCINNATI, OHIO—Eastman Kodak Stores, Inc., 27 West Fourth Street.

CINCINNATI, OHIO—The Huber Art Co., 124 W. 7th Street.

CLEVELAND, OHIO—The Dodd Company, 648-52 Huron Road.

CLEVELAND, OHIO—Eastman Kodak Stores, Inc., 806 Huron Road.

DALLAS, TEXAS—Eastman Kodak Stores Inc., 1504 Young Street.

DENVER, COLO.—Eastman Kodak Stores, Inc., 626 16th Street.

HOUSTON, TEXAS—Texas Photo Supply Co., 1019 Main Street.

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

JACKSONVILLE, FLA. — Eastman Kodak Stores, Inc., 129 West Adams Street.

KANSAS CITY, MO.—Eastman Kodak Stores, Inc., 916 Grand Avenue.

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

MEMPHIS, TENN.—The Memphis Photo Supply Co., 122 Union Avenue.

MILWAUKEE, WIS.—Eastman Kodak Stores, Inc., 737 North Milwaukee Street.

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

NEW ORLEANS, LA. — Eastman Kodak Stores, Inc., 213 Baronne Street.

NEW YORK CITY—Eastman Kodak Stores, Inc., Madison Avenue at 45th Street; 235 West 23rd Street; 745 Fifth Avenue.

NEW YORK CITY—Medo Photo Supply Corporation, 323-325 West 37th Street.

NEW YORK CITY—George Murphy, Inc., 57 East 9th Street.

NEW YORK CITY—New York Camera Exchange, 109 Fulton Street.

NEW YORK CITY—Willoughby, Inc., 110 W. 32nd Street.

PHILADELPHIA, PA. — Eastman Kodak Stores, Inc., 1020 Chestnut Street.

PITTSBURGH, PA.—Eastman Kodak Stores, Inc., 606 Wood Street.

PORTLAND, ORE.—Eastman Kodak Stores, Inc., 345 Washington Street.

ST. LOUIS, MO.—Eastman Kodak Stores, Inc., 1009 Olive Street.

ST. LOUIS, MO.—W. Schiller & Co., 6 South Broadway.

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

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

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

SEATTLE, WASH.—Eastman Kodak Stores, Inc., 1415 Fourth Avenue.

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

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

WASHINGTON, D. C.—Eastman Kodak Stores, Inc., 607 Fourteenth Street, N. W.

WINNIPEG, MAN.—Eastman Kodak Stores, Ltd., 287 Portage Avenue, also Calgary, Alta.

Name and Address

ANNOUNCEMENT

Those Exceptional Products

SAVIGNY'S OIL COLORS

SAVIGNY'S VARNISH

SAVIGNY'S MEDIUM

Are Now Distributed by the Manufacturer.

SEND INFORMATION

SAVINGS!

Because of economies affected in the manufacture and distribution, we are enabled to sell these products at Lower Prices.

SAVIGNY'S STUDIOS INC.

Charlevoix Bldg., Detroit, Mich.

When You Hear the NEWS!!!

(*Continued from Page 340*)

W. 9th St., Chester, Pa.; H. G. Sargent, 14 E. 3rd St., Williamsport, Pa.; Vincent Stanley, 106 N. Wyoming St., Hazleton, Pa.; Ralph Thomas, 146 E. Independence St., Shamokin, Pa.

The National Code Authority has approved the appointment of the following Assistant Portrait Regional Board Members in Region 24. L. Cady Hodge, 714 Kansas Ave., Topeka, Kans.; M. E. Hebrew, Lexington, Nebr.

Swing Back to Quality

And get real profits by availing yourself of the many services our studios offer. We specialize in fine portraiture—miniatures, water colors, oil paintings, difficult copy work and various other styles that are most unusual.

Write for our descriptive price list

BLUMS PHOTO ARTS, Inc.

In The Service of the Profession

1021 N. Wells St. Chicago

Tuma-Gas

The Quality Paper of Unlimited Latitude

either for Contact or Enlarging—extensively used by leading Professionals, Pictorialists and Amateurs.

Unlimited Latitude means that either contrasty or soft prints can be made on Tuma-Gas from an average negative by simply changing the developer as per instructions given in formula and thereby eliminating the need for papers of various degrees of contrast.

NEW! A wonderful, unusual Extra Rough surface is now available. All regular sizes in dozen, half-gross or gross packages carried in stock.

NRA MEMBER U.S. WE DO OUR PART

Sold only by Sole American Distributors

TUMA-GAS, Inc.

1170 Broadway, New York City.
Rooms 902-3-4 Telephone: Ashland 4-8108

The appointment of W. B. Thompson, Waco, Texas, as Assistant Portrait Regional Board member in Region 22, is cancelled due to his inability to serve.

11x14 CENTURY STUDIO camera, list $210 for $30; Sun Bright arc light, list $30 for $10; Goerz Dagor 5x8, F/6.8 Volute shutter, list $86 for $45. Reed Studio, Aurora, Ill. 6-20-1

ENLARGERS—$10.00 attachment for 5x7 camera makes finest enlarger. 8x10 — $15.00. Fast — No spots. Reed Studio, Aurora, Ill. 6-20-1

THREE PORTRAIT lens bargains: 26" Voigtlander $15.00; 16" C. C. Harrison $20.00; 18" Vitax F/3.8, $65.00; 11x14 view camera with 9 foot tripod and two holders $25.00. (New Bellows.) A. C. Cooper-Hewitt light, less tube, $15.00; Perkins Jr. Twin Arc, like new $35.00; 220 volt Majestic arc light, bargain at $15.00; 14—8x10 plate holders, $1.25 each; 18—5x7 plate holders, $1.00 each. Lewis Studio, 1825 Collingwood Ave., Toledo, Ohio. 6-20-1

WANTED—PHOTO MIRROR MACHINE, 72 or 80 line oval dies, at bargain price. State price, size, make, condition and amount parts on hand. A. H. Middleswart, Piqua, Ohio. 6-20-1

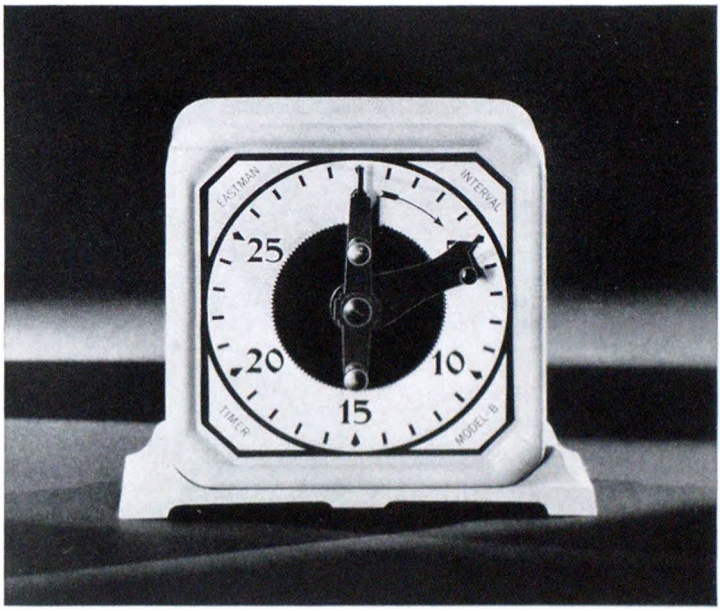
WANTED—ONE pair condensing lenses, 14 inch. No seconds considered. State whether mounted. Must be priced right. Also need 5x7 film developing hangers. Lainson Studios, Brown Palace Hotel, Denver, Colo. 6-20-1

PHOTOGRAPHIC MACHINE (4 for a dime.) Build one yourself for less than $100.00. Camera and complete instructions for building cabinet for only $25.00. Olson Sales Co., 925 Walnut St., Des Moines, Iowa. 6-20-1c

GRAFLEX CAMERA 3¼x4¼, Cooke lens F/2.5, 12 Graflex film holders, 6 Graflex plate holders. First class condition $125.00. Privilege of examination. Harrington Studio, Joliet, Ill. 6-20-1

FOR SALE—Heliar lens, 14 inch, $88.50. Like new. Century Studio outfit, camera No. 2 uses curtain slide holders, stand No. 1-A, six 5x7 curtain slide holders and three 8x10—$56.50. Glen Carpenter, Seavy's Studio, New Castle, Pa. Deposit System. 6-20-1c

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. 3-20-tf



AN IMPROVED TIMING DEVICE

FOR the timing of processing operations, especially developing, there is no more convenient or accurate device than the new Eastman Interval Timer Model B. It winds automatically—just set the indicator for any time up to thirty minutes. At the end of the interval a bell rings. For repeat timings, and to facilitate use in the darkroom, there is an adjustable stop. The price of the Eastman Interval Timer Model B is $5 at your dealer's.

NRA

EASTMAN KODAK COMPANY, Rochester, New York

RIVALS THE QUALITY OF CONTACT PRINTS

A GOOD workman just can't help being enthusiastic about large prints when he makes them on Vitava Opal. Their tone is so rich and warm, negative gradation is so well preserved, and their general effect is so beautiful that the contact print can no longer hold claim to superior quality.

Show Vitava Opal samples in a range of sizes and you will surely increase the sale of large prints. Eastman Kodak Company, Rochester, New York.

VITAVA OPAL PAPERS

FOR ENLARGEMENTS OF CONTACT PRINT QUALITY

LGL.L