The PROFESSIONAL PHOTOGRAPHER

Formerly Abel's Photographic Weekly

Published the fifth and twentieth of each month

Official Journal The Photographers' Association of America

Vol. 57 No. 1413 20c a Copy March 5, 19







Persuasion made to order for you!

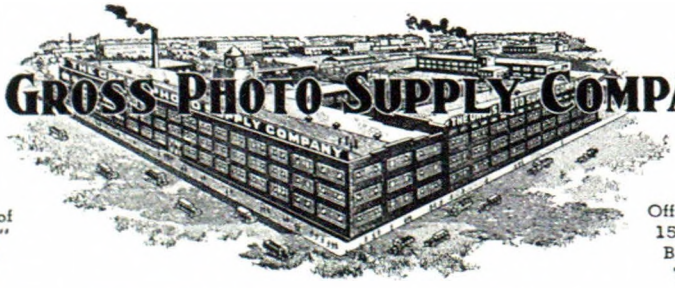
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* * *

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Office of publication, Lorain, Ohio



WHEN LITTLE ONES SATISFY ...AND BIG ONES DON'T!

YOU often get warm approval from a customer when you show him warm-tone contact prints.

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TODAY'S ARTISTRY DEMANDS DAYLIGHT QUALITY

BETTER LIGHT MAKES PORTRAIT WORK MORE PROFITABLE

● The photography of children can be greatly expanded, and so can other portrait work—prized pets, for example. In both fields the subject must be "caught" at the right moment and posing is difficult. The right kind of light adds greatly to the chances of success and to the quality of the portrait obtained.

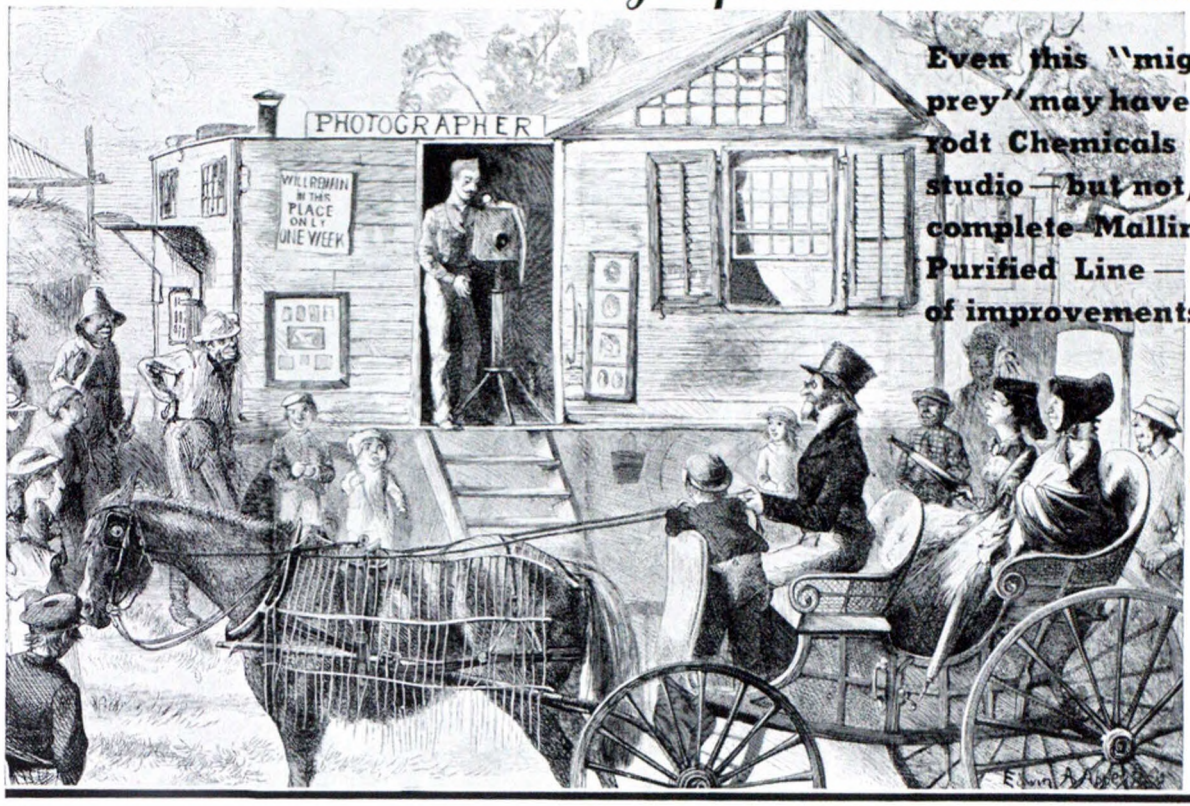
National Photographic Carbons provide a very fast, well balanced light of daylight quality, perfectly adapted to portrait photography. That is the reason so many photographers are finding it profitable to use them.



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When the Itinerant Photographer Took the Road

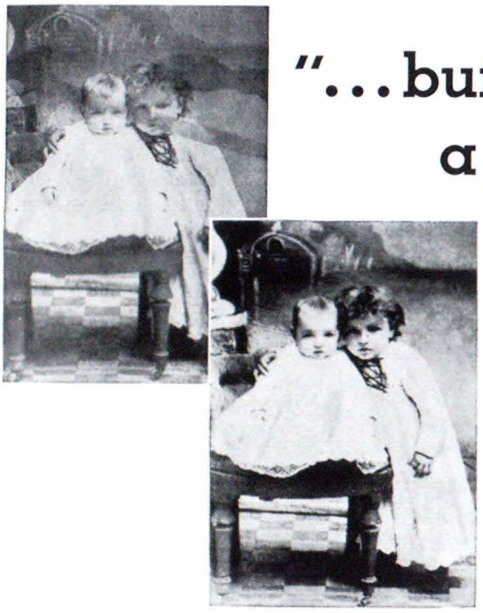


Even this "migratory bird of prey" may have used Mallinckrodt Chemicals in his wheeled studio — but not, of course, the complete Mallinckrodt Photo-Purified Line — a half century of improvements.

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"...but we want a *good* copy!"

The people who require photographic copies seldom realize the technical problems involved. Regardless of the condition of the original, customers think only of what they *want...and they want good copies!*

TO BE SURE YOU GET GOOD COPIES

Copying can be developed into a highly profitable part of your business if you will only build up its potentialities. Did you know that any number of photographers pay their studio rent out of the profits they make on copying?

Successful copyists use good materials for best results. HAMMER Film and Dry Plates contribute immeasurably to the work of innumerable photographers. HAMMER Medium Commercial, Medium Commercial Ortho, Slow, Extreme Contrast, and other HAMMER emulsions all contribute to good copying in their respective fields.

For successful copying, be sure to make HAMMER negatives.

GET THIS HELPFUL BOOK

We have just prepared and published a new book—How to Make Good Copies. This book is filled with data on the technique of good copy work. One of the books is yours without charge, if you are interested. Just write us a post card or letter requesting it.



HAMMER DRY PLATE CO.
SAINT LOUIS

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

Aylett, Bailey, Breckon, Gerdes to Compose Winona School Portrait Teaching Staff

● What a team! And what an opportunity to learn portrait photography at its best! The news is out that the Trustees of the Winona School have succeeded in obtaining for the portrait course staff three internationally known portraitists to work with Mr. Gerdes as Director. Charles Aylett, past president of the P. A. of A., will come from Toronto, Ontario. Hillary G. Bailey, of Indianapolis, Ind., whose frequent articles in this magazine make him well known to our readers, will add his different touch. W. O. Breckon, better known as "Bill," will leave his studio in Pittsburgh, Pa., to tell the students at Winona what he knows. All three of these men are pictorialists as well as portraitists, men who have conducted their own studios for years. All are consistent exhibitors and winners at Salons in this and other countries. And all are men who have shown their ability on many occasions not merely to demonstrate, but to impart their knowledge to others. Each of them will spend three days of one week at Winona, with Mr. Gerdes, the Director, only pupil of Pirie MacDonald of New York City, to add his own ability as demonstrator and teacher and harmonize the work of all four into what will undoubtedly be the most complete and most valuable four weeks of instruction ever given at Winona.

Many photographers have spent considerable money to attend conventions and watch any one of these men work for one or two hours. Winona offers each man for three full days and Mr. Gerdes for the entire time, not to mention George J. Kossuth, of Wheeling, W. Va., and George W. Harris, of Washington, D. C., as visiting instructors. Remember, too, that this is a complete, though condensed course. Camera work is only one feature. Mrs. Charles L. Pyke, of Peoria, Ill., will teach retouching at the School as she has done for a number of years. Miss Martha Pyke will continue her popular course in coloring. Mrs. Gerdes will provide a complete series of lectures on the business end of the studio. And through the courtesy of the Eastman Kodak Company the all-important darkroom work of the studio, the making of quality negatives and prints, will

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The Cover Picture

● Out on the Pacific Coast, on the outskirts of Covina, Calif., is the studio of George Steckel, maker of the portrait on our cover this issue. Mr. Steckel owns one of the most charming studios in the country—we have seen many fine studios and have published pictures of many of them, and his place ranks with the best. Its mere appearance should be enough to put any sitter in the best of humors to be photographed. A fine, careful workman, Mr. Steckel is not much for blowing his own horn, and as he does not show to any extent at conventions, his work is not as well known in the East as it should be.

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be thoroughly taught as in the past.

Fortunate indeed will be the 75 students who take the portrait course at Winona this year. The cost is so little—only $75.00—and the results will be so great. The Trustees fully expect that the limit of 75 students will be reached in short order and those who are planning to go will be wise if they make reservations at once, without waiting for the new prospectus, which will be sent to all inquirers as soon as it is off the press.

Act now! The capacity of the School is limited and the Trustees have vowed that it shall not be overtaxed, that every student shall be given the limit of individual instruction. Send your reservation *now* to the Executive Manager, P. A. of A., 501 Caxton Bldg., Cleveland, Ohio, and with it a remittance of $10.00, that sum being a down-payment on the tuition fee. The dates of the portrait course are: July 27 to August 22, inclusive.

We'll See You in Chicago in August

● Not yet is it possible to release any definite information about the individuals who will appear on the program of the coming Chicago convention of The Photographers' Association of America, to be held at the Hotel Stevens from August 24 to 28, inclusive. Probably in our next issue we shall begin to announce some of the features. We can say now, however, that emphasis throughout will be placed on the business end of the studio—how to get business and how to handle it after it has been brought to the studio door. The convention program will take place in the afternoons only, leaving the mornings free for the manufacturers' exhibit. A demonstration and two or three talks will probably comprise the daily program in each hall—portrait and commercial, so that the members will be able to absorb what is offered and not find themselves so overburdened with program features that they become brain-weary.

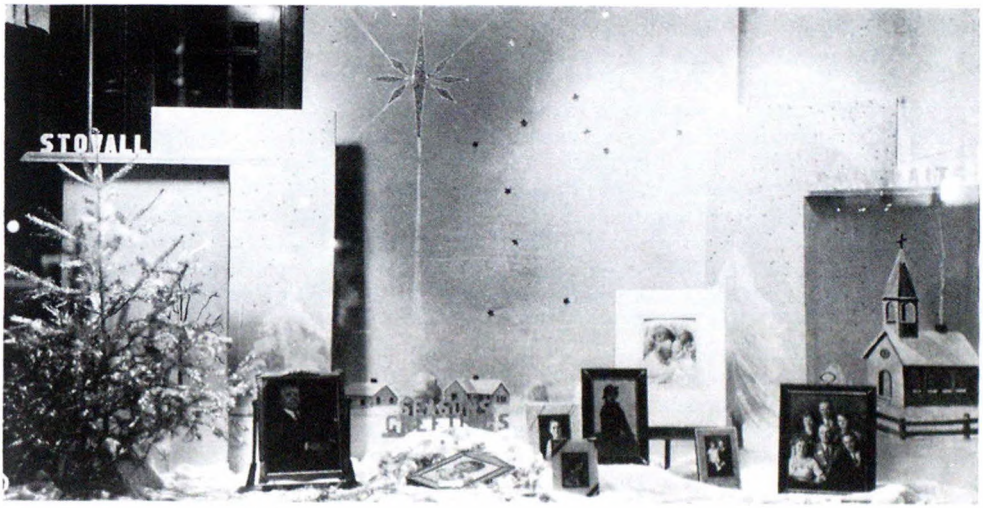
Entry forms for the big picture exhibit are now being prepared. Photographers are requested not to write for these, as one will be mailed to every photographer in the United States and Canada. In the portrait exhibit there will be five classifications—men, women, children, groups of two or more, and a special class of prints 4x6 or smaller, any subject. Medals and ribbons will be awarded in all classes. The commercial exhibit will be sub-divided into more than twenty classifications, with medals and ribbons in each. In addition all prints hung will be returned with handsome seals affixed. Each division, portrait and commercial, will have its own jury of three, and we look for a busy three days' work prior to the convention for each jury.

As stated before, we hope with our next issue to begin telling the real story. For the present, we just want to keep the dates in your mind so you will not be making other plans. You *must* come to Chicago!

The Sacramento Convention

● In our last issue we published the rules for the picture exhibit at the coming Sacramento Convention of the Associated Photographers of the Sacramento & San Joaquin Valleys. The convention will be held at the State Fair Grounds, Sacramento, and will be a regular two-day convention (April 18 and 19), with exhibits by the manufacturers and dealers and a country-wide print exhibit, in which prizes will be awarded in both portrait and commercial classes.

There will also be a well rounded out educational program, the demonstrations and lectures to be given by competent



A very striking Christmas window by the Stovall Studio, Dodge City, Kans.

demonstrators from the staffs of the co-operating manufacturers. There will be a registration fee of $2.00 for those who attend. The print display will be open to the public.

Members of the Association themselves are working up attendance by writing personal letters to other photographers in California and nearby states. This is a live organization and their convention should be well attended.

Plans Announced for 1936 Commercial Course at Winona

● Although the new prospectuses for the 1936 courses at Winona Lake will not be ready for two or three weeks, we believe that prospective students, after reading the announcement in this issue about the portrait course, and the following plans for the commercial course, will want to send in their reservations without further delay, rather than take the chance of being left out. Not more than 60 students will be accepted for the commercial course. Edward J. Cook, of the Kaufmann & Fabry Studios, Chicago, Ill., will be the instructor, and from what students who took the course under him some years ago tell us, a better man cannot be found. Mr. Cook proposes to cover commercial photography in all its branches, including work inside and outside the studio, and in addition will devote about three days to illustrative photography exclusively.

Mr. Irving Manoir, an artist of national repute who has lectured for several years at the Chicago Art Institute and who has held exhibits which have drawn very favorable comments from all over the world, will be at the School for two of the three weeks of the commercial course, and will present a series of ten lectures, one a day, on art and composition. An entirely new feature of the commercial course, his lectures will be most beneficial. As a further feature, there will be a retouching course, covering complete instructions for commercial negative retouching. The name of the instructor for this course will be announced later.

Through the courtesy of the Eastman Kodak Company, Harry Elton will handle the instruction in developing and darkroom work, and Ralph Fallert takes over the printing and enlarging. There will also be instruction and lectures on direct color photography, probably in charge of Mr. Elton. To top it all off, Charles D. Kaufmann, whose studio in Chicago is the largest and most thoroughly equipped commercial plant in America, will come to Winona for a day and talk on business management.

For all this, the tuition fee is only $60.00 for the three weeks from July 6 to 25, in-

clusive. Where any practising photographer who wants to break into the commercial field, or any commercial photographer who wants a complete brushing-up and a chance to solve such problems as may be bothering him, can get an equivalent value for the money, we do not know. Many years of hard-won experience will be condensed into these three weeks. Seize your opportunity *now!* We cannot say that a faculty like this will ever again be gathered together. Send your reservation at once to the Executive Manager, P. A. of A., 501 Caxton Bldg., Cleveland, Ohio, and with it a down-payment of $10.00, which is applied against the tuition fee.

Want to Spend $500 for the Privilege of Making Free Pictures?

● Frederick A. Schutz, commercial photographer of Washington, D. C., sends us the following letter with the comment "Now, ain't that sumthin'?" The letter, incidentally, was addressed to a non-existent studio at his address—apparently the mailing list used was a bit out of whack. We have seen many plans offered to photographers, all of them involving the making of invitation sittings and the supplying of the promoter with free prints, but we seldom have read quite as bald a proposition as this. Note that the publication, which wants the prints for nothing and expects the photographer not to release them to any other publication, will be kind enough to permit him to sell duplicates to the sitters. Oh, me, Oh, my! but read the letter, which is signed by John Hoshor of "The Staff of *Chic*," which calls itself "America's Smartest Magazine."

"We are interested in appointing an official photographer to represent us in Washington.

"The photographer appointed would select the most important and the most attractive women in Washington, arrange with them to pose and submit to us glossy prints of one or two poses for publication in this magazine.

"Such photographer would be authorized to state that he is the official photographer for *Chic* in Washington, arrange with them to pose and submit to us glossy prints of one or two poses for publication in this magazine." (This duplication from the previous paragraph is taken verbatim from the letter—Ed.) "It is understood that the poses submitted to us are not to be released to any other publication.

"Furthermore, we grant to the photographer the privilege of selling prints from such sittings to the individuals who pose.

"We would be willing to enter into a contract for one year with an option that we may cancel same upon 60 days notice. We would expect a fee of $500, half payable in advance, balance in six months, to be pro rated in the event of cancellation and the unearned portion returned.

"Enclosed is our folder setting forth 'The Story of *Chic*'. If you are interested in such an arrangement as outlined herein, may we hear from you at once."

At the bottom of the letterhead is printed the statement: "*Chic*—One Dollar the Copy, Ten Dollars the Year by Advance

Forthcoming Salons and Exhibitions

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

TITLE	CLOSING DATE	SECRETARY'S ADDRESS	AWARDS
Hammersmith Hampshire House 21st Exhibition	April 2, 1936	J. Ainger Hall, Hon. Sec., 10 Kitson Rd., London, S.W.-13, England.	Honor of Hanging Only
4th Princeton Photographic Exhibition	April 17, 1936	George E. Beggs, Jr., Director, 201 Prospect Ave., Princeton, N. J.	Honor of Hanging Only
7th Chicago International Salon	June 15, 1936	Alex. J. Krupy, Chrman., Chicago Camera Club 137 N. Wabash Ave., Chicago, Ill.	Honor of Hanging Only

Subscription Only." It would seem that a publication selling at such a price would first of all be above such picayune tactics as trying to squeeze a few hundred dollars from photographers. It would also seem that a publication so expensive would want to use only the finest photographs obtainable, which would mean dealing only with the best known photographers of the country. That this is merely one more attempt to make suckers out of photographers is evidenced by the fact that the studio to which this is addressed does not even exist, as we mentioned in our first paragraph. Certainly "America's Smartest Magazine" should be acquainted with the names of the smartest photographers in the nation's capital, especially when those of national reputation can be counted on the fingers of one hand.

Slow But Sure!

● Apparently no records for speed are going to be broken in lifting that big Association deficit, but at least steady progress is being made and contributions are coming in right along. Just in case you have forgotten, we refer to a deficit of more than $16,000 on the books of The Photographers' Association of America, a deficit unavoidably incurred by the Association in carrying on its services through depression years and during the NRA period. At the last convention the Council agreed that action must be taken. A Finance Committee was appointed, which contacted all creditors and got them to agree in accepting one-third of the amounts due them. This reduced the amount needed to about $5,000. Of that the Committee has collected, in voluntary contributions, $1730.31, as listed in past issues. Contributions since February 11, the date of the last report, are shown below. It is up to you, as a professional photographer to contribute any amount you can spare, from one dollar up, to help lift this deficit. Send your check to Charles D. Kaufmann, Chairman Finance Committee, 425 S. Wabash Ave., Chicago, Ill., and do it *today*.

Previously reported, as of February 11	$1730.31
Bachrach, Inc., Newton, Mass.	
Klopot Studio, Knox, Ind.	
H. M. Dressel, Springfield, Vt.	
Wm. C. Nunnally, Bluefield, W. Va.	
Henry W. Shepard, Buffalo, N. Y.	
Arthur P. Summers, McConnelsville, Ohio	
Borg Studio, Warren, Pa.	
Shaw Photographic Service, Boston, Mass.	
Total to February 22	$1751.31

Stemming the Flood

By Harry Vinock, Chemical Engineer

(With one illustration by Mr. Vinock)

● It is queer that with washing playing such an important role in photography so few photographers know anything about the matter and most seem to care less. It is probably no exaggeration to say that the ordinary photographer uses from three to four times more water in his washing operations than is necessary, and in the average studio the money this extra water represents is usually no inconsiderable sum. If this little dissertation (which is by no means complete) helps someone to save a hundred dollars or more a year, I will be satisfied.

The first factor in complete and economical washing is proper fixing of the negatives or prints so that all the silver salts are completely removed. This can be best done by using two fixing baths, and transferring the negatives or prints to the second bath after they have been fixed in the first. Then, when the first bath begins to show signs of exhaustion and ceases to fix quickly, it should be replaced by the second, and a new, fresh fixing bath should be used for the second bath.

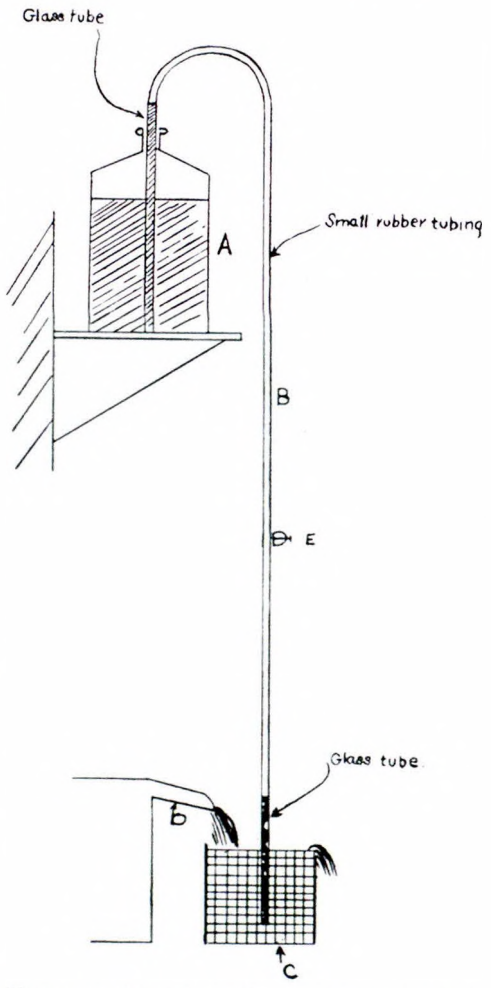
The other two factors in economical washing of photographic materials are: properly designed equipment, and determination of when the washing is complete. I shall deal with each separately.

The theory of washing is very simple. It merely states that if the material to be washed out is continuously subjected to a stream of fresh water, its concentration will decrease by one half for any given time interval. For instance, for the average nega-

tive the hypo content will decrease to one half of the original after one minute; to a fourth after two minutes; to an eighth after three minutes; to one sixteenth after three minutes, and so on down the line. It can be easily seen that in a short while the hypo left in the negatives will be an infinitesimal amount.

It must be noted, however, that this fact is not true unless the negative is *continually* subjected to fresh water which—if some of the washing apparatus I've seen is any criterion—is not the case in most studios. I have seen a big batch of prints being washed in a tray into which a stream of water was being directed into one corner; and since the tray had a tilt toward the hose corner, the fresh water overflowed out of the tray at the hose corner almost as fast as it came in so that although the prints at one end of the tray were being very thoroughly washed indeed, those at the other end were practically not being affected at all. This photographer washed his prints about forty-five minutes—which was far too long—yet when I made a permanganate test on the prints in the far corner of the tray, I found that a few of them were still far from adequately washed. This case is extreme, but in many ways it is typical, especially as regards the high water bills every month.

A washer properly designed to wash photographic materials in the least possible time with the minimum of water must have these characteristics. The water should enter and leave at different and diametrically opposite points so that the fresh water never mixes with the polluted water. The water should be equally distributed to each and every negative or print. For negative washers these ends can most easily be attained by allowing the water to enter by many small sources. For instance, into the bottom of a deep box in which the negatives are hung completely immersed we can introduce the water through two long tubes (one on either side) perforated every half inch or so and extending the length of the box. The resulting water jets are forced between the negatives thereby insuring quick and uniform washing of each plate or film. The waste water is disposed of by overflow at the top. Another variation of this theme is to introduce the water at the bottom of the tank so that a turbulent motion is imparted



Illustrating Mr. Vinock's continuous permanganate tester.

to it. Turbulence or swirling of the water, by the way, is one of the best ways to wash prints if the overflow outlet is diametrically opposite the fresh water inlet as it keeps the prints continually in motion. One of the best ways to wash prints (if there is plenty of room) is by the counter-current principle in which the prints are moved by a suitable conveyor belt at a predetermined speed along a long narrow trough through which water is flowing in the opposite direction from that of the belt. In this way the cleanest prints meet the freshest water and maximum efficiency is obtained. This method is only good for large scale operation. It is for instance used in the motion picture industry where developed negatives or positives move

out of the fixing bath through the washer counter-current to the water and on to the drying reels. There are many good washers on the market, and if one considers the savings in water not used, they are all of them dirt cheap. If you are an ingenious fellow, handy with tools, you might make your own washer out of whatever material you have handy; I once saw a very efficient washer for roll film made out of a funnel.

Having obtained a good washer how can you tell when the prints or negatives are completely washed? That's simple; there are two ways. One is by taste; you can tell, but if you keep it up for a few months, you won't remain a good insurance risk. The other is the permanganate test. If you pour a very weak solution of potassium permanganate into a solution containing hypo, the deep purple color of the permanganate will immediately disappear; conversely if there is no hypo, the color will persist. By a few tests on the overflow you can determine the time necessary for the complete washing of the full, three-quarter, one half, and one quarter capacities of your apparatus. A handy man should be able to figure out some method of continuously testing. Such a method is illustrated in the accompanying sketch. In the quart bottle A is a potassium permanganate solution made by dissolving a few crystals of the permanganate in a quart of water; this solution flows through the siphon tube B, a drop at a time, into a jar C into which the outlet from the washer D is emptying. The rate of flow is regulated by the screw clamp, E. As long as there is hypo in the overflow from D, the overflow from C will be clear, but as soon as the washing is complete and no hypo remains, the overflow from C will be colored.
Here's to lower water bills.

North Carolina 1936 Convention and Short Course in Photography

By Ray W. Goodrich, Secretary North Carolina Photographers' Association

● The Eleventh Annual Convention and Second Short Course in Photography held at the University of North Carolina, Chapel Hill, February 2 to 5, inclusive, was conceded to be one of the finest photographic gatherings held in the south in many years. The attendance was almost double that of last year—this in spite of the snow and ice which made travel both difficult and dangerous. The program was excellent and the exhibit of photographs by North Carolina photographers was said to be the best seen at any of the conventions for a long time.

The banquet on Monday evening was the outstanding social event of the convention. Carl Goerch, editor of "*The State*" magazine, was Toastmaster.

A. B. Cornish, of the Eastman Kodak Company had sufficiently recovered from his recent illness to attend the convention and was warmly welcomed back to active duty by those attending.

The Photographers' Association of America, its policy and plans, were discussed by Mr. L. Davis Phillips, Portrait Vice-President. Mr. Phillips urged all photographers to support the National and asked for new members. He was most ably seconded in this by Will H. Towles, a past president of the P. A. of A. and for fourteen years Director of the Winona School. Mr. Towles reviewed the services the Association had rendered in the past and the need for the services to continue. He concluded his talk with the request that photographers support the officers of the National who are making every effort to place the organization in a position to continue its services. Some twenty-five memberships for the National were secured.

In addition to the work of North Carolina photographers there were two invitation exhibits of pictorial photography, the work of Ansel Adams of San Francisco, Calif., and Dr. Max Thorek, F. R. P. S., of Chicago, Ill.

The Secretary was instructed to express to the following the gratitude and appreciation of the association for their contribution to the success of the program: Howard Kirby, Defender Photo Supply Co., Rochester, N. Y.; Will H. Towles, Hammer Dry Plate Co., St. Louis, Mo.; A. B. Cornish, W. S. Cross, Paul Van Divort, Eastman Kodak Company, Rochester, N. Y.; William H. Eichner, Vice-President, Master Photo Finishers of America, Washington, D. C.; Johnson Ventlite Co., Chicago, Ill.; Photogenic Machine Co., Youngstown, Ohio; R. M. Gruman and Thomas S. How-

ard, Extension Division of The University of North Carolina; R. J. M. Hobbs, Professor of Business Law, University of N. C.; M. D. Taylor, Professor of Marketing, University of N. C.; R. H. Sherrill, Professor of Accounting, University of N. C.; L. Davis Phillips, Portrait Vice-President P. A. of A., Charlotte, N. C.; Charles Farrell, Greensboro, N. C.; Mrs. Bayard Wootten, Chapel Hill, N. C.

New officers elected during the last business session of the convention are: President, Alfred F. Harrell, Rocky Mount, N. C.; Vice-President, George M. Hoole, Charlotte; Treasurer, R. W. Barnett, Jr., Charlotte; Secretary, R. W. Goodrich, Henderson.

The Photographer's Best Salesman

By Chrystal Thompson

(With one illustration by courtesy of the Badger Studio)

● "I consider my window displays the most difficult yet one of the most effective phases of my work," says S. J. Liesman of the Badger Studio, Madison, Wisconsin. For years the photographer has been an indispensable aid to the advertiser. Now the principles of advertising must come to the aid of the photographer.

"A display must have something that will attract the public eye," continues Mr. Liesman. "From my proofs I get my orders. But through my windows I try to create the desire to have these proofs made. I am not responsible for all the proofs which I finish. Most of them are made from the choice of the subject. I am, however, responsible for the pictures in my window displays. For the windows I finish the proofs which appeal to me. They are representative of my ideals of photography."

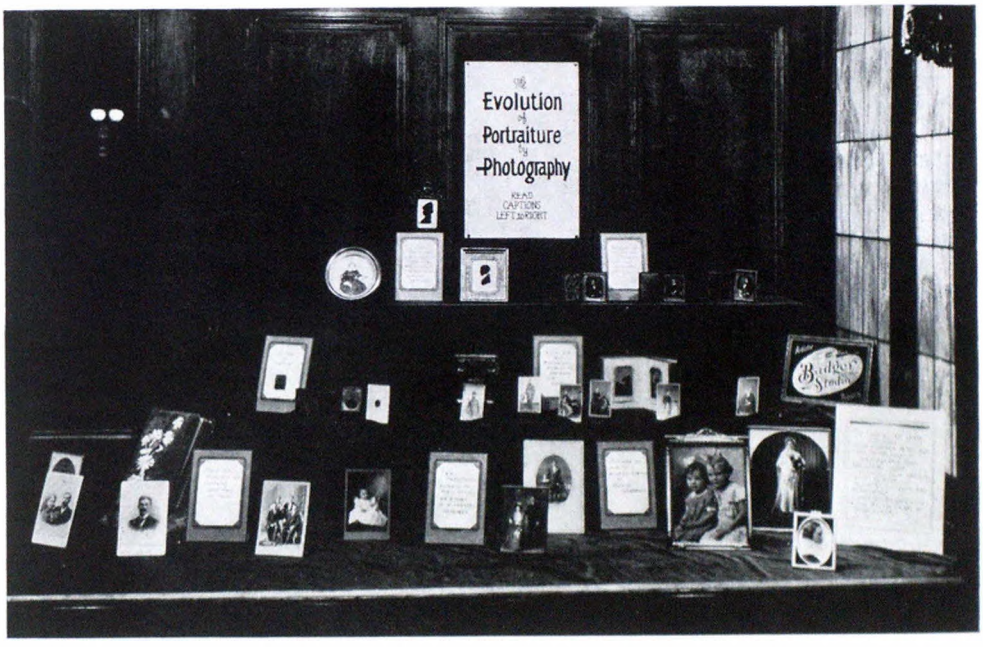
Mr. Liesman believes that there are many types of window displays. One of the most effective is the "prestige" window. In exact terms this means that the window portrays the good taste of the photographer, the quality of his work, and even suggests the "affluence of the treasury." Photographs do not need to be displayed to the individual advantage of each picture. The photographer, unlike the regular merchant, does not wish to sell the actual articles presented. He wishes rather that his displays will create a desire, and shall be an advertisement of the studio. A photographer advertises service as well as goods.

The window display, "The Evolution of Photography," which the Badger Studio presented recently gave a fine example of prestige display. It illustrated the complete history of photography from the earliest painted picture to the present day prints. None of the thousands of people who paused to look into the window wanted the pictures themselves. But the window had "pulling power" and each passer-by was impressed consciously or subconsciously with the fact that a photographer who used such care in the details of his display probably used similar care in his work. The frames for the pictures were original ones of the periods the pictures represented. The red and green plush background lent atmosphere to the window.

The pictures used were not for sale; they were only to attract the eye of the connoisseur. They attracted the eye of a prominant Illinois photographer who stopped for further information; the display attracted the less-discerning eyes of the University of Wisconsin students. Older people tarried by the window and had pleasant memories suggested by the display. Youngsters were interested and asked their parents and the photographer questions.

The display commanded admiration of the studio and created an association with the salable pictures to be made inside. The people who are intrigued into at least the outer office of the Badger Studio will appreciate the fact that the picture groupings are uniform. All the colored pictures are in one group and the black and white in another. Contrast effects are used, but within the group. There are no "crumpled collars" in the ensembles. Much attention is paid to even the smallest details, especially in the background. "New wines must not be put in old bottles."

The same window illustrates very clearly the importance of movement in display. A display must compete with the moving pe-



Window display by the Badger Studio, described in Miss Thompson's accompanying article.

destrians on the other side of the window. The operating model of a cigarette machine arrests the attention of the passer-by and sells the article. Likewise this window, showing direct relation of the history and technical processes to true photography, enables the public to differentiate between artistic work and prints made by department store studios.

"A variety of methods should be used in display," states Professor R. R. Aurner, chairman of the advertising department of the University of Wisconsin. "There is the 'utility' display which combines the artistic with the commercial, or rather arranges the commercial in an artistic manner. Whatever the kind of display good use of light is important to prevent that 'second-hand market' look. Paradoxical as it may seem, the group of so called merchants who have had the most training in lighting effects seem prone to forget to take advantage of the practical application of this training in anything other than photography itself."

Simple windows attract the buying public. Decorative and ultra-bizarre windows attract only the curious public. Display must be reduced to the simplest terms. Natural simplicity and objectivity are sometimes confused with dryness and dullness. After all, selling appeal is visual and the harder and more directly you hit the eye the quicker the pocket reacts. Each special day offers opportunity for a new theme.

Professor Aurner believes that frowsy and unattractive shop windows, careless effects, and inefficient display methods are not only deterrent to the sales of the individual photographer, but they are also definitely bad publicity for the profession to which he belongs.

"A photographer's window is the surest index to his taste," says Professor Aurner. "The public considers it representative of the kind of work in which he specializes. The potential customers who make up the paying public, and who vote for his success or failure, cast their ballots in the form of dollar bills.

"The depression has made us prone to underestimate the taste of the public. We have felt that because people have little to spend they have no appreciation of beauty or of the trends of art and thought. All this, however, must be governed by reason. Extravagant and exclusive displays may attract a crowd, but people fight shy of entering a studio with over-luxurious-

ness. They may be led to conclude that the expense of the display will be defrayed by the excess profit on purchases."

Too often display is left to the last moment and then dealt with after the manner of the furnishing of a room by installments. According to this plan, each article is bought without consideration of its relation to any other and with little effort to express the individuality of the owner. The photographer must keep his displays on an artistic plane to survive the competition of the ordinary picture-taker who has sprung up in so many stores.

Many grocery stores have photographers make a pictorial record of their displays with dates and detail written on the back with a note of results. This gives them an index or guide toward constant improvement. Ideas are definitely preserved, good ones to improve still further and bad ones to be shunned. Mistakes are recorded to be avoided and new ideas will develop as the photographs are studied. A less elaborate index of this type could easily be made to suit the individual photographer's needs.

"The successful photographer must get in step with 'this advertising world'," says Professor Aurner, "for no longer can he live by art alone."

The Idea Exchange

We will pay, on acceptance, $1.00 for each item accepted for this Department. It may be a stunt, gadget, short-cut, formula or just some little hunch you may have worked out for your own use to save time or money in your studio. It may be long or short, illustrated if necessary. How it is written is unimportant as we will do any re-writing required. It is the idea we want. Items not accepted will be promptly returned. Send them to: The Professional Photographer Idea Exchange, 525 Caxton Bldg., Cleveland, Ohio.

Touching-Up Prints with Oil Colors

By Anton Goeser, Neola, Iowa

● A bit of oil color will do wonders in touching-up prints on semi-matte paper, for instance where backgrounds or, in fact, any part of the print, need more shade, or where details need to be picked up in the light sections. Mix your colors so they are the same tone as the print, and apply with cotton. For work like this I use very little medium, if any, and when I do, I mix it with turpentine and very sparingly. Photographers who have not tried this will find it a big help.

Sharpening a Camels-Hair Brush

By H. D. Trover, Salem, Ore.

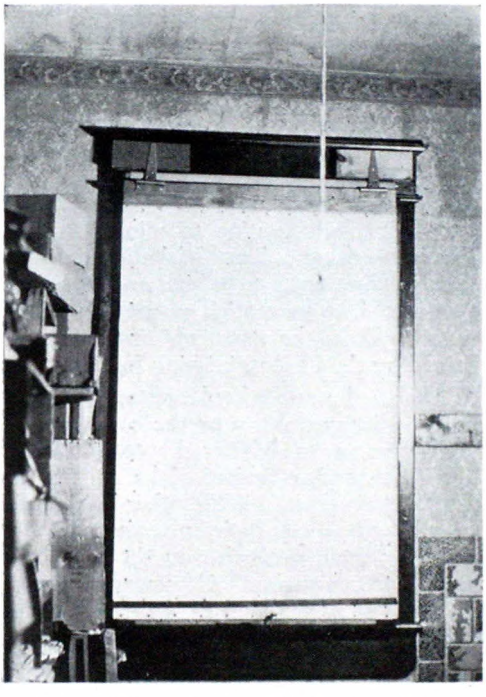
● Particularly for spotting, and for certain touching-up jobs in coloring, a sharp point is needed on the brush. By the following method a brush can be brought to a needle-point if desired. Dip the brush in a good liquid glue, bring it to a point with the fingers and allow it to dry. When bone-dry, sharpen to a point on an ordinary sharpening stone. You can see that this method would even split the hairs and grind them down to half or quarter the original size. When the point is as desired, dissolve the glue and there you are.

For the Retoucher

By Elizabeth Jane Brown, Indiana, Pa.

● Those hard-to-fill-in places, like a stray lock of brunette hair, will take much more lead and take it easier if the part to be filled-in is slightly etched first. Just enough to roughen the place and give the lead a good biting surface. Incidentally, the same process works in spotting too. Rough the hard-to-cover spots a bit with an etcher and they will then take lead quite readily. To save retouching medium on 8x10's of one or two-figure sittings and on baby negatives, and yet not have a ring around where you dope, clean the emulsion side of the film with turpentine first. Then dope just the faces and even heavy medium will not leave a mark.

If you work in the reception room and have the ability to write, much authentic information about human nature is yours for the jotting down. At least *one* funny, queer, or interesting incident each day, so that by the time you are ready to compile your contribution to American literature you will have notes galore. Comments upon the appearance and conversation of sitters and customers, which in themselves should make interesting reading. Change the names so no one will recognize about whom you are writing and call the article "Pages from



Mr. Kobel's light-proof darkroom window.

a Retoucher's Diary," or "Notes from a Retoucher's Desk," or something similar, and any of the better magazines will probably think it pretty good. Different, anyway. And—if you ever have an opportunity to talk before women's clubs—or men's clubs either for that matter, what a wealth of material you will have.

Obtaining Delicate Shades with Oil Colors

By George Lanicek. Aggieland Studio, College Station, Texas

● If, when tinting photographs with oil colors, delicate shades are desired, the usual methods of rubbing the colors down with cotton to the pale shade desired results, in my opinion, in a faded, sun-bleached effect. But dilute the colors with white vaseline and then truly delicate, yet rich, shades will result.

Light-Proof Darkroom Window Which Can Be Opened

By Bernard L. Kobel, Frankfort, Ind.

(Illustration)

● From the standpoint of health, few darkrooms can be recommended because as a rule the windows are boarded shut or otherwise arranged to be lightproof. Usually this also means airproof and the air becomes foul from the acids used in the darkroom. This can be avoided by hinging a "window" over the normal window in the manner shown. Hinged at the top, a wooden frame to which beaver-board is nailed can be lifted when the darkroom is not in use and hooked to a cord suspended from the ceiling. Cloth is tacked to the frame at sides and bottom to assure its being lightproof when lowered into place. Illustration shows the cord to which the frame is hooked when lifted.

Photo Finishing as a Profession

A Talk by William H. Eichner, Vice-President Master Photo Finishers of America, before the 1936 North Carolina Convention and Short Course

● In my experience of more than twenty years as a photo finisher I have seen remarkable advancement in this field. From what was once a job to be done simply because someone happened to expose a roll of film to the present day of modern equipment and better business practices is a far cry.

The advent of the improved chrome type film, the panchromatic and fine-grain emulsions, the increasing popularity of the miniature camera and film, all demand a finer appreciation of the proper methods of finishing such film.

Old manual operations are fast being supplanted by more accurate, never-tiring mechanical equipment. Careless records or no records at all give way to the accurate information found in the use of modern business practices and ethics.

The surface has just been scratched. The creation of the Photo Finishing Institute sets the standard of quality of product that will be recognized by the layman and dealer as well as the photo finisher. Photo finishers must adhere to a standard of quality in keeping with those standards set by the film and paper manufacturers. The day of cheaply produced photo finishing is passing.

Before deciding to make photo finishing a profession we must make certain that it does not develop into a racket.

Since the collapse of the National Recovery Act we have every kind of plain and fancy price cutting. In practically every instance the price cutter is *not* the type of photo finisher who is interested in a quality product. Neither is he interested in the promotion of business by increasing volume and fair profits or the sale of enlargements and other profitable side lines. Usually the only thing the price cutter has to sell is discount or retail price and in some instances both.

The important question is how to meet this cut-throat competition. The usual procedure of meeting price and discount cuts among photo finishers is for each to drop below the other progressively until a draw or a knockout develops.

The better and far more effective way is to defeat such unethical, unfair and cowardly tactics by real promotional work. I saw an advertisement once which read—If your business is *not* worth advertising—advertise it for sale. If your business is worth advertising then tell your dealers and customers as effectively as you know how.

First choose a trade name or a distinctive trade mark that will be easy to remember. Then sell yourself to your dealers. If you do not have a pleasing personality develop one. Tell your dealers of your plans to promote more volume and more profits. Use window displays, inside displays and order enclosures. Concentrate on a single effort. At this time of the year promote indoor pictures at night. Over the week-ends see that film streamers are placed on the dealer windows every Thursday afternoon and then take them down on Monday with fresh ones the next week and every week thereafter on the same schedule.

One of the finest instances of personality and promotion work is that of R. J. Wilkinson's "Master Plan" as demonstrated at one of the conventions of the Master Photo Finishers. He deliberately wrote out the plan and rehearsed it to squeeze out every bit of its effectiveness. You can do the same.

Tell your dealers you are behind the campaign to encourage indoor pictures at night. Tell them that with their cooperation the sale of film, supplies and extra finishing will help make a year-round business with year-round profits.

Use the house organ or bulletin method of making contact with all your dealers at one time for a broadside effect. See that your trade name or trade mark appears to advantage.

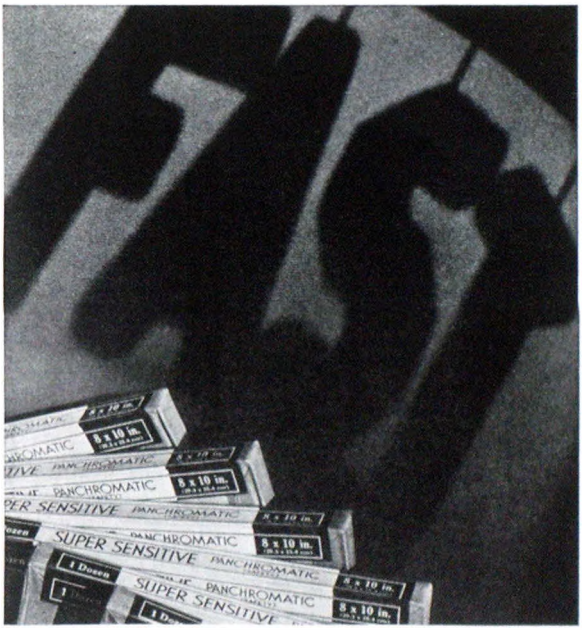
Meanwhile clean up your plant. Check over your plant routine to minimize mistakes in handling orders. Make certain that every product is up to a high and enviable standard. The yard stick of perfection, of course, will be the standards of quality as defined by the Photo Finishing Institute.

Promote the sale of enlargements by the use of order enclosures or the counter fixture available to Master Photo Finishers through that Association. The chiseler is in competition with all the other price cutters who *give away* their enlargements. By *not* using their methods you do not open yourself to comparison. Of course you will lose *some* sales but only to those who shop around from one cheap finisher to another. There are still camerists who want quality rather than finishing at a low price.

You will find that the price cutter is interested in none of these, or any other, ideas of promotion. He takes the path of least resistance because he does not have the intestinal stamina to inject into his work the real effort and imagination of promotion. Therein lies the advantage of the ethical finisher.

It *can* be done—It *has* been done. Ed Hoffman of Cincinnati is in the hot bed of "two-bit" finishing. Here retail price is the factor. He uses the promotional method of holding his photo finishing business with success.

Another instance is that of the experience of the finishers in my own city of Washington. We were faced with the situation of an unusually aggressive and pernicious cutter-under. Here the things for sale were discount and fast service. The Master Finishers decided to stand pat. This chiseler had nothing to lose. We knew we could not meet the issue and stay in business. We lost some dealers to be sure but surprisingly few, thanks to having "sold" our several services to our dealers in the past. With every new onslaught we increased our promotional work. That firm of chiselers, I am proud to report, is now out of business. The dealers are back with



FOR PORTRAITS

ALIVE WITH ANIMATION

MODERN portraiture demands that sensitive materials be fast. Quality must not be sacrificed for speed, and it need not be when you use Eastman Super Sensitive or Portrait Panchromatic Film. These materials have the finest of portrait qualities—the speed that catches spontaneous expression. Such portraits are alive with animation—are the kind that bring profitable orders and new business. Eastman Kodak Company, Rochester, N. Y.

EASTMAN

SUPER SENSITIVE AND PORTRAIT PANCHROMATIC FILMS

their several finishers as before. The dealers' experience with that firm was a bitter one. These dealers are now among our most loyal boosters.

Then there is the sad situation in New York City. Here we have free developing, free enlargements, one, two and three cent prints any size. The "two-bit" finishers blush in the face of a nineteen-cent offer. The better finishers are combating that situation with highest quality and better prices are obtained. In addition, they are telling the public by the use of the radio and in a big way. Here is the birth-place of Certification of Photo Finishing of which more later. The idea is getting results which will better conditions.

The question usually asked is how far should a finisher go in the matter of expenditures for promotional work. A safe plan is to allot about 2% to 3% of your gross sales of the previous year. Determine the amount and then proportion this to cover the various phases you wish to include. By basing your expenditure on the past year you are able to keep account of the trend of the present year's sales and govern yourself accordingly.

Generally speaking, a large majority of photo finishing dealers are merely order takers and often not so good at that. There is a wide field open for the photo finishers who will take the time to school their dealers and assistants in the use of both the box and folding types of camera. Teach them, at least, how to insert a fresh roll and how to remove an exposed film.

Help them to recognize the usual failures such as blurred images, blank parts caused by holding a finger or other object over the lens, double exposures and the results of setting the shutter incorrectly. Advise them how to correct such failures. Cards showing such failures and others are available from a film manufacturer at no cost.

Show them how to operate box and folding cameras for time exposures in conjunction with flash and flood lamps. With box type and slow lens folding cameras suggest chrome film and flash lamps. Make actual demonstrations. Get no closer to the subject than 6 to 8 feet unless a portrait attachment is used. Set the shutter for Time. Press the lever to open the shutter. Flash the lamp. Press the lever to close the shutter.

Explain the use of three or four flood lamps in reflectors in conjunction with the faster lens cameras and SS pan film.

The dealer should know the characteristics of the chrome, panchromatic and panatomic films and the purposes for which they are best suited. Booklets giving this information are available from the manufacturers at no cost.

Of course the ideal plan for the promotion of dealer instruction is for the photo finishers of an area to unite in presenting their plans at meetings of the druggists. Arrange with the druggists for a photo finishers' evening. Induce the druggists to have as many of their clerks present as possible. Organize the finishers. Choose your speakers and assign topics of interest. Stage a "pictures-at-night" demonstration. Take along plenty of films and lamps. "Shoot" everyone present. Get their names and addresses and send to each his personal snapshot produced in a manner different from routine finishing, such as a wide-bordered, countersunk, double weight print. Their surprise will be exceeded only by the enthusiasm they will show toward your program.

With the time allotted I am able only to touch the high lights. Such better informed dealers, however, increase sales with the added confidence gained by this instruction.

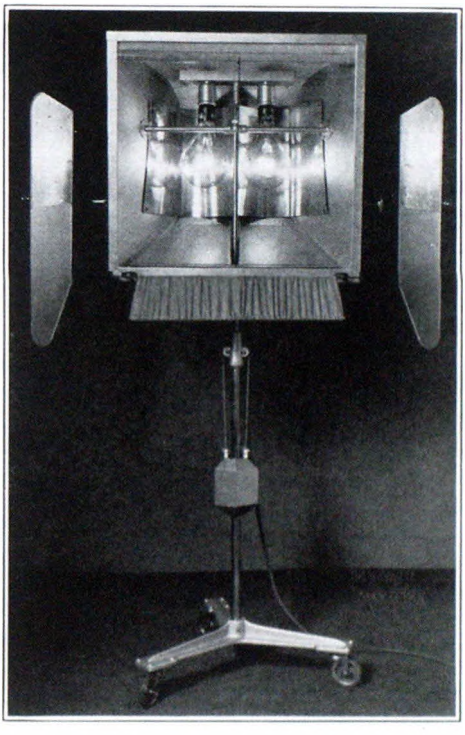
Let us suppose the photo finisher has a pleasing personality, has a good background of plant experience and has promoted his business intelligently. Unless he knows his costs of production and sales he will not be able to price his products profitably.

No business can hope to attain any degree of success if it does not provide for a fair profit on the investment. This means that the finisher must acquire at least the rudiments of a simple system of accounts.

The Master Photo Finishers' Uniform Accounting and Cost System is designed exclusively for photo finishers by one of the largest firms of accountants in the country after actual study of over three hundred plants of all sizes. This system comes in two sizes.

The "B" System complete with instructions for use in large and medium businesses is $35.00. The "C" System for small volume plants sells for $15.00. These prices include all forms, binders and manual of instructions. These are available through

BETTER LIGHTINGS for BIGGER SALES



Write for 8x10 portrait print with diagram, selected to illustrate the long scale of which the Maxipan is capable.

● With the Maxipan you need no top, point or side lights; you need do no experimenting. This larger, evenly illuminated light area extends more of the light around into the shadows; produces in unbroken scale all the gradation of which modern films are capable.

You who must now resort to auxiliary lights and separate screens cannot know your full ability; cannot realize how easily and quickly you can make better, more salable, negatives. You whose present equipment is too small, too "miscellaneous", or lacks means of control, waste your time on experiment that distracts your attention from pose and expression.

Fully complete from "A to Izzard": Beattie Light Controls enable you to literally paint with light, accenting and subduing exactly as you wish. You will produce more flattering lightings that require less retouching. Controls function almost automatically—the busy operator need adjust his lamp but once per sitting. Change in pose simply adds variety to the series of beautifully soft, round lightings. You will have more to show and more to sell.

Better for every portrait purpose from fashion shots to large groups, babies to grandmothers; high key, low key, old style and new styles. ***Not just "another light" but a complete lighting system that will put dividends in your pocket.***

You cannot know what you are missing until you use the Maxipan. Ask your dealer for a trial in your studio.

●

BEATTIE'S HOLLYWOOD HI-LITE CO.

A Division of Otto K. Olesen Co.

1560 N. Vine St. -:- Hollywood, Calif.

the Master Photo Finishers' national office only.

The particular kind of system is not nearly so important as the positive installation of *some* system. I know how some of you feel about the accounting side. At one time I, too, thought it a great nuisance and waste of time. I must confess that the story of my business as told to me in figures is most interesting. Using but a few moments each day it is comparatively easy to keep your finger on the pulse of your business.

(To be continued in next issue.)

'Tis Here, Maybe

● A. L. Blanchard, veteran photographer of Hillsboro, Texas, died on December 31, 1935. For several years he was secretary-treasurer of the Texas Professional Photographers' Association, and he was always an active association man. He was 82 at the time of his death.

Harold Etz, for many years with the Dodd Company, stock house of Cleveland, Ohio, is now with the Agfa Ansco Corporation. He will cover the Cleveland-Pittsburgh territory, working out of the Cincinnati branch of the company. His predecessor, popular Larry Larson, has been transferred to the Chicago branch territory. Hal Etz—for we never heard anyone call him Harold—with his winning smile and cheerful willingness always to pitch in and help, will unquestionably keep things humming for Agfa.

Alvin Boyd Warfel, formerly a photographer in Cadiz, Ohio, and builder of one the first automobiles, run with a one-cylinder steam engine, died in Columbus, Ohio, on December 30. Eighty-seven, he was one of Ohio's oldest photographers.

The Photographers' Association of Aroostook (Maine) held a meeting February 11 at the Churchill Smith Studio, Presque Isle. Henry Yeomans of the Eastman Kodak Company demonstrated posing and lighting and Morgan Williams of the Medick-Barrows Co., Columbus, Ohio, spoke on "Sales." The following officers were elected: Mr. Smith, president; Benjamin Sylvester, Fort Kent, vice-president; Hope G. Ames, Caribou, secretary-treasurer; John Currier, Fort Fairfield, chairman advertising committee.

About 50 members attended the February 12 meeting of Section 3, P. P. S. of Pa., held at the Bosshart Studio, York. I. G. Wakefield, Columbia, was elected president; Harvey Ensminger, Harrisburg, vice-president; Mr. Bosshart re-elected secretary-treasurer for his tenth term. A considerable program took up the day, headlined by demonstrations and talks by Harry Wills of the Eastman Kodak Company.

A gift of $15,000 by Dora Ullman, photographer of New York City, to Berea College, Berea, Ky., is to be used to build and equip a photographic studio there.

Here is the 1936 line-up of officers of the Chicago Associated Photographers (Ill.): president, Wm. J. Wolk; vice-president, Edward Fox; secretary, W. J. Herring; treasurer, Irving Nemecek. Board of Directors: John Laveccha, Jos. M. Valerio, John Dodge, J. B. Oglozinski, Nat Krohn, W. M. Rozanski, George Daniel Stafford, W. A. Graber, A. Heinemann, W. A. Heinsen. Chairmen of Committees: Demonstration, John Laveccha; Membership and Entertainment, Edward Fox, C. J. Wolk, Nat Krohn; Publicity, R. A. Good; Legislation, George Daniel Stafford; Advisory, A. Heinemann.

William McKay, 56-year-old photographer of Sullivan, Ind., was found during the December cold wave, almost frozen. His life could not be saved and he died as a result of the exposure on January 2.

Vermont is known as a hard and rocky state, where money does not come easily, and as a result is not carelessly spent. H. M. Dressel, Springfield, Vt. writes: "Enclosed find application for membership in the Photographers' Association of America. I think the fee so small that every photographer in the country should join — the magazines alone are worth more than the price of the membership. Long live the Association. Am also enclosing one dollar for the Deficit Fund."

On Christmas Day Romain Campbell, photographer of Butler, Ohio, driving in a heavy snow-storm, ran into the back of a stalled truck, killing himself and a companion instantly.

For Prints by Projection

VELOUR BLACK

SPEED • INTERPRETIVE QUALITY • SIMPLICITY



From a photograph by
DEVER TIMMONS, Coshocton, Ohio

VELOUR BLACK DL
(Velvet Grain White Luster)

1 9 2 0 — WELL into its seventeenth year of projection printing service, Velour Black forges ahead by virtue of the same features that brought rapid acceptance on its introduction in 1920—SPEED—INTERPRETIVE QUALITY—SIMPLICITY. 1 9 3 6

There were six Velour Black varieties of paper stock then; now there are nineteen, some of them in four grades of contrast. There are two film base products, *Adlux* for transparencies and *Ivora* for miniatures. Velour Black is made in a real fabric —*Canvas*. The Velour Black emulsion brings you *Chromatone Photo Print Paper*, an integral part of the new Defender *Chromatone Process* for photographs in natural colors.

All information—DEFENDER BOOK—free on request.

DEFENDER PHOTO SUPPLY CO., INC.
ROCHESTER, N. Y.

Marcus R. Moran, 74-year-old photographer of Canton, Ill., died on January 14 as the result of an apopletic stroke. Although in poor health for a year, he was operating his studio until his death.

Photographers of Florida and surrounding states should keep in mind the dates of the 1936 Florida Photographers' Association and Short Course in Photography, to be held at the University of Florida, Gainesville, Fla., on April 27, 28 and 29. These combination courses and conventions have proved highly successful in the past and offer a fine opportunity, at small expense, for a quick brush-up in the latest in photography.

Harry L. Bacon, photographer in Holgate, Ohio, was found dead in his darkroom on December 17. Though subject to heart attacks he had been active in the studio until the day of his death. He was 68.

If you're having trouble with groups, Beattie of Hollywood, whose address you will find in his advertisement in this issue, has prepared a sheet of directions and diagrams for lighting large and small groups. Nothing simplifies a lighting problem so much as a few good diagrams—better write for a copy. No charge, if you mention THE PROFESSIONAL.

The February meeting of the Anthracite Professional Photographers' Association was held at the Hornbaker Studio, Scranton, Pa., on the 4th with 24 members present. The March meeting took place in Wilkes-Barre, Pa., on March 3, at the establishment of Ralph DeWitt, president of the Association.

Albert L. Wright, photographer in Sioux Falls, S. D., in his early days and later in Mankato, Minn., where he was in business until 8 years ago, died on January 20 of heart trouble. Among the children still surviving him is Mrs. Bonnie Wright-Johnson, of the B. W. Johnson Studio, Owatonna, Minn.

V. J. Hajny of the Decorative Background Co., 4814 W. 25th Place, Chicago-Cicero, Ill., is still traveling around the country. This time he postcards us from Del Rio, Texas, being down in that state to be on the program at a meeting in San Antonio held late in February. Organization secretaries who want some good demonstrations and talks should get in touch with Mr. Hajny.

Here is what one photographer thinks of what the Photographers' Association of America is offering to present and prospective members for 1936: "The most straightforward proposition ever given the photographic profession. Every person connected with the industry should join. Here is our check for $5.00." H. L. Rubens, Rubens Studios, Inc., Torrington, Conn. As rapidly as possible the announcements are being mailed to all photographers—if you have not yet received yours, write the Executive Manager, P. A. of A., 501 Caxton Bldg., Cleveland, Ohio, and ask about the National's 1936 offer.

For the second time in three years, the background studio of the Ross L. Fitch Studio, Three Rivers, Mich., has been destroyed by fire. The studio is a total loss, the blaze occurring on February 9. Nothing daunted, though they say this is getting monotonous, they write they will be back in shape again in a week.

Here is a genuinely clever idea for finishers. Joseph N. Kaufman, advertising and merchandising manager of the Brunner-State Studios, Inc., 1243 W. 3rd St., Cleveland, Ohio, has devised a method of dressing-up delivered amateur prints — and getting paid for it. He calls it the "Mounted Snapshot." With every picture that goes out of their plant a little paper mount is included in the envelope. If there are eight prints, eight mounts go in the envelope. The mounts are simple, die-cut, corner-slotted affairs, and in addition each has two holes punched in the left side so that with the aid of a shoe-string they can be made into an album. Of course, there is an extra charge of one cent for each mount. The price of prints is raised one cent, but the customers are so pleased with the idea that they do not even realize they are being charged one cent extra per print, and now customers are actually insisting on "mounted snapshots." If readers who are interested will write Mr. Kaufman, he will be glad to give additional information.

(*Continued on page 150*)

The

Perkins Sunspot

A very convenient studio lighting accessory for directing light on the subject's head, or, for sunlight effects, etc. Provided with features for directing the light in any desired angle. May be raised to a height of 9 feet on the stand to direct the light downward.

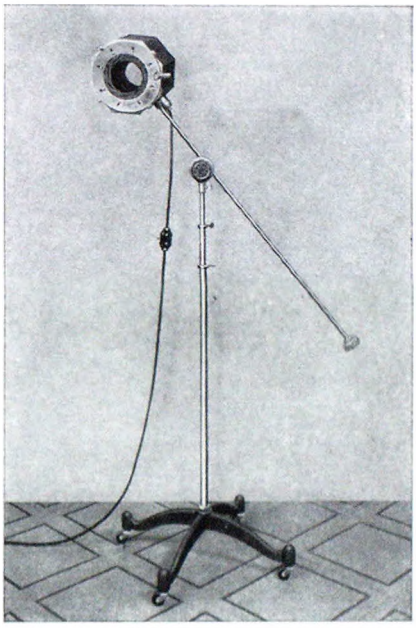
It is equipped with a highly polished reflector instead of a condensing lens. The light may be controlled in a graduated volume easily and quickly with the iris diaphram which may be adjusted to any size opening from 4½" to ¾".

Uses either the No. 1 Photoflood or T-20 Mazda Lamps.

FOR SALE BY LEADING DEALERS

For further details write

The Photogenic Machine Co.
Youngstown, Ohio



Complete as illustrated *(without bulb)* **$25.00**

Where To Find It

When your dealer can't supply you - try these firms

AUTOMATIC SPEED PRINTERS
The Ro-To Co., P. O. Box 22, Big Bear City, Calif.

BACKGROUNDS
Ross L. Fitch Studio, Three Rivers, Mich.

CAMERAS BUILT TO ORDER
L. F. Deardorff & Sons, 11 S. Des Plaines St., Chicago, Ill.

CIRKUT ENLARGEMENTS
Morton & Co., 515 Market St., San Francisco, Calif.

COPY WORK FOR THE TRADE
Success Portrait Co., 1301 McCallie Ave., Chattanooga, Tenn.

LENSES GROUND AND REPOLISHED
L. F. Deardorff & Sons, 11 S. Des Plaines St., Chicago, Ill.

MIRROR MACHINES AND PARTS
Gibson Photo Jewelry Co., Inc., 833 McDonald Ave., Brooklyn, N. Y.

OPAQUE
Acheson Ink Company, Inc., 142 Skillen St. Buffalo, N. Y.
Artists Supply Co., 7610 Decker Ave., Cleveland, Ohio.

PHOTOFLASH SYNCHRONIZERS
S. Mendelsohn, 202 E. 44th St., New York City.

USED LENSES and EQUIPMENT
Mid-West Photo Supply Co., 30 E. Randolph St., Chicago, Ill.

FOR FINER RETOUCHING USE "Castell"

For the nearest-to-perfection retouching possible, "Castell" Retouching Pencils are the universal choice of Portrait and Commercial Photographers.



NEGATIVE: No. 9000 "Castell" wood encased, 18 degrees. No. 9022 "Castell" Refill Pencil with No. 9030 "Castell" Leads, 5⅛ inches long, 6 leads in a box, 16 degrees.

POSITIVE. No. 9019 "Castell" wood encased, for black and white positives, 6 degrees. No. 9029 set of six No. 9019 pencils, one of each degree.

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A. W. FABER INC. · NEWARK, N.J.

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.
COST FINDING—Louis Dring.
HOME PORTRAITURE—Fred R. Bill.
RECEPTION ROOM PROBLEMS—Mrs. Helen Lewis Fetzer.
WHITE BACKGROUNDS—Fred R. Bill.

Commercial & Industrial Photography:

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

Photo Finishing:

LARGE PLANTS—David S. Merriam.

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 DISPLAYand DECORATION—Don Wallace.

CHARLES ABEL INCORPORATED
525 Caxton Building Cleveland, Ohio

● **Photographing Small Babies.** *What is the best way to photograph very small babies—from six weeks to six months of age? We have trouble getting them in a nice position.—Name omitted by request.*

Answer by Mr. Fred R. Bill: For use in photographing very small babies—less than four months old, I recommend a small bassinette. Get one with one end a little higher than the other so that when the baby is lying in it the head will be raised a trifle. In using it, fill almost to the top with pillows that have been folded tightly so they make a rather firm bed, throw a blanket over the whole thing and put a small baby-pillow at the top. If you want to show the side of the basket, tuck the blanket down inside. I would photograph all such small babies lying down for it is much more natural than any other position. The view you get is most important. Place the camera so you get a view of the child's face such as you would get if it were erect. In other words have the camera well to the top of the basket so you do not over-emphasize the lower part of the face, the nose and nostrils. Light from the top of the head and a little toward the camera. Babies from four to six months old can be propped up in the corner of a big chair, davenport or—if they are able to support the head steadily enough, in a regular studio baby-holder, although this last suggestion is rarely possible.

Coloring Eyelashes. *In coloring photographs, what is used for eyelashes? We do quite a bit of this work but have difficulty getting the desired effects. Let us know if you can what is used in the making of black eyelashes on etched vignettes (black-and-white) and also on hand-colored prints done in oil.—Name omitted by request.*

Answer by Mrs. Carver: We use Neutral or Ivory Black on black-and-white prints and sepia on toned prints. Use a very fine brush to put on the color. Then take a bit of cotton on a tooth-pick and lightly rub down or up, away from the eyeball, to the desired depth.

Photographing Groups. *I enclose a photograph made with a Radar wide angle lens, F/3.2, by flashlight. The corners and outside figures are distorted and I notice this on nearly all wide angle pictures of groups. Is there any way to arrange a group to avoid this? I had to use the wide angle on this on account of the space.—S.L.E., Weslaco, Texas.*

Answer by Mr. McMullan: Any extreme wide angle lens will give you this distortion. The answer to your problem in this case and many others which you will encounter is in the arrangement of the group. You have strung your people out in too long a line. Crowd them in close together. Have two rows of children on the floor, the first row seated and the next row kneeling. Place the ladies in two rows, the taller ones seated on chairs and the shorter ones standing behind. Then take the taller men and stagger them in between and just behind the row of

SPOT CASH
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Photo-frames of every description in all sizes, styles and colors
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10c to $1.00
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Write for catalog of photo-frame trade-in offer on used glass.

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Ship your used negative glass direct to the user. Save the middleman's profit — we can use all sizes and quantities and pay highest prices—it will pay you to see us first—we have no agents or peddlars — deal direct with a reliable house and get the best results.

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World's Largest Manufacturer of
Popular Priced Photo-frames of every description

standing women. Now place a row of chairs back of the tall men and place the short men on the chairs, standing. In this way you will condense your group so that you can use about a 12″ lens in place of the extreme wide angle. You will also find that you have filled the plate very comfortably instead of having a lot of wasted ceiling and floor space. The sizes of all the heads will also be considerably larger.



How to Cash-In with Your CAMERA

Learn at Home

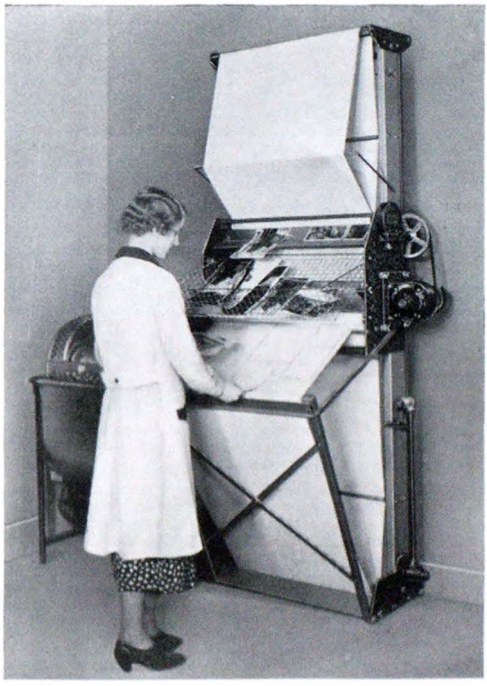
Publishers, advertisers BUY millions of photos a year from people *who know how* to take kind of pictures wanted! Let us teach you how to take human-interest pictures that SELL! Our personalized homestudy course prepares you to make good money in this fascinating field—*at low cost, in spare time.* Send for FREE Book.

Universal Photographers, Dept. 363, 10 W. 33 St., N. Y. C.

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Photographers *like* the new
PAKO VERTICAL DRYER

Since we introduced this new type dryer a few months ago, its reception has been, to say the least, unexpected. Photographers like it. We were sure they would, for we designed it especially for them as a dryer that would do the sort of everyday drying job needed in their studios.

The *PAKO VERTICAL DRYER* is fast, practical and economical. It handles matte and semi-matte prints in any weight and size. It will handle the most sensitive emulsions without the slightest change of tone quality. Prints are automatically blotted, removing surplus moisture, minimizing possible damage often caused by drops of water. Prints never contact hot metal. Prints travel over entire heating surface between twin, fabric aprons. Reasonably fast and will handle ample volume.

The special introductory price of $175 will be withdrawn on April 1st. The regular price will then be $225 at the factory. So, take advantage of this saving of $50 and place your order now.

PAKO CORPORATION
MINNEAPOLIS MINNESOTA

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 those 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.

MISCELLANEOUS

WILL PAY CASH FOR GOERZ DAGOR LENSES. Quote lowest price and full description. H. I. Cypres, Mamaroneck, N. Y. 2-5-3

EXPERT PHOTO COPY and AIRBRUSH WORK. Copies on porcelain, Ivora, canvas or double weight paper. Art work in black and white for re-copying, or in colors. Northwest Studios, Inc., 1111 Columbia St., Seattle, Wash. 2-20-2c

HELIAR LENSES—9½ inch $55.00; 12 inch $85.00; 14 inch $100.00; 16½ inch $125.00; 8¼ inch $47.50. All in finest condition. Carl Zeiss 12 inch Tessar F/4.5, $100.00; 14 inch Zeiss Tessar F/4.5—$120.00; 16½ inch Zeiss Tessar F/4.5—$150.00. Rare bargains. Ten days free trial. Joseph Smith, 735 Fulton St., Brooklyn, N. Y. 3-5-2

SPECIAL BARGAINS:—8¼ inch Schneider Xenar F/4.5 in Sunk mount, like new $50.00; 8¼ inch Carl Zeiss Tessar F/4.5, new $60.00; Ross Goerz 14 inch double anastigmat $75.00; 19 inch Goerz Dagor $150.00; 24 inch Dagor, Waterhouse stops, $160.00; B. & L. 1c Tessar 14 inch, $85.00; 16 inch B. & L. Tessar F/4.5, $100.00. 12 inch B. & L. Tessar F/4.5. $65.00. Hundreds more. State wants. Good lenses and apparatus taken in exchange. Joseph Smith, 735 Fulton St., Brooklyn, N. Y. 3-5-2

WHOLESALE PORTRAIT FINISHERS—Prices wanted on unmounted prints and retouching, by coupon studio. Please give full details in first letter. Carlton Studio, 215 Main Street, Northampton, Mass. 3-5-1

OUTSTANDING BUYS—subject to prior sale. 8x10 Criterion Korona, single bellows view $17.50. 8x10 double bellows Seneca view, 2 film holders, case, $40.00. 11x14 English make, double bellows view with 2 holders $10.00. Crown tripod #2 like new $6.00. 8x10 plate holders, Universal and Premo, etc. at 50c each. Send in your holder to match. 11x14 holders at $2.50 each; also 5x7—8x10—11x14 curtain slide holders, 50c up. 4 inch F/16 Ilex wide angle lens in General shutter, like new $10.00; 6 inch Ross Zeiss Tessar F/6.3 in broken shutter, good for enlarging, $10.00. 7⅛ inch F/6.8 Plaubel Pecostigmat in barrel $12.50; 7¼ inch F/4.5 Wollensak in barrel like new $25.00. 7¼ inch F/4.5 B. & L. Zeiss Tessar 1c, $20.00. 8½ inch F/4.5 Kodak anastigmat in barrel like new $40.00. 9½ inch F/5.6 in barrel, Cooke anastigmat $45.00. 9½ inch F/6.3 in Regno shutter $25.00. 9½ inch Wollensak F/5 in brass barrel $15.00. 9½ inch Series A Beach Multi-focal in barrel, like new, list $180.00 for $60.00. 10 inch Bausch & Lomb F/5 in brass barrel, Iris diaphragm $20.00. 12 inch F/6.8 Goerz double anastigmat in Volute shutter $75.00. 10¾ inch Goerz F/5 in Volute shutter, $60.00; 19 inch Goerz F/7.7 like new, in barrel $175.00. 16½ inch F/5.6 Series VI Cooke in barrel $125.00. 15½ inch F/4.5 series Wollensak Velostigmat in Studio shutter $76.00. 11x14 double bellows Empire State View camera, 2 holders, A-1 condition $35.00. Trades considered. Ten day money back guarantee on all lenses. Korn Photo Supply Co., 18 Bible House, New York City. 3-5-1

WANTED—8x10 CAMERA, with tripod, trays, boxes, etc. Ross L. Fitch Studio, Three Rivers, Mich. 3-5-1

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.

LADY PHOTOGRAPHER—Experienced operator, coloring and painting life size portraits on canvas. Good telephone solicitor; capable of looking out for work in general. Do not retouch. Salary $20.00. References. Address A-5 care this journal. 3-5-1c

ALL AROUND man, 35, would like to manage first class Kodak finishing plant. Over 20 years experience in Kodak finishing, commercial and portrait work. Must be reliable person or firm. Prefer west, but will consider elsewhere. Earl K. Rooth, 2210 Placer St., Butte, Montana. 3-5-1c

GOOD RETOUCHER, colorist and all around worker desires permanent position in reliable studio. Best references as to character and ability. Address W-7 care this journal. 3-5-1c

POSITION WANTED—Experienced receptionist, Kodak printer, colorist. Can assist with operating, dark room, all general studio work, except retouching. Excellent sales person. Best of references. Address E-1 care this journal. 3-5-2c

RETOUCHING

RETOUCHING, ETCHING AND COLORING for the trade. Reasonable prices; satisfaction guaranteed. Prompt service. All orders go out same day as received. Professional Retouching Service, 29 North Phelps St., Youngstown, Ohio. 2-5-3c

Reliable Commercial Photographers

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

ALASKA
Juneau—Ordway's Photo Shop.
CALIFORNIA
Los Angeles—Meriman Photo Art Co., 1411 S. Maple Ave.
ILLINOIS
Chicago—Kaufmann & Fabry Co., 425 So. Wabash Ave.
Chicago—Stadler Photographing Co., 1322 S. Wabash Ave.
INDIANA
Indianapolis—W. H. Bass Photo Company, 308 S. New Jersey St.
KENTUCKY
Louisville—Caufield & Shook, Inc. Bernheim Bldg., 638-40 S. 4th St.
LOUISIANA
New Orleans—Chas. L. Franck, 409 Baronne St.
MARYLAND
Baltimore—The Hughes Company (J. W. Scott) 213 W. Monument St.
MASSACHUSETTS
Boston—Shaw Photo Service, 138 Summer St.
MICHIGAN
Grand Rapids—The West-Dempster Co. 209-19 Front Ave., N. W.
NEW YORK
New York City—Apeda Studio, Inc., 212 W. 48th St.
OHIO
Cleveland—Euclid Commercial Studio, 6810 Euclid Ave.
PENNSYLVANIA
Philadelphia—Berry & Homer, 604 Arch St.
SOUTH CAROLINA
Columbia—Sargeant Photo Co., 1528 Main St.
WISCONSIN
Milwaukee—Pohlman & Rogahn Co., 1925 N. 3rd St.

Professional Dealers Who Want Your Trade

AKRON, OHIO—Metzger Photo Supply Co., 1091 South Main St.; 39 East Mill 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., 47 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, 1025 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 St.

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., 1010 Walnut Street.

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

MEMPHIS, TENN.—The Memphis Photo Supply Co., 6 N. Main Street.

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, 15 West 47th 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., 709 South West Washington Street.

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

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

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

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

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

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

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

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

TROY, N. Y.—Knowlson's, 350 Broadway.

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

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

BACKGROUNDS

by DECORATIVE BACKGROUND Co.

4814 W. 25th Place
Chicago-Cicero, Ill.
are *"Business-Getters"*

STUDIOS FOR SALE

TWO STUDIOS—Mitchell—Orleans. Choice patronage; good prices, low rent, no competition; living rooms. $500.00 down. May possession. Moving college town. Smith Studio, Mitchell, Ind. 3-5-1

ONLY STUDIO and Gift Shop; 2750 population; large fire brick factories; coal mines; schools; ground floor next to post office; main street, low rent. Box 110, Bowling Green, Missouri. 3-5-1

HELP WANTED

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

WANTED PHOTOGRAPHER. Must be experienced in high grade portraits, projection printing, diffusion and vignetting. References exchanged. If you can answer the requirements, we can use a man at once. Denison Studios, 1102½ Elm St., Dallas, Texas. 3-5-1c

ALL AROUND man of experience and ability. Send specimens, photograph of self, give references and experience in first letter. This studio is large, pleasant, well-equipped in delightful college town. Trevor Teele, Ithaca, N. Y. 3-5-1

WANTED LADY who can sell high class portraits in the studio, also a good professional retoucher. References required. Permanent position, if suitable. Denison Studios, 1102½ Elm St., Dallas, Texas. 3-5-1

FIRST CLASS reliable photographer. Must be experienced in baby, adult and group sittings. Permanent position if qualified. Write giving references and past experience. Loring Studios Inc., 247 Pearl St., Hartford, Conn. 3-5-1c

SIDELINE FOR two salesmen. A salesman who is now covering the south eastern or the south western section of the United States, calling on the photographic trade, can materially increase his earnings by handling portrait specialties. We have an interesting proposition for the right man. Give all information in first letter. Sprague-Hathaway Studios, West Somerville, Mass. 3-5-2

EXPERIENCED MAN or woman for reception work in studio. Furnish references and state past experience. Write to Loring Studios Inc., 247 Pearl St., Hartford, Conn. 3-5-1

WANTED—MALE solicitor, neat refined. Must be capable of dealing with socially prominent people, for high class studio in Milwaukee. Prefer someone now working. State salary or commission expected. Write P-4 care this journal. 3-5-1

We Buy Old Glass and Films

Write for shipping instructions

H. L. Schwartz & Sons Mfg. Co.
NILES, MICH.

(*Continued from Page 144*)

Congratulations to William End, of the End Studio, Perryville, Mo., who was married in St. Louis, Mo., on January 11.

Mrs. Stella Klopot Bonner, of the Klopot Studio, Knox, Ind., is the inventor of a dish-drying cabinet, to be hung on the wall in small kitchens, illustrated in detail in the February issue of *Popular Science.*

A. W. Switzer, engaged in the photographic business for 20 years, died in Fairfield, Iowa, on December 25, the news having only just reached us. His son Ernest will continue to operate the studio.

Camera Craft Publishing Co., publishers of *Camera Craft,* located for years in the Claus Spreckels Bldg., San Francisco, Calif., moved on March 1 to new and larger quarters at 425 Bush Street, that city.

John O. Christensen, 64, photographer in Duluth, Minn., for the past 40 years, died on February 6 in the hospital after a short illness.

For Your Bookshelves

● **Press Photography,** *by James C. Kincaid. 282 pages, 6¼x9½, 62 illustrations. Cloth $3.00, postpaid. Order from American Photographic Publishing Co., 428 Newbury St., Boston 17, Mass.*

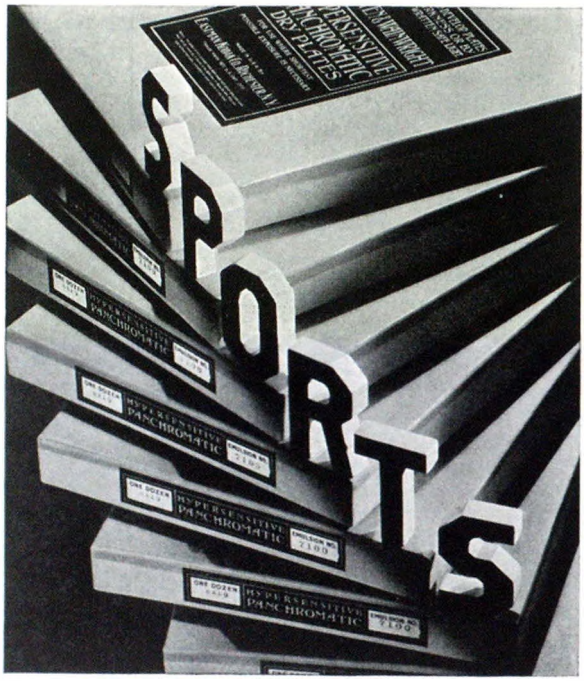
Heretofore there has been only one book in this country on press photography, and that largely an interesting and readable story of one man's achievements in the field. Mr. Kincaid gives us more of what might be considered a text-book. He covers the essentials of photography which must necessarily form a part of any book on the subject which is to be read by beginners as well as others, but has boiled these down only to what the pressman needs, eliminating the trimmings which are of importance in other fields. From there on the book is devoted exclusively to the problems met with by the press photographer in his daily grind and how to solve them. An excellent addition to the very limited amount of literature on the subject.



SPECIFY— AND BE CERTAIN

CHOOSE your chemicals for a developer as carefully as you choose the sensitive materials you are to develop. Eastman Tested Chemicals are maintained at invariable standards to enable Eastman formulas to produce the finest possible negatives and prints. Eastman Kodak Company, Rochester, N. Y.

Specify
EASTMAN **TESTED CHEMICALS**



BUSINESS **WORTH DEVELOPING**

WITH synchronized Photoflash and Wratten Hypersensitive Panchromatic Plates you are all set for action shots of all manner of night sports, and can be assured of the finest possible negatives. The extreme speed of these plates will be a revelation to you. With the excellent negatives they produce you can lead the field and develop a profitable business in sports photography.

Try these plates and be convinced. Eastman Kodak Company, Rochester, N. Y.

WRATTEN

HYPERSENSITIVE PANCHROMATIC PLATES