

The PROFESSIONAL PHOTOGRAPHER

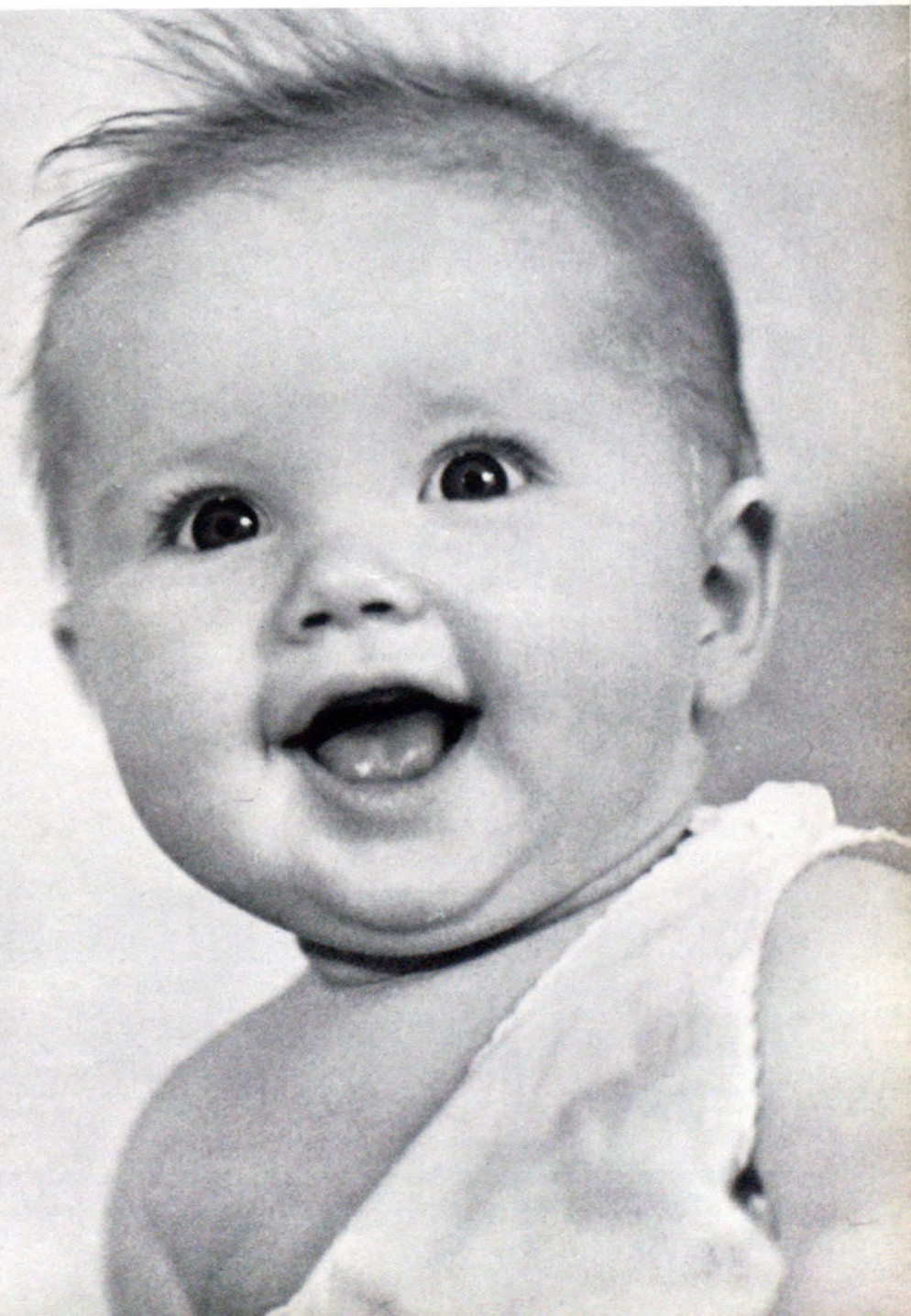
Formerly Abel's Photographic Weekly

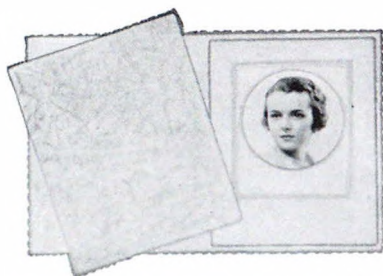
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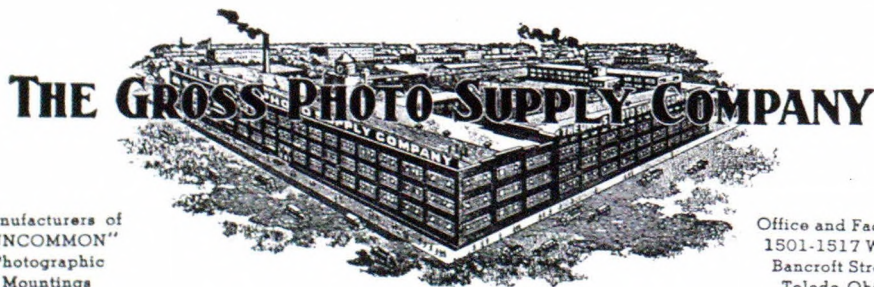


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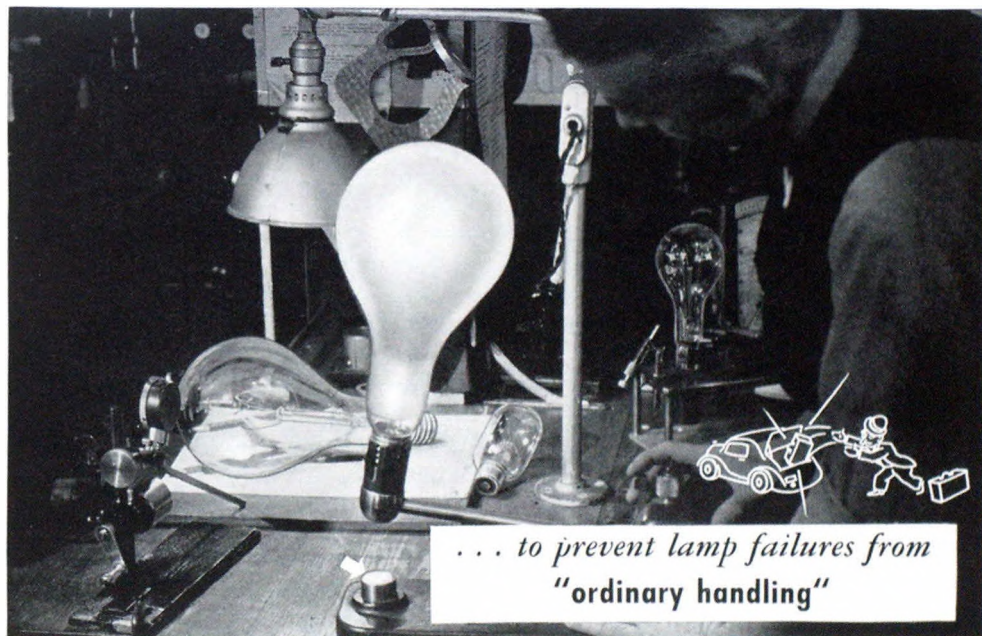


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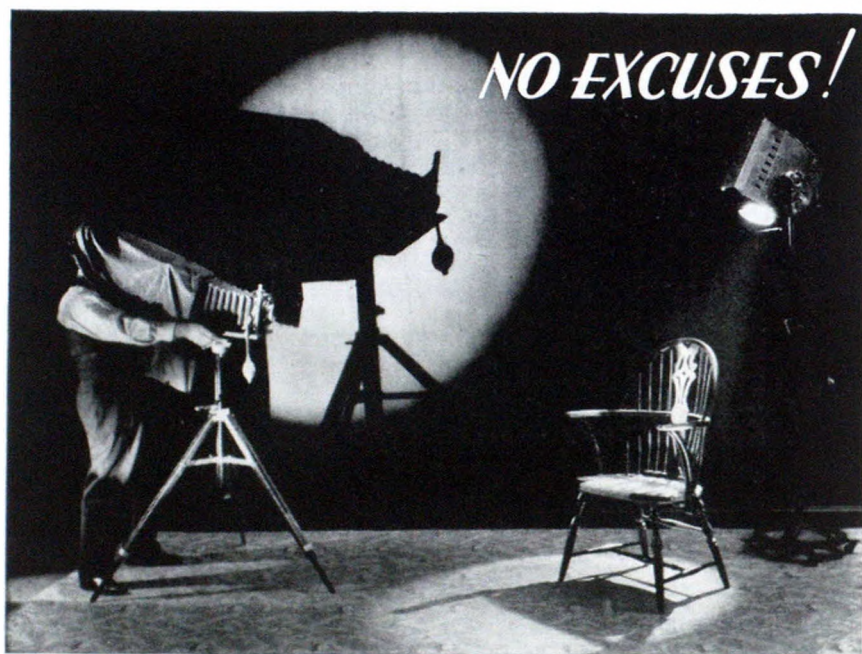
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Official Journal The Photographers' Association of America

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

Michael Romeo and Hillary Bailey to Appear on Chicago Convention Program

● Already we have named eight of the speakers and demonstrators who will appear on the very comprehensive program being planned for the Chicago Convention of The Photographers' Association of America, to be held at the Hotel Stevens from August 24 to 28 inclusive. The list is growing too large for us to repeat it and will be published in full anyway when the program is finally completed. Remember, though, that the Association is scouring the country for the best available talent for both the portrait and commercial programs and that, all in all, there will be 11 features on each—perhaps more.

To those who have attended eastern conventions and meetings during the past year, the name of Michael Romeo, of Syracuse, N. Y., will be a very logical addition to the Chicago program. Mr. Romeo has made a considerable reputation for himself with a style of print which he calls a "Gray Vignette" and those photographers who have seen his demonstration and are following his method have found it a practicable and de-

cidedly profitable item. In addition to his demonstration, he will talk on "The Requisites of a Successful Business," and if the presentation of such a talk and its effect on its hearers depends on whether or not the speaker is himself successful, Mr. Romeo undoubtedly qualifies. He has been in photography for 19 years, starting in literally at the bottom washing prints for the Apeda Studios in New York City. He spent a number of years doing portraiture with White, Mishkin and Bachrach and then did illustrative work with Underwood & Underwood. In the three years during which he has operated his own studio he has made a reputation as a fine photographer, an ethical studio owner, and has made money. You will find his demonstration and talk to be of truly practical value.

Hillary G. Bailey, of Indianapolis, Ind., is rapidly becoming known as a demonstrator, a speaker and a judge at photographic exhibitions. Originally a portraitist, he has found more profit and more pleasure in the illustrative field, and it is a pleasure to announce his name as the first one to be mentioned on the commercial program. Let's quote from a letter he recently sent us about what he proposes to do. "I'm in much the same position that most of my hearers will be in. Few of them have accounts so big

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The Cover Picture

● On our cover this issue is the type of baby photograph which is an almost certain knock-out for window display purposes, the sort of thing looked for by calendar printers and many advertisers, but which might not prove so popular in the long run with the baby's mother. Every mother tells the photographer she wants the baby to smile, but it is the more serious pictures, with the mouth closed, which have the more permanent appeal. But the photographer who does get a shot like this of an attractive youngster should certainly get permission to display it because of its stopping power. The picture was made by Frank G. Lepley, 1933 student at the Winona School, who has since purchased and is now operating the Petzold Portrait Studio at Three Rivers, Mich. "Nannette" is the young lady's name.

that their names are household words. Except for some of the Chicago commercial studios and some more of the New York City fellows, nearly all the rest of us do work which might be called the 'middle class' of illustrations. The 'big shots' will probably not listen to me anyway. It will be those like myself who will want to know how another fellow in the same fix does it. So let me demonstrate how the illustrator who cannot afford a studio as big as a movie set can still make pictures of quality about as good as those of the 'big shot.' Here is what I hope to do at Chicago. I have a new account which is of national importance and I think I can sell them on the idea of letting

Michael Romeo, Syracuse, N. Y., another demonstrator who has consented to appear on the program for the Chicago convention.



me make one of their illustrations at the convention, which they will guarantee to use in their national advertising. Then the audience can see a genuine job as it is done, and not say: 'Well, like all demonstrations, the results aren't so hot.' You'll have 'big shots' on your program anyway, so let me show the run-of-the-mine commercial man how he also can make money in illustrative photography."

Hillary Bailey, in our opinion, is overly modest. We consider him one of the best of the younger illustrative workers in the field today and believe that as a speaker and demonstrator he need take a back seat for no one. But certainly his description of what he proposes to do sounds like something you won't want to miss.

Watch coming issues for more of the program, both commercial and portrait. You haven't heard half of it yet. In the meantime, how about putting aside a few dollars a week so you'll be sure the money is available when convention time comes?



Hillary G. Bailey, Indianapolis, Ind., who will present a demonstration of illustrative photography at the National Convention in August.

Winona School

● Only six weeks now until the commercial course opens at Winona Lake. Whether our last outburst on the subject, wherein we roasted small-town photographers who are overlooking a genuine opportunity to set themselves back on the road to profit and prosperity, had anything to do with it or not, there has been a decided upswing in reservations for the commercial course since our last issue. And with only six weeks to go, it looks as if we will be refusing reservations some time before the course opens. Once

again: the dates—July 6 to 25; the place—Winona Lake, Ind.; the tuition fee—\$60.00; the limit of reservations—60; the faculty—Edward J. Cook of the Kaufmann & Fabry Co., Chicago, Ill., instructor-in-chief; Irving Manior of the Chicago Art Institute, instructor in art and composition; Hans Barten, Chicago, instructor in commercial photo-retouching. Guest instructors will be Charles D. Kaufmann, Chicago; J. W. Scott, Baltimore, Md.; Clyde Brown of the *Chicago Daily News*, and others. Three weeks of condensed instruction in commercial and illustrative photography, from soup to nuts. Every thing from an ordinary studio shot to direct color photography.

For the portrait course, reservations have been coming in much faster than in past years, well over half of the reservation limit of 75 being already taken. Here, too, we expect to be turning students away in a few weeks. The dates of this course are July 27 to August 22, a full four weeks, and the tuition fee is \$75.00. William Gerdes, Director of the School, is assisted this year by Charles Aylett, Toronto, Ont., Hillary G. Bailey, Indianapolis, Ind., and W. O. Breckon, Pittsburgh, Pa., as well as several guest instructors and the regular School faculty. The course this year is considerably more elaborate than anything offered in the past.

We shall not take more space to discuss either course here, as both have been thoroughly explained in previous issues. The prospectus, available on request, gives all necessary information and goes into great detail regarding each course, listing all subjects covered, a full day-by-day outline of each course and everything else that a pros-

pective student might want to know. Send requests for the prospectus, or reservations for the courses, to the Executive Manager, P. A. of A., 501 Caxton Bldg., Cleveland Ohio. Reservations must be accompanied by a down-payment of \$10.00 for each course desired.

The Deficit Fund

● We will wager that when Chas. D. Kaufmann, chairman of the finance committee of the P. A. of A., undertook the job of raising the necessary funds to wipe out the Association's deficit, and commenced by getting the creditors to reduce the total indebtedness from over \$16,000 to \$5,000, he never expected it would take so many months to raise this latter figure. With over 17,000 portrait and commercial photographers in the country, not to mention the manufacturers and dealers, one would have thought it a simple matter. But the committee is still a long way from the goal and so we have to keep harping on what must by now be indeed a tiresome subject. The money must be raised, so send your contribution *now* to Mr. Kaufmann at 425 S. Wabash Ave., Chicago, Ill. Here is the story to date:

<i>Previously reported,</i>	
as of April 25:	\$1896.46
Bank charges	.35
<i>Net amount in fund,</i>	
as of May 1:	\$1896.11
Alfred Brown, Brookline, Mass.	
E. D. Cespedes, Pomona, Calif.	
Total receipts to May 11:	\$1907.11

Looking Forward in Portrait Lighting

Number Ten in a Series of Articles by Paul Linwood Gittings

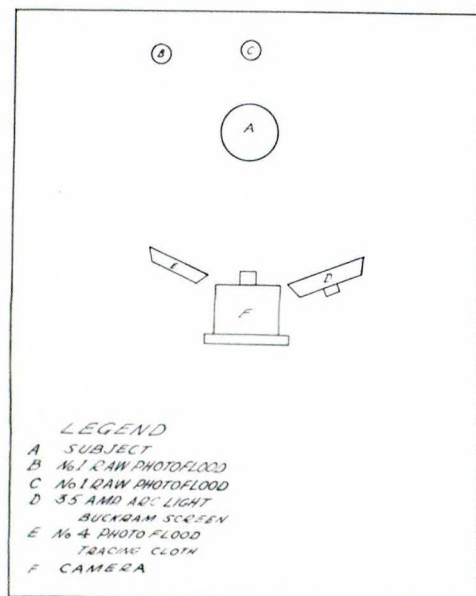
(With two illustrations by Mr. Gittings)

● When we approach the question of development, I bow with deference to men of so far greater training and experience than mine, that it would be sheer braggadocio to affront them. So, I shan't give you any of my pet formulae or try to tell you how a negative should be developed, but I will try to give you a new mental approach to the question.

If you have had any great experience in

darkroom work, you have your own ways of developing negatives and of making prints. If you will begin to check up on it, you will probably find that you are very set in your ideas, just as anyone is apt to become unless he is constantly searching for new angles.

First of all, when I started our modest business in Houston, I want to go on record as being an "operator," one whose



Lighting diagram for the portrait opposite.

sole training had been along artistic lines, and not chemical technique. After I made the negative, the rest of it was left entirely to the judgment of the darkroom men, which was right and proper for the routine of most large studios. On the other hand, I had long felt that it was impossible for two men, no matter how closely allied, to see things from the same angle. And thus, the effect that I strove for in the negative might be entirely changed by the darkroom man's conception of what I was after. In consequence, my work was apt to be either cut-and-dried, or mediocre.

In starting a new business, with a very limited amount of capital, I found that I had to pinch-hit in many places, and particularly in the darkroom. With no knowledge of chemistry, not even photographic chemistry, there was no course open for me but to follow the prescribed formulae of my predecessors, abetted by whatever suggested formulae I could find in manufacturers' film boxes and books. Not knowing the effect a given chemical would have on a print, even these formulae meant little to me, so I began by blindly experimenting. I learned that bromide and borax and soda were softening agents. In order to get a print really soft and abundant in tonal values, my darkroom assistant suggested that I might use half-again the prescribed amount of bro-

mide, and possibly more soda.

A week of experiments showed no great gain in the thing I was after, so I began to make my experiments when he was not around, so that I could not be held up for ridicule. I tried using ten times the amount of bromide. I experimented with half amounts of developing agents, and one hundred times the prescribed proportion of borax. I tried changing the proportions of the various chemicals, until eventually I got what I wanted. Fortunately, I kept a penciled notation of the changes as I made them, so that when I arrived at my idea for the particular work I was doing, I knew how to duplicate it.

Now, any good darkroom man will probably say that this is a childish way to go at the problem, and he is probably right. But I have found that if you look at things with an open mind, some of the silliest suggestions or chance remarks can be turned to profit. If you take some stranger into your darkroom, particularly one with an inquisitive mind, tell him some of the problems you are up against and then explain what you are doing, his reactions might solve your problems quicker than the best advice of your demonstrator. Show him how the chemicals are mixed, tell him why the proportions are thus and so, tell him what ingredients lend tone, which retard development, which govern the length of development. With no knowledge of chemistry, of the one hundred questions and suggestions that he will probably ask, there will be three or four that you have never thought of. Once again, I refer to the old adage of being so close to the woods that you can't see the trees, and that is certainly true in photography, more than almost any other profession. In portraiture the standards are visual and mental and not scientific, and a gradual sway to one side or the other can radically change the type of your effect and, in consequence, your future.

First of all, I think it is worth any man's while to learn and master the very latest improvements in the way of materials and tools. Almost any real advance can work to your advantage if you will learn how it can best be used. Approach the problem with a clear mind, but before you even approach it, knock the chip off your shoulder and forget your personal likes and dislikes, which, after all, are only the product of

Another high key effect by Paul Linwood Gittings, and another case where we have to apologize for the engraver's inability to give an accurate reproduction of Mr. Gittings' exceedingly delicate tone values. The hair in the halftone is decidedly off key, appearing here almost black. It is only a dark gray in the original. The engraver is not at fault as we checked with several others who stated they could do no better.



habit.

The final result of a print can be determined as much by the development of the negative as it can by the treatment of the print. With the same film, an amazing variety of facts can be achieved in your developing tank. Suppose, as example, you take four negatives of the same subject, made one right after the other. Let the first be your normal time with a wide open lens, the second the same time with your lens cut down to F/8, the third properly exposed for the F/8 aperture and the fourth, one-fourth of the exposure of the third at the same opening. Now, let's develop negative one for the normal time in your regular developer. Let's dilute your developer two-to-one and develop the second negative three or four times as long. For the third negative, mix a developer less vigorous in carbonate and develop it a little longer than your second negative. For your fourth negative, where you have purposely

given as little time as possible, mix a two-to-one solution with *no* carbonate, and let it develop eight or ten or twelve hours.

If you make a test like this intelligently, you may have four failures, but from those failures, you can determine certain trends that will point the way to a surer comparison on your second test. And eventually you may find that your pet formula is still the best, or it may just as easily be the poorest of the lot.

Great organizations pay a large staff of chemists, physicists and scientists to constantly study their products. They follow no tradition, and their experiments are oftentimes as radical as those I have suggested above, but out of the constant search for knowledge come increasingly concrete results. Tradition tells us that we learn most in our younger years, and especially in childhood. When we stop to reason this out, it is very apparent that we do so because we know so little that each new dis-

covery or fact, when impressed on our minds, makes a vivid impression. Having so little knowledge, the child has no convictions to live down. If some malicious person tells a little boy to stick his head in the fire, common sense tells him that the idea probably is not practical. But before he is absolutely sure, he will get his head as close as possible to the fire without scorching, because he is eager to learn, regardless of how silly the suggestion might be.

So, if we could forget our traditions and our convictions, convince ourselves that we know nothing, that we are approaching the problem of development, or print treatment, from an ignorant standpoint, we might easily discover new facts that are now impossible.

One closing suggestion, and one that I

have found it worth my while to follow; at some time of the year when you feel you are doing your best work, make a random selection of half a dozen sets of unordered, current negatives, and then go back in your files three or four years and make another random selection of five or six sets; then compare them. You may find you are not so hot as you thought, or you may discover that you have progressed a long way, but that in certain ways you have lost vital essentials that you had five years ago.

Do the same thing with a random selection of finished, retouched negatives from which prints have been made, and if possible with discarded proofs. But whatever you do, my friend, let me warn you not to make this experiment when you are in a slump. Only a hardy soul can survive it.

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.

Making Print-In Backgrounds

By Cecil Grider, National Studio, Piggott, Ark.

● Here is a method I use for making print-in grounds which I have found very helpful. If you are using glass plates, using a candle or match, smoke the glass side of the negative around the subject. This produces a cloudy effect. Now with a match-stick and stumps you can work in lattices, clumps of trees, flowers, windows or whatever your fancy desires. If you use films, smoke a plain piece of glass, then bind this to the film negative and proceed as before.

Resting Tired Eyes

By Mrs. Adeline Jorgensen, Oakland, Calif.

● This is a good tip for the retoucher. When you feel your eyes growing tired and weary, place both elbows upon your desk, your finger-tips at the roots of your hair, close your eyes and let them rest in the palms of your hands, for about ten or fifteen minutes. You will find this has a surprisingly soothing effect and you may then resume your retouching with your eyes greatly relieved.

Proper Height of Retouching Desk

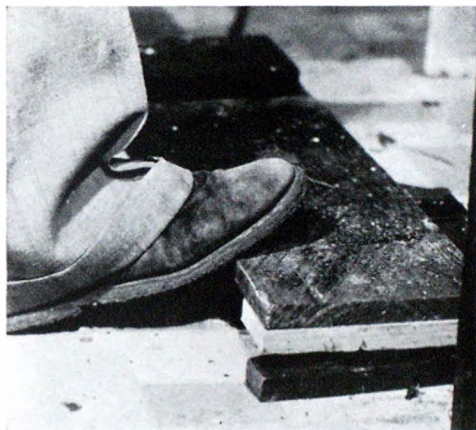
By Miss Nina Dean Webb, Pomeroy's Studio, Pottsville, Pa.

● Does retouching tend to make you stoop-shouldered? If so, your retouching desk is not the correct height for you. Get your desk up so that the center of your negative is about even with your nose when you are sitting in an erect position. I prefer to sit on a posing stool, so that I can run it up or down for the correct height. A greater convenience still is to place your desk on a camera stand, which can be raised and lowered for standing or sitting, and which can be rolled about.

An Idea for Copying Matte Surface Prints

By G. M. Broadhurst, Jesup, Ga.

● This will eliminate grain and make it much easier to copy matte surface prints. After soaking the print in water to make it limp and flexible, rub Karo white corn syrup over the surface with the finger-tips. Then squeegee the print to glass, surface to the glass, and proceed to make your copy. The syrup is easily washed off afterwards and will do no harm to the print.



Mr. Petty's foot switch.

Handy Foot Switch for the Darkroom

By William Leonard Petty, Upper Sandusky, Ohio
(Illustration)

● Most of us turn off the overhead light when enlarging, in order to judge exposure, dodging and vignetting. Here's how to make it go off automatically when the enlarger is switched on and come on again when the exposure is over. We use a foot switch, which is fastened to the floor. About three feet away, also on the floor,

we have fastened a similar switch. The first switch is wired to the enlarger lamp and the second one to the overhead safe-light; of course neither will light up unless its switch is pressed down. Now arrange a teeter-board or see-saw of 1"x6" wood, just long enough to touch both switches; put a block about half-way between them and hinge the wooden strip to the block. Either end you step on will light up, but that raises the other end and that switch goes off. Put a weight or a small swing on the end of the strip touching the switch for the overhead safelight so that will remain on except when exposing. It is much easier to step on the 1x6 than to hunt around with one's toe for a small floor-switch in the dark.

Useful Abrasive Reducer

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

● A thick salve made up of powdered Bon Ami and Three-in-One oil makes the best abrasive reducer we have been able to buy or make. The cost is very small. It is useful for reducing strong highlights, pencil marks, friction marks, etc., on either front or back of negatives.

Something on Photography and Fine Art

A Talk by Roy Hirschburg before the Assembly of Earlham College, Richmond, Ind.

● Not long ago I could talk on photography with more confidence than I can at the present. In the last four or five years the cameras and films have moved forward with such enormous strides that today it keeps me stepping to keep pace with their developments. The advance of photography is as rapid as the evolution of slang, if one can say that slang evolves.

In life, we move so quickly from youth to middle age that the slang terms used by men and women at forty-five sound like a hill-billy conversation to youth. How swiftly we go from "Oh, you kid" to "Hot Cha," from "Skidoo" to "Scram." And as for photography, the goo-goo eyes of the "Gay Ninety" cameras are a snail's pace to the flashing wink of the modern miniature camera.

But tops today are the basements of tomorrow and thus it is a good thing for the

youth who enthuses over his so-called "perfection" to keep his brain abreast of the times and change with the changes, or in an unbelievably short period he will be hidden behind the dusty boxes in the basement, too blind to find his way to the stairs.

Today we have cameras whose optical efficiency enables the operator to record lighting-like motion in the one hundred thousandth part of a second. To those familiar with the speed of lenses, we have one little hunk of glass that I know about which works at F/1.5. With this lens and a super-speed shutter, a photograph can be made of a bullet caught in perfect focus after it has penetrated a soap bubble, before the latter has burst. An electric fan rotating at the rate of two thousand revolutions per minute is stopped, and the smoke from a cigarette which is blown by the fan can be caught in a design of curls.



J. J. Huffman, photographer of Tupelo, Miss., standing at the spot where he and his sister escaped death on the floor of his house, the only part of the frame building not tipped by the tornado of April 5th. This same tornado also destroyed the homes of Walter Huffman and Mrs. Wilson, other Tupelo photographers. The print, by Cofield's Studio, Oxford, Miss., comes to us through the courtesy of W. L. Nunley, salesman with the Memphis Photo Supply Company.

The candid cameraman of today carries sufficient equipment in his coat pocket to shoot every event, from an electrocution in the dingy death house to the landing of a foreign celebrity. At every turn of the magazine page we find the pictorial records of our modern activities in the utmost clarity and precision.

The studio photographers look upon it all, some of them with awe. If there ever was a time when the creative ability of the portraitist was put to a test, it is right now. The days for the poor workman are numbered and as he looks upon the thousands of fine photographic illustrations and the beautiful pictorial prints of annuals and exhibitions, he realizes that the public is too enlightened to be hoodwinked into accepting his stiff, awkwardly-posed, chalky-faced, over-retouched photographs with their to-be-shot-at-sunrise expressions. The average amateur today can take his camera in the back yard and shoot a better picture of Ma and Pa than the disheveled "Old-timer" can squeeze out of the big cannon in his smoky camera room. Thanks to the candid cameraman, the hand of the cuckoo photographer has at length been called.

I do not mean to say that all the photographs we see in the magazines are good. They are not by any means. Many of the

pictures in the ads are *very* bad. They are artificial and frozen and that is why the good workman is amply assured of a demand for his painstaking efforts. The very contrast will create a desire for his pictures.

With all the newly invented equipment—the numerous types of lenses, the high speed films, the exposure meters, the fast shutters, the light filters and excellent lighting apparatus—after all it is up to the man behind the gun.

If the photographer has a bad sense of arrangement; if he cannot balance his light and shade; if his ability to obtain a good expression is faulty; and most of all—if he is nondiscriminating in the matter of recognizing a good picture when he sees one, no matter if he possesses all the formulae from here to Jericho, he will be a failure as a portraitist. To be a top-notch in photography, one must not only be a fine technician but also must have an artistic instinct. This is a very rare combination but occasionally we find it housed in one brain and where we do we invariably find distinction.

But in my opinion, photography is not and never can be a fine art. It has become one of the finest of crafts but in fine art we find a certain individual expression of line, form design, color, etc., which is so all-exclusive with the artist that it cannot

enter photography. Fine art includes certain personal interpretations of a psychological significance which are always recognized by those who are appreciative of the things which cannot enter photography due to the camera's imitative proportion.

Since fine art flows from the individuality almost entirely, one can see how impossible it would be for these creative designs, techniques and forms to be formulated by any thing except the hand and mind of an artist. Therefore, I think we can say that the simple difference between fine art and photography is that one is almost wholly representation while the other is creation. The difference between fine art and commercial art might also be summed up in the same way.

Commercial art might be called illustration while the other—fine art—can be illustration *plus*. But more significance is found in the *plus* than the illustration. We find the plot negligible in great works of literature. A plot might be called the illustration in art. The artist who gives a plot the peak of his attention and expression will invariably go astray on his artistry.

Now you might say that a painter or a sculptor uses a model to go by or you might say to copy but the true or fine artist only uses his subject as a motive from which to express his idea about the model. This way he has more freedom of action to use his designs and lines and colors. In slang he can "go to town." This "going to town" captures the *essence* of his composition just as the poet puts a volume into a short verse.

It might be said that a photographer can express his creative ability by choosing certain subjects and placing them to fit his sense of arrangement. If he sets up a still life, he may choose a brown jug from the Rookwood pottery, a tall vase by Cellini, a couple of green apples from the apple tree and a bowl from the Overbeck Sisters. The

camera would record this composition perfectly and we might derive a feeling of completeness about the way in which the photographer has placed his subjects but after a time we will sense an inconsistency about the picture and this will be due to the mixed works of the several craftsmen represented in the still life. I have had this experience more than once and that—I believe—is why the quality of a photograph does not endure as does the work of a fine artist who would interpret the set-up in his own style, thus creating by his individual technique a fine, new idea about things.

To those not having time to delve long enough into this subject to be convinced that there is a *very pronounced* difference between fine art and photography, I am only endeavoring in a few words to give you my own ideas about what I think enters into each of these. Fine art comes from within, photography from without.

But the photographer with an artistic instinct will undoubtedly appeal greatly to our feelings of rhythm and arrangement as well as to furnish us with a highly interesting illustration. In the work of a fine painter we feel all this plus a strange proportion of individual creativeness coming from a powerful interior which some of us have gone so far as to say is the soul.

But the best testimony that such an immortal quality does exist in the works of great artists is the fact that it has survived the onslaughts of prejudice for centuries. Fine art has often been branded as bunk by the field of commercialism and illustration. But in spite of this it takes its classical seat in the highest places of culture. If the principles of esthetics were untrue, then fine art would perish from the very falseness of its own unfounded pretense. But photography has a refined claim in the crafts and a place that will always command our interest and respect.

A Report on the Miniature Camera

By W. H. Best, F. R. S. A., A. R. P. S.

(With two illustrations by Mr. Best)

● First-hand information is always the best criterion of anything under discussion, and it is because of such information and experience that I am writing my articles, which is the reason why my writings are perhaps a little too personal. But because

of these articles being always the direct result of my own findings, the reader is herewith asked not to ascribe this to the writer's desire to shine, but rather to take it as the natural result of another man wishing to tell him something clearly, succinctly and



"Art and Freckles," a miniature shot by W. H. Best

simply, and that to say: "it seems", "the writer's opinion or findings", etc., etc., are more of a waste of words than to say definitely: "I know", "I found", etc., etc. After which short diversion I will at once take up my subject: The Miniature Camera.

Let there be no question about this: The small camera is very much of a way out for many photographers who find themselves in pressed circumstances. To prove this is my reason for writing this article.

It is not so long ago when I wrote an article for this journal in which I told of my experience with a local amateur club.

That article was written a bit prematurely, or else I would have included in it something which in every way has been the turning point in my profession to me. I would have never dreamed that an amateur club could do that.

In order to show me their appreciation "for what I had done for them" (if they but knew what they had done for me!), they made me their only honorary member and gave me a present of an older model of an Ica Atom, a vest pocket camera.

That was about six months ago. Since then that camera has been in my hip-pocket

wherever I have gone and was the means of securing pictures that I not only would never have got, but would never have seen!

From then on, I learned to "see" not only when having my professional camera with me in order to do a "job", but to "see" any-time and all the time.

We, who are used to 5x7 and larger cameras, and their comparatively expensive operation stand amazed at the extremely small cost of using these minicams.

Shortly after I got this camera I was commissioned by an architect to take a number of pictures of a home, inside and outside, which he had remodeled. There was also a very beautiful garden.

He took me along with him, one afternoon so that I might look the place over, while he was talking business with the owner.

Still very much interested in my new toy, I took it along with the small tripod, and before I knew what happened I had taken fifteen negatives out in the garden.

When I arrived to take the interior pictures I had with me a folio similar to a small album, on the leaves of which I had put 5x7 pictures printed on 8x10 paper, nicely countersunk and printed in such a manner as to have them resemble charcoals.

Did they go over big? Well, I took a few interiors for my architect-client, and when it came to the showdown, this is what came out of it: You remember I made a little album and showed it to the lady of the house.

The order was one dozen albums containing five 5x7 prints taken with my miniature camera, and two 5x7 prints taken with my professional 5x7 camera. I charged \$5.50 per album and—got it.

Then there was to be made a set of nine prints (seven taken with the small camera) of 8x10 prints, mounted on large cards, to be put in a most elaborate folder which was to lie on her piano, and to be sure my name was on each print! (The lady was as enthusiastic by this time as I was.) The dear lady also brought forth from forgotten places: a Rolleiflex, a 5x7 view camera—she presented me with it eventually—a 4x5 Thornton Pickard Reflex, and a postcard size Graflex—for which I made her \$25.00 worth of Christmas cards, and called it a deal. She then avowed she certainly would get some, if not all, of those cameras going

again and hoped, with my assistance and finishing, to be able to add some of her own work to the folder mentioned before. This reminds me, I got \$3.50 for each of those folder-prints, which again makes me think of that folder.

Well, I wish you could see it. I had taken a little gnome's picture standing before a very realistic bark house. It made a lovely print. She had an artist burn this picture in wood, on a thin jigsaw-board, which then was painted and varnished, making a thing of beauty indeed. The lady paid \$25.00 for it. Oh yes, I supplied the artist. But remember: my name had to be on every one, and if that isn't advertising I don't know what is. I would not be surprised whatever should I get some homes to do this summer.

I must not forget the Christmas cards. I took a few groups before the fireplace,—with the little camera, and the order amounted to \$45.00—\$20.00 cash and a Graflex camera for which they had no use.

By this time the dear lady thought there was some magic in that little button of a camera and forthwith set out to prove that there wasn't, because now I was to take the two (two, if you please) cocker spaniels, and inside, on their particular little seat!

So once more I was taken to the home (I usually insist that people who want me to work for them come and get me and also bring me back to the studio). This time I had a Photoflood light with me.

This particular effort however had not the dignity noticeable at the previous occasions, but resembled a circus much more, and even at that it was difficult to say who the performers were, the two indignant dogs, myself, or the two ladies who seemed to have a contest between them to scoop up dogs as they came and to return them onto the seat, each one outdoing the other one in the speed of the accomplishment.

Out of twelve negatives I got one good one. The order was not so large either, one 11x14 and one 8x10 (let's see, \$5.00 plus \$3.50,) well, as I said that wasn't so much, but I should worry, I paid only 50c for the film pack!

There are an Art School and a College of Art in our city. They were next.

Being acquainted with the principal of the Art School I asked him to let me come some day as I wished to take a few action

shots of pupils at work, for exhibition purposes.

If you ever get into an Art School to take pictures you will feel like I did, because I went back again and again, and presently had taken 76 negatives. One having a bad sunlight-halation, I could only use 75, which was too bad. But I made up for that.

I made enlargements of all of them. Some went to magazines and some to other places. The entire lot were then hung publicly in the School and I sold prints in 5x7 up to 11x14 sizes, which brought me quite a little.

Then the modeling teacher gave me an order to take about eight negatives of her class and its output, as she wished to use them as illustrations for an article to be printed in England.

Then the School selected a number for their annual Prospectus, for which I had done the pictures the year before, and for which, it seems, I shall keep on doing them.

And finally I offered the entire set to the School in exchange for two male statues 18" high to be made after my specifications. This offer was accepted and in this way I shall have in my studio something not many photographers can afford



"The Debate," another miniature shot by Mr. Best

to get. You are getting more and more of an idea that I am slightly daffy over my little vest pocket camera.

(To be continued)

'Tis Here, Maybe

● *H. H. Carter, photographer in Seymour, Ind., for many years, and very active in the Master Photo Finishers of America, died on March 18 in hospital in Louisville, Ky., following a brief illness.*

At a meeting of the South Central Photographers' Club of Wisconsin, held at the Badger Studio, Madison, Wis., on March 23, the following officers were elected: president, H. D. Fehly, Fort Atkinson; vice-president, Mrs. G. A. Prahl, Madison; secretary, H. J. Liesman, Madison; treasurer, E. D. Frautchy, Monroe. The April meeting was held on the 6th in Madison, an open meeting to which all photographers were invited, preceded by a dinner. Howard Kirby of the Defender Photo Supply Co., Rochester, N. Y., demonstrated the Chromatone color process.

W. M. Watkins, Palestine, Texas, would appreciate hearing from anyone who knows the present whereabouts of R. W. Beasby, former photographer of Fort Worth, Texas. Two years ago Mr. Beasby gave up his studio and stored his equipment with Mr. Watkins for what he said would only be a short time. Mr. Watkins did this purely as an accommodation and is anxious to get rid of the equipment as he needs the space.

Henry M. Kinder, 64-year-old photographer of Akron, Ind., where he had been in business for more than 40 years, died at his home in that city on February 18, following an apoplectic stroke.

M. D. Ashmore, photographer at Wynn, Ark., for many years, died on February 25. His widow will carry on the business.

The license ordinance in Toledo, Ohio, really works, writes a member of the Professional Photographers' Association of Toledo. On April 18 the president of a large Toledo industrial firm telephoned a local photographer that a man representing the "United News Service, of Fifth Avenue,

New York" had called him and made an appointment to photograph him, on the plea that "he was news and they wanted his picture in their files." The appointment was for the 20th and the police department had a plain-clothes man waiting, with the stage all set. The photographers arrived and were caught flagrantly in the act of making and selling pictures without a license. Taken to police headquarters and questioned, they were given until six that night to "get out of town and stay out." One of the men gave the name of Chester Chess, alias Barry, and the other that of John Kelley.

For the second time in American photographic history (if we are not mistaken) a woman becomes president of an amalgamated or state organization. First to set this precedent was Mrs. Leah B. Moore, Memphis, Tenn., elected president of the Southeastern in 1929. Now comes the news that Mrs. Tessie Dickeson, Corsicana, Texas, active in association work for many years, was elected president of the Southwestern Professional Photographers' Association at the 1936 convention recently held in Fort Worth, Texas. This, we are informed, was a most successful affair, with attendance greater than any of the past three years. There was an excellent program, which was well received, and the picture exhibit was considerably larger and better than in the past. Other officers are: Z. P. Meyers, Oklahoma City, Okla., (re-elected) vice-president; Houston Payne, Shawnee, Okla., secretary-treasurer; members of the advisory board: N. B. Stall, Ada, Okla.; Geo. R. Wear, Sherman, Texas; R. F. Wiseman, Hico, Texas; Guy N. Reid, Fort Worth, Texas; R. V. Mitchell, Oklahoma City; Dan E. McCaskill, Austin, Texas.

Congratulations to Hirsch & Kaye, known to photographers up and down the Pacific Coast and at many points far inland, who celebrated in March their 50th anniversary as a photographic stock house in San Francisco, Calif.

Writes D. Peterson, Princeton, Minn.: "Another of the old pioneers in our profession, E. S. Hill, St. Cloud, Minn., died at the age of 76 in March. He was a man of noble character and a fine workman of

For Your Bookshelves

● **Fifty Dollars a Week with Car and Camera**, by Paul Glenn Holt and H. Rossiter Snyder. 6x9, 46 pages, unillustrated. Paper, 50c postpaid. Order from Rossiter Snyder Publishing Co., 24 W. 20th St., New York City.

This is a new edition, somewhat condensed, of a very popular book of which many thousand copies have been sold at \$1.50. It is now issued at 50c as number 12 in the Rossiter Snyder series of "Camera Profit Booklets." While intended largely for amateurs, it does contain many thought-provoking suggestions which the professional can adapt to his own advantage, especially from the standpoint of selling. Dealers, and photographers who sell amateur supplies, should find it a good seller.

● **How to Use Your Candid Camera**, by Ivan Dmitri. 8½ x 11¼, 150 pages, 56 full page plates and many other illustrations. Cloth, \$3.50 postpaid. Order from The Studio Publications, Inc. 381-4th Ave., New York City.

In view of the rapidly increasing interest in the miniature camera among professionals, both commercial and portrait, this book is very timely. After some twenty pages of explanation of the use of the minicam, the author tells the rest of his story in pictures. Fifty-six miniature prints are shown, each with a detailed description of how it was made. In addition a similar number of full page plates, each an enlargement from all or part of the accompanying miniature shot, are ample indication of the possibilities of the minicam in almost every photographic field. A very handsome book, with large, legible type and with full justice done to reproducing the carefully selected illustrations. An addition to every professional's library.

the old school. He was prominent in Masonry and a past Commander of the Shrine."

William Ebers, photographer of Holdrege, Neb., was elected president of the Rotary club of that city on April 9.

Hats off to Hillary G. Bailey, Indianapolis, Ind., for his illustrative photograph entitled "He Is Risen," which occupied the en-

tire first page of the gravure section of the Easter Sunday edition of the Indianapolis Star, with a credit line for Hillary in good large type.

Writes Taylor H. Brown, Linton, Ind.: "I have just finished reading the April 20 issue of THE PROFESSIONAL and without trying to throw any bouquets I just want to say the magazine seems to get better with every issue. The suggestion by Bernard Kolbel of Frankfort is just what I have been looking for and I believe it will be worth many dollars to me in background work. The Idea Exchange is worth ten times the subscription price per year and I turn to that section first when each copy arrives. I started this letter for the purpose of entering my membership in the P. A. of A., and am enclosing my membership fee of \$5.00. I just don't see how it is possible to give all those things for the small sum you ask, but I like bargains as well as the next man, and here's my five."

E. D. Cespedes, photographer of Pomona, Calif., made a killing with the prints he submitted for the exhibit at the convention of the Associated Photographers of Sacramento and San Joaquin Valley (Calif.), recently held at Sacramento. He received two first prizes, one second, one third, one honorable mention, and seals for two additional prints hung, and got some nice local publicity as a result.

Our apologies to the Huber Art Company, 124 - 7th St., W., Cincinnati, Ohio, and the Memphis Photo Supply Co., 6 N. Main St., Memphis, Tenn., both of which stock houses should have been included in the list of sustaining members of the Photographers' Association of America, published in our April 20 issue.

The spring meeting of the Professional Photographers' Society of Ohio took place on April 26, 27 and 28 at Mansfield, with Albert Perez of the Headley-Perez Studio as host and chairman of the meeting. As always there was a very complete program and the members were kept amply busy. The fall meeting will be held in Youngstown in October. Former secretary Howard Kirby being now with the Defender Photo Supply Company, Rochester, N. Y., his job was tackled temporarily by Fred R. Bill,

Cleveland, until Howard Weber, Springfield, was elected as permanent secretary. Mr. Bill remains as treasurer, being the only other permanent officer. So that Mr. Kirby might not be lost to the Society through the working of the attendance rule, he was made an Honorary Member. The only non-member on the program was Fred J. Church of the Eastman Kodak Company.

The Michigan Photographers' Society held its spring meeting in Detroit on April 19, 20 and 21. About 20 of the members arrived on Sunday and spent the evening at the Detroit Yacht Club. On Monday at the studio of D. D. Spellman, T. F. Mueller of the Weston Electrical Instrument Corporation demonstrated the Weston exposure meter, following which Will Towles of the Hammer Dry Plate Company presented a lighting demonstration. In the afternoon, following a talk by Mr. Rathborn of the Detroit Art Museum, Will again took the floor, criticizing and judging the print exhibit and awarding blue ribbons. Hereafter the Society will follow this policy, so that members whose prints are deserving may have something to take back and display in their show windows. Frank L. Andrews of Eastman Kodak Company and R. A. Buchoz of Burroughs Adding Machine were other speakers. On Tuesday the members were guests of Ford Motor and toured the plant.

Volume 16 of the *Abridged Scientific Publications of the Kodak Research Laboratories*, has just been published by the Eastman Kodak Company, Rochester, N. Y. This is a compendium of releases by the Laboratories, published in sundry American and foreign photographic scientific journals during 1933 and 1934, the articles being given in abridged form to save space. Scientific workers who are interested should order from the Eastman Kodak Company. Price of the book is not stated.

A. G. Jackson, 41½ N. Saginaw St., Pontiac, Mich., asks that we warn photographers against a short, stocky, dark complexioned man, probably 35 to 40 years of age, about 5' 7" tall, who claims to represent the Rytex Company, makers of writing papers in Indianapolis, Ind. Mr. Jackson placed an order for envelopes with this in-

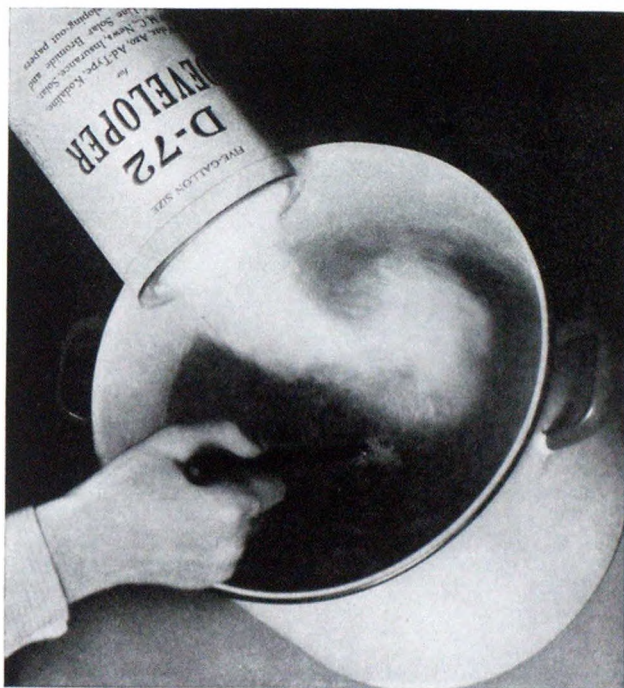
dividual and gave him a down payment. When delivery was not made, he wrote the Rytex Company, who replied that they only make printed stationery and Rytex inks, and that their own representatives do not call on photographers.

W. M. Needham, photographer of Burlington, Vt., died on March 25. The studio is being discontinued.

Chas. F. Nicholson, of the Peerless Color Laboratories, Rochester, N. Y., has just published at \$1.00 a book of poems by Edward Hersey Richards, of New Hampshire. Mr. Richards has been writing poems for thirty years, and thinking them of no value, has given most of them away so that many of them have appeared under the names of others who appropriated them. Some quite famous verses, attributed to others, have really been his. The book is so planned that each poem is complete on a page, with illuminated letter, and may be removed for framing if desired.

Willoughby's, the famous New York stock house, continue to enlarge. Just recently they took over more than 6,000 additional feet of floor space, including one entire floor plus the construction of a special mezzanine, at their present location, 110 W. 32nd St., New York City. They have added a repair department as well as a special sound-proof projection room. No trip to New York is complete without a visit to Willoughby's.

Captain A. O. Clement, 53-year-old photographer of Goldsboro, N. C., and one of the leading photographers of that state, died at his home in Goldsboro on April 26. He had been seriously ill following a heart attack several days before, and when a second attack came on, he failed to recover. He had practised photography in Goldsboro for 30 years, had been president of the North Carolina Photographers' Association and at the time of his death was chairman of the State Board of Photographic Examiners. Despite the advice of his doctors, he had repeatedly over-estimated his strength in working with the Board and the Association for his fellow-photographers. His place will be hard to fill.



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COMPOSITION IN PORTRAITURE—Nicholas Haz.
COST FINDING—Louis Dring.
HOME PORTRAITURE—Fred R. Bill.
RECEPTION ROOM PROBLEMS—Mrs. Helen Lewis Fetzner.
WHITE BACKGROUNDS—Fred R. Bill.

Commercial & Industrial Photography:

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

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LARGE PLANTS—David S. Merriam.

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● **Mounting Prints on Glass.** Some time ago you gave me a formula for an adhesive for mounting Translite prints on glass. I have tried this (gelatine and chloral hydrate) without much success. It looks lovely when I first apply the print to the glass, but as it dries, tiny air bubbles form, ruining the effect. Also, I find the prints work loose. —H. I. F., Pueblo, Colo.

Answer by Mr. Heiman: I am sorry you are encountering difficulties with that formula and it is rather difficult to state what causes the bubbles without actually seeing the mounted prints. However, since then I

have discovered another formula, and although I have not had an opportunity to try it, I suggest it to you as it comes from an authority on the mounting of Translite prints. Here it is: Take 30 grains glycerine, allow to remain in 8 ounces water for one hour and when it gets to a bubbling point place in a double-boiler and cook until it has a white foam. Then mix 25 grains chrome alum with enough water to dissolve it, add this to the glycerine and mix thoroughly. To obtain a clear solution, drain through a piece of cheese-cloth and it is then ready for use. Keep in a well-corked bottle, and it can be used for some time.

● **Painting Backgrounds.** Can you give us the formula commonly used for painting backgrounds? We have several useful grounds which are beginning to show signs of wear at the ground line, and we thought that if someone would oblige with this formula, we might stave off buying new ones for a while.—G. B., Medicine Hat, Alta.

Answer by Mr. Shipman: Many grounds are painted with water colors containing some book-binder's glue. This will be somewhat flexible. If the paint is to be oil color, it is best to give a waterproof flexible ground-coat first. This can be made as follows: add one ounce yellow soap to one half-pint of water, then add one pound of lamp-black and six pounds yellow ochre. Paint one coat and allow to dry. The lamp-black and ochre, by the way, must be ground in oil. Now apply a coat without the soap and allow to dry thoroughly. Then paint with any desired oil colors.

● Using Photographs without Permission.

Can you supply me with higher court decision in different states in reference to advertising and exploiting? A judgment has been issued against a studio in Chattanooga for using a photograph of a young lady in newspaper advertisements of the studio, without her permission. As there has been no Supreme Court ruling in Tennessee, I am asking for the information. — Name omitted by request.

Answer by Mr. Parker: The law is well established that any person who uses a photograph of a private citizen, who is not in public life or otherwise considered a public character, and without consent of such

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private citizen, particularly for advertising purposes, is liable in damages to such private citizen. The amount of the damages is dependent upon the testimony introduced by the complaining party which tends to indicate positive damages, in consideration of the person who files the suit. Obviously, however, a newspaper may without liability, and without consent of the subject publish a picture of anyone who has performed any act, or who is sufficiently important in any manner, which may prove of interest to the general public. With respect to decisions involving publishing photographs of private citizens, without their consent, the following decisions have been rendered by higher courts in different states: (59 Fed. Rep. 324); (135 Pa. 970); (64 Fed. Rep. 281); (89 Ark. 1123).

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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.**

STUDIOS FOR SALE

LONG ESTABLISHED Studio—High class—heart of shopping district, ground floor, at a sacrifice. Write L-1 care of this journal. 5-20-3c

FOR SALE—Summer photo finishing and gift shop business in Catskill Mountains. Established twenty-five years. Good list of agent accounts. Price, two thousand dollars. Write W. L. Coursen, Cairo, N. Y. 5-20-1c

OUTSTANDING OPPORTUNITY. Fine established studio, best location. Iowa. Good business. Thousand cash will handle. Sickness. Address H-6 care this journal. 5-20-4c

FOR SALE—Only studio in town of 2500. Ground floor, modern in every respect. Will sacrifice for quick sale. Haering Studio, Springfield, Minn. 5-20-1c

FOR SALE—Well equipped, established studio, doing profitable business with trading population of 50,000 people, near college town in eastern New Hampshire. Good reason for selling. Address G-3 care this journal. 5-20-1c

COMMERCIAL & PORTRAIT studio, central New York State city of 8000. Fine chance for an active young man who is a good workman. Address L-2 care this journal. 5-20-2

OLD ESTABLISHED studio. Best location in city of 50,000. Completely equipped for portrait, commercial, home portraiture. Fine entrance and outside display. Rent \$10, heat included. Many lenses. \$2,000 cash. Doing fine business. Nash Studio, Lima, Ohio. 5-20-1c

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.

PERMANENT POSITION by lady experienced in all lines of photographic work, including portrait, photo finishing and commercial. Operated own studio for a number of years. Address A-1 care this journal. 5-20-1c

HONEST, RELIABLE young man, age 23, desires connection with good studio. Clean habits, good appearance, American, single, and willing to work, are my qualifications. A-1 retoucher, printer and operator. Good references. Moderate salary. Available about June 10. Address S-3 care this journal. 5-20-1c

HELP WANTED

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

OPERATORS, RECEPTIONISTS and Managers. Several wonderful opportunities for those who can qualify for Managers. If coming to California, apply at the Austin Studios, 911 Loew's State Theatre Building, Los Angeles. 5-5-3c

OPERATOR-MANAGER between thirty and forty. Real opportunity for man of ability. Leading studio, well established. Send photo of self and give experience. Angvire Studio, Spokane, Wash. 5-5-3

GOOD RECEPTIONIST, between 25 and 35. Permanent position in well established studio. Send photo of self, give experience and age. Angvire Studio, Spokane, Wash. 5-5-3

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. Fred M. Lawrence Co., 101 Wooster St., New York, N. Y. 5-5-2c

WANTED—FIRST class retoucher that can also help with printing. Send photo and sample of retouching with first letter. Position open now. Anes Studio, 708 S. Farewell Street, Eau Claire, Wis. 5-20-1

WANTED—EXPERIENCED coupon crew to work for high class studio that has never solicited business by this method. Inquire of T-4 care this journal. 5-20-1

WANTED—SEVERAL operators, between the ages of 25 and 35 years, to manage department store studios. Must have initiative and real sales ability. Only those who can make quality negatives need apply. Write stating your qualifications and experience in detail to W-5 care this journal. 5-20-3

WANTED—EXPERIENCED man for photo finishing and general work in studio. Year round, if satisfactory. A. W. Moody, Bristol, N. H. 5-20-1

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.

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.

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.

HOT OFF THE PRESS

New lightings to increase your sales; floor-plan diagrams so you can make them without experiment. The new Beattie publication.

LITES & LIGHTINGS

is crammed with portrait reproductions . . . diagrams . . . illustrations and complete description of the most complete line of lighting equipment ever offered by a single manufacturer. A combination hand-book and a short

COURSE IN LIGHTING

Every studio will want a copy of this limited edition. Send a quarter (coin or stamps) for yours today.

BEATTIES HOLLYWOOD HI-LITE CO.

A Division of Otto K. Olesen Illuminating Co., Ltd.
HOLLYWOOD, CALIF.

RETOUCHING AND COLORING

RETOUCHING, ETCHING, coloring, by experienced photographer. All orders returned same day as received. All work guaranteed. Moderate prices. Edward F. Lacina, Room 308, 822 Vine Street, Cincinnati, Ohio. 5-20-1c

MISCELLANEOUS

PARTNER WANTED—Must be ambitious and willing to work. Portrait and commercial studio, established thirty years. No investment required, but small car necessary. Lady preferred. John Kimar, 3900 Lorain Ave., Cleveland, Ohio. 5-20-1c

'Tis Here, Maybe

Burleigh Brooks, 127 W. 42nd St., New York City, has added the Perutz line of negative materials to his other importations. The firm of Otto Perutz is long and widely known and has always been in the forefront in introducing new emulsions to meet advancing photographic requirement. The fol-

SUPER SERVICE
on difficult negative
retouching, art-work
on prints, and mini-
atures colored.

C. W. Ashbacher
Correction Specialist
657 High St.,
Newark, N. J.



Before and After



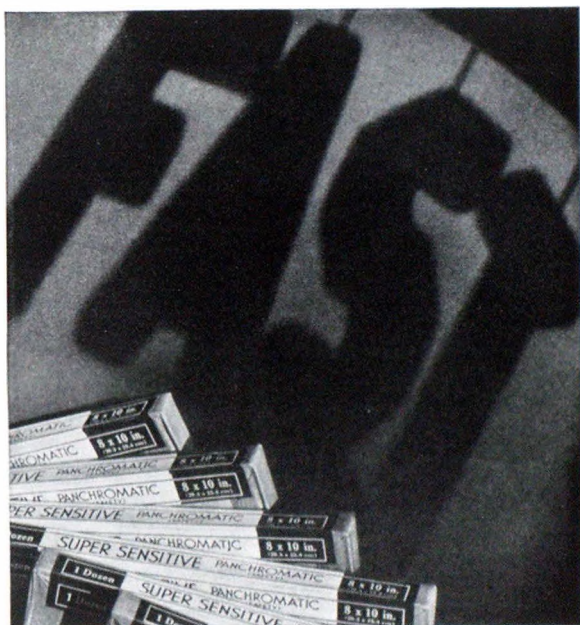
lowing materials will be kept in stock in New York by Mr. Brooks: Perutz Perpantic roll films and film packs; Perutz Peromnia roll film, film packs and plates; Perutz Persenso roll film, film packs and plates; Perutz Superortho plates; Perutz Rectepan 35 mm. film. Perutz material is noted for its fine grain. For more detailed information write Mr. Brooks.

On the evening of April 13, The Chicago Associated Photographers, Inc., honored Will H. Towles of the Hammer Dry Plate Co., St. Louis Mo., with a "Bill Towles Night." A dinner was held at the Bismarck Hotel, after which Will obliged with one of his famous talks, as well as a lighting demonstration and a print criticism. As always when Towles is to "do his stuff," there was a big turnout. Mr. and Mrs. Wm. B. Hammer, R. W. Salzgeber and M. E. Jones, all of the Hammer home offices in St. Louis, attended, as well as Louis Strauss of the famed Strauss Studios in that city. Coming from the greatest distance was Alva C. Townsend of Lincoln, Nebr. From Milwaukee, Wis., came Julian Stein, Robert Kohler, Joseph L. Mutzbauer and H. Bertelson, as well as several representatives of Reimers Photo Materials, Milwaukee stock house.

If you haven't already received one through the mail or from the traveling man who calls on you, better drop a line to your nearest Eastman Kodak Store and ask for a copy of their new catalogue #36 of professional photographic equipment. A big affair of 80 large pages, every photographer should have it on his desk for reference.

WE BUY OLD GLASS AND FILM
WRITE FOR HIGHEST CASH PRICES
ART PUBLISHING CO.
2509 W. CERMAK RD. CHICAGO, ILL.

Foremost Designers
OF
Mountings, Folders & Easels
WALTER A. McCABE CO.
EAST HADDAM, CONN.



TO CATCH EXPRESSION

LIVE expression to please the sitter—photographic quality to make his satisfaction last. These are the two essentials of fine portraiture made possible by the speed and quality of Eastman Super Sensitive and Portrait Panchromatic Film. Speed for short exposures that catch expression; correct color rendering and fine gradation for negatives of best printing quality. Eastman Kodak Company, Rochester, N. Y.

EASTMAN

SUPER SENSITIVE AND PORTRAIT PANCHROMATIC FILMS



PRINTS **THAT PLEASE**

YOUR customers find the same satisfaction in the Opal enlargement as in the small contact print. The warmth, brilliance, and gradation qualities of Opal enlargements please the most exacting. Show Opal samples in a range of sizes and increase your sales of large prints. There is a choice of fourteen beautiful Opal grades. Eastman Kodak Co., Rochester, N. Y.

VITAVA OPAL PAPER

FOR ENLARGEMENTS OF CONTACT PRINT QUALITY