

# The PROFESSIONAL PHOTOGRAPHER

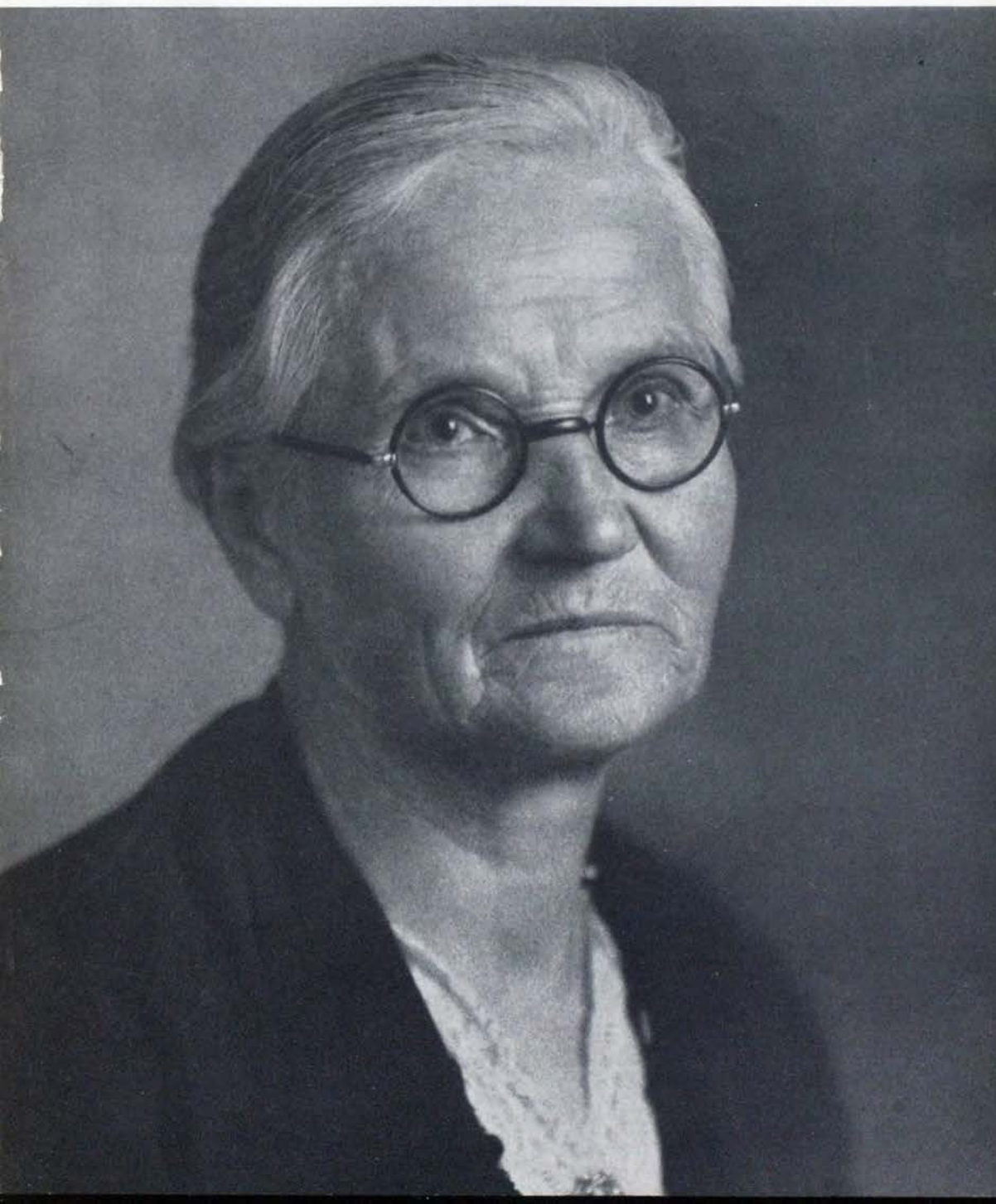
Formerly Abel's Photographic Weekly

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

Vol. 55 No. 1385

20c a Copy

January 5, 193



## THE "GROSS" LINE

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**T**HE new 1935 Gross line of mountings is now complete and ready for your examination. You have a pleasant surprise in store for you.

It is our habit to constantly improve our mountings as rapidly as we develop and test new features. Introducing new lines is justified when a worthy new thought or materials appear. We are now inaugurating several such new lines.

These new styles are not experimental in any way. The basic styling has been tested in your studio in the past, and the public acceptance has built us to a predominant position in our field. Our new mountings retain the quality and advantages of last year with much added.

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The good will of our house has been built on Dependability, Economy and Originality.

Dependability is just what it always has been. Our friends need not be reminded that urgent calls are heeded by us. Economy you will find even greater than heretofore because we expect to greatly increase our volume of business this year, and to do this, the prices must be right. We are trying to help make your New Year a more prosperous one. The Gross Originality, already responsible for a large number of basic betterments is readily apparent this year.

Oliver Gross  
President

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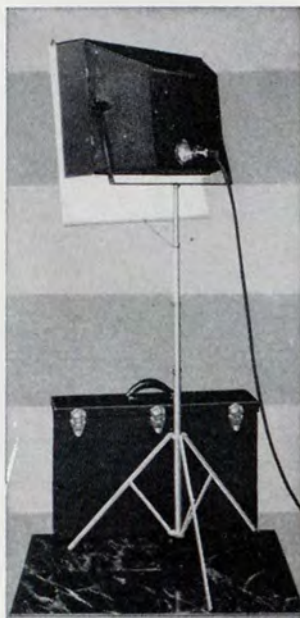
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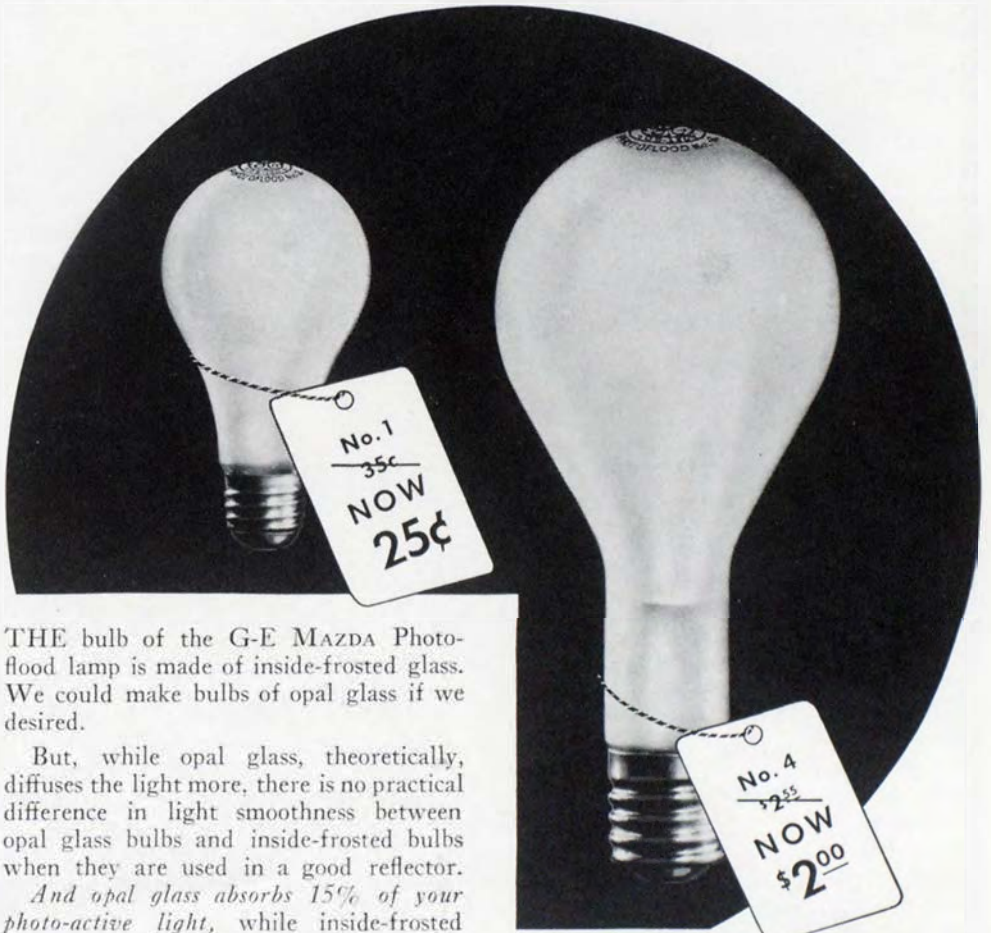
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# The PROFESSIONAL PHOTOGRAPHER

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Published the fifth and twentieth of each month  
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Charles Abel, A.R.P.S., Editor

## License Ordinances

● Every now and again some reader writes us wrathfully to inquire why we devote so much space to printing license ordinances as passed in various communities. We agree that these ordinances do occupy considerable space and yet we feel that we are, by publishing them, doing a real service to photographers. With all their faults, for we have not yet seen a perfect license ordinance, these offer the best protection so far devised for the photographer who finds his business cut from under his feet and his customers, all too frequently, victimized, by itinerants.

We are frank to state that in our opinion there would not be nearly so many ordinances in existence today if we had not made a practice of publishing those sent us as frequently as we thought the patience of our readers would permit. They are not used as space fillers. No two of them are alike. Each town has its own problem to face. What one city council or governing body will pass, another will not consider, and we find that every time we publish another ordinance we have pointed the way out for a few more studios. The license ordinance method of control is growing by leaps and bounds. We have record now of more than a hundred cities so protected and have no way of knowing how many other ordinances may be in

existence. To those readers who have not yet considered the passage of such an ordinance in their cities, we recommend a study of those we have published over the past few years. It will repay them to give this matter serious thought.

## Pep Up Your Studio

● There are only a very few portrait photographers whose names alone are so internationally famous as to attract sitters. People pay royally for the privilege of being photographed by them and such photographers can, if they wish, work with the head-and-shoulders only and do this almost indefinitely. This is an impossibility for the great majority of studios. There is no comparison between a bust picture by Pirie MacDonald and one made in a department store studio. The people who go to MacDonald to be photographed are not interested in "dollar" photographs. They want a MacDonald characterization of themselves and are willing to pay the price.

But, and though this hurts, it is nevertheless true and we have plenty of photographs on the walls of our office to prove it, the public as a whole cannot find very great difference between a department store bust picture and one made at a studio. A large head is a large head; an 8x10 is an 8x10, and if it is a good like-

Vol. 55, No. 1385

January 5, 1935

Publication Committee and Advisory Board for the Association  
James M. Caufield, Chas. A. Bowman, Jr., A. R. Buehman

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

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



**CODE**  
GRAPHIC ARTS INDUSTRY  
1934

## The Cover Picture

● By no means all of the good photography is done in the "big-time" studios nor, for that matter, do these same studios have any monopoly on business-getting ideas and methods. D. Peterson, Princeton, Minn., is a first-class example of the fact that it pays to do good photography in a small town. We have heard it said that small-townners don't know the difference between good and bad photography and consequently anyone who wants to start up in a small town can get the business. Unfortunately it has been true in the past that even the poorest photographers (we refer to the quality of their work) can "get by," but to make a good living in a small community in the face of competition from traveling crews from the big cities is not easy. Quality work and steady advertising seems to be the only real prescription. Mr. Peterson, whose fine portrait of an old lady is our cover illustration, is not only a good cameraman and a good technician, but a good business-man. He advertises continuously, using both newspapers and direct-mail. He is quick on the trigger, being always ready to adopt any good idea that comes his way, and has himself originated a number of good business-getting plans which we have published over quite a few years. And with all this he manages to find time for association work, being at this time President of the Minnesota Photographers' Association.

About the cover picture he writes us:

ness most sitters are satisfied. Because comparatively few other styles of photographs are shown, the public take what is offered and think, first, that all photographers are alike, and second, that the photographer who charges more than the department store price is a robber. That is human nature, and in no way surprising.

While we think that photographers who want to go into quantity production can meet the department store and coupon studios at their own game and make money at it, we know that many of them take pride in their work. They do not want to rush out hundreds and hundreds of prints at low prices. They want to make photographs of a type which they will not be ashamed to look at in future years. And yet they want—they must—meet this com-

"In your comment on the cover picture in a recent issue you quote Pirie MacDonald as insisting that delineation of character is 75% of the value of any photograph. This brought to my mind the portrait I am sending you, which I think has more character in its face than any other I ever made. It is a portrait of an old farmer lady, a home portrait made with a cheap lens and a 25-ampere light as the only light source other than the illumination from an ordinary window. I never get tired of looking at it. I like it for its simplicity. The negative quality is good. I think the lighting and composition are also good, but best of all I like it for the character it portrays. You can feel that behind this kindly face is a soul which has experienced real life in all of its angles. When I had this in my showcase I had a card underneath it which read:

"Mother—

All the Love and Kindness

Your Mother has bestowed upon you.

All the Suffering and Sacrifice

She has gone through for you,

All the Pleasures and Sorrows

She has experienced on account of you,

Are Written in Her Dear Face.

Preserve Her Memory

With a Good Photograph.

"Many people commented on the photograph, people who know nothing of art, lighting or composition, but who found that the character portrayed made them linger and look not only once but every time they passed by."

petition if they are to continue making a living.

There is only one answer. If this is your problem, you must offer the customer something he cannot get from the cheaper studio. You must break away from the bust picture and show three-quarters, full-lengths, different poses and lightings, high-key portraiture and white backgrounds. You must prove to your prospects that they can expect something different at your studio and this cannot be done with a window or showcase full of portraits all made against the same old background, all much alike except for the faces.

We know of nothing which will make such an obvious impression on the window-shopper as a number of pictures in which the backgrounds are all different. There is

variety. There is something she has not seen elsewhere. There is an opportunity to show off that new costume against a setting which will do it justice. In one of the advertisements in this issue is a background combination which would pep up any studio, give it new life and bring it new business. True, we are using our editorial column quite baldly to boost the product of an advertiser, but that product is not competitive and is so completely different from what the average studio uses that we feel we are doing our readers a favor when we draw their attention to it.

Nothing stays still in this world. You must change with the times if you are to progress, rather, if you hope to hold your present place. Studios all over this country

have been allowed to run down because of the depression. They have become shabby and down-at-heel. That was no fault of their owners because with barely enough business to make a living there was no other alternative. But business is getting better. More people have more money to spend. The great debtor class are gradually working their way out of their difficulties and are returning to the market. The wise photographer will plow back into his business for new equipment and accessories, new furniture for the reception room, redecorating of the studio, every cent that he can spare and he will do it now. In our opinion such investments will show a handsome profit before 1935 is over.

## Codes from the Standpoint of NRA

Excerpts and Adaptations from a Talk by Deputy Administrator Payson Irwin, before the Recent Convention of The American Photo-Engravers Association

(Reprinted here because Mr. Irwin's statements are also particularly appropriate to the Photographic Code and so that photographers may appreciate, first, that older and simpler Codes have not made much greater progress than our own and, second, what may or may not be expected from NRA. Mr. Irwin's remarks apply with equal force to all the 600-odd Codes approved to date by NRA.)

(Continued from December 20 issue)

● I don't believe anybody frankly would maintain that the codes are perfect. It certainly is reasonable to believe that when you try to write a document for something that you don't know very much about it is not apt to be perfect. When I say you don't know anything about your code when you wrote it, I am not saying that you do not know the technique of your industry. But in working under a code you have embarked on something that you never did before. No matter whether you have done association work for twenty-five or thirty years, and have developed a highly organized industry, when you step into this new life you are no longer thinking of association work—you are thinking of everybody in the industry if you are being true to the code purpose.

Q: Is it possible for NRA to give a correct interpretation of some of these sections or articles, or whether we are supposed to get up our own interpretations, and have them ratified by the Code Authority, and NRA, or whether some of these things will have to actually go to court in order to find out what some of these articles mean. Do you get my point?

A: May I explain, first of all, what we

technically call an interpretation. It's a very definite thing. An interpretation is needed where the language of a code reasonably gives two men the right to a different point of view. The decision as to which is the right point of view is an interpretation. That is reserved for a formal statement by the Division Administrator.

The explanation of a provision in a code is where you apply to specific cases a clear piece of wording. Obviously the only way we can work in any practical, pragmatic, realistic way is for you people in the field to make certain explanations, for as the days go on you must act and make decisions. Of course, the Administration always reserves the right of review.

As I take it, the substance of what you want is what you should do in a practical every-day way. On important things I advise you to get in touch with your Code Authority. You can cause an immense amount of confusion in the region by a hasty explanation of an important provision in the code. You only get us and yourselves into a good deal of difficulty. I have spent a great deal of time trying to extricate people, where they weren't in close contact with code authorities, from having pushed

## Forthcoming Salons and Exhibitions

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

<u>TITLE</u>	<u>CLOSING DATE</u>	<u>SECRETARY'S ADDRESS</u>	<u>AWARDS</u>
2nd Annual Exhibit of Professional Photography.	Feb. 15, 1935	Rochester Athenaeum & Mechanics Institute, Rochester, N. Y.	Ribbons
22nd Pittsburgh International Salon	Feb. 16, 1935	C. E. Leshar, Sec., Box 146, Pittsburgh, Pa.	Honor of Hanging Only
27th Scottish National Salon	Mar. 9, 1935	Arthur J. Nelson, 6 Hilary Crescent, Ayr, Scotland	Honor of Hanging Only

themselves headlong into difficulties by hasty action, not knowing their powers or not having considered the difficulties that they were headed for.

I advise caution on the part of regional agencies when they have a vital problem. Get in touch with your Code Authority and ask whether there has been an interpretation. Get right in the first place.

Q: Have we the right by districts or groups to do anything towards making a minimum price below which it will be wrong to sell? Is it possible for us to set a price which we can sell at? Is it possible to do that? Is it possible to do that by districts? Is it possible to do it by cities, districts, or possible to do it over the entire country?

A: It is not possible for any of you to do that without the approval of the Administrator. That should be understood first of all. Next, it is perfectly possible, as your own Code Authority has ruled, for any region to make application for emergency declaration. Having proved price cutting which is imperiling the wage structure, tending to monopoly and bankruptcy, you have at least the right to make application to Washington for an approval of a limited period price control. The weight of industry is against price fixing, and when I say weight I mean the Chamber of Commerce of the United States which has come out flatly against price fixing. Many of the industries have found that it is not an effective way of stabilizing industry.

With that fact to be considered, there must be a *very decided proof* of a destructive price cutting. It has to be something

more than in one industry that I am connected with, where I had a petition the other day signed by 19 members of the industry in the region. There were 20 members in the region. This petition was a declaration of emergency against the one concern. That is all there was to it. They asked for the right to fix a maximum discount. I realized they were probably having a good deal of trouble in that district with the one concern but here was a petition without a single fact—the mere statement that on the surface seemed to me required nothing except some action between the regional code authority and the concern that was complained against. It wasn't an emergency in that sense.

We have had applications for emergency declarations. So far I have not been able to secure from anyone the necessary solid, hard facts which would show we would be warranted in granting any maximum discounts. You have to prove it by hard, cold facts. If, when you look over this situation and attempt as a committee or a region to develop your proof of emergency for the application, please look at it with the hard, cold eye of a business man and ask yourself whether it would prove to you if you sat down and took the statements and figures, that there was an emergency really endangering the price structure, really endangering the industry, or tending toward a monopoly?

Don't let's forget we are acting under an emergency law that can only set aside other laws for a strictly emergency reason. Consequently we have to show that it is an emergency.

It is very hard to make people who are

living in the thick of things realize that *the mere statement of a thing isn't a proof*. There is nothing to prevent any region, and industry under a code, from proving that there is an emergency which does warrant certain types of action. But they must be facts, and not merely statements. I can't emphasize that too much. Genuine facts, the kind of facts that a cold, hard business man would want if he were embarking on some enterprise. But if you can produce those you stand a very good chance, in spite of opposition to price stabilization or price fixing, to have some help.

Q: You speak of wanting facts. Aren't facts provided by our cost figures, sufficient to prove that certain types of work cannot be produced for less money or for the money that they are sold at by some members? Wouldn't those facts be sufficient to establish a reasonable low cost for the lowest reasonable cost?

A: Under your code you have the right to sell at your cost, the individual cost—not from the compiled cost, but your individual cost. It takes something more. It takes evidence of really destructive price cutting. We need to have some evidence of actual prices that work has really been accepted at. When you are basing the demand for an emergency declaration it must be on an

actual price cutting, and we must have definite figures on that.

Last year in writing codes, we wrote in anywhere from six to a dozen provisions that were based entirely on cost systems. That was done in spite of the fact that any of us that knew anything about industry, knew that 90% of the people in any one industry did not have a cost accounting system; the other 10% had all kinds of cost accounting systems. The result was that when we came to enforce a lot of provisions in codes that were based on costs we found it almost impossible to enforce them.

Let's face that fact. In establishing cost systems, your Code Authority hasn't had sufficient time. It is not humanly impossible, with the money at hand, for you within six months or a year, to have a cost system so thoroughly established in the industry that you can get accurate comparisons. Until you do, you are going to have a great deal of difficulty with price controlling. It has been found even where there are very definite fixed prices, the difficulty of enforcing them is so great it is worse than the Eighteenth Amendment. Don't fool yourself on that.

Even if you have cost systems all through your industry, and you find the fellow that apparently is selling below cost, and you try

Here is a good show-window tie-up. Martin's Photo Shop, Terre Haute, Ind., combined with a local drug-store for this joint display in the drug-store window. In return for the use of the photographs to help make its own window a bit different, the drug-store was glad to provide the show-cards for the studio. There are many ways in which the photographer can get extra display space in good locations through arrangements like this and show-window space is valuable.





"The Late Judge Stephen."  
Portrait by J. E. Mock, Ro-  
chester, N. Y.

to prove it, you can't do it. You will find the whole ingenuity of the constitutional chiseler will be put in to devise a way in which he can be quoting a price but selling under that price. It will be the old boot-legging game all over again. I don't believe it can ever be made to stick.

The theory of the emergency declaration is that where certain conditions exist that bring about destructive price cutting, by a temporary price fixing you may have an opportunity to correct conditions within the industry so that the price fixing can be done away with at the earliest possible moment. I will say flatly, I don't believe with the present temper throughout the country that any scheme of permanent price fixing is going to be permitted.

For one thing there is too much in the codes. There is too much interference with the natural law of evolution. We are too often in all of these things, and particularly in price fixing, protecting the inefficient.

How far in the attempt to build a new industry or a new cooperative industry we can go in protecting the inefficient nobody knows. I have said I think that that is the big problem of the NRA. Unless we can find some way of stabilization without interfering with evolution and the progressive development of the technique of industry, we certainly are on the wrong track and that is all there is to it. We needn't fool ourselves.

Q: As I understand it, when the code is approved by the President it becomes a part of Federal law, enforceable through the Federal courts. I have always noticed when any question comes up on an income tax return that I receive a very peremptory instruction to come and do so and so. I am not asked whether I would like to do it or not . . . I am told it must be done.

I remember in the days when the Federal Trade Commission was investigating our industry and they were enforcing a Federal

law, that at the bottom of a great many papers we received from them were the words, "Fail not at your peril." We must have enforcement through the courts by NRA. Is NRA willing to do that?

A: Yes NRA is willing to do it when you have a case. What's the use of going to court when you haven't a case? Your statements seem very logical when you compare the NRA Act and the Revenue Act, but don't forget the NRA is still an emergency act . . .

Q: And the emergency is with us.

A: The emergency is with us, that is true. The Act is one thing: It starts you out with some broad principles for organizing industry to increase employment, increase fair competition. Then you set up an administrator for that act. The next step is to write the code; there comes your trouble. Who shall say that everything written in a code is legal simply because the Act is legal? Who shall say everything written in

the code is enforceable in the courts? Nobody. You know as well as I. Let's be practical people. Practical good sense will tell you some things are written into codes that cannot be enforced—at least not at the first stage. Some of these provisions that are based on cost accounting, for example: Until you have gone through the period of getting industry on the cost accounting basis, you simply can't go very far with some of the other provisions. You can't treat this thing in a legalistic way.

Why do you become less realistic with the code problems than you do with your own problems? You speak of this Revenue Law! The Revenue law and its requirements to do certain things is a one-year old infant job compared with NRA with all of its complexities. I am asking you to realize the stupendous job that has to be done to make effective the codes to accomplish in industry what you hope to get out of the codes.

## Chicago Photographers Believe in the Code

By Howard Webster, Regional Board Member

● During the last few months a good many of the newspapers and many of our business men have spent too much time in criticizing the NRA laws and codes. Much of this criticism is un-warranted, and little if any of it has been constructive.

It is true that code procedure has been slow and at times discouraging. However, when we consider the fact that in less than two years' time the NRA law was passed, that over 500 codes have been written and approved, State NRA laws have been passed and enforcement bodies organized, it must be admitted that a great deal has been accomplished.

There is one thing we must always realize, namely: That anything that has its conception in the human mind, and which must be interpreted, translated and carried out by human thinking and human endeavor, has never succeeded 100%. We must also expect a certain amount of political foot-balling, but I want to call your attention particularly to the fact that if there is to be criticism as to administration of codes, industry must take the greater part of it. We cannot blame the NRA if we do not know how to administer the code applicable to our particular industry.

Chicago photographers sincerely believe that there are many benefits to be derived from our Code. They do not believe that it is a cure-all for all evils, nor have they any notion that it is going to sell their products for them. On the other hand, they do believe that the regulations provided in this Code will do much to help get rid of cut-throat competition, and unethical practices that have damned the industry for the past several years.

A little more than a year ago Chicago commercial photographers reorganized their association. At that time they outlined a program which included:

First, study of costs and the fair pricing of their products—at prices that were fair and equitable to the users and at the same time would enable them to make profits that would insure adequate wages for their employees and the support of their local, State and federal governments.

Second, special study and consideration of the subject of credits.

Third, proper advertising and sales promotion work that would guarantee the sale of their products at fair prices.

Fourth, co-operation with the government in handling of the code enforcement



We have frequently mentioned the Loan Collections which The Photographers' Association of America makes available to its members. O. A. Severance, Watertown, N. Y., made this very effective display of one of the collections in the lobby of a local bank.

program.

During the year this program has been strictly adhered to, without question it is beginning to show substantial results, and at the present time we are more determined than ever to see that it is continued. So far as code-compliance is concerned, in most cases the photographers have paid their Code assessments, they have filed their price lists at the Regional Board Office, they have taken advantage of the provisions for cost accounting, and are now ready to install uniform cost accounting systems. Furthermore, under the trade practices section we have been able to eliminate much unfair competition.

Business must co-operate with the government to assure the success of this code movement. In return, the government has indicated that it is willing to co-operate

with business. This policy has been quite evident from the tone of recent government press releases.

It is our desire to drive home to photographers all over the country the benefits that may be derived through co-operative effort among firms and individuals in local areas, using as a nucleus your local organization and co-operating to the fullest extent possible with the government in the enforcement of your Code. This Code is not a cure-all, but we do believe that it is an opportunity to do legally many of the things that we have wanted to do for a long time.

We urge that you do these two things at once:

1. File your price schedules.
2. Pay your Code assessments.

## Selling Prints to Publications

By W. C. Sawyer

● In the following letter Mr. Sawyer raises the point of prices paid by publishers for photographers and illustrates with actual examples showing the tremendous variance, even among publications of the same standard. As he writes, it is of course unfair to expect the same rate of payment from a small trade journal as from a large national magazine, but he is wondering if there is not some way in which prices could be standardized. Certainly a price of 50c or

\$1.00 from a newspaper or magazine is ridiculous. The news agencies which make a practice of submitting prints to publishers get around this by establishing their own price, and each print is marked so that the publisher has the opinion of taking it at that price or returning it in the envelope furnished for the purpose. The standard price among the larger news agencies is \$3.00 per print, for one-time publication. This of course is for the ordinary news shot.

It does not apply to covers or pictures given special display and treatment when published, such as Christmas, Easter and other holiday features. What do our readers think about this? Would it be possible to establish a standard price for the following:

- (a) Ordinary news shots, regardless of size of publication.
- (b) Photographs of particular interest in a certain field.
  - (1) For national magazines.
  - (2) For smaller publications, trade journals and house organs.
- (c) Photographs used for special display.
  - (1) For national magazines.
  - (2) For smaller publications, trade journals and house organs.
- (d) Photographs submitted for cover use.
  - (1) For national magazines.
  - (2) For smaller publications, trade journals and house organs.

Granting that it might be possible to ar-

rive at standard prices, have our readers any suggestions for getting this idea over forcibly to publishers? Would it help if The Photographers' Association of America were to write to publishers, suggesting such standard prices and giving good reasons why such prices should be paid to photographers?

MR. SAWYER'S LETTER

I am particularly interested in the standardizing as far as possible of the prices quoted to publishers for publication. There seems no way justly to charge the same price to a wealthy publication of hundreds of thousands of copies and a little struggling magazine of a few hundred or a few thousand circulation. Some of the big ones are not fair in their prices. As an instance it seems unreasonable for the *Literary Digest* with enormous circulation to use courtesy photographs.

Here on the Coast the publication business seems to be rather hard but there seems no logical reason why a publisher should de-

Photostats of three advertisements used by Mr. Severance to advertise the exhibit on the opposite page. The long clipping at the left of the center advertisement is the story the newspaper published for him. It is not enough to display a Collection; it should be advertised through the local papers or by direct-mail or both, if the studio is to get the full benefit from it. These Collections, of which there are seven, are constantly traveling over the country helping to build business for members of the Association.

The collage consists of several distinct elements:

- Top Left:** A newspaper clipping with the headline "SEVERANCE PHOTOGRAPHS ON DISPLAY IN LOBBY OF BANK". The text discusses the exhibit and mentions Mr. Severance's work.
- Top Middle:** An advertisement for "Other Gray's Powders" with the tagline "Ideal for Christmas".
- Top Right:** An advertisement for "RESTORATION A Specialty" and "BROWN 6 Day Bika Rider".
- Center:** A large, ornate advertisement for "JEFFERSON COUNTY NATIONAL BANK" featuring "SEVERANCE Photographer". The ad highlights the "ACHIEVEMENT" of photography and lists the bank's services and location.
- Right Side:** A "You Are Invited" card for the "Severance Studio" exhibit, dated December 1924.
- Bottom Left:** An advertisement for "FATHER JOHN'S MEDICINE" with the slogan "HELP YOUR CHILD PICK RIGHT UP".

mand prohibitively low prices for the photographs and pay several times as much for the cuts. I believe every photograph actually used costs many times the cost of the cut while the prices are the reverse. The chief trouble with the engravers is doubtless overhead when volume of business falls off. The photographer who submits pictures for selection pays for the production of many times the number selected as well as delivery charges, the engraver being always filling a definite order with nothing but bad debts to worry about.

The *Pacific Skipper* of Balboa, or Newport Beach, Cal., have been selecting what they needed from my large numbers of yachting pictures made to cover the regattas. The better class of magazines pay \$3.00 each for those used and it is hardly possible to make it pay because of the cost of rejects. The *Pacific Skipper* is a local affair, official organ of all the yachting organizations and cannot be left alone without encouraging others to enter a field that can hardly be made to pay at all. They get selection from many more prints than the Eastern magazines and frequently are able to get them out a month earlier. Because I knew it was impossible to get more I started charging them \$1.00 each for the use of 5x7 contact prints. They paid the first bill on that basis. Then they ran up a bill and are now claiming that they were of the opinion they were paying me 50c each.

This is for all sizes of space including covers. It is simply an impossible rate. Nearly all of the pictures are made principally to sell to publishers. What few can be sold to boat owners are very uncertain and the owners being so scattered and hard

to contact these are of little income value. On account of doubtful weather conditions and expenses of time, boat hire, etc., it is almost impractical to arrange to take the boats to order even when the owners need them. The races cannot be covered on any guarantee at all.

*Pacific Motor Boat* is an old publication but Scotch. I told them I must insist on \$2.00 each for photographs. Then I sent them a lot from the annual regatta and they sent me 75c each for those used and kept the others indefinitely. Since then they have paid \$1.00 for those used. Last August there was a regatta at Santa Monica where a new harbor was dedicated. They sent down a representative and he has been here since. He took as many pictures as he could with a camera about 2x3 and depended upon mine for what he could not take. Just recently I have received a check for \$4.50. They used six or more.

The pictures of the regatta cost me over \$100.00 besides time. The eastern magazines brought me \$21.00 gross and if I get it the Balboa magazine will be \$24.00 for 24 used.

If I submit the *Pacific Motor Boat* a dozen prints in hopes they will use some the cost is \$1.80 for prints and from 10c to 50c postage. After the rejects are returned they are of very little use on account of timeliness being over. The original cost may be as much as \$10.00 each for those good enough to send. Then they may take one and pay 75c, or not any. Except when there is a big regatta it is unusual for them to use more than two. I think other magazines have the same feeling in regard to values of photographs.

## License Ordinances

(Actual copies of recent license ordinances published from time to time for the information of all members of the Industry)

### ZEELAND, MICH.

● An ordinance to provide for the licensing of photographers, picture or view takers, coupon salesmen, enlargement solicitors, or canvassers, within the City of Zeeland.

The City of Zeeland ordains:

Section 1. That any resident person, firm or corporation, conducting the business of photography in the City of Zeeland shall first obtain a license from the City Clerk authorizing him and/or them to carry on

such business. Such license fee shall be Ten Dollars per year payable on the first day of June of each year.

Section 2. No person, firm or corporation shall engage in or follow the business or occupation of a transient photographer within the City of Zeeland without having first obtained a license therefor from the City Clerk, authorizing him and/or them to carry on such business. Such license fee shall be as follows: for one day the sum of Ten



## GOOD NEWS FOR PRESS PHOTOGRAPHERS

ORIGINALLY designed for miniature cameras Eastman Safety Panatomic Film is now available to press and commercial photographers in all standard cut film sizes at the same prices as Super-sensitive or Portrait Panchromatic Film.

With a grain of almost atomic fineness, complete color sensitivity, ample speed and excellent contrast, this fine film is ideal for press photography and has been approved by leading press bureaus, commercial and sports photographers.

The brilliance and fine grain of Panatomic Film make it ideal for big enlargements. Eastman Kodak Co., Rochester, N. Y.



EASTMAN SAFETY PANATOMIC FILM

Dollars; for one week the sum of Fifty Dollars; for one month the sum of One Hundred Dollars; and for one year the sum of Two Hundred Dollars. A Transient Photographer for the purpose of this ordinance is hereby defined as an itinerant photographer, picture or view taker, coupon salesman, enlargement solicitor, or canvasser therefor, temporarily engaged in selling and/or taking orders for photographs and kindred goods, wares and merchandise, regardless of whether the same is peddled from house to house, sold upon the streets, or other public places, or sold from any room, building, structure or lot, rented or leased for the purpose of carrying on such business.

*Section 3.* Any transient photographer who has conducted such business in the City of Zeeland for one year and has paid the license fee herein provided for, and has also caused the personal property used in conduct of such business to be assessed for valuation upon the tax roll of said City of Zeeland for the same year, under a separate description from other taxable personal property owned by him, shall be entitled to a return payment from the city of an amount equal to the license fees paid in excess of the license fee for resident photographers, provided, however, he shall first pay his taxes to the city treasurer of the City of Zeeland, and provided further he shall make application for such return payment to the Common Council before the expiration of the license year in which the claim arose.

*Section 4.* Any person, firm or corporation violating the provisions of this ordinance shall, upon conviction thereof, be fined not less than Ten Dollars or more than One Hundred Dollars and costs of prosecution, or ninety days in the county jail of Ottawa County in the discretion of the court.

*Section 5.* This ordinance shall take effect twenty days after its passage.

#### WACO, TEXAS

*An ordinance regulating the operation of photography in the City of Waco, defining terms and providing for Licenses and Fees and Fixing Penalties for Violation.*

*Be it ordained by the Board of Commissioners of the City of Waco:*

*Section 1.* Any person who, for money or other thing of value, takes pictures or views or solicits business or any person, firm, corporation or association of persons taking pictures or views or assisting in any

manner in causing pictures or views to be taken in the City of Waco or who, for money or other thing of value, shall solicit or take orders for enlarging, changing or tinting any photograph or picture for any person, firm, corporation or association of persons in the City of Waco shall be termed a photographer and shall obtain a license and pay the fees provided in this ordinance, and shall be deemed to be carrying on the business of photography.

*Section 2.* Before engaging in such business every person shall apply to the Tax Collector and Assessor of the City of Waco for a license and pay the fees herein provided.

*Section 3.* All pictures and views made shall, before being delivered, have plainly written or printed upon same the name of the person, firm or corporation making said picture or view, together with the location or place of business of such person, firm or corporation.

*Section 4.* Any person, firm or corporation or association of persons who shall engage in person or by agent as solicitor, as herein defined, and who shall collect any money or other thing of value in advance shall make bond in not less than the sum of One Thousand (\$1,000.00) Dollars, conditioned that such person, firm or corporation will carry out its contract with its patrons, and, before receiving any money or other thing of value for any picture or view to be taken, shall issue to the person paying, a receipt which shall show the name and place of residence of the person or persons signing such receipt, as well as all persons, firms or corporations with whom such person is connected in the conduct of said business. Said bond shall be for the benefit of any person injured in the premises for failure to carry out any contract referred to herein and may be sued on by any and all such persons.

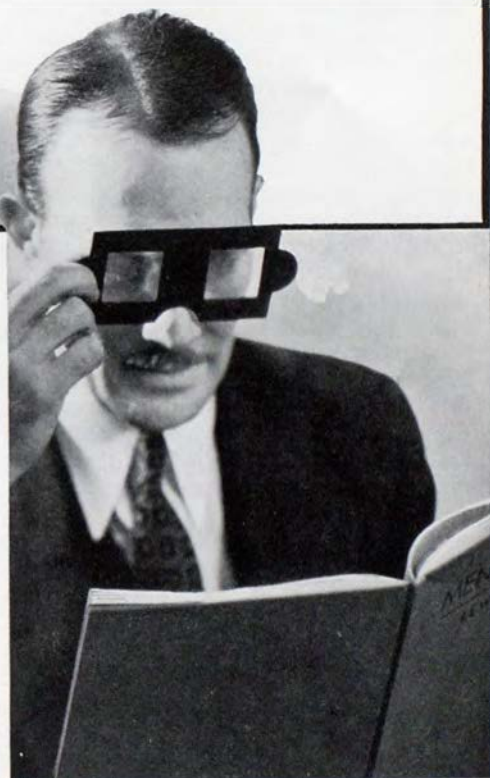
*Section 5.* Before engaging in the business of photography in the City of Waco any person, firm, corporation or association of persons shall pay to the Tax Collector an annual fee of Ten (\$10.00) Dollars, which shall expire on the 31st day of December next succeeding the issuance of such license, and shall pay in addition a further fee of the sum of Fifty (\$50.00) Dollars per year for each and every solicitor engaged or connected with the applicant in

# THE NEW ART of pictorial persuasion

THE first book with stereoscopic halftone illustrations has recently been published. There will be others. This is just one of many indications that pictures are coming to be recognized as the most efficient way to convey ideas.

The photographer who takes the lead in showing publishers, educators and advertisers how to use more and better pictures can double or treble his present volume of business.

Standardized lighting is as essential to uniform quality of production as standardized chemicals. Standardize on sunlight, indoors and out,



by using National Photographic Carbons in your studio. Their light blends perfectly with natural sunlight and permits accurate studio reproduction of sunlight effects.

**NATIONAL CARBON COMPANY, INC.**

Carbon Sales Division, Cleveland, Ohio

Unit of Union Carbide  and Carbon Corporation

Branch Sales Offices

New York

Pittsburgh

Chicago

San Francisco



<h1>LENSES</h1> <p>SAVE MONEY ON LENSES Get our prices before you buy. Lenses for still, movie or projection. Tell us what you want. Our prices will please you.</p> <p><b>PHOTOGRAPHIC LENS CO.</b> 152 W. 42nd Street      NEW YORK CITY</p>	<p>Everything in Lenses New and Re- conditioned</p> <p>• • •</p> <p><b>Bought, Sold and Exchanged</b></p>
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the operation of said business. The term "solicitor" herein shall mean any person whose principal business or occupation is going from house to house, or from store to store, or from place of business to place of business or from building to building, soliciting patronage for any person, firm, corporation or association of persons engaged in the business of photography.

Section 6. Any person, firm, corporation or association of persons violating any of the terms of this ordinance or engaging in the business of photography without obtaining a license and/or without paying the fees herein provided shall, upon conviction, be deemed guilty of a misdemeanor and fined in any sum not less than Ten (\$10.00) Dollars nor more than One Hundred (\$100.00) Dollars. Each transaction and day in such business shall be held and deemed to be a separate offense.

Passed and approved this the 7th day of June, A. D., 1934.

## 'Tis Here, Maybe

● The many friends of Fred L. Seyler will be sorry to learn of his death on December 9 at his home in Chicago, Ill. Mr. Seyler started in the photographic supply business with the H. Lieber Company, Indianapolis, Ind. In 1909 he joined Taprell, Loomis & Company, of Chicago, covering the Central West and Pacific Coast territory for a number of years. More recently he has held a position in the Taprell, Loomis factory in Chicago.

Scandal-mongers and gossipers are always with us, and many of our readers may have noted articles in the newspapers about "whispering campaigns" and the damage that can be caused through deliberate attempts to influence the public. Much as we dislike to bring personal matters into print, persons unknown to us are industriously spreading certain totally unfounded rumors. In no case are our informants able

**EUCLID REFLECTORS** { for Photoflash  
and Photoflood

Prices: \$1.25 to \$6.00

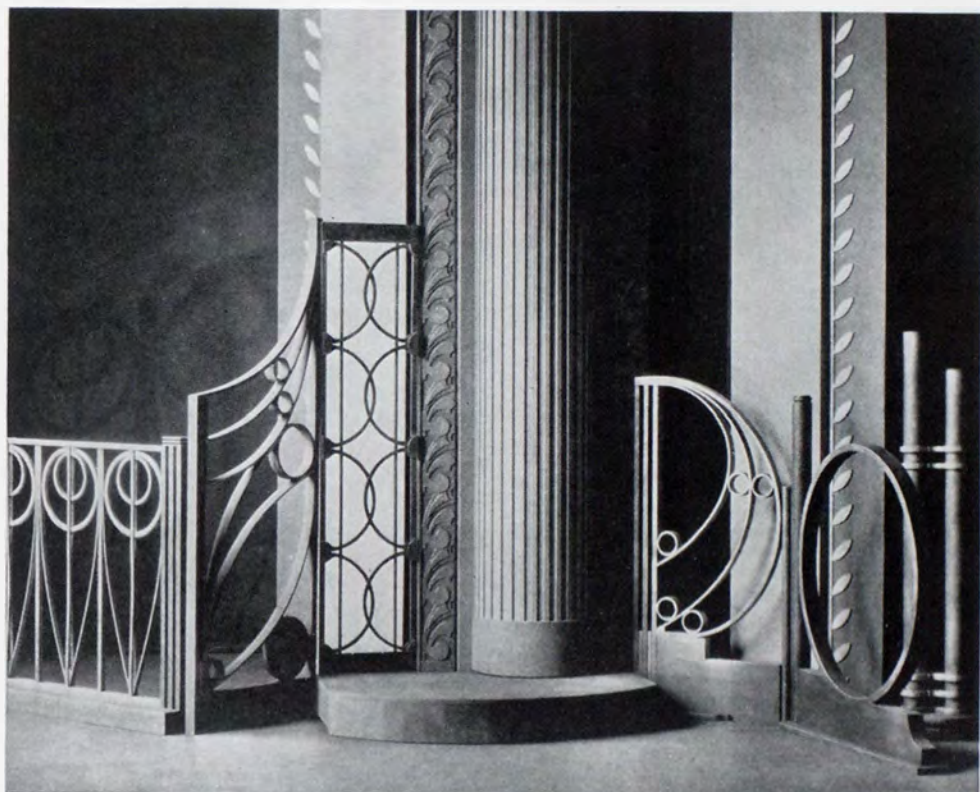
Used By Professionals Everywhere  
ASK YOUR DEALER

**EUCLID FLASH LAMP CO.**

5511 EUCLID AVE.

CLEVELAND, OHIO

to trace these back to any definite source and therefore, to clear the air once and for all, we shall bring them into the open here. Ever since the editor of this magazine was first connected with the Code, he has heard from one source or another that he has been "bought out" by the coupon interests or the department store studios. Unfortunately for our bank account, which would probably not be as distressingly flat as it is had any such deal been concluded, we have not been "purchased" for money, promises or any other considerations by anyone. Neither the coupon interests nor the department store studios have paid anything to us personally nor to our company. They have not bought stock in our company, as one report has it. With no desire to appear overly pure and sacrosanct, we believe our reputation sufficient to prevent any such offer even being made. This rumor is particularly prevalent in Southern territory. It was vague at first and then became more definite with the statement that R. B. Wheelan, who conducts the largest chain of department stores, had paid us \$200,000.00. It has now whittled down to the more reasonable figure of \$20,000.00, for which he is stated to have bought a controlling interest in our magazines. Mr. Wheelan undoubtedly has a large income, but we doubt very much if he has a couple of hundred thousand and to toss around in this negligent manner. That he could spare twenty thousand we don't doubt, but just how we could render him that much service we cannot conceive. So far as our Code activities are concerned we act solely under the orders of the Code Authority and the NRA. We have no discretion one way or the other. We could do nothing for Mr. Wheelan if we wanted to. If, after this flat denial, photographers wish to continue believing and passing on this interesting fable let them go to it! Friends of ours will inform any individual who makes such a statement to them that he is a damned liar and let it go at that. The other rumor is that Sol A.



## ● More than a Background! ●

This practical and artistic setting is, we repeat, more than a background. It is a new sales argument for your customers, something to show them, to talk about, to advertise! A few sample sittings made with this background and shown in your window or show-case will bring you new customers—and revive interest among old customers who may think they know your styles too well.

● Your sitters want new effects. They can get the old head-and-shoulder portraits in the department stores, as you know only too well. To meet that competition, and you **must** meet it if you are to survive, you need something new. It's here!

● This background combination includes 12 separate units and the changes you can make are unlimited. Something **different** for each sitter. Think what that means to you! Endless possibilities against which you can display your knowledge of composition and lighting, with which you can bring out the character and individuality of any type of sitter. It is the answer to your competition problem and the price, for many years-of profitable service, is only \$225.00 complete. Terms can be arranged.

**DECORATIVE BACKGROUND CO., Inc.**

4814-16-18 W. 25th PLACE

CHICAGO, CICERO, ILL.

◆ The Most Critical Photographers in the Country Use Our Backgrounds ◆

# 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.

## Commercial & Industrial Photography:

AERIAL—Arthur P. Bancroft.  
 ARCHITECTURAL—Harold H. Costain.  
 BANQUETS—John E. Ertler.  
 CIRKUT WORK—John E. Ertler.  
 COLORING GLOSSY PRINTS—M. M. Hampton.  
 COMMERCIAL PRICES—H. C. McMullan.  
 COST FINDING—Harvey Sutcliffe.  
 FURNITURE—"Jim" Thompson.  
 GENERAL WORK—H. C. McMullan.  
 NEWS AND PRESS WORK—John E. Ertler.  
 PHOTOMICROGRAPHY—Charles H. Shipman.

## Photo Finishing:

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

## Miscellaneous:

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

## CHARLES ABEL INCORPORATED

525 Caxton Building

Cleveland, Ohio

● **Coloring Rough Surface Prints.** *When coloring rough surface prints such as Crystal Stipple and others, I cannot get the color to adhere no matter how gently I handle it. It rubs down and looks like a pale, grainy tinting. About one time out of ten I get a nicely colored print—I. E. H., Farwell, Texas.*

*Answer by Mrs. Carver:* When we color prints made on surfaces similar to the samples you sent, we apply the color as evenly as possible and then instead of rubbing down, we use a nice flat pledget of cotton

and just "pat" the color, using an up and down stroke. That leaves the paint on the paper and fills the uneven surface to one shade. Also, do not use much medium, just clean paint with a little turpentine. There is a sizing fluid made by Eastman Kodak Company for use on hard or glossy surfaces of this kind, which is applied before the colors. Look into it.

**Lighting Groups.** *What is the best way to light a group of 25 to 40 people, both with Photoflash or with a permanent stand lamp?—T. C. T., Santa Monica, Calif.*

*Answer by Mr. McMullan:* In making group negatives it is always best to use about twice as much light on one side as on the other. This is just as true with Photoflash as any other form of illumination. It is hard to give you any more definite information as to the number of light required, as conditions vary and each group is a separate problem.

**Difference between Sulphites.** *What is the difference between Soda sulphite and Meta-bisulphite? — C. R. B., Farmington, New Mex.*

*Answer by Mr. Shipman:* Sodium bisulphite and Sodium meta-bisulphite are used as acidifiers. Sodium sulphite is a preservative in developers. It is a neutral salt of sulphurous acid and is easily oxidized into Sodium sulphate. Thus it takes up oxygen, preventing the developing agent from doing so, which would otherwise spoil the developer. Sodium meta-bisulphite is not now used as the Sodium bisulphite is just as good and cheaper. Potassium meta-bisulphite is still used.

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*Herzog, former Legal Counsel for the National Code Committee and later for the National Code Authority, is a brother-in-law of ours. Presumably the reason for this is to give the impression that we have been using our connection with the Code Authority and the P. A. of A. to give jobs to our relatives; we can see no other reason for anything so silly. The fact is that we had nothing whatsoever to do with the retaining of Mr. Herzog and that he is not even remotely related to us or to any member of our family, nor our wife's family, nor to our sisters, our cousins and our aunts, as it goes in the famous old Gilbert & Sullivan comic opera. So that's that, and for*



## SOLUTIONS TO PHOTOGRAPHIC PROBLEMS BY AGFA

### *The Problem*

: To choose a Panchromatic Portrait Film suitable for all types of indoor and outdoor subjects—having supersensitive speed without over-correction of red—giving fullest detail in all tones and crisp, brilliant highlights.

### *The Solution*

: USE AGFA SUPERPAN PORTRAIT FILM

It has the same speed range as Agfa Supersensitive Panchromatic cut film, a gradation scale especially designed to increase the "pick-up", and a color sensitivity which largely eliminates the need for blue Mazdas in portraiture by artificial light.

And although designed as a portrait film, Agfa Superpan Portrait is suitable for all types of indoor and outdoor subjects where panchromatic sensitivity is required.

MADE IN AMERICA BY

**AGFA ANSCO CORPORATION, Binghamton, N. Y.**

Branches: BOSTON, NEW YORK, CINCINNATI, CHICAGO, KANSAS CITY, SAN FRANCISCO, LOS ANGELES.  
Canada: AGFA ANSCO LIMITED, 204 KING ST. EAST, TORONTO, ONTARIO.



## 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 pays charges one way. Seller takes risk of loss or damage in transit. Any disputes must be settled between the parties concerned, in which case we hold the deposit pending settlement and advice from both parties. Charles Abel Incorporated accepts no responsibility other than that of holding the deposit until each transaction is completed to the satisfaction of both parties. **GOODS MUST ALWAYS BE SHIPPED DIRECT TO THE BUYER AND NOT TO US.**

### STUDIOS FOR SALE

ONE OF the finest ground flood studios in the state of Kansas can be purchased on easy terms if you wish to buy a real studio. Address M-3 care this journal. 12-20-2

FOR SALE—Only studio in a radius of 50 miles. Will sell studio; have beauty parlor and barber shop in connection, if desired. Invoice \$10,000. Will sell at a sacrifice for cash. Will stand close investigation. Spanish American veteran. My age is one reason for selling. Walton's Studio, Beauty Parlor & Barber Shop, Breckenridge, Texas. The Dynamo of West Texas. 1-5-1c

LEADING GROWING studio in Michigan town of fifty thousand, both artificial light and skylight, well equipped for both commercial and portrait photography. Small down payment. Address D-2 care this journal. 1-5-1c

### 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.

PORTRAIT PHOTOGRAPHER, 32, all around workman, except retouching. Several years experience as operator-manager. Will go anywhere. Address Photographer, Room 4, 421 Broadway, Toledo, Ohio. 12-20-2c

ALL-AROUND PHOTOGRAPHER, operated own studio, operating, darkroom, retouching, etc. 25 years, forced out by depression. Married; sober, dependable, excellent references as to work and character. Can take full charge studio or branch doing good average work. William Stertzbach, care Maryland Photo Stock Co., Baltimore, Md. 12-20-3c

### HELP WANTED

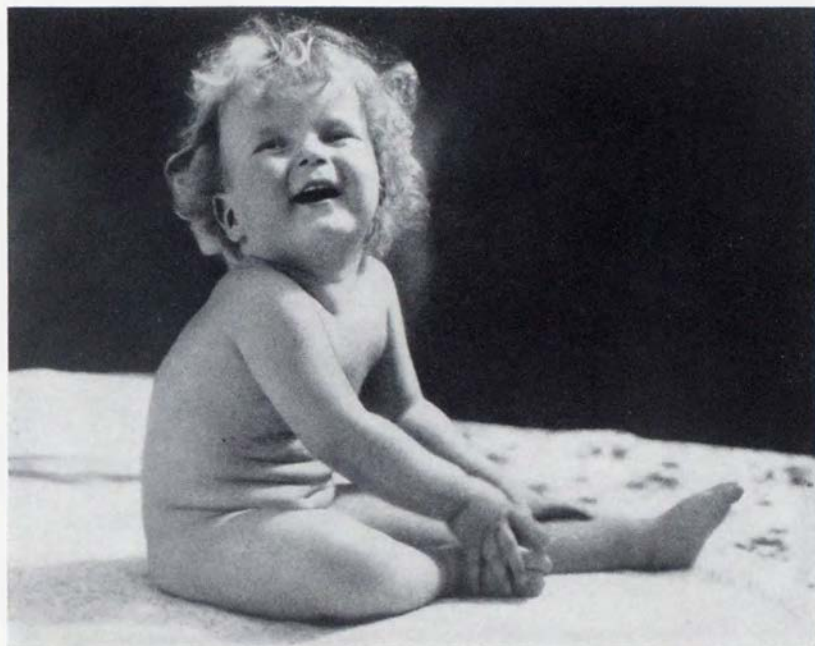
The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a postcard, and to return samples of work, etc., promptly. The publishers will appreciate being advised when employers fail to accord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

WANTED FIRST CLASS commercial operator and printer, one who can take charge of all classes of work. Must be high grade man. Address H-7 care this journal. 1-5-2c

*the benefit of the moronic few who are spreading these rumors and the others foolish enough to listen, and perhaps believe, we have had to waste all this good white paper.*

In our November 20 issue, we published pictures of several Christmas window displays, among them one by Harold Wagner of the Wagner Art Shop, Marietta, Ohio, which included a rather large statuette (life-size, we believe) of a child. Mr. Wagner writes that a number of readers have written him asking how to make similar cut-outs, and he replies as follows: "Make an enlargement the size you want (we used V. Brovira medium S. W.). Mount it on a piece of three-ply veneer which you can buy from any lumber yard or cabinet shop. On the back paste a piece of strong paper, with the grain of the paper running the same way as the grain of the print. Now have someone with a jig or small band-saw cut out all around the figure. Paint the edge black, color the figure and there you are. A small piece of the veneer is used for the base."

Agfa Ansco Corporation, Binghamton, N. Y., are announcing three new surfaces each in both white and ivory, of their well-known and popular Indiatone paper, a paper which can be regarded as either a fast



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contact or slow projection emulsion. *Indiatone Royal, Indiatone Kashmir and Indiatone Linen* are the additions, the linen being a revival of a former very popular surface. Write the company for information.

Be warned against a man, last heard of at La Junta, Colo., who shows fine hand-painted pictures with a cellophane finish. His story to the public is that he represents the "Agfa Film Company" and that for advertising purposes they are enlarging one

picture in each home for 35c and giving an Agfa film free. He promises to deliver in a few days but never returns. The man has no connection with the Agfa Ansco Corporation and is a swindler. Photographers out West should try to have this warning published in their local newspapers for the protection of their customers.

*We have only just heard the sad news of the death of Mrs. Ed. F. Pittman, Dallas, Texas, who was stricken with a fatal heart attack on November 13. Southwestern photographers, and their wives especially, will remember Mrs. Pittman's winning smile and ready courtesies at convention in that territory. She leaves her husband, manager of the Eastman Kodak Stores, Dallas, and former head of Geo. H. Pittman & Bro., son George H. Pittman, and daughter.*

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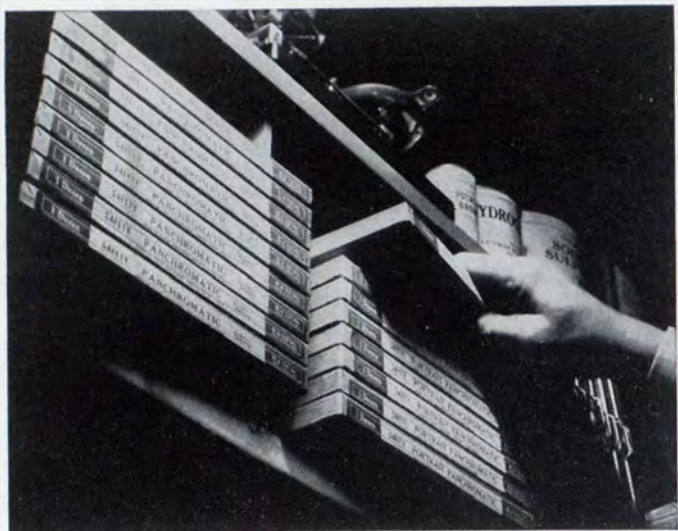
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