

The PROFESSIONAL PHOTOGRAPHER

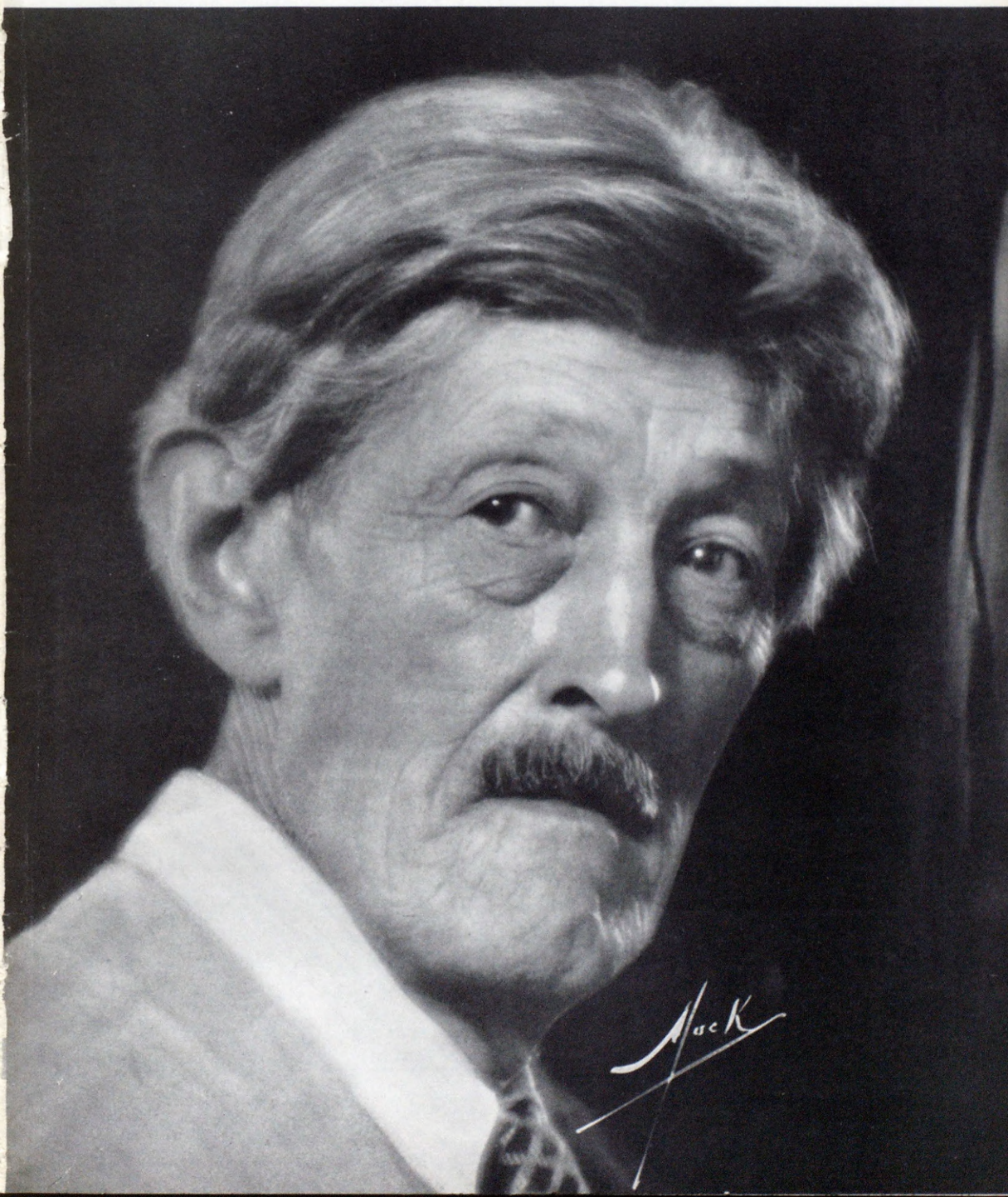
Formerly Abel's Photographic Weekly

Published the fifth and twentieth of each month
Official Journal The Photographers' Association of America

Vol. 54 No. 1377

20c a Copy

September 5, 1937





*A Fine Gross Mount
Says, "Come Again."*

● Your portraiture still carries on for you years after the work you have done rests in the bosom of the family.

No argument is ever as persuasive as the portrait itself which once thrilled the subject and her family. It demands your identity. It calls up your studio for future sittings.

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satisfactorily reproduce visual impression.

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Published the fifth and twentieth of each month
Official Journal The Photographers' Association of America

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

The Association Wants Members

● You will excuse it, please, if we continue to discuss a subject of which you may be weary. In our last issue we began to publish, in installments, the membership list of The Photographers' Association of America, as it stood on August 7, and we also published the list of new memberships and renewals received during the three days thereafter, naturally not a very imposing list. This time the list of new names covers a period of about two weeks, and its length should be considerable indication to the doubting Thomases that the membership is growing steadily. The names appear exactly in order of receipt, with no attempt to arrange them in alphabetical order and, to us, a point of considerable interest lies in the way they blanket the country.

Where you find several names from one city, you may know that in that location abides one of the faithful who has gone out on his own hook and converted as many of the brethren as he could reach. It would be wonderful if we could persuade every present member to do this. If every member would just sign up five more for us, we would be over the top in great style. But these things, unfortunately, only happen here and there, and in the meantime the Association is plugging away, through this

magazine and through the mail.

If you haven't joined, or renewed your membership, we hope to add your name to the next list. No army can maneuver successfully without shoes and on an empty stomach. No organization can accomplish its purpose without members and money in its treasury. If you are already one of us, gentle reader, go out and get us some more members. If you are not, this is right up your alley and we are waiting for you. Membership costs only \$3.00. Send your check to the Executive Manager, P. A. of A., 501-2 Caxton Bldg., Cleveland, Ohio.

Code Commencing to Make Progress

● After seemingly endless negotiations between the Code Authority and the N R A, it appears that light is finally ahead, that before very long the aggravating delays will be over and the Authority will have the powers it needs to make effective many provisions of the Code which so far have been inoperative. The following matters are now pending before N R A, and action on some of them may have taken place before this finally appears in print:

1. Publication of "Notice of Opportunity to File Objections" to the revised proposed budget of Code Authority expenditures, from April 2, 1934 to December 31, 1934,

Vol. 54, No. 1377

September 5, 1934

Publication Committee and Advisory Board for the Association

James M. Caulfield; Chas. A. Bowman, Jr.; A. R. Buehman

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The Cover Picture

● "Straight" photography, without the use of tricks or jazz effects, is the motto of J. Ernest Mock, of Rochester, N. Y. The normal handling of light in the way it was used by the Old Masters is sufficient, in the estimation of Mr. Mock (and many others of the fine old-timers in the profession) to bring out all of the character in the sitter's face. The old-timers in particular will recognize as Mr. Mock's sitter Sadakichi Hartmann, an art critic who was well known to the photographers of two decades ago, author of several books on art, and one-time contributor to the former *Abel's Photographic Weekly* as well as other photographic magazines. There have been rumors of Sadakichi's death, but this picture, taken in Rochester by Mr. Mock the middle of July, is proof that he is much alive. He is much interested these days in motion picture work in Hollywood, Calif.

inclusive.

2. Approval of the Basis of Contribution, to cover the same period.

3. Approval of revised Plan of Administration.

4. Approval of request for modification of Code to include the President's Executive Order of April 14, making payment of assessments mandatory.

5. Approval of petition for termination of exemption as per paragraph 3, Administrative Order X-36 which, if approved, will permit the Authority to assess all members of the Industry, including those whose principal business is covered by some other Code.

6. Approval of request for modification of the Code to permit the Code Authority to incorporate.

7. Approval of request for interpretation of Article IX, Section 7, Paragraph A of the Code.

8. Approval of proposed acknowledgment form for use by school and college photographers.

9. Approval of request for modification of Schedule C of the Code.

10. Approval of the Code Authority By-laws.

11. Authorization for the Code Authority to handle trade practice complaints.

12. Approval of requests for several extensions of time beyond the dates already set in the Code.

13. Approval for complete amendment of Articles IX and X of the Code which at present vary materially from the present N R A policies and, in their present form, do not definitely accomplish the purpose desired.

14. Approval of proposed definition of trade areas.

Photo Finishing Under General Strike Conditions

By Albert A. Hansen, Bear Photo Service, San Francisco, Calif.

(With three illustrations by courtesy of Mr. Hansen)

● America's first major general strike, labor's final weapon, broke over San Francisco, Oakland and the Bay Cities on Saturday, July 14, 1934, throwing nearly 200,000 workers out of employment.

On Monday the commercial life of the city was completely paralyzed. No street-cars, taxis, food, gasoline or deliveries of any kind. The object seemed to be mass starvation. Only hospital, physician and similar emergency service was given by "special permission of the Strike Committee." The city had actually changed from a public to a private form of government, with 5,000 steel-helmeted, bayonet-equipped troops guarding the water-front under orders to shoot to kill. Riots, bloodshed,

shrieking sirens, raids were the order of the day. In one bloody conflict between rioters and the police two men were killed, two others died from injuries, a score were severely wounded and over one hundred persons were hospitalized.

This was not an ordinary strike of sane, honest union labor but rather a revolution staged by Communists and other radicals under the direction of a foreigner who was reputed to have been deported from his own country. Another leader had a long and unsavory criminal record. Had they been successful, innocent women and children would have starved to attain the ends of a small element of the working class. Even the fountain service in all drug stores

The Members of The Photographers' Association of America

Now in Good Standing

Listed Alphabetically as of August 7, 1934

(Continued)

- | | |
|--|--|
| W. B. Farley's Studio, Fort Payne, Ala. | Ray W. Goodrich, Henderson, N. Car. |
| Felgers Studio, Hillsdale, Mich. | G. E. Gordon, Natick, Mass. |
| Felix Studio, Detroit, Mich. | Gordon Studio, Tampa, Fla. |
| Fellers Studio, Dallas, Texas. | Granite State Studio, Keene, N. H. |
| Ferguson Studio, Pittsburg, Kansas. | Joseph Grant, Frederick, Md. |
| M. Ferrantino, Brooklyn, N. Y. | Graves Studio, Chadron, Nebr. |
| A. G. Fetterhoff, Butler, Pa. | Gray Studio, Houston, Texas. |
| Avery E. Field Studios, Riverside, Calif. | W. R. Gray, St. John, Kansas. |
| Film Fan Foto Company, Hollywood, Calif. | Green's Studio, Chicago, Ill. |
| Karl C. Fischer, East Liverpool, Ohio. | Gress Studio, Brookfield, Mo. |
| Fischer Studio, St. Louis, Mo. | D. H. Griest, Cambridge, Ohio. |
| M. S. Fishback, Fort Collins, Colo. | W. C. Griffith Studio, Chicago, Ill. |
| Joseph Fleischer, Los Angeles, Calif. | Griggs Studio, Bartlesville, Okla. |
| H. W. Flint, Waterloo, Iowa. | C. Cliff Grindle Studios, Carbondale, Ill. |
| Flower Foto Shop, Twin Falls, Idaho. | Grissinger Studio, Leavenworth, Kansas. |
| Frank A. Foil, Pana, Ill. | W. A. Gross Studio, Ludington, Mich. |
| Foltz Studio, Savannah, Ga. | Oscar Grossheim, Muscatine, Iowa. |
| Forbes Studio, Gloversville, N. Y. | Grossman-Knowling, Inc., Detroit, Mich. |
| Foster Studio, Elkhart, Ind. | Grossman Studio, Alliance, Ohio. |
| S. Frankois, Nanticoke, Pa. | G. L. Gullickson, DeKalb, Ill. |
| Frautschy's Photo Art Shop, Monroe, Wisc. | C. H. Guthrie, Washington, Iowa. |
| Frederick's Studio, Sheldon, Iowa. | Martin Haggett Studios, New York City. |
| Millard Diem Freeman, West Chester, Pa. | Hamilton's Studio, Florence, So. Car. |
| A. B. Freitag, St. Louis, Mo. | Earl G. Hammock, Delta, Colo. |
| Gable Studio, Oklahoma City, Okla. | Hammond Studio, Porterville, Calif. |
| Jared Gardner Studio, Rockland, Mass. | Hammond's Studio, Amsterdam, N. Y. |
| Garee Studio, Warren, Ohio. | Hanifan Studio, Chichester Falls, Mass. |
| Gentzel Studio, Chicago, Ill. | Hansen Studio, Waupaca, Wisc. |
| Miss Emme C. Gerhard, St. Louis, Mo. | Hanson Studio, Story City, Iowa. |
| J. Gershon, Bound Brook, N. J. | Miss Jane Harcastle, Niagara Falls, N. Y. |
| Fred L. Gibbs, Hudson, Mass. | Harding Studio, Cookeville, Tenn. |
| Gildersleeve Commercial Studio, Waco, Texas. | Harrington Studio, Joliet, Ill. |
| W. G. Gillespie, Pomona, Calif. | Harris & Ewing, Inc., Washington, D. C. |
| Gilmore's Studio, Glendale, Ariz. | James H. Harris, Little Rock, Ark. |
| Godfrey Studio, Aurora, Ill. | Harris Sisters, New Rochelle, N. Y. |
| B. C. Golling, St. Paul, Minn. | (To be Continued Next Issue) |

New Members or Renewals of Membership from August 11 to 25, inclusive.

- | | |
|--|--|
| Sprague-Hathaway Studios, Inc., West Somerville, Mass. | Michael Grentzer, Pittsburgh, Pa. |
| Martel-Howlett Studio, Riverside, Calif. | Valentini Studio, Providence, R. I. |
| Robb Studio, Salem, Mass. | Johnson's Studio, Owatonna, Minn. |
| Schlueter's Studio, Houston, Texas. | Gentes Photo Service, Woonsocket, R. I. |
| Fay Foto Service, Inc., Boston, Mass. | Belt's Art Studio, Blytheville, Ark. |
| Ernst Niebergall, Sandusky, Ohio. | E. V. Wilcox, Scotland, S. D. |
| Morin Studio, Franklin, N. H. | J. C. Allen & Son, West Lafayette, Ind. |
| Gilmore Studio, Geneva, N. Y. | Hinea Studio, Lafayette, Ind. |
| Hanson Studio, Portland, Maine. | Paul N. Tanco, West Lafayette, Ind. |
| Davis Art Studio, Sheridan, Wyo. | Foster Photo Studio, West Lafayette, Ind. |
| Newton Studio, Palo Alto, Calif. | Billings Studio, New Orleans, La. |
| Amory A. Miller, Fond du Lac, Wis. | Kenneth M. Wright, St. Paul, Minn. |
| Henry J. Blume, Worthington, Minn. | Rogers Studio, Rochester, N. Y. |
| Kassel's Studio, Cape Girardeau, Mo. | Sutton's Studio, Valparaiso, Ind. |
| John E. Ertler, Cleveland, Ohio. | Commercial & Photo View Co., Oakland, Calif. |
| Luehr Studio, Plentywood, Mont. | Harry W. Green, Uhrichsville, Ohio |
| Parks Studio, Fresno, Calif. | Antoinette Studio, Cleveland, Ohio |
| | Derby Studio, Lansing, Mich. |

- Delany Photo Shop, Shelton, Wash.
 King Art & Photo Shop, Port Angeles, Wash.
 Edward A. Driscoll, Albany, N. Y.
 Gordon Studio, Exeter, Calif.
 Joseph Shrader, Little Rock, Ark.
 Martin Youngberg, Sioux City, Iowa.
 Manual Herzoff, Sioux City, Iowa.
 Harvey E. Voiland, Sioux City, Iowa.
 A. Beckman, Sioux City, Iowa.
 Louis H. Winn, Boston, Mass.
 Machiel's Studio, Benton, Ill.
 L. N. DuBois, Chicago, Ill.
 E. M. Carrier, Monroe, Ga.
 Leo Ferrell, Murfreesboro, Tenn.
 P. B. Vikre, Ortonville, Minn.
 Flora Chilberg, Moline, Ill.
 Karmen Winger Studios, Oak Park, Ill.
 Walinger Co., Chicago, Ill.
 Edwin F. Koch, Brooklyn, N. Y.
 McIntosh Stereoptican Co., Chicago, Ill.
 Wallace Studio, Herrin, Ill.
 Times Studio, Bowling Green, Mo.
 Egan Photo Service, Boston, Mass.
 Kolb Brothers, Grand Canyon, Ariz.
 Harrison Photo Laboratories, Inc., Miami, Fla.
 Hobbs Studio, Millinocket, Maine
 John Langbehn Studio, Tekoa, Wash.
 L. L. Ball Studio, Plymouth, Mich.
 Murray Studio, New Britain, Conn.
 Ferren Studio, St. Clairsville, Ohio
 Art Studio, Manchester, N. H.
 Palmer Park Photo Studio, Detroit, Mich.
 J. Anthony Bill, Cincinnati, Ohio.
 Frank Dean, Grand Junction, Colo.
 Thomas Studio, Salem, Mass.
 Ralph L. Smith, Burlington, N. J.
 A. Jasinski Studio, Chicago, Ill.
 Weems Photo Studio, Jacksonville, Fla.
 Kubik Studio, Binghamton, N. Y.
 Hudson Photo Service Co., Youngstown, Ohio
 Al's Studio, Chicago, Ill.
 C. M. Cameron, St. Joseph, Mich.
 W. D. Gatchel & Sons, Louisville, Ky.
 Hunt's Studio, Seminole, Okla.
 N. E. Coombs, Canton, Ohio
 Roy Tobias, Lancaster, Ohio
 Wm. J. Pelikan, Horton, Kans.
 H. D. Mauldin, Ripley, Miss.
 Andrew Jensen, Portland, Ore.
 Hartley Photo Shop, Deer Lodge, Mont.
 Zocalli Studio, Houlton, Maine.
 George Z. Atanesian, Bath, N. Y.
 W. F. Oliver, Baldwinville, Mass.
 Walter Materna, Sault Ste. Marie, Mich.
 Aleksander Studio, Phoenix, Ariz.
 Hercules Marsella, Norristown, Pa.
 A. L. Jenkins, Charleston, Mo.
 Heyn Studio, Omaha, Nebr.
 Wolfe's Studio, Atwood, Kans.
 Dwight Tock, Santa Ana, Calif.
 Harper's Studio, New Orleans, La.
 William Denesavitch, Old Forge, Pa.
 Cheyne's Studio, Hampton, Va.
 Robert Cook, Mason City, Iowa.
 Jorud Photo Shop, Helena, Mont.
 Kamphefner Studio, Woodsfield, Ohio
 Gove Studio, Middlebury, Vt.
 Mercer Studio, Owensboro, Ky.
 Sterling Studio, Amsterdam, N. Y.
 Nan Wallace Studio, Toledo, Ohio
 L. A. Payne, Conneaut, Ohio
 Fachman Studios, Port Clinton, Ohio
 Ralph D. Thomas, Shamokin, Pa.
 George Wonfor, Camden, N. J.
 John V. Hauptmann, Chicago, Ill.
 Elliott's Peachtree Studio, Atlanta, Ga.
 Smith's Studio, Dayton, Ohio
 Stephen Konczak, Johnstown, Pa.
 Mahan & Wright Studios, McKees Rocks, Pa.
 Alexander & Butterfield, Bay City, Mich.
 Frank Steele, Wilksburg, Pa.
 Bachrach, Inc., Newton, Mass.
 W. Carson Webb, Cincinnati, Ohio
 Munger Studio, Oconomowoc, Wis.
 J. Chester Bushong, Worcester, Mass.
 Staples Studio, Inc., South Bend, Ind.
 A. Allyn Bishop, Newport, Vt.
 C. H. Hobbs, Gorham, N. H.
 Gobrecht Studios, Parkersburg, W. Va.
 Rice Studios, Price, Utah.
 Columbia Studio, Louisville, Ky.
 Fred Wilson, Astoria, Ore.
 Schellenberg Photo Shop, Oceanside, Calif.
 Lewis Studios, Philadelphia, Pa.
 B. O. Pederson, Virginia, Minn.
 Fortner Studio, Sterling, Colo.
 G. C. Lucas, Omaha, Nebr.
 Miss M. A. Driscoll, Cleveland, Ohio
 Woodward Studio, Jacksonville, Fla.
 Sierra Photo Service, Sonora, Calif.
 Loffredo Modernistic Studio, Buffalo, N. Y.
 Walters Novelty Studio, New Castle, Ind.
 J. J. Schmidt, Cleveland, Ohio
 Barness Studio, Monona, Iowa.
 Trumbull Studio, Schenectady, N. Y.
 Sue Cowan Studio, Canonsburg, Pa.
 Richardson Studio, Shawnee, Okla.
 Stadin Studio, Cambridge, Minn.
 Model Studio, Drumright, Okla.
 Grady Studio, Seattle, Wash.
 Myers Studio, Colorado Springs, Colo.
 Hornick Studio, Johnstown, Pa.
 J. T. Roberts, Bridgeton, N. J.
 Lutz Studio, Mandan, N. D.
 McIntire Studio, Fort Madison Iowa.
 Rex Studio, Peoria, Ill.
 Frank Edwards, Huntington, Pa.
 Frumkin Studio, Albany, N. Y.
 Mitchell Studio, Mount Holly, N. J.
 W. M. Rozanski, Chicago, Ill.
 Burel Studio, Logan, W. Va.
 Litterst Commercial Studio, Houston, Texas.
 L. C. Schauble & Son, Erie, Pa.
 Fern Studio, Toppensish, Wash.
 D. A. Harbaugh, Washington, Pa.
 Rehmeier Studio, Boonville, Mo.
 John Lavecchia, Chicago, Ill.
 C. M. Craven, Wayne, Nebr.
 W. H. Haas & Co., Bethany, Mo.
 Robert Mathes Studios, Quincy, Ill.
 White Studio, North Vernon, Ind.
 Cooks Studio, Oskaloosa, Iowa.

Will YOUR name be in this list next issue?



The remains of a self-serve store after a food riot during the strike.

was closed to eliminate the possibility of serving sandwiches! To illustrate the audacity of the strikers, a committee waited on the Commandant of the Presidio with streamers for the U. S. Government trucks stating operating was allowed "by special permission of the Strike Committee."

What to do with a large photo-finishing plant dependent for its very existence on a forbidden pick-up and delivery service? Our first idea was to use bicycle delivery boys and we even went to the extent of purchasing knapsacks for this purpose. It soon became apparent that even this was hardly feasible. Next, we planned to cover the city afoot on 24-hour service but this idea was abandoned as too risky for our boys.

There was just one avenue left—the U. S. mail. Accordingly on Saturday we advised every dealer to send the work to us by parcel post and we supplied addressed clasp envelopes for the purpose. It worked like a charm—on Monday our volume was nearly half normal. On Tuesday we checked every empty bin and called the dealers by 'phone advocating the mail method. The result was a steady flow of work until the strike terminated. The mails were never interfered with because to do so would have meant martial law throughout the affected area, which was one thing the strikers desired most to avoid.

When the strike first dawned upon us we made haste to lay in an adequate supply of gasoline, using old hypo barrels and other containers for the purpose. What was our dismay after hours of hard work to be informed by the fire marshal that we could not store it on the premises. Fortunately, we dickered for storage room with a gas station with completely empty tanks so we at least escaped the gasoline famine.

During the period of the strike practically no food could be purchased and most of our employees were prepared to go without lunch. On the first day the best I could find for lunch for those working was peanuts and plums. On the second day we dined on ham sandwiches sans butter and the following day on crackers and cheese, always without coffee, which was unobtainable.

Experiences were many. Desiring to give service to as many of our loyal dealers as possible, I used my personal car on Monday to pick up some of the work. On Tuesday, I was called from my office to face a motley crew of a dozen husky pickets who warned "If we catch you picking up or delivering with your Stutz it will be just too bad for you and your car." Being no match for a dozen stalwarts, I ceased this activity, but as a result of the visit we established a signal system in the plant that would have brought police radio cars a'flying had it been repeated. Our driver who collected the mail also received strenuous attention from the picketing forces and was saved from a sound thrashing only by the intervention of friends among the pickets.

Monday was a most exciting day. When picking-up in a drug store, I was followed by one of the omnipresent pickets who seemed to occupy every corner. When asked what I was doing, I simply jumped in the car and made off. And so did two pickets, but their machine was no match for mine and so I lost them on the other side of one of San Francisco's famous hills. I went up a side street and watched them go by.

Throughout the strike, police and ambulance sirens screamed endlessly. One day when a half-dozen police radio cars passed our front doors almost simultaneously, we



A typical scene during the strike; this window in one of the largest stores in the Mission District of San Francisco.



In Memoriam Lewis B. Jones

● On August 25 Lewis B. Jones, vice-president of the Eastman Kodak Company, Rochester, N. Y., died of a heart attack while doing one of the things he liked best to do — walking over his farm in Pittsford. He was found dead by his son, Robert French Jones, who had come to rejoin him after a brief trip to the village. As the man whose advertising talent was largely responsible for making the Kodak name known around the world, Mr. Jones was a notable figure in his profession. As the officer in charge of Eastman sales and advertising, he was active in the business until leaving his desk the afternoon before his death.

Mr. Jones joined the late George Eastman in 1892, four years after the first introduction of the Kodak. The advertising up to that time had been handled by Mr. Eastman himself, but with the growth of the business he found help necessary and engaged Mr. Jones. Taking charge of the advertising at once, Mr. Jones remained in active control of that department throughout the years of the company's greatest growth and until 1921, when he became vice-president in charge of sales and advertising policies throughout the world. In that capacity he had continued until his death and he had also been a director of the company since 1919.

Born in Dansville, N. Y., Mr. Jones would have been 68 on August 28. His education was gained in Dansville and in Fairfield, and with the class of 1890 at the University of Rochester, after which, for two years he was engaged in newspaper work with the *Rochester Democrat & Chronicle*, the *Kansas City Herald* and the *Chicago Daily News*.

Throughout 42 years with the Kodak Company his interest in the business was intense, yet he continued to be greatly devoted to his hobbies—farming and sailing. During much of his life he owned sailboats and on his farm he raised registered Holstein cattle which took high honors for milk production. He was an enthusiastic member of the Rochester Yacht Club and a member of the syndicate that built the first Rochester boat for representation in the Canada's Cup races. He was at one time president of the Association of National Advertisers, and was a founder and early president of the Audit Bureau of Circulations, of which he was a director at the time of his death. During the War he served as a dollar-a-year man, writing advertising in association with George Creel.

He was married in 1889 to Alice French of Rochester. Mrs. Jones died a year ago this August. Their daughter, Mrs. Horace Scott Thomas, and their son, who survive them, are the parents of three children: Lewis Robert Thomas, Horace Scott Thomas, Jr., and Lewis Bunnell Jones II. In addition to the Yacht Club and the Psi Upsilon Fraternity, Mr. Jones belonged to a number of clubs and organizations. His fellow directors of the company served as honorary pallbearers at the funeral, on August 27, as well as a number of his personal friends.

The photographic profession and The Photographers' Association of America have lost one of their staunchest supporters in the death of Lewis Jones.

took a look down the street. There was a mob barely two blocks away, so we decided to investigate. At 37 Grove Street (our plant is 330 Grove Street) the police were raiding one of the headquarters of the Communist Party—the folks known as “Wobblies” in this part of the country. And what a sight! Axes in the hands of a wrecking squad composed of human giants cleft desks at a single blow. Everything was completely wrecked and tons of Red literature was confiscated. I saw a typewriter crash through a plate glass window to the sidewalk, and as the wrecking party left a husky threw it back through the other window. On that fateful day over 300 of the radical element that had gained the controlling hand in the strike became guests of the city jails.

Liberty-loving San Francisco could not long endure a private government attained by threats, force and violence. On Thursday of the memorable strike week the affair began to crumble. On Friday the backbone was broken. On Saturday we resumed normal service. There were five principal factors that contributed to this happy ending. First, the National Guard, an ominous 5,000 equipped with tanks, airplanes, rifles, bayonets, and all the paraphernalia of modern warfare against which the strikers knew they would be helpless. Second, the radio police cars, which were wonderfully efficient and effectively prevented the massing of strikers. Third, a fundamental mistake of strikers in shutting off their own food supply, since no sensible army would starve itself. Fourth, wrong guess of the strikers when they believed San Francisco business would capitulate in the face of a



A familiar sign on drug-stores. The fountains were ordered closed by the strikers to avoid the possibility of sandwiches or other food being served. Community starvation was the weapon chosen by labor to win its demands.

general strike—our business men were determined to fight the battle to the bitter end. Fifth, the downing of the Red forces by a series of spectacular raids on Communistic meeting places staged by both the police and outraged citizens.

As far as our business is concerned the strike was deplorable. It cost the city of San Francisco alone about \$150,000,000.00, a sizeable sum in any community and I am afraid we will feel the effects for a long time to come. On the other side of the picture, in spite of seriously interrupted service, to the eternal credit of our dealers not a single complaint was registered. And throughout the historic affair, there was a tenseness of the atmosphere that gave everyone the jitters, combined with sufficient excitement to relieve even the most monotonous life. Personally, if business losses can be forgotten, I must confess I really enjoyed the strike! And if its collapse results in the termination of Red rule or misguided unionism in San Francisco, the cost of the strike was actually a bargain.

Code for Intra-State Business of Wisconsin Photographic and Photo Finishing Industry

Approved by the Governor, August 7, 1934

Code Provisions Effective August 10, 1934

ARTICLE I Declaration of Policy

● To effectuate the policy of Chapter 476, Laws of Wisconsin of 1933, entitled “Emergency Promotion of Industrial Recovery,” hereinafter sometimes referred to as the WISCONSIN RECOVERY ACT, and to effectuate the policy of Title I of the NATIONAL INDUSTRIAL RECOVERY ACT, the following pro-

visions are established as a code of Fair Competition for the intrastate business of the Photographic and Photo Finishing Industry in and for the State of Wisconsin under and pursuant to the Wisconsin Recovery Act and shall be binding upon every member thereof.

This Code shall be construed—as shall every term or provision thereof and every rule or regulation promulgated thereunder—as to pro-

note the purpose and policies of said acts more particularly:

1. To induce co-operation between employees and employers.
2. To promote organization as a basis of co-operative action among trade groups.
3. To eliminate unfair competitive practices.
4. To reduce and relieve unemployment.
5. To improve standards of labor.
6. To remove obstacles to business recovery.
7. To rehabilitate and conserve the natural and human resources of the State.

No provision in this Code shall be construed or applied in such manner as to:

1. Promote monopolies.
2. Permit or encourage unfair competition.
3. Eliminate or oppress small enterprises.
4. Discriminate against small enterprises.
5. Adversely affect the interests of the consumers and the general public.

ARTICLE II

Definitions

● 1. The term "Photographic and Photo Finishing Industry" as used herein includes the production and sale of photographic reproductions and/or prints and the development of exposed photographic films, plates, or packs, and/or the printing thereof. This term shall not include blueprinting, photostating, X-raying, or motion pictures. The three divisions of this Industry are:

- a. Portrait photography, which includes the production and sale of photographic reproductions of natural persons.
- b. Commercial photography, which includes the production and sale of photographic reproductions of natural persons, properties, chattels and documents.
- c. Photo Finishing, which includes the service of developing and printing of exposed photographic films, plates or packs, and the sale of the products of such service.

2. The term "Employee" as used herein includes anyone engaged in the Industry, however compensated, except anyone insofar as he is acting as employer.

3. The term "Employer" as used herein includes anyone by whom any such employee is employed or compensated.

4. The term "Member of the Industry" includes anyone engaged in the Industry as above defined, either as an employer or on his own behalf.

5. The term "Studio Owner" as used herein, means the proprietor of any place of business engaged in the manufacture and sale of portrait or commercial photographs.

6. The term "Photo Finishing Plant" as used herein, includes any photo finishing plant performing the service of photo finishing as outlined in Section 1c, of this Article.

7. The term "Solicitor" as used herein shall include any person who solicits the sale of photographs by any means, who is not regularly employed by a studio owner or photo finisher.

8. The term "Administrator" as used herein, means the person appointed by the Governor to administer the Wisconsin Recovery Act. He

shall be ex-officio the Administrator of this Code.

9. The term "Apprentice" as used herein, shall include any person who elects to study and learn the vocation of photographer or photo finisher, for not to exceed the period provided in this Code under Article XII.

10. The term "Cost" shall include the actual cost of all materials, a fair allocation of all labor charge inclusive of a reasonable salary for any officer or proprietor incident to the production of any product or picture, negative, cut, print, or publication, a fair allocation of all overhead charges of any sort with respect thereto, inclusive of rent, light, heat, insurance, salaries or wages, taxes, licenses, interest on investments, depreciation, and other charges.

11. Trade area or Regional area as used in this code, shall not be deemed to apply to the Photo Finishing Industry.

ARTICLE III

Consumer and Public Interest

● For the protection of the interests of the consumer and the general public, it is provided:

1. As hereinafter provided, the consumer and general public shall have representation on the State Code Authority and on the regional Trade Practices Councils. Said representatives of the consumer and the general public shall report to the Administrator any action taken or proposed under this Code or a condition arising thereunder which may or does militate against the best interests of the consumers and general public.

2. As hereinafter provided, a representative of the general public shall be the chairman of the regional Industrial Relations Boards.

3. Upon complaint of any consumer that a particular photographic studio or photo finishing establishment has not complied with the standards of production or any other provision of this Code, the Regional Trade Practices Council having jurisdiction shall within forty-eight (48) hours after receipt of a written complaint from such consumer cause an inspection to be made of the establishment complained against, if the nature of the complaint so warrants, and such investigation shall be completed without delay, and such action taken as the facts may warrant.

4. Provision shall ultimately be made, when conditions so warrant, for the creation of a "Central Consumers Service," which shall be a source of information to consumers and the general public as to the services rendered by the industry, the standards thereof, and the costs in connection therewith.

5. The State Code Authority may provide for a uniform form of certificate to be used by photographic studio owners and photo finishing establishments to certify that their services have been rendered in compliance with this Code, and the State Code Authority shall have the power, subject to review by the Administrator, to withdraw from any photographic studio owner or photo finishing establishment the right to the use of such certificate upon a finding made by the Regional Trade Practices Council having jurisdiction of the plant owner, after public hearing, that the plant owner has violated any

of the provisions of this Code.

ARTICLE IV

Minimum Service Standards

● It is the intent of this Code to insure to the consuming public that any photographs made and sold shall conform with reasonable minimum standards, and to this end the following specifications or their equivalents are hereby established as minimum standards for members of the Industry.

1. *Negatives:* In all cases where negatives are delivered to consumers, they must be properly developed, fixed and washed to insure permanency.

2. *Finished Photographs:* Finished photographs shall comply with all the requirements set forth in Section 1 of this Article, and, in addition, shall be fixed in a hypo-bath of not less than 50° hydrometer test for not less than five (5) minutes, and shall be washed in at least eight (8) changes of fresh water (five (5) minute intervals) or its equivalent by machine, and shall be dried on a material that is free from chemicals to insure permanency.

3. *Finishing:* No finishing or other work incident to the producing of the products of this industry shall be done by independent contractors or in any place other than the regular location of a studio or photo finishing plant or retail outlet. It is the intent of this section to prevent the circumvention of the minimum wages hereinafter set forth through the assigning of work to employees or others at their homes or places other than the usual place of business of studios, photo finishing plants and retail outlets.

ARTICLE V

Predatory Prices

● The Photographic Industry, portrait, commercial, and photo finishing, is a professional service industry, and, as such, operates a small stock inventory because of the perishable nature of its material. Predatory price competition in the industry has resulted in the exploitation of labor and the practical elimination of competition on a quality or service basis. This Code is intended to provide against "cut-price" operations in such a manner as to restore competition on the basis of quality and service and in addition maintain price competition restricted only against selling below reasonable cost as herein provided.

1. All photographic studio owners and photo finishing establishments shall set up, keep and maintain accurate and adequate systems of cost accounting in the manner and form as may be prescribed by the State Code Authority and approved by the Administrator. Such records shall be subject to inspection by the Administrator, the State Code Authority and Regional Trade Practices Council or their respective agents.

2. All photographic studio owners and photo finishing establishments shall make such reports of costs in such form and within such time as may be required by the State Code Authority and approved by the Administrator.

3. The State Code Authority shall, subject to the approval of the Administrator, at such times, in such manner, and on such basis as

the Administrator may prescribe and direct, make a finding as to the "reasonable cost" in and for each administrative Region as to each type of service.

4. No photographic studio or photo finishing establishment shall sell or offer to sell its services at a price below the "reasonable cost" in and for the administrative Region in question determined by the State Code Authority and approved by the Administrator as hereinabove provided.

5. In order to insure the temporary stabilization of the Industry prior to the determination of the "reasonable cost" as hereinabove provided, the Administrator may, upon the approval and publication of this code, or as soon thereafter as possible, establish temporary minimum prices for each administrative Region, for such services and/or materials as the Administrator may deem necessary and advisable, based upon a survey and recommendation, made by the Industrial Commission, as to the reasonable cost of said services and materials. Such minimum prices so established by the Administrator shall be in effect until the "reasonable costs" in and for the administrative Regions shall have been determined and approved as hereinabove provided, or for a period not to exceed sixty (60) days after the approval and publication of this Code, whichever shall be first, and no photographic studio owner nor photo finishing establishment shall sell, or offer to sell, its services at a price below the price so established as a minimum by the Administrator during such period.

6. Photo Finishing Plant owners selling to retailers shall, as a condition thereof, require compliance with the provisions of this article by such retailers.

ARTICLE VI

The State Code Authority

● 1. The State Code Authority is hereby constituted the state administrative agency of the Photographic and Photo Finishing Industry, to cooperate with and assist the Administrator in the administration of this Code.

2. The State Code Authority shall consist of one representative for each regional association in the state, two members of the Wisconsin Division Master Photo Finishers Association, one member Wisconsin Division Mail Order Photo Finishers Association, two members Professional Photographers Association of Wisconsin, a representative of the consumers, selected as follows.

- a. Each regional association shall appoint one representative.
- b. The Wisconsin Division, Master Photo Finishers Association shall appoint two representatives.
- c. The Wisconsin Division Mail Order Photo Finishing shall appoint one representative.
- d. The Professional Photographers Association of Wisconsin shall appoint two representatives.
- e. The Administrator shall appoint one representative of the workers of the industry.
- f. The Administrator shall appoint one representative of the consumers.

3. The said members of the State Code Authority shall be appointed immediately after the approval of this Code by the Governor and its publication, and shall hold office for such term as they may be appointed or until the appointment and qualification of their successors.

4. The members of the State Code Authority shall name one of their number as Chairman, and with the approval of the Administrator, shall appoint an Executive Secretary thereof. Said Executive Secretary need not be a member of the State Code Authority, but he shall be possessed of executive ability and an adequate technical understanding to enable him to properly administer his office, and shall be an individual of independence and good character. The Executive Secretary may not be removed from office excepting by and with the consent of the Administrator. He shall perform such duties as the State Code Authority or the Administrator may require or direct.

5. The State Code Authority shall have the following powers and duties:

a. It shall district the State into administrative regions and trade areas, subject to the approval of the Administrator, and promote the organization of associations in and for said administrative regions. Unless and until re-districted by the State Code Authority pursuant to the provisions of this section, the administrative regions in the State shall be as follows:

(1) *The Milwaukee Region*, comprising Milwaukee, Ozaukee, Washington, and Waukesha Counties.

(2) *The Fox River Valley Region*, comprising Brown, Calumet, Door, Florence, Fond du Lac, Forest, Green Lake, Kewaunee, Langlade, Manitowoc, Marinette, Oconto, Outagamie, Shawano, Sheboygan, Waupaca and Winnebago Counties.

(3) *The Western Wisconsin Region*, comprising Buffalo, Chippewa, Dunn, Eau Claire, Jackson, La Crosse, Monroe, Pepin, Pierce, St. Croix, Trempealeau, Vernon, Ashland, Barron, Bayfield, Burnett, Douglas, Polk, Rusk, Sawyer and Washburn Counties.

(4) *The Southeastern Wisconsin Region*, comprising Kenosha, Racine, and Walworth Counties.

(5) *The Wisconsin River Valley Region*, comprising Adams, Clark, Iron, Juneau, Lincoln, Marathon, Marquette, Oneida, Portage, Price, Taylor, Vilas, Waushara and Wood Counties.

(6) *The South Central Region*, comprising Columbia, Crawford, Dane, Dodge, Grant, Green, Iowa, Jefferson, LaFayette, Richland, Rock and Sauk Counties.

b. It shall have the power through its Executive Secretary, or any agent appointed by him for said purpose, to make or cause to be made periodic or special inspections of photographic or photo finishing establishments in this State.

c. It shall cooperate with the Industrial Commission of the State of Wisconsin in procuring the enforcement of and compliance with the industrial laws and license laws of this State in respect to photographic studios and photo finishing establishments in this State, and shall report to the Industrial Commission any

Code News Items

● The National Code Authority has approved the appointment of C. R. Willis, 255 N. Main St., Decatur, Ill., as Assistant Commercial Regional Board Member in Region 17.

The appointment of O. Johnson, Shreveport, La., as Assistant Commercial Regional Board member in Region 21 is hereby cancelled.

The Appointment of Frank Goodner, 217 N. Virginia St., Reno, Nev., as Assistant Portrait Regional Board Member for Region 29 is approved by the Code Authority.

violations thereof of which it may become cognizant.

d. It shall prescribe a simple, uniform system of accounting for all photographic studios and photo finishing establishments in this state, designed to reveal costs incidental to the operation of this Code and facilitate the making of reports required by the Administrator on a uniform basis.

e. It may require the owners or operators of photographic studios and photo finishing establishments, either generally or specially, to file with it, in such manner as it may direct, sworn or unsworn reports or sworn or unsworn answers in writing to specific questions propounded in relation to matters arising out of or pertaining to this Code, and may hold and conduct public hearings in relation to any inquiry germane to the Code or its operation.

f. It may adopt and prescribe minimum standards of quality for each of the several types of service performed by the Industry, which shall not be lower than the standards hereinabove set forth or the standards prescribed by the National Code of the Industry.

g. Each member of the Industry subject to the jurisdiction of this Code, shall pay to the Code Authority a sum representing his pro rata share of the expense incident to initiating, securing the approval of, and administering this Code of Fair Competition and Trade Practices, all approved rules issued thereunder and amendments thereto, including all sums from time to time levied and exacted by the State of Wisconsin for the costs incurred by it in connection with the initiation, supervision, and administration of this Code. With the approval of the Administrator, the Code Authority is hereby empowered to levy all necessary assessments against every member of the Industry subject to the jurisdiction of this Code, and if necessary to enforce payment thereof in the name of the Code Authority by legal proceedings for the collection of a debt.

h. It shall make studies and investigations of conditions and practices current in the Industry,

gather statistics from governmental and other agencies, and require and collect from all members of the Industry (in such form as it may prescribe) such information as is reasonably pertinent to the effectuation of the purposes of the Wisconsin Recovery Act and this Code, either on its own initiative or as required by the Administrator.

i. It may, upon its own initiative or upon complaint of any person affected, make investigations as to the functioning and observance of this Code, and report the results of such investigations to the Administrator.

j. It shall cooperate with the Administrator in the establishment of an advisory council for all service industries, to consider and advise with the Administrator on matters of concern to two (2) or more service industries operating under separate codes of fair competition, and to appoint a representative of the Photographic and Photo Finishing Industry to such advisory council.

k. It shall furnish to governmental agencies such statistical information as the Administrator may direct.

l. It shall have such further powers and duties as shall be prescribed elsewhere in this Code and shall at all times cooperate with and assist the Administrator in his administration thereof.

m. It shall have the power, subject to review by the Administrator, to rule on any condition or conditions that might constitute an unfair trade practice that have not been provided for in this Article.

ARTICLE VII

Regional Trade Practices Councils

● 1. In and for each of the administrative Regions created under and pursuant to Section 5a of Article VI, there shall be organized and created Trade Practices Councils, consisting of seven (7) members each, three members of which shall be appointed by the Regional Associations, two members of which shall be appointed by the Wisconsin Division, Master Photo Finishers' Association as representatives of the industry, one member of which shall be appointed by the Regional Labor Councils as a representative of the employees, and the remaining member of which shall be appointed by the Regional Associations, subject to the approval of the Administrator, as a representative of the public. The members of the Trade Practices Councils shall hold such office for the term of their respective appointments or until the appointment and qualification of their respective successors. Said Trade Practices Councils may begin to function and exercise the powers conferred upon them as soon as the Industry representatives and the representatives of the public shall have been appointed and have qualified, subject to such limitations as may be prescribed by the Administrator.

2. The Trade Practices Councils shall elect their own chairmen and may appoint a secretary from among their own memberships or otherwise.

3. The Trade Practices Councils shall have the following powers and duties:

a. They shall have those powers expressly conferred upon them in this Code and such other powers as the State Code Authority may delegate to them as its agents.

b. They shall have the power to make such examinations, investigations and surveys of photographic studios and photo finishing establishments in their respective Regions as may be required to enable them to determine whether there has been compliance with this Code by those in their respective Regions and for this same purpose may require those operating under this Code in their respective Regions to make and file with them such pertinent reports in such form as they may prescribe and within such time as they may limit.

c. They shall, from time to time, present to the State Code Authority recommendations, based on conditions in the Industry in their respective Regions as to the administration of this Code, to the end that the purpose of this Code and the Wisconsin Recovery Act will be achieved. These recommendations shall be promptly referred to the Administrator by the State Code Authority together with its opinion in relation thereto.

4. Any action of the Trade Practices Councils may be reviewed by the State Code Authority and the Administrator. Any action of the Trade Practices Councils pursuant to this Code or any finding of fact made thereunder shall be prima facie lawful and valid and shall have full force and effect until set aside or reversed upon review thereof.

ARTICLE VIII

Regional Associations

● 1. Any Regional Association participating in the selection of the members of the State Code Authority, the Trade Practices Councils and Industrial Relations Board for its Region shall:

a. Be and at all times continue to be truly representative of the industry in its region.

b. Impose no inequitable restrictions on its membership.

c. Submit to the Administrator and the State Code Authority such reports and records as to its organization and membership as they may desire.

d. Comply in all other respects with the provisions of the Wisconsin Recovery Act.

2. Subject to termination by the Administrator, as hereinafter provided, or by the State Code Authority as a consequence of a redistricting of the State, the following Regional Associations shall have the right to participate in the selection of members of the State Code Authority as provided in Section 2 of Article VI, members of the Trade Practices Councils, as provided in Section 1 of Article VII, and members of the Industrial Relations Board as provided in Section 2 of Article X:

a. Milwaukee Region as hereinabove defined—Photographers Association of Milwaukee; Commercial and Illustrative Photographers of Milwaukee.

b. Fox River Valley Region as hereinabove defined—Fox River Valley Photographers Association.

c. Western Wisconsin Region as hereinabove

defined—Western Wisconsin Photographers Association; Northwestern Wisconsin Photographers Association.

d. Southeastern Wisconsin Region as hereinabove defined—Southeastern Wisconsin Photographers Association.

e. Wisconsin River Valley Region as hereinabove defined—Wisconsin River Valley Photographers Club.

f. South Central Region as hereinabove defined—South Central Photographers Club.

g. The Master Photo Finishers will be represented in the various regions as per above, and, in addition by the Wisconsin Division, Master Photo Finishers of America.

3. After giving reasonable notice and opportunity for hearing, and upon finding that any Regional Association is guilty of any violation of any part of the obligations hereinabove set forth, the Administrator may cancel, in whole or in part, or restrict, or subject to appropriate conditions, any further exercise of such Association's power of appointment of representatives under this Code. Upon the termination of an Association's rights, as hereinabove provided, the Administrator shall himself exercise the same or set up new machinery for the exercise of said right.

ARTICLE IX

General Labor Provisions

● 1. All employees shall have the right to organize and bargain collectively through representatives of their own choosing and shall be free from interference, restraint or coercion of employers of labor, or their agents, in the designation of such representatives or in self-organization or in other concerted activities for the purpose of collective bargaining or other mutual aid or protection.

2. No employee and no one seeking employment shall be required, as a condition of employment, to join any company union or to refrain from joining, organizing, or assisting a labor organization of his own choosing.

3. No person shall work part time in this industry if he is otherwise employed.

ARTICLE X

Promotion of Industrial Peace

● 1. All questions involving labor, under this Code, of such a nature as would be referred to the National Labor Board under Federal Codes, shall be referred to the Wisconsin State Labor Board. The intent of this article is to have the Wisconsin Labor Board function in precisely the same manner on intra-state labor questions as the National Labor Board functions on labor questions, under Federal Codes. The same rules of procedure shall apply.

ARTICLE XI

Minimum Rates of Pay

● 1. a. The provisions of Chapter 106 of the Wisconsin Statutes relating to apprentices shall supersede any provision herein contained, which may in any manner appear to be in conflict therewith. Studio owners and photo finishing plants coming within this Code shall cooperate

with the apprenticeship division of the State Industrial Commission in setting up a plan of indentured apprenticeship for all learners in the Industry, and with the part-time schools of the State under the jurisdiction of local boards of vocation education and the State Board of Vocational Education in providing vocational courses supplemental to the daily employment of workers in the Photographic and Photo Finishing Industry.

b. Employees handicapped on account of age or physical disability, or from other cause, may be paid at the rate of eighty (80) per cent of the minimum wage established for other employees in like capacities, provided, that the number of such handicapped employees shall not exceed five (5) per cent of the total number of employees in any one such plant or establishment. What constitutes handicapped employees on account of age or physical disability shall be determined by the State Industrial Commission. No such reduction shall be made effective until a certificate of disability is obtained from the State Industrial Commission.

2. Employees of photographic studios other than those in the Photo Finishing Industry, shall be paid not less than the following weekly rates:

a. In cities under 10,000 population, employees of a photographic studio shall be paid as follows:

Operator	\$0.50 per hour
Dark Room Operator	.50 per hour
Retoucher	.50 per hour
Finisher	.50 per hour
Oil Colorist	.50 per hour
Printer	.50 per hour
Receptionist	.40 per hour

b. In cities of 10,000 to 50,000 population, employees of a photographic studio shall be paid the following rates:

Operator	\$0.65 per hour
Dark Room Operator	.55 per hour
Retoucher	.55 per hour
Finisher	.55 per hour
Oil Colorist	.55 per hour
Printer	.55 per hour
Receptionist	.45 per hour

c. In cities of 50,000 population and over, employees of a photographic studio shall be paid the following rates:

Operator	\$0.75 per hour
Dark Room Operator	.65 per hour
Retoucher	.65 per hour
Finisher	.65 per hour
Oil Colorist	.65 per hour
Printer	.60 per hour
Receptionist	.50 per hour

3. No employee shall be paid less often than twice a month and shall be paid in cash or negotiable check.

4. The employer shall make payment of all expenses incurred by an employee while traveling.

5. All employees shall be paid on a time basis only at not less than the rates hereinafter prescribed, and no employee shall be employed on a piecework or percentage basis.

6. Female employees performing substantially

the same work as male employees shall receive the same rates of pay as male employees.

7. The Photo Finishing Industry shall be governed by the wage provisions contained in National Code number 352 for the Photographic and Photo Finishing Industry, approved by the President March 23, 1934, and the same are made a part hereof by reference.

ARTICLE XII

Maximum Working Hours

● 1. Excepting as hereinafter provided or otherwise provided:

a. Any employee of studios other than those in the Photo Finishing Industry shall not work in excess of eight (8) hours in any one day or in excess of forty (40) hours in any one week, except that he be compensated at the rate of time and one-half for any work performed in excess of eight (8) hours in any one day or forty (40) hours in any one week; and at no time, shall any employee work in excess of fifty-two (52) hours in any one week.

b. The maximum hours fixed in paragraph a, Section 1, of this Article, shall apply only during seasonal peak periods of the Industry, to consist of not more than nine (9) weeks in any six (6) month period beginning on January 1, 1934, and in no case shall any employee be permitted to work overtime in excess of 144 hours in any one calendar year.

2. The maximum hours fixed in the foregoing sections shall not apply to executives receiving a salary of thirty dollars (\$30.00) or more per week except when performing the duties of an employee or employees of the industry.

3. Every employer shall keep a time book showing the names and addresses of all employees and the hours worked and wages received by each of them in each day, and such book shall be open to inspection by the various administrative agencies herein created.

4. Notwithstanding the exemptions provided in Section 2 of this article, such exemptions shall not in any case apply to more than one worker for every five workers or fraction thereof. For the purpose of this section, the word "worker" shall be deemed to include employers, executives and all persons actually engaged in photography or photo finishing or any of the processes incidental thereto.

5. No employee shall be permitted to work more than six (6) days in any seven (7) days, excepting where the consuming public itself requires service on Sundays.

6. The Photo Finishing Industry shall be governed by the working hour provisions contained in National Code number 352 for the Photographic and Photo Finishing Industry, approved by the President March 23, 1934, and the same are made a part hereof by reference.



An unusual effect by J. Anthony Bill, Cincinnati, Ohio. Note the strong contrast without accompanying loss of detail in the shadows and background.

ARTICLE XIII

Trade Practices and Unfair Competition

● The following practices, by any photographic studio or photo finishing establishment, constitute unfair methods of competition and are prohibited.

1. *Misleading Advertising:* The use (or participating therein) of, the publication, or the broadcasting of any untrue, deceptive, or misleading statement, representation, or illustration, in connection with and for the purpose of furthering the sale of photographic or photo finishing service.

2. *Defamation or Disparagement of Competitors:* The false imputation to competitors of dishonorable conduct, of inability to perform contracts and/or poor or questionable credit standing, and false representation concerning the grade or quality of the service rendered by competitors.

3. *Underselling Claims:* Advertising which announces or lays claim to a policy or continuing practice on the part of the advertiser of generally or regularly underselling competitors.

4. *Misleading Guarantees:* Guarantees which are not specific as to the nature and extent of the guarantee or which for any reason, are unenforceable against the guarantor.

5. *Disclaimers:* Attempts by stipulation to evade, limit, or nullify what would otherwise be the lawful responsibility of a member of the trade for articles left with him for photographing or copying.

6. *Selling Below Regional Prices:* The sale of any photographic studio service for delivery to, or for resale in, any Region or locality at less than the minimum wholesale or retail price (as the case may be) for such service, as established for such Region under the provisions of Article V of this Code.

7. *Misrepresentation of Prices:* Representation of any prices or credit terms as "special" when they are in fact the regular prices and/or credit terms of the person making such representation; also the creation of the implication that quoted prices apply to completely finished work when in fact they apply only to partially processed work.

8. *Unfair Merchandising Devices:* a. The furnishing of free work or services to anyone except a bona fide charity.

b. The furnishing of free sittings to customers.

c. The payment of a commission or any other consideration to anyone not a member of the trade or regularly employed by a member of the trade, for the solicitation or procuring of photographic or photo finishing work.

d. The use of lotteries.

e. The use of coupons, coupon books, discount coupons, or premiums or other similar devices.

The provisions of this paragraph shall not, however, prohibit (1) giving the purchaser an allowance or cash discount, not to exceed two per cent (2%) in the form of cash, book credits or promises to pay, where payment by the purchaser is made in cash or on or before the tenth (10th) day of the month following date of purchase.

9. *Rebates:* The payment or allowance to any customer, or to any employee of a customer, of rebates, funds, remissions of past indebtedness, commissions or discounts, whether in the form of money or otherwise, including the extension to particular customers of special services or privileges, false invoicing and rebates under the guise of allowances for lost, misplaced or damaged articles.

10. *Added Charges:* The attempt to secure an additional charge other than that specifically agreed upon by a customer at the time the order was taken.

11. *Imitation of Competitors:* The simulation or copying of a competitor's style of showcase or signs or of advertising.

12. *Coercion in the Sale of Stock to Employees:* Coercion of employees to purchase stock of an employer's company as a condition to obtaining payment of past due wages or for any purpose designed to substitute such purchase in whole or in part for full payment of wages.

13. *Selling Below Standard Quality:* The offering or sale of any photographs or photographic service to the public below the minimum standards of quality provided in or established pursuant to this code.

14. *Free Developing of Photographic Films and Plates:* It is an unfair trade practice for any member of this industry, or any dealer thereof to offer free developing of photographic films or plates; provided, however, it shall not be an unfair trade practice for a member of this industry to develop photographic films and plates, and omit any charge for the same in the event the exposures of them are failures and they are completely unprintable.

15. *Free Enlargements or Other Free Merchandise:* A free enlargement or other free merchandise offered by a member of this industry or any dealer thereof, either alone or with other merchandise, as an inducement to a purchaser or prospective purchaser, to buy other or additional goods.

16. *Accepting of work from Solicitors:* Accepting work from a solicitor as defined in Article II, paragraph 7.

17. *Violence, Intimidation, or Unlawful Coercion:* a. Any use of violence to person or property, intimidation, or unlawful coercion, by a member of the trade against a member of the trade.

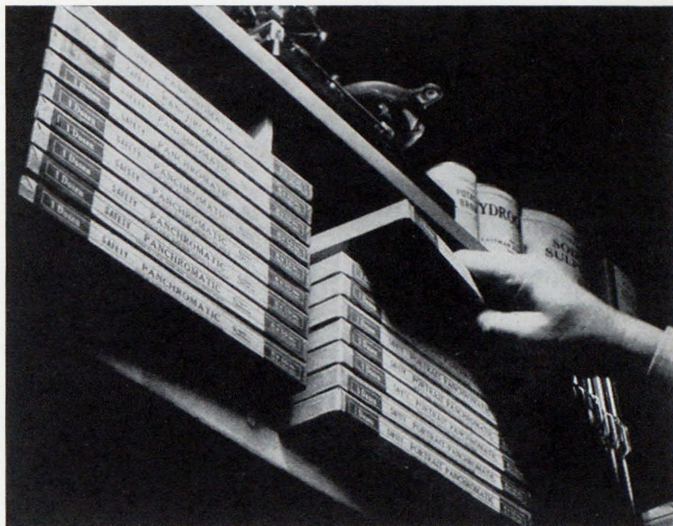
b. Any threat by a member of the trade to use such violence, intimidation or unlawful coercion.

c. Any conspiracy among members of the trade, or among members of the trade and others, to use or to threaten to use such violence, intimidation or unlawful coercion.

d. Any combining or cooperating by a member of the trade with anyone who is using or threatening to use such violence, intimidation, or coercion.

18. *Bringing Code into Disrepute:* Any form of advertising tending or having the effect of bringing the Code into disrepute or designed to retard or hinder the enforcement thereof.

19. To offer extra free services in connection with the industry, products, or services.



QUALITIES THAT PROMOTE SALES

THE photographer who puts life and character and expression into his portraits finds the speed of Super-sensitive and Portrait Panchromatic Films his greatest ally. And matching their speed are all the essential portrait qualities—gradation that gives the finest rendering of light and shade—color sensitivity which correctly reproduces flesh tones and eliminates much of the roughness of proofs.

Use these modern materials and promote your sales. Eastman Kodak Company, Rochester, N. Y.

EASTMAN

SUPER-SENSITIVE AND PORTRAIT PANCHROMATIC FILMS



20. To copy without the maker's permission, proofs which bear the name of the maker, when his establishment is still in existence.

21. *Enticing Away Employees of Competitors*: Enticing away of employees of competitors with the purpose and effect of unduly hampering, injuring or embarrassing competitors in their business.

22. *Separate Terms*: Secretly extending to certain purchasers separate terms and conditions with the intent and with the effect of injuring a competitor or tending to create a monopoly, or unreasonably restraining trade.

23. *Bribery*: Bribery in any form.

24. *Failing to comply with rules of State Fire Marshal, Etc.*: Failing to comply with all rules of the State Fire Marshal, federal or local laws governing sanitary and working conditions in photographic studios and photo finishing establishments.

25. *Using Superlatives*: Using superlatives such as "The Best" or "The Finest" Photographic studio or photo finishing establishment or "The Largest Studio," Etc.

26. *Operating Branch Studios Under More than One Name*: Operating a branch store under more than one name or referring to the location of a branch studio or store or retail outlet in connection with advertising other than under the actual name under which the branch studio or retail outlet is operated.

27. Failing to comply with any requirement of the National Code of Fair Competition of the Photographic and Photo Finishing Industry upon its being adopted and signed by the President of the United States.

28. *Selling Service Without Margin of Reasonable Profit*: Selling photographs or photographic or photo finishing service without providing for a margin of reasonable profit with the intent and/or with the effect of injuring a competitor and where the effect may be to substantially lessen competition, or tend to create a monopoly, or to unreasonably restrain trade.

29. Inducing or attempting to induce the breach of an existing oral or written contract between a competitor and his customer or source of supply, or interfering with or obstructing the performance of any such contractual duties or services, insofar as said contracts do not conflict with Code Provisions.

30. To sell or offer to sell industry products or services outside the trade area wherein is located a permanent studio, complete in equipment and personnel to adequately service the customer, except when special services are not available in that trade area, and, except in accordance with regulations as prescribed from time to time by the Code Authority subject to approval by the Administrator.

31. Newspaper credit lines without pay at authorized commercial rates for photographers.

32. Within thirty (30) days after the effective date of this Code, each member of the Photo Finishing Division, shall file with the Code Authority or Regional Boards or otherwise, as prescribed by the Code Authority, copies of price lists and schedules (including the true name and/or ownership of the business filing

such list and schedules) covering all products or services offered for sale by such members, which lists and schedules shall include all the terms and conditions of sale, the list price and trade discount applicable thereto for each kind and size of each product or service sold or offered for sale, a complete and detailed description of each product or service sold or offered for sale, whether offered singly or in combination with other products or services; complete details and, including differentials for grade, size and quantity.

ARTICLE XIV

Modification or Termination

● The Governor may modify, amend, or terminate this Code if he shall determine that it, or any rule, regulation, condition, or any specific provision thereof does not effectuate the purpose of the Wisconsin Recovery Act.

ARTICLE XV

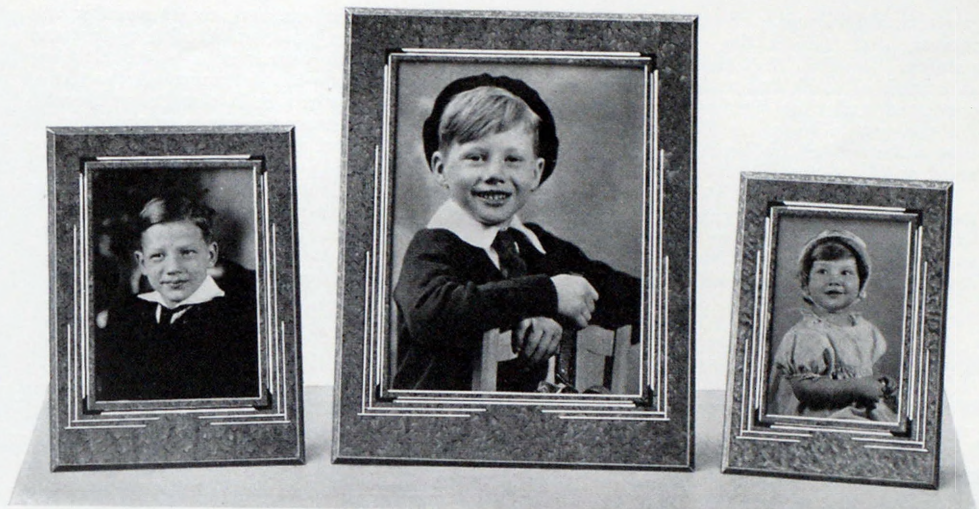
Enforcement and Penalties

● 1. Upon the approval of this Code by the Governor, and its publication pursuant to the provisions of Chapter 476, Laws of Wisconsin of 1933, this Code, and any and all rules and regulations made pursuant thereto, shall be complied with and adhered to by all photographic studios and photo finishing establishments in the State of Wisconsin.

2. This Code, upon approval and publication as hereinabove provided, shall be in full force and effect for the term provided by Chapter 476, Laws of Wisconsin of 1933, or any extension thereof duly enacted, unless sooner terminated as provided in Article XIV, and excepting if modified as provided in Article XIV.

3. For the purpose of determining whether or not this Code operates to effectuate the purpose of Chapter 476, Laws of Wisconsin of 1933, the Governor, or his authorized agent, shall have all the powers provided in said Chapter, and more particularly the powers provided in Section 110.06 (5), and no person shall, without reasonable cause, fail to comply with a subpoena issued pursuant to Section 110.06, nor refuse to be sworn, or to be examined, or to answer a proper question or produce a pertinent document when ordered to do so by the Governor or his authorized agent. Likewise, no person shall refuse, neglect or fail to render any report or answer, required under Section 110.06 at such time and in such manner as the Governor or his authorized agent may prescribe. Likewise, no person shall refuse, neglect, or fail to submit, for the purpose of inspection or copying, any document demanded under said Section, nor wilfully make any false entry or statement in any report required or document demanded under said Section; all as provided in Subsection 6 of Section 110.06 Wisconsin Statutes, and violations of the provision of said Subsection 6 of said Section 110.06 shall be subject to the penalties provided in Subsection 7 of Section 110.06, Wisconsin Statutes.

4. Any violation of this Code after its ap-



Another NUMOUNT Style

● This latest addition to the now-famous line of NUMOUNT EASELS has been pronounced the most beautiful to date. The colors—Gray and Fawn—are true photographic tones, soft and appealing in their harmonious blend with the photograph. The design—neat but modernistic—is attractively brought out in black and metallic embossing; the finished effect is impressive.

● NUMOUNT EASELS have been accepted as the ultimate style in this type of mounting. Forward-looking photographers will not overlook this wonderful opportunity for creating more business and increasing their profits and prestige.

● NUMOUNT EASELS have these advantages: a style that is truly different; fine quality at a very low price; ease of mounting; clear, transparent viscaloid protecting the print; soilproof and durable finish. They are unsurpassed for school work and when school committees see them, you are almost certain of the contract. No matter what your class of trade, NUMOUNT EASELS will enable you to get better prices.

● It's easy for you to try this better way for better profits. Just pin your remittance to your letter-head for either or both of these sample groups, which will be sent assorted in sizes and colors.

SAMPLE GROUP KF-7

One: 3x5, 4x6, 5x7, 8x10, 10x8

Special Price \$1.00

SAMPLE GROUP KF-8

Two: 3x5, 4x6, 5x7, 8x10

One: 6x8, 8x6, 10x8

Special Price \$2.00

THE CHILCOTE COMPANY



MASTER MOUNTINGS



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ARTISTIC
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MOUNTINGS
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PHOTO SUPPLY COMPANY
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ANGELES, CALIF.

proval and publication, or any of the provisions thereof, shall subject the violator to all the penalties provided in Chapter 476, Laws of Wisconsin of 1933, and such violations may be prevented and restrained as therein provided. All the powers vested in the Governor or his agents thereunder are hereby expressly recognized and confirmed.

5. It is the intent of this Code to insure that there will be compliance therewith by all photographic studios and photo finishing establishments in the State of Wisconsin. If, for any reason, any specific provision or any specific

rule or regulation promulgated thereunder and pursuant thereto is not enforceable against any studio owner or owner of a photo finishing establishment who has not approved this Code, any such provisions shall not be enforceable against any other studio owner or photo finishing establishment. It is the intent of this provision to insure that those approving this Code or agreeing to comply therewith shall not be burdened with such provision if any studio owners or photo finishing establishments who have not approved the Code or who have not agreed therewith, are not similarly burdened.

New Products by Kodak

(With two illustrations by courtesy of the Eastman Kodak Company)

● The Kodak Miniature enlarger, designed for the purpose its name indicates, is currently announced by the Eastman Kodak Company.

The new enlarger permits full advantage to be taken of the fine-grain characteristics of Panatomic Film. It gives enlargements up to 11x14 from negatives of the half Vest Pocket size (1 3/16 x 1 9/16). It enlarges from 2 1/2 to 10 diameters, and takes negative areas up to 2 1/4 x 2 1/2.

The Kodak Miniature Enlarger is one of few enlargers that permit a wide range of small-sized negatives to be used, even including the popular snapshot size of 2 1/4 x

3/4, provided the length is masked down to 2 1/2".

The operation of the Kodak Miniature Enlarger is simplicity itself. Sliding the enlarger head up or down adjusts for picture size.

Critical focus is obtained by turning the lens mount in which a brilliant Kodak Anastigmat F/4.5 lens, especially designed for enlarging, is set. The lens is permanently installed, obviating any need for the user to put his camera out of commission by removing its lens for use in the enlarger, with possible damage to the lens an additional disadvantage.

Rheostat control gives two degrees of illumination from an inexpensive Mazda Photoflood lamp. Dimmed, the light is about one-fifth the full power. This two-degree illumination provides a sufficient variation in light strength, making a lens diaphragm unnecessary and thus simplifying correct timing of exposures.

The lamp house is amply ventilated, and a special heat-absorbing glass disc affords further protection to the negative. A detachable safelight disc permits inserting and adjusting bromide paper while the printing light is on. The safelight disc is also useful in doing such combination work as printing in skies.

A new type of masking paper holder is an essential part of the outfit. The masking arms are attached to a metal frame, which by means of an ingenious catch is held up out of the way while both hands are adjusting the paper.

A paper-cabinet base, sold separately, is another important accessory. This compact cabinet affords a portable but firm base to



The new Kodak miniature enlarger in operation.



BUILD VOLUME WITH PROJECTO ENLARGEMENTS



USE THIS TRIAL
LOT COUPON

The Haloid Co., Bldg. 7
Rochester, N. Y.

Please send $\frac{1}{2}$ gross 11 x 14,
Double Weight, Haloid Pro-
jecto. Check for \$4.00 is en-
closed.

Name.....

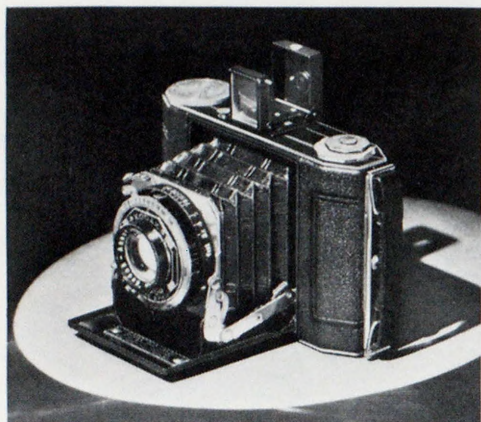
Address.....

It's true. Enlargements on Haloid Projecto Paper actually look like contact prints. That's why Haloid Projecto builds volume. Sitters are delighted with the sparkling brilliance and warmth of finished portraits. They recommend you. Volume grows. Prove it. Use coupon.

THE HALOID COMPANY, Rochester, N. Y.

New York Office: 225 Fifth Ave. Chicago Office: 68 W. Washington St.
Los Angeles Agent, A. H. Muhl, 643 S. Olive St.
San Francisco Agent, A. H. Muhl, 222 Kearny St.

HALOID *Projecto*



Kodak's newest: Kodak Duo Six-20.

which to clamp the enlarger standard, allowing the user to put the enlarger in any convenient working position.

For the benefit of owners of Kodak Auto-Focus Enlargers, Model B, or the earlier models adapted for the use of a Photoflood lamp, the enlarging assembly of the Kodak Miniature Enlarger is available alone, to convert the previous equipment into a miniature-type enlarger. This includes the lens and mount, the negative carrier, and the reflector. This converter, enlarging to 8 diameters, slides on the face plate in place of the regular enlarging unit.

Another item recently placed on the market is the newest foreign-type miniature

Kodak, which takes sixteen pictures, $1\frac{5}{8} \times 2\frac{1}{4}$ in size, on an eight-exposure roll of 620 film.

The sixteen prints from a roll of film exposed in the Kodak Duo Six-20, as the new camera is called, are large enough for an album, a letter, or a pocket. The availability of Panatomic Film, with its fine-grain characteristics, in the 620 size for use in the Duo-Six-20 will accommodate also photographers who wish to make sizeable enlargements from their negatives.

The Kodak Duo Six-20 is extraordinarily compact for a camera taking pictures of the size described, its longest dimension being actually less than that of a Vest Pocket Kodak. Like the Kodak Vollenda and the Kodaks Six-20 and Six-16, the front of the Duo Six-20 springs into rigid picture-taking position at the touch of a button.

The Duo Six-20 is equipped with a Kodak Anastigmat F/3.5 lens and a Compur shutter, which are set in a spiral focusing mount controlled by a lever. The lens is of 7-cm. focal length. The shutter has eight speeds, ranging from 1 second to 1/300th second, with bulb and time.

The red windows have a slide cover for light protection when panchromatic film is used. There is a collapsible direct-view optical finder, beside a depth-of-focus scale.

In appearance, the Duo Six-20 has the popular beveled ends and etched metal side panels of the present modernistic trend.

Art as Applied to Photography

(Excerpts from a Talk by F. E. Geisler before the Florida Convention and Short Course in Photography, Gainesville, Fla., May 1)

● Many an argument have I had on that word "art," and that it could not be used because the picture was made with a lens, camera, etc., which are machine-made, and not done by hand, such as paintings, etchings, engravings, etc. My contention is and always will be, that the finished product of a painter, etcher and engraver, is just as much machine-made as our photographs and, therefore, the word Art can be applied just as well, *provided*, you have a finished product which can stand back of the definition and meaning of the word Art in every respect.

All paintings, etc., and there are millions

of them—likewise photographs and many other articles—we cannot and should not call works of Art, for the reason they do not embody the true meaning of the word, which I want to define as follows:

1st—We must have *skill* in the work we do. This word skill has to do with about everything in the making of your photograph. The equipment, lighting, posing, exposure, developing, retouching, chemicals, etc. Now, the question is, do you actually understand and know each one of these things in every detail so that you can improve and correct them when you are told where your mistakes are?

VELOUR BLACK

for prints by projection

SURFACES

- *A White Semi-Matt, S. W.
- *B White Semi-Matt, D. W.
- *C White Matt, D. W.
- D White Platinum Matt, D. W.
- DD White Rough Matt, D. W.
- *DL Velvet Grain White Luster, D. W.
- *EL Velvet Grain Buff Luster, D. W.
- EP Buff Platinum Matt, D. W.
- LER Rough Buff Matt, D. W. Light Tint.
- ES Smooth Buff Matt, D. W.
- F Veltex, S. W.
- I White Rough Matt, Med. Wt.
- J White Platinum Luster, D. W.
- K Buff Platinum Luster, D. W.
- LKK Rough Buff Luster, D. W. Light Tint.
- N Matt, S. W.
- *S Glossy, S. W.
- *T Glossy, D. W.
- Y White Silk, D. W.
- Z Canvas

IVORA Sensitized Film Base for
Miniatures, etc.

*Supplied also in Velour Black Contrast.



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Negative, X-F Panchromatic Special.
for complete description

THE DEFENDER BOOK.

Defender Photo Supply Co., Inc.

Rochester, N. Y.

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 Fetzner.
WHITE BACKGROUNDS—Fred R. Bill.

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COLORING GLOSSY PRINTS—M. M. Hampton.
COMMERCIAL PRICES—H. C. McMullan.
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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

Formula for Paste. *I would like a formula for making a good photographic paste, which will not spot folders when a little surplus gets on them—A. S., Medford, Okla.*

Answer by Mr. Shipman: Take one pound of best white dextrine, and mix a little at a time in cold water to a smooth, white paste about like cream but rather thick. Add one drachm oil of cloves and ten ounces cold water. Boil gently in clean enamel dish until clear. Pour into wide-mouthed jars and cover. Set out to cool.

Should produce a firm, white paste about as thick as butter. Spread very thin for use in mounting.

2nd—We also find in the definition of the word Art, *a system of rules*. Here is where composition, balance, tone values, the posing and placing of your figure in portraits, and the accessories used all bring together a picture of harmony, so that things do not jar. And next we have the final:

3rd—Which is *the embodiment of beautiful thought in artistic form*, and the work thus produced thereby. Here we have the word beautiful, and that means a finished picture or whatever it may be, in which you have put so much feeling, skill and rules in the final product, that it makes a masterpiece when completed and which is called a work of art.

Now then, we do not find a word in this definition where "machine-made" comes in and so, when you have produced a photograph combining these three principles, you can use the word Art as applied to photography.

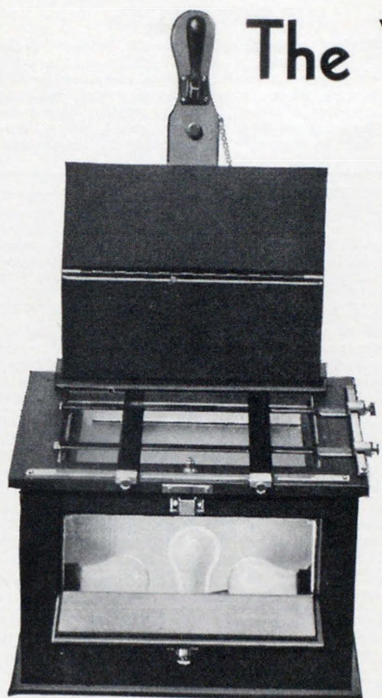
We can make certain pictures sharp with detail and soft without, provided we have these three principles which I have stated, combined in the finished photograph.

I have found in my own pictures, and I guess this applies to all of us, that what we consider a fine piece of photography at one time, later on we learned either by comparison or otherwise, could have been improved if we had only done this or that to it. Why? We evidently did not watch ourselves as we went along, or we were in too much of a hurry to get the dollar perhaps, and did not obey and follow the rules set forth in that word Art. I beg of you to always try and find fault with your work.

Study the work of the Old Masters, those that always will be recognized, and do not pick up these new ideas of these so-called modernistics, the futuristics, cubistics, or whatever they call themselves; their works will die out, as they do not combine the three principles in the work they turn out.

Get some books on the reproductions of the Old Masters, study them again and again, keep these reproductions before you all the time; study their lightings and compositions, see how they brought their

(Continued on Page 130)



The WILLO PRINTER

NOW MADE IN TWO SIZES

SIZE 5 x 7

Heavy contact springs insuring absolute contact.

Printing surface measure 6x8, allowing ample working space for 5x7 negative.

Adjustable metal masks—on 4 sides.

Space for 4 lamps, as well as pilot bulb—all controlled by automatic switch.

Well-constructed of maple and finished in Brown stain.

\$16.50

SIZE 8 x 10

A professional printer—at a moderate price. Two heavy contact springs.

Door opens, allowing insertion of dodging instrument.

Adjustable metal masks—on 4 sides.

Space for four lamps as well as pilot bulb, all controlled by automatic switch.

Well constructed of maple and finished in Brown stain.

\$29.50

WILLOUGHBY'S

World's Largest Exclusive Photographic Supply House

110 WEST 32ND STREET, NEW YORK

Boy! It Must be GOOD!!

When a couple of large operators using it in gallon quantities, have it analyzed unsuccessfully by testing laboratories—

May We Repeat

SAVIGNY'S OIL MEDIUM

MUST BE GOOD!

SAVIGNY'S STUDIOS, Inc.
Charlevoix Bldg., Detroit, Mich.

Photographers

Nothing too difficult where the work of highly skilled artists is required. A trial order will pleasantly surprise you.

We can bring back to true life any old subject, any size. Black and white or full colors.

Oil Paintings, Miniatures and in fact anything required by any Photographer. Prices very reasonable.

Catalogue Sent Upon Request

Wholesale Only.



SUCCESS PORTRAIT CO.

1301 McCallie Ave.
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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 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 party 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—Studio, best location in Detroit, ten years in same block. Modern equipment, low rent—with living quarters. \$500.00 down, balance easy terms or good discount for cash. Perle's Studio, 8910 Grand River Ave., Detroit, Mich. 9-5-2

FOR SALE—Photographic studio, equipment complete, in a College town; reasonably priced. Earle C. Albright, Administrator, Stillwater, Okla. 9-5-1c

RETOUCHING

EXPERIENCED RETOUCHER will retouch your negatives and give satisfactory service and prices. 24 to 48 hour service. References given. Mrs. L. A. Lawrence, 2636 N. Alabama St., Indianapolis, Ind. 8-20-2

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.

PHOTOGRAPHER WANTED—Permanent connection for an intelligent photographic craftsman of high caliber. Good appearance and inbred gentility—inherent good taste—perhaps a little art training would be great assets coupled with the necessary patience in photographing children. Address D-4 care this journal. 8-20-3c

WANTED 3 HELPERS, beginning in October. One all around man or woman; one retoucher, one who can operate preferred; one printer. Enclose portrait of self and state four things in first letter: Experience, References, Salary, and send specimens of work. Trevor Teele, Ithaca, N. Y. 9-5-1

OPERATORS, RECEPTIONISTS, printers—if first-class, aggressive and of good habits, give full description of experience, reference, age, salary expected, in first letter. Versluis Studio, 50 Strand Arcade, Lansing, Mich. 9-5-1

WANTED—PARTNER in growing Wisconsin studio. Fine opportunity for good conscientious worker. References exchanged. About \$500.00 investment required. Address Z-1 care this journal. 9-5-2

WANTED—PHOTOGRAPHER. Good location, Write Bennion, Hutchinson, Minn. 9-5-1c

WANTED—HOME portrait photographer with personality and ability. No road work, position permanent, vacancy caused by death. Frank Moore, Inc., 1501 Euclid Ave., Cleveland, Ohio. 9-5-4c

WANTED AMERICAN PHOTOGRAPHER who is a good operator, retoucher and etcher, who, perhaps due to the general depression is thrown out of business and who would welcome a permanent connection with a good studio, at a good salary, considering the times, and a splendid opportunity for the future. This is a rare opportunity for the right man. Give full information in first letter. Address S-5 in care this journal. 9-5-2

MISCELLANEOUS

SCHNEIDER 12 inch Xenar F/4.5—\$70. Carl Zeiss 12 inch Tessar F/4.5—\$85. Heliar 12 inch \$75; Heliar 14 1/4 inch \$100; Cooke 15 inch Portrait lens, Series II-B, F/4.5—\$125. All like new. 10 days free trial and cash refund if not satisfactory. Joseph Smith, 735 Fulton St., Brooklyn, N. Y. 8-20-2

PRICE DOUBLED BUT STILL WORTH IT! Originally sold for 60c, the price has been doubled by the publishers. 13 loose-leaf pages of mimeographed notes used at the Marshall Schools of Photo Coloring: General Information; Blending of Colors; Table of Colors; How to Blend 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. Send postpaid for forty 3c stamps. Checks or money orders not accepted. Charles Abel Incorporated, 525 Caxton Bldg., Cleveland, Ohio. 8-20-1f

DALLMEYER 3A PORTRAIT lens, 16 inch F/4. Waterhouse stops, fine condition \$70. Dallmeyer 3A, latest pattern Iris, new \$90. Dallmeyer 4A Patent, 20 inch, latest pattern, new \$110. Dallmeyer 5A Portrait, latest Iris, new \$150. Exchanges considered. All goods sent on 10 days free trial. Joseph Smith, 735 Fulton St., Brooklyn, N. Y. 8-20-2

A VERY FINE English 6 1/2 x 8 1/4 camera by Shew, with 6 book form holders, tripod and case. All like new. Approval. Price \$45.00—quarter cost. Joseph Smith, 735 Fulton St., Brooklyn, N. Y. 8-20-2

GOERZ 14 inch Dagor, fine condition \$85; Goerz 19 inch Double Anastigmat (Dagor) \$120; Goerz 10 1/2 inch Dagor \$50; 9 1/4 inch Dagor \$45; Ross Goerz 24 inch Double Anastigmat (Dagor) \$140; Bausch & Lomb Tessar F/4.5, 12 inch focus \$75. All in finest condition. 10 days free trial, satisfaction guaranteed. Joseph Smith, 735 Fulton St., Brooklyn, N. Y. 8-20-2

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. Kohn, 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.

OVER 500 LENSES being sold regardless of cost. Every known make and size. Greatest bargains ever known. All goods sent on 10 days free trial. Exchanges considered. Joseph Smith 735 Fulton Street, Brooklyn N. Y. 8-20-2

ENLARGER \$15.00. Our removable attachment converts any 8x10 camera into a fine enlarger. 5x7 size \$10.00. On or off in a jiffy. Reed Studio, Aurora, Ill. 9-5-1

WANTED—SPEED Graphic with lens and holders, good condition. George Dorrill, 1012 Olive St., St. Louis, Mo. 9-5-2

Piece Work Retouchers

NEW HAMPSHIRE

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

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.

WANTED TO hear from any Portrait Studio that would like to stimulate their business without the use of coupons. We have perfected a high class method that will get the money and build better business, quicker, more dignified and more profitable than any coupon. For details write—Delmar Studio Dothan, Ala. 9-5-1

SPRAGUE-HATHAWAY automatic timed printer. Two Pako rocker system hard rubber trays, four print carriers. Acme 500 watt transformer. Wratten round K2 filter A glass mounted in metal cell 3/4 inch opening. Above in excellent condition. Sell whole or in part for best cash offer. Write W-7 care this journal. 9-5-1c

AUTOFOCUS ENLARGER: Pease blue print machine; National cash register; Stimson Computing scales; photo wringer, large; exhaust fans; framing tools; Dictaphone outfit; Cooper-Hewitt M Tube outfit. Sell very cheap, or trade. Want, glossy dryer; Kodak printers; 11x14 condensers; job press; cameras; guns; lenses; The Kucker Studio, Springfield, Mo. 9-5-1

VERITO 18 INCH F/4 in studio shutter with 22 1/2 inch extension lens. Fine condition, list \$258.50. \$100.00 takes it. Cooke Primoplane, wide angle F/6.5, list \$70.00, sell for \$30.00. Deposit system. F. J. Sipprell, 325 Elmwood Ave., Buffalo, N. Y. 9-5-1

FOR SALE—8x10 portrait camera, Darlot lens, shutter, stand, cabinet attachment \$30.00. Large twelve-socket studio floodlight lamp \$10.00. James Dunn, Bellflower, Ill. 9-5-1c

SITUATION WANTED

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

POSITION WANTED—Young lady thoroughly capable retoucher, etcher, airbrusher and artist in oils. Formerly of the Marshall School of Coloring and Strauss Peyton Studio, Kansas City. Address Ruth Gross, 1104 East Armour, Kansas City, Mo. 8-5-3c

HAVING SOLD my studio in Mansfield, Ohio, will consider management or co-partnership of portrait studio, new or established, on percentage basis. References: E. K. Co., Eastman Kodak Stores Inc., Cleveland, Ohio, "Studio Light" May 1929. Charleston, Artist Photographer, P. O. Box 115, Mansfield, Ohio. 8-20-3c

COLLEGE GRADUATE, age 36, extra rapid Kodak printer and all around finisher, expert in retail sales desires position in Florida (winter only). Fifteen years experience in making and selling quality finishing and portraits. Can operate also. Address K-3 care this journal. 8-20-2

LADY PHOTOGRAPHER wishes position—general assistant in small studio or photo shop, preferably in East. Trained and experienced. Also business experience. References. D. Thompson, 640 Main St., Willimantic, Conn. 9-5-1c

COMPETENT ALL around photographer; expert negative finisher, retoucher, etcher, background worker. Wants position in reliable studio. Write O. Goldberg, 766 Grote St., Bronx, N. Y. 9-5-1c

SITUATION WANTED in a first class studio. All around man. References and samples of my work. Married. Would consider buying a one-man studio on terms. William Stertzbach, 219 No. Liberty St., Baltimore Md. 9-5-2c

'Tis Here, Maybe

Charles Molke, retired photographer living in Cleveland, Ohio, who was known to members of the Industry throughout the country, died of heart failure on August 20.

Just a few days before he had been in to see us about taking an advertisement in which he could extend greetings to his many friends on the occasion of his 62nd birthday. The advertisement would have appeared in this issue.

The General Electric Company announces substantial price reductions on Mazda Photoflood lamps. The standard size—Photoflood #1, is reduced from 35c to 25c, list, while the larger size—#4, drops from \$2.55 to \$2.00, list. Continually increasing sales volume has resulted in manufacturing economies, which the Company, as is its policy, promptly passes on to its customers.

Ben Wilcox, photographer of Senath, Mo., died on August 1 in that city at the age of 60. His body was taken to Long Rock, Tenn., for burial.

Art as Applied to Photography

(Continued from Page 126)

masses of light and shade so harmoniously together, try and produce their ideas in your own work. You cannot but help to advance and produce pictures that will be recognized as works of art.

It is a fact that photography is coming to be more and more important in the art world today than ever before. Pictorial photography has reached a level with the other arts of the world and where would your magazines, your advertising and your papers be if it were not for the reproduction of photographs which make them more interesting and attractive. A picture is the first thing your eye catches. You can readily see how important it is to gain all the knowledge you can, and to keep photography in the front by putting all the skill, rules and beautiful thoughts in your work.

Do not think that all my things are works of art. I make mistakes as well as the rest. I know my ideas differ from many photographers.

We are not all in the same frame of mind and thought, nor do we see alike, but I do try to follow certain things which have been instilled into me through the fifty years I have been playing with photography and hard work and love for it, to gain perfection in what I am doing.



QUALITY—UNIFORMITY

PHOTOGRAPHIC chemicals should have strength and purity, but it is equally essential that their strength and purity be maintained with consistent uniformity. The care with which laboratory experts refine, test, and standardize to maintain Eastman chemical quality assures the best and most uniform processing. That is why Eastman formulas specify Eastman Tested Chemicals—to safeguard your results. Eastman Kodak Company, Rochester, New York.

Specify

EASTMAN

TESTED CHEMICALS



SPEED WHEN MOST NEEDED



THE true meaning of ultra-speed is not appreciated until you have tried Wratten Hypersensitive Panchromatic Plates. Their advantages are most apparent under difficult conditions of light—when speed is most needed. Double the speed of ordinary fast plates in daylight, they are three to four times as fast as ordinary plates by Mazda light.

The opportunities they offer for unusual pictures, both day and night, are unlimited. Try them and you will be convinced. Eastman Kodak Company, Rochester, N. Y.

WRATTEN
HYPERSENSITIVE PANCHROMATIC PLATES

