

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. 1414

20c a Copy

March 20, 19





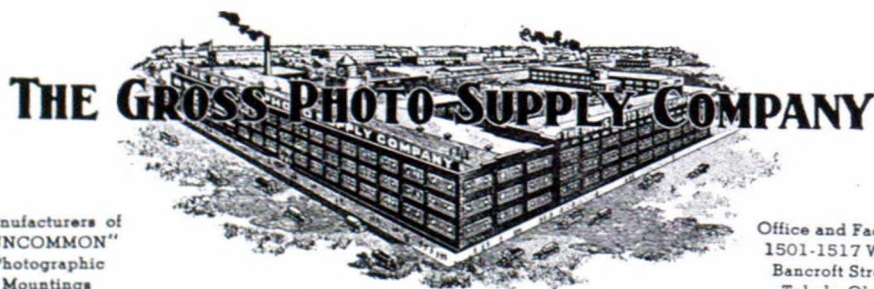
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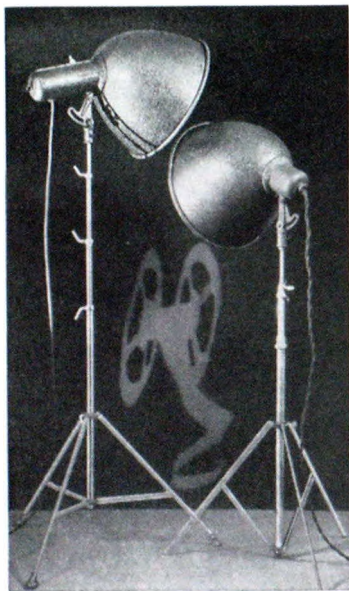
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MAZDA PHOTO LAMPS

RAPIDLY BECOMING FAMOUS



. . . and for a reason

- They solve all ordinary lighting problems easily; and all difficult ones.
- They produce a smooth, even illumination free from hot spots and circles; yet without recourse to light-wasting, brilliance-destroying deflectors and diffusers.
- They make portraits of a new dramatic quality; are ideal for lighting large groups in the studio and elsewhere. Perfect for every commercial purpose from copies to fashions . . . store interiors to mine workings.

Now in use for progress photographs of the "longest tunnel in the world"; for illustrations in *Vogue*, *Vanity Fair*, *Collier's*, the "Post." Standard equipment with news-reel men.

FREE TRIAL PLAN: You have only to live in the United States to try these lamps in your own studio, without cost or obligation if you are not delighted. Ask your dealer or write direct. But do it now. Learn what these money-makers will do for you.

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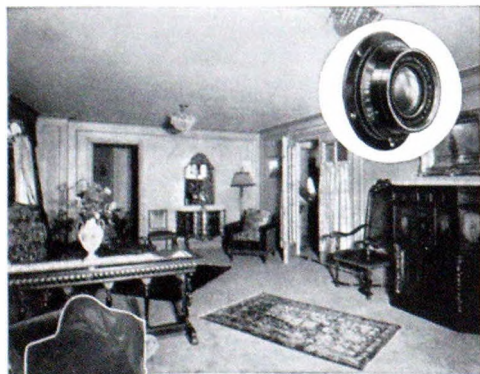


PHOTO BY HARRIS & EWING.

DIMLY lighted interiors are much easier to focus with the fast $f9.5$ wide angle Velostigmat, Series III. You ought to know about this unusual lens. Send for free literature.

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LENSES GROUND AND REPOLISHED

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MIRROR MACHINES AND PARTS

Gibson Photo Jewelry Co., Inc., 833 McDonald Ave., Brooklyn, N. Y.

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PHOTOFLASH SYNCHRONIZERS

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"NOTHING BUT THE PROOF"

A Dramatic Exposition of Modern Trends in Photography

to be presented at the

ANNUAL CONVENTION

Photographers' Association of New England

Hotel Bradford, Boston

Monday—Tuesday

March 30th—31st, 1936

When the curtain rises on Monday morning you will witness one of the outstanding achievements in conventions.

A dramatic exposition in three acts, "Nothing but the Proof," an entertaining drama—yes, but what is more important a play packed with good business advice, filled with progressive merchandising methods and replete with suggestions for improvement of your work—

Actual Studio Conditions.

Actual Demonstrations by leaders in the various phases of Photography.

SEE and HEAR about the modern trend in photography as well as in selling. Modern Photography, Dramatic Sales Demonstrations Woven into a Thrilling Drama

One Big Night

Monday evening

March 30, 1936

. . . at 6:30, in the LOBBY SALON . . .

A fine meal with entertainment \$2.00

BANQUET

(The banquet ticket plus 50c also includes your admission to the Monte Carlo Party which is being held immediately after the banquet.)

Be A Millionaire for a Night

What a party last year; they are still talking about it. This year will be bigger and better in every respect. We are going to have the main ballroom of the Hotel Bradford with more gambling tables, including dog racing, horse racing, auto racing and roulette, etc.

MONTE CARLO PARTY

We furnish plenty of paper money with valuable prizes, including a number of door prizes to the holders of the lucky tickets.

Refreshments of course.

Dancing to one of Europe's Smartest Dance Bands

All for \$1.25 each

Invite your friends and neighbors to come to the Monte Carlo Party at 9:00. It is great fun.

The Monte Carlo Party is being made possible by the cooperation and financial support of the Massachusetts Photographers Association

ENTRANCE FEE

All studio owners and their employees are welcome. Registration fee includes membership in the New England Photographers' Association.

Studio Owners	\$5.00	Guests	\$1.00
Studio Employees	\$2.00	Manufacturers' Representatives	\$5.00



“...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.

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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

The PROFESSIONAL PHOTOGRAPHER

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

Latest Chicago Convention News

● With separate programs, portrait and commercial, taking up each afternoon of the four days of the coming national convention in Chicago, there will be at least eleven demonstrations and talks for each division. From now on we expect to announce in each issue the names of two or three of the individuals selected by the program committee to have a share in this tremendous four days of instruction and entertainment. We'll start the ball rolling with William Gerdes of New York City, Director of the Winona School, pupil of Pirie MacDonald and portraitist of note. Mr. Gerdes will present a demonstration of portraiture of men, stressing the importance of bringing out character through the proper use of light. An hour with Mr. Gerdes will send you back to your own studio better equipped to make photographs of men which those men—and their families—will want to buy.

Our second announcement for this issue is a talk by Mrs. Beulah Collins Bailey, wife of Hillary G. Bailey of Indianapolis, Ind. No matter how good the photographs you make—and Hillary is interna-

tionally noted himself as a photographer—unless there is someone in your studio who can make the customer appreciate the true value of those photographs, your business will not be what it should. Mrs. Bailey is an out-of-the-ordinary receptionist, with definite, workable and successful ideas about how to make sales. Her subject will not be the solicitation of business, which will be discussed by others on the program, but what to do after the customer enters the studio door. Those who have heard Mrs. Bailey at other conventions, on other topics, know her to be an accomplished platform speaker. "A Selling Attitude" is the title she has selected.

We have said before that this is to be a real convention, with all the trimmings. Many photographers will agree with us that to have a real convention, the manufacturers and dealers must be present in force, to meet their friends, contribute to the general enjoyment of the occasion, and to offer a genuinely comprehensive showing of what is new in photography. "Are the manufacturers really going to be there?" is the thought of many who were disappointed that there was no manufacturers' display at the Cedar Point convention of 1935. Our answer to this is that on March 5 when this was written, more

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The Cover Picture

● "The Tenderfoot's Friend" is what A. R. Buehman of Tucson, Ariz., calls the picture on our front cover. To the initiated, we think friend Buehman has the most photographic name of anyone in the industry; his friends call him "Al" and the rest is easy. He is another of the well-known photographers of the country who is a graduate of the Winona School. He has a fine studio, is an excellent craftsman, and does a good business. In addition he finds time for politics, having been a member of the Arizona State Legislature. He was one of the active individuals who succeeded in passing, in Arizona, the first State License Law, and is at present secretary-treasurer of the Board of Examiners in Photography of that state. He has always been active in association work.

than half the floor space had been sold to the following firms: Agfa Ansco Corporation, Binghamton, N. Y.; Burke & James, Inc., Chicago, Ill.; Chilcote Company, Cleveland, Ohio; Decorative Background Co., Chicago-Cicero, Ill.; Defender Photo Supply Co., Rochester, N. Y.; Eastman Kodak Company, Rochester, N. Y.; Eastman Kodak Stores, Inc.; Gevaert Company of America, Inc., New York City; Gross Photo Supply Co., Toledo, Ohio; Halldorson Company, Chicago, Ill.; Hammer Dry Plate Co., St. Louis, Mo.; Holliston Mills, Inc., Norwood, Mass.; Johnson Ventlite Co., Chicago, Ill.; Malinckrodt Chemical Works, St. Louis, Mo.; Medick-Barrows Co., Columbus, Ohio; National Carbon Company, Cleveland, Ohio; Norman-Willets Co., Chicago, Ill.; Pako Corporation, Minneapolis, Minn.; Photogenic Machine Co., Youngstown, Ohio; James H. Smith & Sons Corp., Griffith, Ind.; Taprell Loomis & Co., Chicago, Ill. Does that look like a real convention or does it look like a real convention? And we'll have another impressive list of names for you in the near future because they are coming in right along.

Keep the dates and the place in mind, because you just cannot afford to miss this convention: Hotel Stevens, Chicago, Ill., August 24 to 28, inclusive. We'll be seeing you!

New Rail Fares Make Winona School Even Less Costly

● The recent action in Washington which has already received ample publicity in the newspapers, requiring all railroads to reduce their fares by next June, is welcome news to many prospective Winona School students. Both railroad fares and Pullman rates are reduced, and it is a foregone conclusion that the bus lines, whose attractiveness as a means of transportation is largely based on their being cheaper than rail, will cut their rates still lower. When it is considered that at Winona one can get lodgings from as low as \$2.00 per week up, and board and room from \$4.00 a week up, the expenses other than tuition are down to rock bottom. Add to this the low tuition: \$75.00 for the four-week portrait course and \$60.00 for the three-week commercial course and there is little reason for anyone not to make the grade who is really determined to do so.

The Winona School this year is a genuine bargain. Consider the faculty for the portrait course: William Gerdes of New York City; Charles Aylett of Toronto, Ont.; Hillary G. Bailey, of Indianapolis, Ind.; and W. O. Breckon of Pittsburgh, Pa., as the cameraroom instructors; Mrs. Charles Pyke of Peoria, Ill., teaching retouching; Mrs. Helen Sheldon Gerdes of New York City lecturing on the business end of the studio; Miss Martha Pyke of Peoria, Ill., instructing in coloring; and the best available demonstrators from the staff of the Eastman Kodak Company to cover the laboratory work. Four weeks of concentrated instruction under such a staff of teachers is an opportunity many photographers would have given their eye-teeth for when they first started. And it is these same photographers, banded together in the Photographers' Association of America, who make this possible today for those who will be their successors in the business as time goes on. Then there is the separate faculty for the commercial course: Edward J. Cook of the Kaufmann & Fabry Studio, Chicago, Ill., as instructor-in-chief, covering commercial photography from soup to nuts and giving three entire days to illustrative and advertising photography; Irving Manior of the staff of the Chi-

cago Art Institute, delivering ten lectures on art and composition as applied to commercial photography; with a special course in commercial retouching. The laboratory end in the commercial course, also in charge of Eastman Kodak Company specialists, will be in charge of Harry Elton, who will also lecture and demonstrate on direct color photography. A chance to learn commercial photography from the inside instead of pecking away at it for years from the outside.

Commercial course dates are July 6 to 25, and only 60 students will be accepted. Portrait course dates are July 27 to August 22, with a limitation of 75 students. For prospectus, write the Executive Manager, P. A. of A., 501 Caxton Bldg., Cleveland, Ohio, but if you are serious about going, don't take a chance, but sending your reservation first and get the prospectus later. Reservations are already in for both courses from a number of states. Send reservations to the same address, accompanied by remittance of \$10.00—advance payment on the tuition fee—for each course desired.

Deficit Fund Approaching \$2,000 Mark

● Although our report on the Deficit Fund of the P. A. of A. shows a decided improvement with this issue, just the same it is a crying shame that with so many photographers, dealers and manufacturers, the total sum we report has been raised

through the contributions of only eleven manufacturers and ninety-three photographers. When NRA decided that we were an industry and not a profession, many photographers objected strenuously. They did not like to think of themselves as anything but professional men. Certainly, though, they do not act like professional people. Those in the true professions, such as law, architecture, medicine and engineering whole-heartedly support their national and local organizations. To them it is a disgrace not to be known as members of the Bar Association, the American Institute of Architects, the Academy of Medicine, and other organizations of their fraternities. When their organizations need funds, the money is forthcoming, and without continued begging, pleading and cajoling. There are in this country at least 8,000 studios which could easily—and we mean easily—afford to contribute \$5.00 or more each to remove this deficit; there are about 200 stock-houses which could also easily—and we mean easily—afford to contribute from \$10.00 to \$50.00 each; there are at least 100 manufacturing concerns which could easily—and again we mean easily—afford to contribute from \$25.00 to \$100.00. Come on, folks, let's go, or else let's admit that we are not a profession but an industry and not much of an industry at that. Send your contributions to Chas D. Kaufmann, Chairman Finance Committee, Kaufmann & Fabry Co., 425 S. Wabash Ave., Chicago, Ill., and let's see this Fund take a real jump in the next two or three weeks.

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
81st Annual R.P.S. Exhibition	July 31, 1936	Sec., Royal Photog. Society, 35, Russell Sq., London, W.C.-1, England.	Honor of Hanging Only

Previously reported, as of

February 22: \$1751.31
 Less bank collection charges .85
 Net contributions to February 22: \$1750.46
 A. A. Stone Co., Cleveland, Ohio
 Trinity Court Studio, Pittsburgh, Pa.

Leet Brothers Co., Inc., Washington, D. C.
 Burke & James, Inc., Chicago, Ill.
 W. F. Oliver, Baldwinsville, Mass.
 Martin's Photo Shop, Terre Haute, Ind.
 Martinique Studio, Chicago, Ill.
 Total to March 10: \$1845.46

Looking Forward in Portrait Lighting

Number Six in a Series of Articles by Paul Linwood Gittings

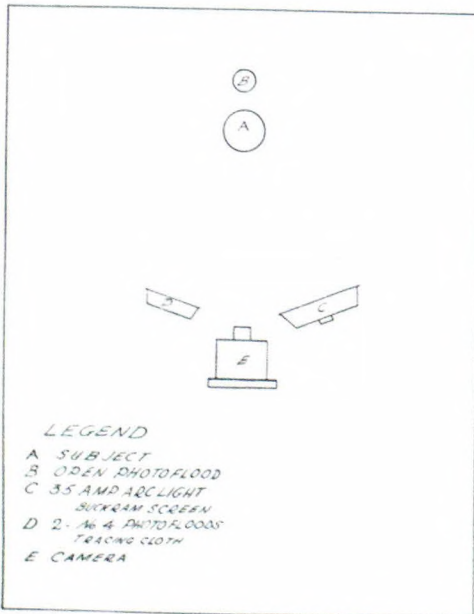
(With two illustrations by Mr. Gittings)

● The photography of children is a phase of portraiture that is given too little thought. There is an old adage that expression sells children's pictures, and it is just as true today as it was when some bright soul brought it up, but expression alone will never make your reputation for child photography. The keynote of successful children's work is simplicity. It might be well to qualify that statement, and call it "apparent" simplicity. Suppose, for this article, we eliminate the word "children", and call them kids, because it more aptly fits in with the story I am trying to tell.

A long time ago, when I first became interested in portraiture, I didn't like kids. They irritated me and they invariably embarrassed me, because I didn't understand them. Spoiled brats, cantankerous ones,

and "mother's little angels" were my ideas of the various sittings I was called on to make, and as I look back on those days, I believe the results showed very clearly how I felt about them. They sold, and sometime they sold big orders, but that was in the days of easy money, and when the value of the dollar was not too important, and when people's taste had not been educated to look for the better things. A. D. (after depression) is a new era, when people expect a great deal for their dollar, and when they have learned to want a closer approach to perfection in almost everything they purchase. In the meantime, and very fortunately, I grew old enough to be interested in children, and to learn a little more about them, to find that they are *genuine* personalities, with inhibitions, with shortcomings, with many poor qualities, but with a common quality of genuineness. The average child is a much more "genuine" person than anyone else you know, and if you learn to understand them, you can't help but be delighted with the workings of their minds and the growth of their personalities.

Kids instinctively know whether you like them or not. If you do, and are genuine about it, there is no trouble at all to gain their friendship. And when I say friendship, I don't mean their polite tolerance, but their genuine affection or respect for you as a human being. This can best be accomplished by treating and talking with them as you would a grown person, and in talking to them about things they are interested in, in such a manner that they know you are interested too. If you talk about the circus, ask them first if they saw the silly-looking ape in the third cage, or if the animals scared them half as much as they did you. Don't be afraid to let them laugh at your own discomfort, or supposed discomfort, but do it in such a



Lighting diagram of portrait on opposite page.

way that any grown person in the room manages to keep his respect for you. How often have you heard the phrase "the photographer jumped around like a monkey and nearly stood on his head, but still little Johnny didn't look natural in the picture." If you can remember back to your own childhood, you were not particularly impressed by someone so patently ridiculous that his capers induced hysteria instead of a genuine chuckle. It is much on the principle of custard pie comedies against the droll humor of a Will Rogers. You chuckled *with* Will Rogers and not *at* him, because he had the human quality of letting you laugh with him at his own discomfort, and so it is with kids. Don't try to talk kid language, because you have outgrown it, but talk about things that kids are interested in, and in a natural manner, and not as the court jester might do.

To get back to our idea of simplicity, a child's portrait should look simple. It shouldn't be festooned with a maudlin conception of flowers, and vases, and backgrounds that you can't associate with that particular child. Neither should the lightings be pretentious and exotic—they should be as simple as the child itself. One factor in lighting the child's portrait, however, should be observed. Children are never wraiths, but very chubby, solid little individuals of the flesh, and that should show in your portraits. After many years of search, of trial and error, I finally decided that the easiest way to give solidity to a child's figure is to put a light between the child and the background, to get an illusion of the third dimension, and then to make the front lights so round that it gives a feeling of flesh. In the accompanying illustration, I feel somewhat successful in this. The child could be anywhere, in any home. There is no feeling of strained or posed accessories to tell that this kid (which might be your own kid) was photographed in a studio. We have the feeling that she is a round-fleshed, healthy youngster, and yet in the treatment of light, we have given the maximum of flattery to both her features and her figure. She is natural and simple, and she looks her age. Her smile more nearly approximates a chuckle than it does a glassy smile. I find when I am photographing children



A high-key child portrait by Mr. Gittings.

that if I get tickled enough to chuckle myself, it is sort of catching and the child does it instinctively; and if you work any length of time with children, you can soon learn to chuckle genuinely, and not have to force yourself to do it.

Now, from a technical standpoint, this illustration was made a little differently than almost any child's portrait that you might run across, and I want to explain to you how it was done, so you can see the importance of the psychology. The front light is composed of an arc light at full speed (35 amps) covered only with buckram, and a Photoflood bank comprised of
(Continued on Page 172)

Mark Your Calendar Now!
National Convention
Chicago, Ill.
Hotel Stevens
August 24-28, inclusive

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

(Continued)

● For present purposes we shall consider only a broad valuation of the year's business dollar. In its simplest form it is merely adding the complete costs of doing business plus certain items such as depreciation and deducting all from the gross sales. The result will be an amount or balance, if any, for the proprietor. From this balance he will draw his salary and any sinking fund for his future security.

GENERAL AVERAGES	
Cost of Goods sold (Mdse. Resale: Plant Supplies making up finished product)	30 %
Advertising	2.5 %
Delivery Expense	2.5 %
Discount to Agencies	33.3 %
Expense General	1.3 %
Electricity and Gas	.5 %
Insurance	.5 %
Postage	.5 %
Rent	2.0 %
Wages	16.6 %
Depreciation	1.7 %
	<hr/>
	91.4 %
Balance for Proprietor	8.6 %

Having your figures over a previous stated period you will be able to determine by graph or other comparison whether you are operating at a profit or not. Looking at the picture from a different angle—after you have accounted for all of your costs,



Mrs. Beulah Collins Bailey, Indianapolis, Ind., who will speak at the coming Chicago convention of the P. A. of A., her subject being "A Selling Attitude."

including the discount to the dealer, allow for a fair return of profit on your investment. Unless you prefer to donate your services you should allow for your salary. The answer is the selling price of your product. By the same token, if after you deduct all your costs from the selling price of your product you have no reasonable and fair profit left, then you are producing at a loss.

The finisher must then either raise the selling price or check up on his cost of production or both. Too many finishers have failed in business because of the idea that a loss when sufficiently multiplied will produce a profit.

So I counsel you to watch the small leaks. In the race among the "two-bit" finishers we find every conceivable offer. It began with a straight offer of developing the roll and eight prints for 25 cents. Then came the offer to pay the return postage and a cash refund if all exposures were not good enough to print. Something must be given away so along came the free enlargement in some form or another. Of all the benefactors on earth there is none more generous than the photo finisher. You know what I mean—roll developed and *two* prints from each negative with free enlargements thrown in here and there. Other firms will make the prints on oversize paper and bind them in albums. Where will it stop?

With all these offers and the thousands of varying finishing price lists the country over the logical question would be, "How am I to know what prices to charge?" The answer is definite and accurate information. The Master Photo Finishers Association, with the assistance of a trained corps of accountants, made a survey of all types of plants. To save your patience from boring figures I will merely state that the Association's suggested *minimum* price list of 15c for developing six and eight exposure rolls with print prices of 5-6-7-8c is the result of that unbiased research. The finishers can save many headaches, as well as heartaches, by merely adopting this schedule of minimum retail prices.

Today the public recognize quality in

photo finishing more than they have in the past. I know some finishers argue to the contrary. I think, however, all of us will agree that the public at least do know when the quality falls below a certain standard. This is very evident when reprints are compared with the original set of prints, for example. For this reason the Master Photo Finishers, knowing the real need for setting a standard, created the Photo Finishing Institute.

Its purpose is to help the finisher by a constant checking of the products of his plant. Only those whose processing has been checked and certified are admitted. And as stated previously, the photo finisher must first be a member of the Masters. The public is protected against careless and sloppy workmanship.

The Institute will not take the place of the Master Organization. The Masters will function for the exchange of ideas along lines of general interest as in the past. The Institute will devote its efforts to "certification of quality of product" together with the necessary publicity to acquaint the public and the dealers with the fact that there is a standard quality in photo finishing that can be relied upon.

There is nothing in the Institute program to interfere with the trade name or trade mark of any finisher who may desire to maintain his identity. With all the goodwill already built up around the name of "Nutone" and any Institute member will be rather short-sighted if he does not use it.

There is, however, a very definite proviso that the packaging of the product be in a special inside container properly identifying the finisher certified by the Institute. The prints will be back-stamped. This method will be standard throughout the country.

An intensive advertising program will be directed at the dealers. Every druggist in the country will know what his standard quality will mean to his finishing business and the finishers in his territory who are producing finishing of a standard worthy of certification.

Fortunately the Institute does not need a drive for numbers in order to make it function. Only one hundred finishers are necessary to put the program in operation. The entrance fee of \$100 is cancelled for this first hundred. Over one-half this number were signed up at the original organization



William Gerdes, New York City, Director of the Winona School. Mr. Gerdes will present a demonstration of photographing men at the coming Chicago convention.

meeting in Boston.

After one hundred have been enrolled the cost of membership fee will automatically be increased to provide for the cumulative value of the advertising. The Institute members will not be obliged to carry the burden while the doubting Thomases wait on the side lines. The budget sets up an advertising fund that will be used in educational work to the public and the dealers. Those who wait must not expect to cash in on this publicity without paying their share of the cost. The longer the wait the higher will be the cost.

The motives behind the North Carolina "Act to Regulate and Control the Practice of Photography" are highly commendable. Legislation alone, however, will not correct all the evils. The photo finishers and others included under this Act must be motivated by equally commendable motives.

With the Act as your guide and the Institute as the workable answer to our mutual problems of cut-throat competition, because it is based on good business principles, I think the future will be brighter. Neither the Act nor the Institute curb aggressive

competition on a fair basis. Let me repeat—If photo finishing is to be classed as a profession and respected as such then we must exert all possible energy to prevent it from degrading into a racket.

Those engaged in photo finishing must not be merely operatives but must acquire a professional viewpoint. All of us know the tremendous advancement in the improvements to film and paper emulsions as well as the mechanical aids to plant operation even in the past few years. It behooves us, therefore, to equip ourselves mentally to meet these changes. This can be done by reading the photographic magazines and by interchange of ideas in Master Photo meet-

ings.

Get away from petty squabbles and discuss ideas of interest and value. Just now the subject of fine grain developing is a live topic and an excellent one for discussion.

The value of any occupation as a profession depends entirely upon the individuals composing it. We must strive to better equip ourselves mentally and broaden our horizon so as to keep pace with the trend of the times.

Webster gives us the clearest definition—“A profession is an occupation that involves a *liberal education* and *mental* rather than *manual labor*.”

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.

A "Rabbit's-Foot" to Avoid Spotting

By W. H. Best, A.R.P.S., Vancouver, B. C.

● Get your wife or sweetheart to make you a sort of rabbit's-foot out of velvet, stuffed with wound-up velvet. Cotton-batting is not so good as it works into lumps. You will find this ideal for cleaning negatives, printer-tops and enlarger-glasses. It will save weeks of spotting in a year.

Avoiding Outlines from Retouching Medium

By Stanley E. Deja, Lancaster, N. Y.

● To prevent retouching medium from making an outline on the negative, use a mixture of one ounce gum turpentine with four ounces spirits of turpentine. Rub this mixture over your negative and let it dry before applying the retouching medium.

Bleaching with Iodine for Charcoal Effects

By A. E. Prince, St. Marys, Ohio

● Recently I was in want of something different to display in my window to attract attention. As I am no artist at drawing, I decided to trace an 8x10 photograph with pencil, working in all details just as they were in the photograph. Having done this I put my print to soak for five min-

utes in a solution of iodine. After taking it from the iodine solution I put it in a fresh hypo bath. This bleached out the photograph, leaving only the pencil-work and gave me a very good charcoal-drawing effect. The likeness will be very good if you carefully follow all lines and shadows with the pencil. I used ordinary drugstore iodine.

Accordion-Style Booklets for Samples

By Bernard L. Kobel, Frankfort, Ind.

(Illustration)

● For twenty-one years we have been in the photographic business and during all of that time we have endeavored to keep our sample prints segregated in bundles, that is, single figures, family groups, heads of men, etc., and we kept these in stacks with rubber bands around them. We could have kept them in albums but it made it difficult to compare the samples. Each time, however, the customer would rummage through them and mix them all up and then we had to sort them out again. Recently, though, we put them in the form shown in the illustration, and our troubles are over. We hinged them together with strips of Holliston Photo-Cloth and then made little backs to hold them. Now we simply pick up the style desired, open it up accordion style, and there we are.

Illustrating Mr. Kobel's Idea Exchange suggestion, simple and decidedly practical.



Gold on File

By Harry Vinock, Beaumont, Texas

● Many photographers exert themselves mightily to obtain new business by selling coupons, temporarily invading small towns and other doubtful schemes when practically all have regular gold mines in old business right under their noses which they are either too lazy, too unimaginative, or too dense to work. I refer of course to the old negative files.

A good rule to follow is never to throw away an over-age negative until every effort has been made to ascertain the wishes of a customer or his family or both. A good procedure to follow is this. When a negative becomes over age (four to five years), write to the customer or his family or both stating that you have a negative which you are about to dispose of, from a sitting taken in such and such a year. Also point out that you would be willing to keep the negative on file if the customer so desires, and that you would welcome the opportunity to make reprints. If this letter gets no rise, a follow up should be made; if there is still no answer, a note saying that you would be glad to sell the negative itself may bring results. This procedure with modification may

be used on more recent negatives such as those one, two, or three years old.

However, the negative file is a gold mine in more ways than one. Even very recent negatives can be exploited. For instance, a man takes a picture right before Christmas to give to his family. Along comes Mother's Day. Well, you know how men are; they hate to make sittings. But you can make Mr. Man's Mother's Day order without a sitting if you have a fairly decent negative of him. Merely drop him a line reminding him of the desirability of photographs as a Mother's Day remembrance and the fact that you stand ready at the drop of a deposit to make a reprint of his negative of only a few months before.

These two schemes are merely a beginning; they do not by any means exhaust the possibilities inherent in a good file of negatives.

Re-working old business has another advantage in that it brings the customer back into the studio. These customers are usually proven pay-dirt, unlike the bargain hunters that coupon campaigns bring in who usually want the studio with 4% interest for their dollar or fifty cents, so it is not at all infrequent to find people who come up to order reprints staying or arranging for new sittings.

Watch for the Coming Southwestern Convention

By Dan E. McCaskill, Pres., Southwestern Professional Photographers' Association

● "It's cheaper to attend it than to miss it," is the headline of the latest information sent us about the coming convention of the Southwestern Association, to be held at the Texas Hotel, Fort Worth, Texas, on April 13, 14 and 15. Here is the partial program, enough as it stands to insure his money's worth to every photographer who can attend.

"Harry Wills, Eastman's ace convention man, will lecture and demonstrate lighting, posing, and negative-making. He will deliver not less than three numbers. Mr. Wills' foreign contacts, as well as his wide experience in America, make him an attraction to any convention, and we feel pardonably proud in being able to announce that he will definitely be with us. Exact



Mary Lucinda, daughter of Gilbert L. Larsen, Fond du Lac, Wis., has brought his studio enough returns through photographs of herself to more than pay for her upkeep and the hospital bills which attended her arrival, some twenty weeks ago. Mr. Larsen photographs her about every three weeks, and people have become accustomed to going out of their way if necessary to see her latest picture, in his show-window. This is one that was used in quite large size for Valentine's Day, the original being in colors. A somewhat similar idea was used for New Year's. Not only are Mary's pictures bringing people to the studio, but as a model she has helped her father to corral a number of Salon awards.

subjects of his demonstrations will be announced soon.

"From Agfa-Ansco we have one number—a dandy—definitely in the bag, and are almost certain of two others. Agfa's new demonstrator, J. W. Graham, will speak on a subject that we all need: 'Practical Chemistry for Photographers.' Chemistry may be irksome to most of us, and yet it is of vast importance to all of us and, what's more, the way it's presented by Mr. Graham it's actually interesting and pleasant to take!! You've had troubles due to your shortcomings in chemistry—come and get them straightened out!

"Agfa's additional participation will be announced soon.

"B. F. Sheldon, manager of the Gittings Studio of Dallas, will demonstrate smart, modern portrait photography. Mr. Sheldon is a master operator of proven ability and his number is sure to be most beneficial and inspirational. More of it later.

"Then, you have seen reproductions of marvelous, almost unbelievable, snapshots of night scenes and other difficult subjects in newspapers and magazines? Would you like to be able to make them? All right, come and hear the two live-wire young men who are definitely booked to tell you and to show you how.

George Nalle, European traveler and A-1 camera enthusiast, will talk on 'Opportunities That the Miniature Camera Offers the Professional Photographer.' Mr. Nalle is a most interesting personality as well as an authority on his subject. He knows photography because he loves it, and will bring with him some of his pictures—almost unbelievable results obtained with modern miniature cameras. He will describe his method of making snapshots of stage performances, as well as pictorial work with miniature cameras. We professionals need to have our eyes opened to the many possibilities of this newly opened and fast-pro-

gressing branch of photography. We'll be 'scooped' by the amateurs if we don't watch our step!

"And the other man is one of our own members—none other than Melvin Howse of Commerce, a young and enthusiastic worker who has developed a most practical method of flash-lighting *action* subjects at night: athletic events and what-not. Imagine clear-cut snappy football and basketball action at night, and learn how to 'shoot' other animated scenes such as are in demand now, especially for newspapers and school annuals. Don't miss it!

"*Hand Coloring in Oils.* A genuinely worthwhile number is this—it's in the making and a big secret yet, but bank on us for a winner in this most important field.

"*Guy N. Reid.* Everyone knows and loves Guy, and while he's been so busy lately with his 'School of Color' that we haven't had the nerve to pin him down for the exact title of his demonstration, you can depend on something of real value. His demonstration on 'Figure Posing' has been requested by many of our members, and we have a hunch that Guy will come through with it, and maybe something else, too.

"In addition to all of the above, there are other 'meaty' subjects in the making, and then there will be the usual attendance awards, as well as the customary odds and ends.

"*Entertainment:* Mrs. Ethel Reid is chairman of the Entertainment Committee, and that's all that need be said to insure you of the utmost in entertainment and recreation. The Monday night 'Funfest', the informal first-night 'ice-breaker,' is on, and Tuesday night will find us around the banquet table with more than usual hilarity, followed by the annual dance. A big-time orchestra has already been engaged. 'Top o' Texas' is the place, and take it from us, it will be 'tops.'

"Your executive committee are pleased to announce that at present we have more good program numbers lined up than ever before this far ahead of convention time! Be assured of the most worth-while convention of recent years, and set aside Monday, Tuesday, Wednesday, April 13, 14, 15 for the Thirteenth Annual convention at the Texas Hotel, Fort Worth."

PICTURE EXHIBIT RULES

The picture exhibit has always been a feature of our conventions. This year there will be no exception. We are continuing the

"Platform Criticism" class, inaugurated last year with such success. Entries in this class will be criticized from the platform by a competent, disinterested critic, in a friendly and constructive manner. This will be of tremendous value to the audience. Prints entered in this class must not bear names.

This year an attractive two-tone gold seal, reading "Exhibited at 1936 Southwestern Professional Photographers' Convention" will be attached to each print that is hung in the exhibit.

Here are four classes. Enter one or all.

Complimentary, Portrait; number of prints eligible, 5; put your name on these (colors allowed). Complimentary, Pictorial; number of prints eligible, 3; put your name on these (colors allowed). Complimentary, Commercial; number of prints eligible, 5; put your name on these (colors allowed). Platform Criticism; number of prints eligible, 3; no names, no colors.

No frames permitted on any prints.

All prints must be at the hotel not later than Saturday, April 11. All persons sending exhibits for any of the above classes must pay their \$2.00 membership fee to the Secretary-Treasurer *before* the convention.

All persons who do not live in any of the states that comprise the Southwestern Association pay \$1.00. (Address Tessie Dickerson, Box 483, Corsicana, Texas.)

For studio owners this \$2.00 applies on your dues so that when you register at the convention you pay only \$3.00. *For studio assistants*, no additional fee is required. Upon receipt of your check, a membership card will be sent you direct.

Please follow these instructions so you will find *your* photographs on display when you arrive at the convention.

Address your package to: Z. P. Meyers, Exhibition Chairman, Photographers' Convention, Texas Hotel, Fort Worth, Texas.

Send your \$2.00 membership dues today to Tessie Dickerson, Box 483, Corsicana, Texas.

Mark Your Calendar Now!
National Convention
Chicago, Ill.
Hotel Stevens
August 24-28, inclusive

For Your Bookshelves

● **Money-Saving Tips for the Amateur Movie Maker**, by William J. Shannon. 5 1/4x8, 16 pages and cover, unillustrated. Paper, 25c postpaid. Order from Moorfield & Shannon, Nutley, N. J.

This brief little monograph is the second of four in a series and contains helps on editing, projection, trick titling, developing and the care of film for the amateur movie maker. A good counter-sale booklet for those dealing in amateur supplies.

● **Adam's Fifth Rib**, by John Everard. 10 1/4x12 1/2, 100 pages approx., 48 full page plates. Cloth \$5.00 postpaid. Order from American Photographic Publishing Co., 428 Newbury St., Boston 17, Mass.

With a brief introduction by the editor of the London (England) *Bystander*, this is a collection of photographs of the nude by John Everard, British illustrative photographer of note. To our mind, in a number of cases the lightings are hard and lack modeling. Those seeking ideas for figure posing, or using photographs instead of models, as some artists do, will find the book of value.

● **More Camera Journalist Ideas**, by H. Rossiter Snyder. 6x9, 40 pages, not illustrated. Paper 50c postpaid. Order from Rossiter Snyder Publishing Co., 24 W. 20th St., New York City.

Number eleven in Mr. Snyder's series of monographs dealing with camera journalism and how to make profits therefrom, this is a revision of the first booklet in the series, *Camera Journalist Ideas*, made necessary by the fact that the original is now out of print. Where to find things worth photographing, how to work the ideas after you have them, and how to go about selling the photographs, are the subjects covered.

'Tis Here, Maybe

● Stolen from M. M. Flanders, Flanders Photo Service, 335 W. Madison St., Chicago, Ill., who will appreciate any information. One 5x7 Eastman view with Kodak anastigmat F/4.5, 6 3/8" focus, Packard shutter; one 8x10 view with 12" Wollensak in Auto shutter, white tube and bulb; One case of about 30 5x7 plate-holders, loaded

with plates, each holder with a serial number on each side; one black fiber case with 5 8x10 plate-holders, loaded with plates, also serially numbered, green velvet focusing cloth and four #20 Munder flash-bulbs; One part case of about 50 baby-size Munder flash-bulbs; one case with four Rexo Photoflood reflectors, wire, junction-box and accessories.

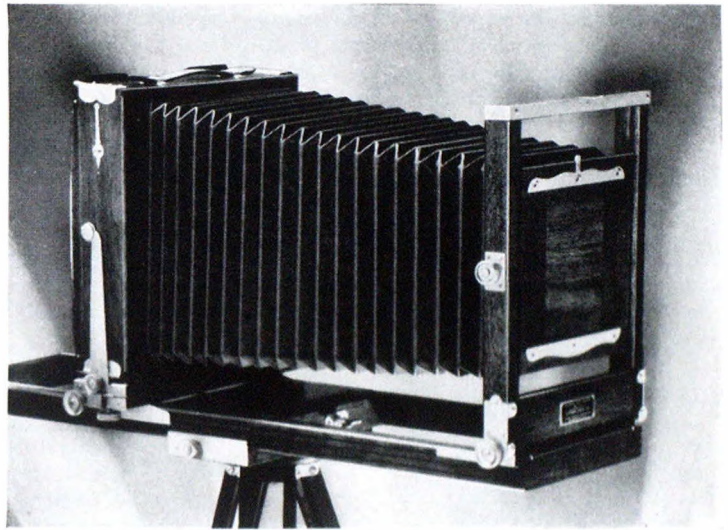
Myron A. Hatfield has been appointed manager of the Los Angeles Branch of the *Defender Photo Supply Co.*, Rochester, N. Y., succeeding the late Laurence Sibeneck. A native Californian, Mr. Hatfield has been with *Defender* since 1927.

The Polk Studio, Chicago, Ill., was slightly damaged by fire late in February, by a blaze starting in another part of the three-story building in which the studio is located.

Allan Ernst of the *Ernst-Eidman Co.*, 2183 E. 18th St., Cleveland, Ohio is looking for all the 14"-21" plano-condensers he can find. Photographers who have any of these kicking around the studio and would like to turn them into cash should write him.

Misfortune seems to be dogging *The British Journal of Photography*. In August 1934, George E. Brown, editor of the *B. J.* and the *British Journal Almanac*, died after many years in the harness, to be replaced by Henry W. Bennett, F. R. P. S., whose photographic career dated from about 1890. Mr. Bennett passed away on February 6 at Ilford, England, at the age of 76.

For a number of years we have received complaints from photographers about an individual who sells etching screens, accepts cash with orders, and then fails to produce. We have mentioned this on several occasions but he still seems to be doing business. We believe this is the same individual who became seriously annoyed with us at a Cedar Point Convention of some years ago when we refused to permit his doing business on the floor of the convention without his buying space for the purpose. Our latest news is contained in the following letter from S. J. Liesman of the *Badger Studio*, Madison, Wis. "Have you ever heard of or met a short, sawed-off specimen of humanity, with a cork-screw mustache, calling himself Harry M. Biggs or Gibbs? He called on me November 20, 1931, claiming to rep-



For Added Business

WITH spring practically here, a little sales effort will multiply outdoor jobs. Is your equipment adequate, or do you need one or two more cameras to handle the business you can surely develop?

Eastman View Cameras are noted for their strength and stamina. Made of the finest materials, they have all of the essential adjustments and are easily operated. See them at your dealer's.

EASTMAN VIEW CAMERAS

5 X 7 AND 8 X 10 NO. 2D, AND 11 X 14

Eastman View Camera, Carrying Case and one Film Holder	5 x 7	8 x 10	11 x 14
	\$60	\$70	\$125

EASTMAN KODAK COMPANY, Rochester, N. Y.

resent the Simplex Photo Screen Company, taking orders and advance payments for so-called etching screens. He got my order at that time, also my \$10.00, and up to this writing I have received neither screen nor anything else to show for my money except his signature on the cancelled check which he cashed at a local bank before leaving Madison. About a week ago in he popped again claiming to have a new line of screens, etc. I immediately jumped him about the other deal. He was very indignant because the company had not taken care of my order, said it was the first time they had ever slipped up on an order, etc., etc. He said the firm's name had now been changed to the Paramount Photo Screen Co. Said Charles Abel knew him but had no love for him because he never advertised in Abel's journals, etc. He asked me to show him the cancelled check and as this was late in the afternoon and my cancelled checks for 1931 were at home, I told him I would have it for him in the morning. "Sure," he said, he was staying over and wanted to get this matter straightened out. Well, I hardly expected him to stay over and I was right. I dug out the check but he never showed up. Haven't heard from him since. Since that time no salesman gets any advance money from me. My lesson cost me ten bucks which is probably cheap at that."

The Bransby Studio, Woodstock, Ill., operated by J. K. Bransby of that city in partnership with his brother R. H. Bransby who owns a studio in Adrian, Mich., was completely destroyed by fire on February 27. Nothing was saved. They bought the studio from the late M. G. Tripp four years ago and it was located in a 90-year-old building, one of the town's landmarks. Their future plans are not yet completed.

If you aren't on the mailing list of the Mallinckrodt Chemical Works, drop a line to Mr. J. A. Singmaster, Jr., of that company, at 2nd and Mallinckrodt Sts., St. Louis, Mo., and ask to receive their monthly Bulletins. The last one, dealing with the work of a photographer who specializes in caves, is particularly interesting.

(Continued from Page 163)

two number four Photofloods covered with Traceolene. Both are, roughly, six feet from the child and as low and close to

the camera as possible. Between the child and the background is about four feet of atmosphere, and on the floor is an open Photoflood bulb. It stands to reason that the camera would then have to be low enough to keep the back light from shining on the lens, and thus, we assure ourselves of good proportions in the child's figure. The lens is a Pinkham & Smith at F/4 aperture, and the exposure is a Packard instantaneous. Normal development is seven and one-half minutes in the prescribed developer at 70° Fahrenheit.

Now, I believe you will agree that this lighting arrangement is simple, yet it gives the results we want. It is so simple, in fact, that there is nothing of a mechanical nature to distract our attention during the sitting. Focusing and the rest is so automatic that you can really put yourself into the idea of visiting with the kid. When she sees that you are not too busy with your lights and paraphernalia, and that you are mostly interested in talking about her kindergarten, or her mommy, or her baby doll, she begins to feel the friendliness of a kindred soul, and she is apt to respond accordingly. Let's think a while and see if it is not better to make our portraits as simple as possible, and as painless as possible, and see how few mothers complain that little Johnny looks unnatural. And, above all, let's remember never to talk down to a child or to talk with him in a condescending manner. His intelligence is as easily insulted as is your own.

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.

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

NEW YORK frame manufacturer has openings in central and mid-western states for salesmen traveling by car, to carry good side line of popular priced photo frames. Give age, experience and firms you are now representing. Replies held confidential. Address L-4 care this journal. 3-20-1c

EXPERIENCED OPERATOR—Young man desiring connection with one of the largest and fastest growing organizations catering to the finest clientele. One who is interested in getting places and willing to start at a nominal salary. Must be specially good with children. Address C-1 care this journal. 3-20-1

No Studio Lighting Is Complete Without a Studio Modeling Ventlite

"Fifty Million Frenchmen Can't Be Wrong"

and Twenty-five hundred American Photographers, plus One Thousand European Photographers must be nearly right, when they agree on the above heading and admit that the Studio Modeling Ventlite is the most useful Photographic light medium available.

The Studio Modeling Ventlite reflector is, decidedly, a directional light. It yields an abundance of high intensity light over a four-foot area, that gradually falls off to the edges.

It is primarily intended for modeling and high-lighting, making it possible to obtain any degree of high-lighting desired with the least effort.

The 23-inch pure aluminum etched reflector is supported at the center of gravity on a forker carrier. It is frictionally held and adjustable to any angle needed.

The Studio Modeling Ventlite reflector is now regularly equipped with a deflector that intercepts all the hard, direct rays and returns them to the reflector for re-reflection.

The Ventlite Telescopic Socket Housing enables the use of all the standard pear-shaped globes from 300 watts to 1500 watts, as well as the #4 Photoflood and the 2,000-watt Movie Flood.

The Reflector Unit is mounted on a sturdy stand with a four-legged cast base, easily movable on large rubber, silent casters.

The Column supports a heavy-duty switch and a reflector connecting cord.

The Reflector is adjustable from three to nine feet.

A 20-foot extra-flexible connecting cord completes the outfit, all assembled and packed in a single box. Price \$55.50.

A China Silk Diffuser is now available at \$5.00 extra.

Write us for technique on how the Studio Modeling Ventlite will properly light the difficult end of a large group.

SEE AND BUY FROM ALL LEADING PHOTOGRAPHIC DEALERS

JOHNSON VENTLITE COMPANY

4619 W. HARRISON STREET

CHICAGO, ILL.



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 DISPLAY and DECORATION—Don Wallace.

CHARLES ABEL INCORPORATED

525 Caxton Building

Cleveland, Ohio

Soliciting Baby Photographs. *We are thinking of putting on a special, or a drive, for babies and children. We are getting all the names of the children from six months to five years of age from the court house. We were wondering how a telephone call would be, and just what sales talk to use for the city, as well as what kind of letter for the folks in the country. Can you offer any suggestions?—Name omitted by request*

Answer by Mrs. Fetzer: We have held many baby salons, but according to your letter you apparently are not planning an exhibit, but merely making a special offer to attract sittings. It would be nice to write

to all prospects both in town and in the surrounding countryside and then follow up the local names on the telephone. However, that means a greater expense for stationery and stamps, so it would no doubt be just as well to reach the local people by telephone only. As far as the sales talk is concerned, the same material would be used for both the telephone conversation and the letter. If you are not having an exhibit, you can only tell them you want them to know about the special offer you are making during August (or whatever month you have in mind) and then go into detail as to size and style, etc. Remind them that portraits of babies and children cannot be classed as luxuries—they most certainly come under the heading of necessities. Children won't be little very long, but there need be no regrets if a photographic record is kept of their childhood. Be sure to stress the fact that your studio has an enviable reputation as photographers of babies. If you have only one camera-man, use his name rather than that of the studio, and put emphasis on his artistry with the camera. If you want to consider having a salon or exhibit, perhaps I can give you some ideas from our own experience in the past five years. Don't hesitate to write me.

Legal Protection for Studio Name. *I have been doing portrait retouching for some time in my home, and now I make some portraits also, but have no studio except in my residence. However, I want to give it a studio name and if things go well I may have a better residence studio later. I don't want to take a name that belongs to any other studio nor do I want anyone else to use the name I select for mine. Where should I write in Washington to get this name copyrighted, registered or whatever is necessary, and how can I find out whether anyone else is using such a name?—Name omitted by request.*

Answer by Mr. Parker: There is no provision by which a trade name, such as the name of a studio, may be registered in Washington. However, you may register a trade-mark in the United States Patent Office, Washington. A trade-mark is any name that you choose and which is thereafter imprinted upon the photographs you make. In other words, a trade-mark must be attached to salable merchandise. It becomes, in fact, the name of the merchandise. For instance, you may have an attractive

Program Announcement

TRIANGLE PHOTOGRAPHERS
ASSOCIATION CONVENTION

Thursday, March 26th at the
METROPOLITAN CLUB

Wood Street and Boulevard of the Allies,
Pittsburgh

HIGH LIGHTS

WILL H. TOWLES—Hammer Dry Plate Company
Demonstrations—Portrait Lightings and Print
Criticism.

EDW. J. COOK—Kaufmann & Fabry—Chicago, Ill.
Subject—Dramatizing by Photography (of special
interest to Commercial and Illustrative Photo-
graphers).

B. H. CHATTO—Westinghouse Electric & Mfg. Co.
Subject—Miniature Photography.

MICHAEL ROMEO—Syracuse, N. Y.
Subject—Business methods in the Studio and a
Portrait Lighting Demonstration.

RALPH J. FALLERT—Eastman Kodak Company
Subject—Dodging Methods in Contact and Pro-
jection Printing—New Vignetting Methods—
Double Printing—Gold Toning, etc.

E. A. BYRSDORFER—Eastman Kodak Company
Subject—Pola-Screens in Photography.

GEO. J. KOSSUTH—Wheeling, W. Va.
Subject—Things you will want to know about the
National Convention and the Winona School.

COMPLETE PROGRAM ON REQUEST
Apply—GORDON ALTWATER—Secy-Treas.

TRIANGLE PHOTOGRAPHERS
ASSOCIATION

9 WOOD STREET PITTSBURGH, PA.

drawing made of the name you select, and imprint it on the photographs that you make. After you have shipped some of these photographs into another state, then you may have this name registered at the Patent Office. Since a trade-mark is obtainable under Federal laws, it must be used in interstate commerce before it is acceptable for registration. In order to be certain that the trade-mark has not already been adopted, you may have a search made to determine whether it has been previously registered. Any reliable patent lawyer can do this for you. With respect to the selection of a name, you may select any not similar to one already and presently being used by another in your locality. By that I mean that although another studio may use the same name in a different city, far removed from your own location, you may use the name in your city. However it is

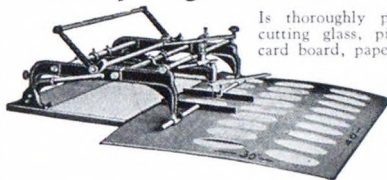
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best to select a name in which your own is included, and thus you will avoid any complications unless some other studio in your locality has the same name. Under the latter circumstances you might be prosecuted for using your own name. The regular cost of obtaining a registered trade-mark is \$50.00, including the drawings, preparation of the specifications, and the government fee. Also, you must make oath that you believe yourself to be the sole owner of the trade-mark.

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Designed for use with modern film emulsions, these are optical, non-gelatine filters, ground and polished as are the finest lenses. They come in three shades: Green for either orthochromatic or panchromatic emulsions, Blue for increased absorption of red with panchromatic emulsions and Red for Night and cloud effects.

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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.**

EXPERIENCED PHOTOGRAPHER wanted. Experience in child portraiture preferred. Knowledge of finishing not required. Give references, age, married or single—do you have a 5x7 camera? Wyman Studio, 501½ Third St., Wausau, Wis. 3-20-2c

OPERATORS AND Receptionists. Men and women with several years experience in camera and reception room work. Those coming to California, apply at the Austin Studios, 911 Loew's State Theatre Bldg., Los Angeles, Cal. 3-20-2c

ALL AROUND man of experience and ability. Send specimens, photograph of self, references and experience in first letter. This studio is large, pleasant, well equipped in delightful college town. Trevor Teele, Ithaca, N. Y. 3-20-1

THOROUGHLY EXPERIENCED retoucher and etcher. Permanent position. Craine Studios, Stroh Bldg., Detroit, Mich. 3-20-1

STUDIOS FOR SALE

FOR SALE—Only studio in western Wisconsin town of 2,000. Excellent territory. No competition. Will sacrifice for quick sale, or will rent to reliable party. Write B-5 care this journal. 3-20-1c

MUST SELL studio at once regardless of price. Large commercial accounts, portrait photo finishing, framing. Modern quantity equipment. Ohio town, university, two high schools, industries. A money maker. Yearly gross five thousand up. Opportunity for business expansion. Write for full particulars to W-8 care this journal. 3-20-1c

FOR SALE—HAVELES PHOTO STUDIO, 186 MAIN STREET, PUTNAM, CONN. 3-20-1c

For Sale—BACHRACH CLEVELAND STUDIO, occupied by this nationally famous organization for a number of years. Ground floor location, near downtown Cleveland, artistically furnished, completely equipped (except cameras); very low price; low rent; attractive lease. For particulars write or wire A. A. Kalish, 3608 Euclid Ave., Cleveland, Ohio. 3-20-1c

LARGE COMPLETELY equipped and established photo finishing and commercial plant. Write Davies Photo Service, West Palm Beach, Florida, for inventory and particulars. 3-20-1c

SITUATION WANTED

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

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

COMMERCIAL PHOTOGRAPHER, photostat operator, eight years experience in all types of photographic work. Three years with State (Ohio) Highway Department. Best of references. John Ward, 1281 Sullivant Ave., Columbus, Ohio. 3-20-1c

YOUNG MAN experienced in commercial work and photo finishing, some portrait operating. Now operating own studio in small Florida town. Want permanent position with a future. Preferably in south. References and samples furnished on request. Alfred C. Roberts, Dade City, Florida. 3-20-1c

ALL AROUND man, 40, sober, industrious, honest and loyal, good operator, (especially babies), developing, printing, Kodak finishing and outside commercial work. Have some good ideas on helping increase business. Can go anywhere. Make me an offer in first letter to G-6 care this journal. 3-20-1c

ALL AROUND photographer wishes work any place in west. Can manage studio or Kodak finishing plant. Have owned own place. Address Photographer, 810 B St., N. W., Ardmore, Okla. 3-20-1c

EXPERIENCED RETOUCHER desires position in good studio. Fine smooth retouching, and able to do large or small etching jobs correctly. Age 27, single. References. Lawrence McCrea, Route 5, Cadiz, Ohio. 3-20-2c

YOUNG WOMAN wants job, change of scenery. Several years experience operating, coloring, managing branch studios; also amateur finisher and retoucher. Address S-1 care this journal. 3-20-1c

COMMERCIAL PHOTOGRAPHER, capable of handling anything. Eight years experience. Can furnish best of references. Write E-4 care this journal. 3-20-1c

COMMERCIAL PHOTOGRAPHER, experienced operator, would like steady position in modern progressive commercial studio or photographic department of some large corporation. Ten years experience in furniture photography. Capable of handling all kinds of commercial work, advertising, industrial, etc. References. Address T-3 care this journal. 3-20-1c

LADY WANTS position as operator, color artist. Good on sales soliciting at odd times. Experience and success in exclusive studios. Salary \$18.00. References. Address M-2 care this journal. 3-20-1c

Reliable Commercial Photographers

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

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Juneau—Ordway's Photo Shop.

CALIFORNIA

Los Angeles—Meriman Photo Art Co.,
1411 S. Maple Ave.

CONNECTICUT

New Haven—The Coleman Brothers Co.,
5 Elm St.

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

Cincinnati—Rombach & Grone, 812-814 W. W. 4th St.

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 Com-
pany, 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 Sup-
ply 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 Cor-
poration, 15 West 47th Street.

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

NEW YORK CITY—New York Camera Ex-
change, 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 Sum-
mit 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.

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Photo-frames of every description in all sizes, styles and colors

RETAIL

10c to \$1.00
nothing higher.

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GREATEST
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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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RECEPTIONIST AND solicitor in high class portrait studio, desiring change of location, wishes to communicate with studio owner or manager, preferably in western city, who wants to increase his business by engaging the services of one with a background of successful experience. Address R-4 care this journal, 3-20-1c

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MIAMI, FLORIDA. Modern up-to-date. Central location. Fine reputation. Best clientele. Steadily growing business showing nice profit. \$5,000.00 cash. Simpson's, 159 S. E. First Street. 3-20-1c

RETOUCHING

EXPERT RETOUCHER wishes retouching for the trade. Prices right, Jennie Gusky, 1307 East Avenue, Elyria, Ohio. 3-20-1c

EXCELLENT RETOUCHING & ETCHING for the trade. Reasonable prices and prompt service, Eleanor Frederick, 1603 Olivewood Ave., Lakewood, Cleveland, Ohio. 3-20-1c

PIECE WORK retouching. Smooth work, correct modeling, prompt service and reasonable prices. Beatrice Johnson, R.F.D. 3, Gastonia, N. C. 3-20-1c

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BLOTTING PAPER**

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for ALL Photographic Purposes

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HELIAR LENSES—9¼ 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

FOR SALE—Studio and View equipment. Eastman camera, Wollensak lenses. Will sell as a whole at 1/3 list price. If interested, send for complete list. Ed Helsler, Elida Road, Lima, Ohio. 3-20-1c

WANTED—PERKINS proofing machine. Have several good items—will trade for one in good condition. Hal Owen, 214 W. Main St., Oklahoma City, Okla. 3-20-1

ALL AROUND photographer to operate central New York State studio. Will exchange with one in south. Particulars. Write H. C. Davis, 1700 S. W. 10th St., Miami, Fla. 3-20-1c

WANTED—GOERZ Dagor or Turner-Reich 8¼ inch lens in shutter. Must be in fine condition and reasonable. Deposit system. Washington Studio, Swissvale, Pa. 3-20-1c

FOR SALE—B. & L. 3A F/4 16 inch 6½x8½ Portrait lens; 6½x8½ Seneca View, long bellows with 6 double plate holders; 6½x8½ Wide Angle lens. \$35.00 for lot. A. K. Thayer, 444 Storer Ave., Akron, Ohio. 3-20-1c

FOR SALE—1 Eastman D-2 8x10 commercial camera, case, tripod, 4 film holders, used very little, \$45.00; with Voigtlander F/6.3 lens and Packard shutter, \$70.00. Mrs. Agnes Carson, 515—12th St., N. W., Ardmore, Okla. 3-20-1c

KORONA 8x10 camera, case, film holder, \$40.00; Perkins home portrait lamp \$45.00; Perkins 20-45 ampere twin arc A. C., \$45.00. Fine condition. I. Harmon, 1115 Jones Ave., Saginaw, Mich. 3-20-1c

SENECA VIEW, 8x10, good \$20.00; Eastman 2 View 5x7, 24" bellows, good \$21.50; Cirkut camera 10", new bellows, Turner-Reich 10¼"—18"—24" in regular shutter, tripod and case, \$145.00. B. & L. Protar 7½"—11¼"—16¼" Volute shutter, \$40.00; Protar 8x10 wide angle 7¼" Volute shutter, like new, \$35.00; B. & L. 5x7 R. R., Automatic shutter \$6.50; Wohl portable twin arc with case \$35.00; Anso printer 8x10, \$15.00, Victor lantern slide projector, arc light \$25.00; 5x7 home portrait tripod \$7.50; 5x7 Graflex holder \$1.50. Several model 2 Victor 16mm motor driven home movie projectors, \$12.50 each. All sold on money back basis after ten days trial. Fromader Photo Service, Davenport, Iowa. 3-20-1c

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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.

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