

The PROFESSIONAL PHOTOGRAPHER

Formerly Abel's Photographic Weekly

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

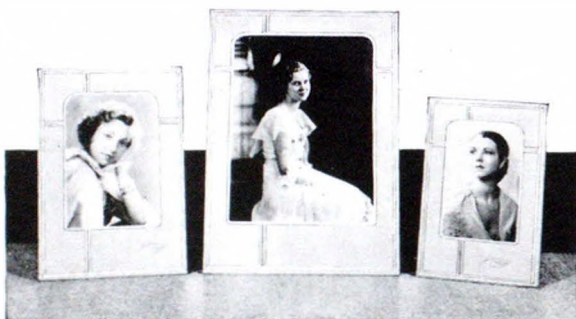


58 No. 1421

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July 5, 193



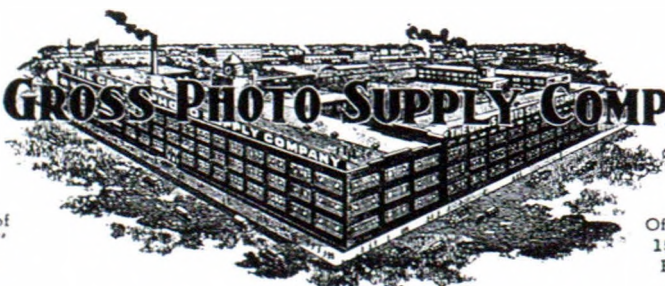


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B. METZGER, A. R. P. S.
Allentown, Pa.

London, Paris and
Szeged (Hungary) Salons
1935

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For

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MORE PROFITABLE

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Chicago—Stadler Photographing Co.,
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KENTUCKY

Louisville—Caufield & Shook, Inc.
Bernheim Bldg., 638-40 S. 4th St.

MARYLAND

Baltimore—The Hughes Company (J. W.
Scott) 213 W. Monument St.

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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.

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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.

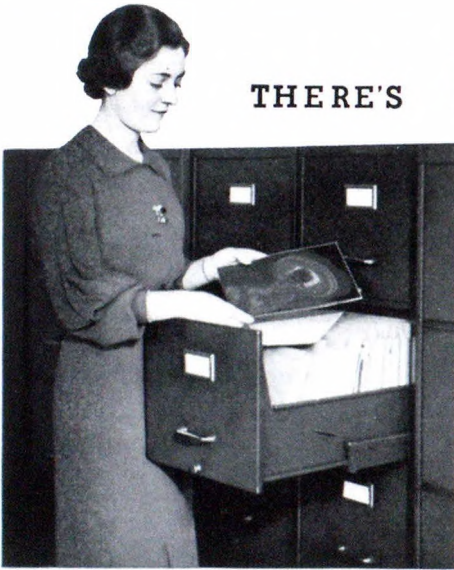
SYRACUSE, N. Y.—Francis Hendricks Co.,
Inc., 339 South Warren Street.

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,
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HAMMER DRY PLATE CO.
SAINT LOUIS

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

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

Notice to Association Members

● Many members of The Photographers' Association of America have no doubt been wondering if they were really going to get for their small dues of five dollars all the items that have been promised them for this year. To set all minds at rest, and to recapitulate just what the Association is doing for its members this year, let's tabulate.

Subscription to THE PROFESSIONAL PHOTOGRAPHER: Every member has been placed on the list as soon as his dues were paid, and will receive the magazine for the full twenty-four issues.

Subscription to *The Commercial Photographer*: Every member has been placed on the list as soon as his due were paid, and will receive that magazine for the full twelve issues.

Membership certificate: This has been sent to every member within two or three days after receipt of the dues.

Membership Card: This was sent to every member, enclosed in the same envelope with the certificate.

Book on Home Portraiture: These have been ordered, and all members will re-

ceive them about the end of July or first of August.

Window Transfer of Association Emblem: These have been ordered, and all members will receive them about the end of July or first of August.

Electrotype of Association Emblem: These have been ordered, and all members will receive them about the end of July or first of August. If combination envelopes can be procured, the book, transfer and electrotype will all go out in one envelope.

Directory of Members: This will not be printed until after the convention, as, to be of real value, it should include as many names and addresses as possible, and should properly cover all sections of the country. It will include only members, of course. All members whose dues were paid early in the year received circulars requesting them to give us the necessary information for this directory. New members have given the information on their application blanks.

Convention: That, as promised, will take place in Chicago and no further comment is necessary.

Thanks to our members for their patience and their realization of the fact that

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\$3.20 a year.

Publication and Advisory Board for The Association:

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J. W. Scott, Baltimore, Md.

Executive Mgr.: Charles Abel, Cleveland, Ohio.

The Cover Picture

● J. Carroll Brown of Worcester, Mass., maker of the picture on our front cover, has spent 32 years in photography. Starting as an employee with various New York City studios, he then went with the Bachrach organization and headed their finishing department for two years. Later he represented the G. Cramer Dry Plate Company, St. Louis, Mo., in New England, finally going into business for himself and having owned his own studio for the past 16 years. He is a past president of the New England Photographers' Association, was three years president of the Worcester County Photographers' Association and for three years was a member of the Board of the Photographers' Association of America.

not all of these things could be accomplished at once. We hope next year to be far more speedy in producing our promised services.

Famous Illustrator on Commercial Program at National Convention

● We are happy to announce that another feature on the program of the coming convention of The Photographers' Association of America at the Hotel Stevens, Chicago, Ill., August 24 to 28, inclusive, will be an illustrative demonstration by Arthur E. Pohlman of the Pohlman Studios, Milwaukee, Wis. Mr. Pohlman has been in the photographic business for 18 years, and during the past few years has received consider-



Arthur E. Pohlman, Milwaukee, Wis., nationally known for his unusual illustrative effects, who will give a demonstration of his methods at the coming Chicago convention.

able national publicity for his dramatic photographic studies. Much of his work has been reprinted in trade publications, both in this country and in Canada, with favorable comment. He is considered an expert in lighting technique and has a keen sense of composition and arrangement. His methods are entirely different from those of Mr. Bailey, who has already been announced as on the program, and between these two demonstrations the commercial division will find much to study and adapt for their own uses. And still five more features for the commercial program remain to be announced!

There was an error in the list of additional exhibitors published in our last issue, the H. Lieber Company being included by mistake. However, two additional exhibitors have since signed up: Build-a-Book Corporation, Chicago, who offer a very novel loose-leaf album, and Electromatic Manufacturing Co., Minneapolis, Minn., who will show a new type of one-shot direct color camera. Floor plans are in the hands of a number of other prospective exhibitors, and we expect to announce some more names in our next number.

Those photographers who expect to compete in the big picture exhibit should be getting their prints ready as the closing date of August 15 will be definitely final and packages received after that date will be returned unopened. Remember that medals, ribbons and seals will be awarded in 26 different classifications and that this exhibit is open to every professional photographer, in this or any other country. If you have not received entry form, write today to the Executive Manager, P. A. of A., 501 Caxton Bldg., Cleveland, Ohio, and one will be sent at once. You cannot exhibit without it.

By all means make your reservation now at the Hotel Stevens or any other Chicago hotel you may prefer. Rates at the Stevens are \$2.50 up single, and though it is the biggest hotel in the world, present indications are that rooms will be hard to get by convention time. Watch for additional information. When writing the Stevens state that you will be attending the photographers' convention.

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

To All Members The Photographers' Association of America

INSTRUCTIONS FOR VOTING

On the other side of this page you will find two ballots, one to be used by members classified as "Portrait," one to be used by members classified as "Commercial." With these ballots you will elect the Delegates to the National Council Meeting, to be held during the National Convention at the Hotel Stevens, Chicago, Ill., from August 24 to 28, inclusive, 1936.

These Delegates will meet in Chicago to decide the policies of The Association for the coming year; to elect two new members of the Association Board (one Portrait and one Commercial) to replace those whose terms expire; and will represent their respective States, Territories or Possessions of the United States until the next annual Council Meeting.

Make your choice carefully and select as your candidate a person whom you can confidently feel will honestly and faithfully carry out your own wishes, and who will also work for the general good of The Association and the profession. The Council should be representative of the best in the profession.

NOTE CAREFULLY:

Only members of the Association whose dues are paid may vote. You may vote for any Association member, man or woman, in your classification, in the State, Territory or Possession in which your business is located. It is imperative that you mail your ballot at once—today. Those who receive a majority vote will be declared elected. Where no majority vote is cast, election will be completed by a run-off ballot to be published in the July 20 PROFESSIONAL PHOTOGRAPHER.

DO NOT DELAY.

Only by taking advantage of your right to vote can you be properly represented in the government and management of The Association.

Clip and Mail Your Ballot TODAY!

Mail To: The Photographers' Association
of America

501 Caxton Bldg., Cleveland, Ohio

Use This Ballot If You Are Classified as "Portrait"

PORTRAIT	I Vote for:	BALLOT
	Name	
	Street	
	City and State	
	to be Portrait Delegate to the 1936 Council Meeting of the Photog. Assn. of America and to represent the State of	
	Your State	
	from then until the next annual Council Meeting.	
Your Name		
Studio		
City and State		

Use This Ballot If You Are Classified As "Commercial"

COMMERCIAL	I Vote for:	BALLOT
	Name	
	Street	
	City and State	
	to be Commercial Delegate to the 1936 Council Meeting of the Photog. Assn. of America and to represent the State of	
	Your State	
	from then until the next annual Council Meeting.	
Your Name		
Studio		
City and State		

SEND ONLY ONE BALLOT OR YOUR VOTE WILL BE VOID

Trade-Marks, Trade-Names and Copyrights

By Leo T. Parker

(Continued)

● For instance, in commenting upon the methods of determining whether one mark infringes another, in *McLean vs. Flaning*, (96 U. S. 245) the United States Supreme Court said:

"Much must depend, in every case, upon the appearance and special characteristics of the entire mark, but it is safe to declare as a general rule that exact similitude is not required to constitute an infringement or to entitle the complaining party to protection. If the forms, marks, contents, words, or the special arrangement of the same, or the general appearance of the alleged infringer's device, is such as would be likely to mislead one in the ordinary course of purchasing the genuine article, then the similitude is such as entitles the injured party to protection."

It is interesting to observe that the higher Courts held the following names of well known articles infringed.

<i>Trade-mark</i>	<i>Held Infringed By</i>
D	B
New Process	New Prospect
Queen Quality	Queen
Beats-All	Know-All
Excelsior	Excellent
Stark	Star
Economy	Economic
Normal	Normandy
Peaks	Alps
55	35

In various other high Court cases it has been held that "Warranty" does not infringe "Bond"; "Tempest" does not infringe "Hurricane"; and "New Era" does not infringe "New Departure."

In all of the controversies involving these marks the firms being sued defended the suits on the grounds that the original trade-marks were common words, and not subject to protection under the trade-mark laws.

Almost all studio owners who obtain registration of trade-marks employ the services of a competent patent lawyer located in the city or town in which the studio is situated. A conservative fee, including all expenses, is \$50.00. However, by following the rules laid down by the United States Patent Of-

fice, a studio owner may himself register his trade-mark. Address, "The Commissioner of Patents, Washington, D. C." and request a booklet on how to register a trade-mark. From this booklet may be copied the Petition-Statement, and the Oath, both of which the studio owner must sign, as directed. Also, a drawing must be made by an experienced artist on "trade-mark drawing paper" obtainable at a stationery store. This drawing must be made in India ink and it must show the exact duplication of the adopted trade-mark. It must be signed by the studio owner, or his Patent Lawyer. The drawing, Petition-Statement, and the Oath, together with the required \$15.00 Government fee, must be mailed to "The Commissioner of Patents, Washington, D. C."

The law of infringement of a trade-name, such as the name adopted for a studio, is practically the same as the previously explained law of trade-mark infringement. However, a trade-name cannot be registered in the United States Patent Office, although it may be registered in the office of the secretary of a certain few states.

Unless a trade-name is registered under the law in the state in which the studio is situated a studio owner may without liability, under ordinary circumstances, use the same name in a different city or locality. The reason for this ruling is that a studio name recently adopted in one city, cannot be effective to deceive the citizens in another city in which the same name may have previously been used.

Copyright is a different matter entirely. Here is the procedure. Write to the Register of Copyrights, Washington, D. C., for copies of Form J-1, the special form for copyrighting photographs. These will be sent to you free. On receiving these, fill out one form for each photograph you wish to protect. Mail the completed form J-1 to the Register Copyrights together with two prints of each photograph. These need not be mounted. The cost of copyrighting a photograph is \$1.00, so you must send \$1.00 with each form J-1. In a few days you will receive a card stating that your ap-

plication has been received and filed, etc. This is all you need. If you want a Certificate for your records, this will cost an additional \$1.00, making the total cost with Certificate \$2.00 to be sent with the form J-1. As soon as you have mailed your photographs, mark all future copies of the picture with a circle, and in the circle the letter "C". Under the circle put your full name. This must appear prominently on the face of the print. Or you can stamp or emboss

on the face of the print "Copyright 1932 by Soandso." On the back of each print, or on the back of the mount if mounted, you must print or write "Copyright 1932 by Soandso." Be careful to give out no copies of the picture without these statements on front and back. The slightest deviation from the law may void your copyright, so to play safe, use the full information: "Copyright, 1932, by Soandso Studio, Blankville, N. Y."

Looking Forward in Portrait Lighting

Number Thirteen in a Series of Articles by Paul Linwood Gittings

(With two illustrations by Mr. Gittings)

● We have heard and read much about panchromatic make-up for panchromatic film, but few photographers have really tried to use it except for rare experimental shots, with models on whom they feel free to practice. When first we experimented with supersensitive film, we probably found the reds were over-corrected, and that is where we began to feel the need for panchromatic make-up. I contend, and I base my contention on two years of actual practice, that panchromatic make-up will add dollars and cents to sales. It isn't following the line of least resistance, because it takes some time and quite a little knowledge, but it's worth it. For the past two years every woman photographed in our studios has been made up panchromatically. Our procedure entailed the removing of all normal cosmetics with cold cream and a completely clean, but not a shiny, face. Then the photographer shows the subject how to apply a dark brown shade of panchromatic lip rouge, and the secret has been to get the upper lip a little darker than the lower, to lend definition. Next the upper eye lids are shaded with a lighter brown eye "liner," to eliminate the bulgy effect that we usually see in photographs, and to bring the eyes into prominence. Then the eyebrows are straightened with dark brown or black pencil, and usually lengthened a trifle. And, last, the surfaces of the subject's facial structure that most need high lights are slightly cold creamed with a shiny texture. This includes the cheekbones, chin, each side of the forehead (where it joins the temple) and a straight line down the nose. In consequence, panchromatic film makes a better compar-

ative rendition of colors, and gives sufficient brilliance to get a sparkling print.

More recently the writer has run across a still further advance in lighting technique, which while giving a more definite illusion of third dimension, also has the effect of being less flattering to the features. So in order to off-set this unfavorable element, yet still retain the merits of depth, it was necessary to experiment still further in panchromatic materials.

We are just entering a phase of our work in which we intend to make up every woman in full panchromatic materials. It requires roughly fifteen minutes work before the subject is ready for the camera, but this can easily be done by a personable young lady, in a freshly laundered smock, who can also spot our prints, or make our proofs, when sittings are not booked.

The procedure is roughly this, and at the risk of sponsoring a definite product, I think I should tell you that we are using Elizabeth Arden panchromatic make-up. The complete outfit costs about \$25.00.

First, all normal cosmetics are removed with a special make-up remover that leaves the skin clean and flat. Then a medium brown panchromatic base paint is applied with the finger tips, and massaged and smoothed over the surface of the face and neck. Next the upper eye-lid is toned down with dark brown liner; likewise, a broad nose can be narrowed or a receding chin strengthened with the same color liner. The next step is to apply a dark brown lipstick, and it should be evenly and smoothly applied with the lips open, so that it will extend clear inside. If the subject smiles, there



If you can't tell these two prints apart, other than that one is slightly darker than the other, that's all right. Neither can we. Unless Mr. Gittings is "running a sandy" on us, one of these is a complete job of the finest possible retouching, and the other is the result of a panchromatic make-up before the sitting, with no retouching at all other than minor corrections which would be made on any portrait and which of course are included also in the other. It is a rather remarkable demonstration, but we do think Mr. Gittings might have let us in on the secret by marking one of the prints.



will not be a line of demarcation. Then we take a can of brown panchromatic powder, and closing the eyes, dust it generously over the make-up paint. When the subject opens her eyes and sees the result she is apt not to be flattered, so it is a good practice to take a fine brush and dust and blend the powder before you let her see herself. One important factor is that the powder will keep the lipstick from being uneven, so be sure to dust it generously on the lips as well. After the powder is completely blended by brushing, the subject has a smooth, velvety, tan skin, with no apparent high lights, yet no blemishes. She then mascaras her lashes, outlines her brows, and licks her lips to get rid of the powdered effect, and she is ready for your camera.

Now, the advantages are manifold. First, the woman is flattered by your knowledge of *her* business of make-up, and by the very decided attention and interest you are showing her. Just as a little girl is more "on her toes" when she dresses in her best party dress, so is woman more poised and vivacious when she feels she looks her best, and this full panchromatic make-up is apt to be the needed psychological touch. An added, and a very important factor, is from the retouching angle. Rather than attach a lighting chart for this illustration, which after all would be much in line with our previous lighting charts, we reproduce two prints from the same negative. One is retouched to the fullest possible extent, in a manner that we used to describe as "beautifully modeled." The other has no retouching, other than corrections, by which I mean the en-

hancing of the chin-line, and a tiny bit of softening of certain neck muscles and lines that we always correct in any portrait we make, if we look for flattery. By comparison to an hour's work on the average finished retouched negative, we can compare this to three to five minutes of work. Not only is your best retoucher's time worth much more per hour than the girl in the smock, who makes up the subject, but he can't possibly create the mood that means so much to the subject's alertness and expression when the portrait is made. But the girl in the smock *can*.

After you really get interested in panchromatic make-up, you will find yourself trying odd combinations of white grease paint with blue lips, of deep brown with brilliant yellow high lights, nudes that cost about half a dollar for the entire make-up, and even children with the healthy look of sun tan. The possibilities are unlimited, and to go backward to the days of powder and rouge, or cold-creamed faces, would be as great a set-back as to lose the fast materials to which we have grown accustomed.

Winona School

● By the time this reaches our readers the Commercial Course at Winona will be well under way. We do not yet know the final registration figures, as usually there are several last-minute arrivals, but the figure was just passing forty-five when this issue went to press. Considering the vicissitudes of the Commercial Course in the past, and

Forthcoming Salons and Exhibitions

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

<u>TITLE</u>	<u>CLOSING DATE</u>	<u>SECRETARY'S ADDRESS</u>	<u>AWARDS</u>
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
12th International Focus Fotosalon Amsterdam	Aug. 10, 1936	Focus, Ltd., Fotosalon, Bloemendaal, The Netherlands	Honor of Hanging Only
P. A. of A., 1936 Picture Exhibit	Aug. 15, 1936	Charles Abel, Exec. Mgr., 501 Caxton Bldg., Cleveland, Ohio	Medals, Ribbons, Seals
International Exhibition Lucknow, India	Nov. 1, 1936	Dr. K. N. Mathur, Hon. Sec., U.P. A.P.A. The University, Lucknow, India.	Medals

the probable doubt of many, from past experience, that the Course would really be held, the Trustees consider the registration highly successful and a good omen for the future.

And now about the Portrait Course, for which, as we go to press, there are only 5 vacancies. It seems evident that the limit of 75 students will be reached and that a number will have to be turned away, a situation which we hope to cure in future years by remodeling the School building and making it possible to handle a larger number of classes without reducing the amount of individual training.

Just as one more reminder, the Portrait Course is under the directorship of William Gerdes of New York City, with Charles Aylett, Toronto, Hillary G. Bailey, Indianapolis, and W. O. Breckon, Pittsburgh, as additional instructors. Mr. Gerdes will have the regular faculty with him to cover re-

touching, coloring and business subjects, while the darkroom and printing rooms will be in charge of the best demonstrators the Eastman Kodak Company can supply. Manufacturers of lenses and lighting equipment have, as in the past, supplemented the regular equipment of the School so that it is thoroughly up to date. Through the courtesy of the Eastman Kodak Company, who supply all necessary sensitized materials and chemicals, and the General Electric Company, who provide the lamps, the low tuition fee is possible, with no extra cost except a nominal sum for coloring and re-touching materials. The fee for the four-week course is \$75.00. Last-minute stragglers had better send their reservations at once, accompanied by down-payment of \$10.00, to the Executive Manager, P. A. of A., 501 Caxton Bldg., Cleveland, Ohio. Prospectus is available, but if you wait for it, you are likely to be out of luck.

The Idea Exchange

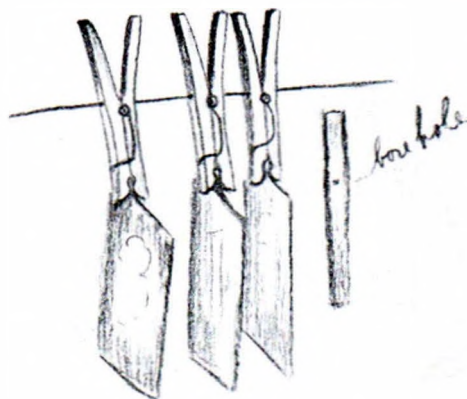
We will pay, on acceptance, \$1.00 for each item accepted for this Department. It may be a stunt, gadget, short-cut, formula or just some little hunch you may have worked out for your own use to save time or money in your studio. It may be long or short, illustrated if necessary. How it is written is 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.

Saving Space When Drying Films

By Paul B. Schroeder, Crescent Studios, Cincinnati, Ohio

(Illustration)

● After noticing the suggestion in your April 5 "Idea Exchange" for saving space when hanging films up to dry, I want to send you my own method. It is simpler and



Illustrating Mr. Schroeder's suggestion.

five or six films can be hung in the same space which your illustration shows two would occupy. We use clothespins which come at 10c a dozen. We drill these with a 16th-inch drill and string them on wire.

Keeping Prints Flat in the Display Case

By George Lanicek, Aggieland Studio, College Station, Texas

● In one of our display cases, we feature unmounted glossy prints. During the summer months we were troubled by these prints curling badly, due to a lack of moisture in the air. This continued until we borrowed an idea from the cigar stores, of putting a soaking wet sponge in a jar of water and placing it in the display case. Of course the prints need to be straightened first, but thereafter this will keep them flat.

Make a Copy to Save Time in Dodging

By W. J. Goodwin, Ithaca, N. Y.

● There are times when one has a negative which must be dodged to produce a uniform print. A great time-saver in contact printing when one has a large order for prints



Child Portrait by Mrs. Leila D. McKee, Pittsburgh, Pa.

from such a negative is first to produce the most uniform and best possible print that you can. Then copy this print and print from the resulting negative. The cost of the time and extra negative will be far less than the wasted time and material otherwise necessary.

Scared Stiff

By Hillary Bailey, F. R. P. S.

● Years ago some grand person started what he intended to be a swell alibi for those good photographers whose business seemed a bit below par by suggesting something like this:

"Well, after all, you know how it is. You can't be an artist and be a good business man at the same time."

We thank the long since forgotten person for "them kind words." His purpose was admirable even if he did not know his history of art and artists. Too bad, too, for it was such a good alibi.

Those who have been privileged to hear George Kossuth lecture on the ways and works of the Old Masters would scarcely believe Leonardo da Vinci, Titian, Rubens or even the pale Raphael were poor business men, for all of them became wealthy. Even the irritable Michael Angelo was

For Your Bookshelves

● **Monsters & Madonnas**, by William Mortensen. 9½x12¼, 58 pages, 10 text illustrations, 20 full page plates. Paper, spiral bound, \$4.00 postpaid. Order from Camera Craft Publishing Co., 425 Bush St., San Francisco, Calif.

Let not the small number of pages mislead you. This is one of the most absorbingly interesting works on photography, and at the same time one of the most instructive, that we have read in many a day. Mr. Mortensen calls it "A Book of Methods." What he has done is to take twenty of his most striking photographs—portraits, nudes and genre—reproduce each by gravure with the utmost fidelity, and then explain in detail first what he started out to do and second just how he did it. Full data are given for each, and ten are accompanied by miniature reproductions from original negatives, the large illustrations being all made from the finished bromoils. It is not a book for the run-of-mine worker who is perfectly satisfied with what he is producing, but to any photographer who wants to lift himself from mediocrity and to watch, on the printed page, an artist's mind at work, we would consider it "required reading." It is amply worth the price.

pretty well heeled financially. Rembrandt, of course, was luckless and died in poverty because he refused to advertise, although he never knew the cause of his failure. His habits of scorning pretty women and wiping his wet paint brushes on his pants because he was too slovenly to do otherwise were not business-getting activities.

As a rule good artists are good business men and command a high price for their product even if it be photography.

I think we need a new alibi if we find a photographer who might be said to be a poor business man. May I suggest one? I think he is scared stiff, and not without some good reason. He has all but lost his shirt already and is not comfortable lest it should go at any minute now and his pants should follow. The sensation is uncomfortable and not to be recommended for

peace of mind. So he sits, trembles, and once in a while squeals about chiselers. Is that not a picture for you?

Invariably but without intent the photographer allows his competition to establish his own sales policy, such as it is. The action may be done unconsciously and without an understanding of values, but still competition directs through fear. If the man down the street specializes in baby pictures, it is calculated he does it because there is a lot of money in it; so this fellow is afraid not to specialize in baby pictures. If so and so starts to be an advertising photographer the same reasoning again prevails so that immediately he ballyhoos himself as a dramatic illustrator. He is much more concerned with what prices the other fellow is getting, whose pictures the other guy is making for the newspaper (free of charge) and what sort of ad-copy the competition is using, than he is about what the public thinks of himself. Not that he wants to be that way. He is scared and thinks he can't help it.

If photographers as a profession would give more attention to the customer, what that wary chap wants if anything, and how to get it for him, and less to the so-called chiseling of their fellow craftsmen, everybody concerned would prosper, even the customer. If we could train our hands to get money out of the purses of the public instead of trying to keep pennies out of the pockets of our competitors professional photography would sure go to town.

I know a lot of these terrible chiselers as they are called. Out of that group only a few are guilty of any misdemeanor beyond being literally scared stiff of what they fear the other fellow will do. There are a few stinking exceptions, of course; but absolutely nothing can be done about them. They have existed since time began. They know they are foul and love it.

Price cutting is always the result of fear. Most photographers know that any fool can cut prices. That it is the stupidest kind of retail operation; that it undermines business, eliminates profits and teaches the customer that the product has little value. But they are afraid; so they cut, and cut, and cut.

Photographers understand that advertising in the newspaper is good for business, but they know nothing about writing good

copy; so they are afraid to try. They tremble at the prospect of no results. Furthermore, they can't make up their minds to change their style of lighting or to introduce a new line of mounts for fear the customer will not like the change; so they still exhibit the same old stuff and wonder why it won't sell. Illustrations could continue indefinitely.

The point is: don't be afraid of what the other fellow might do. He might never think of it until you make a suggestive move. Let's take our eyes off our competitors and put them onto the customers. Are we afraid to value our own service?

No. A thousand times no! Come to think about it, who's afraid?

Stereoscopic Effects from Ordinary Prints

By K. G. Bilbe, in "The Amateur Photographer and Cinematographer"

(With one illustration by Mr. Bilbe)

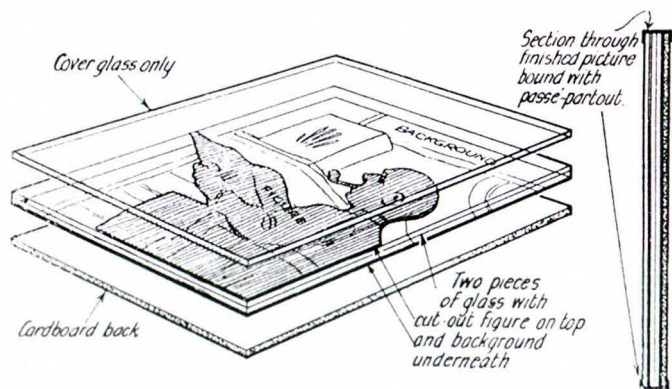
● If you are anxious to produce something new in home portraits, try the following:—

First, arrange the sitter in a room with sundry household items and articles of furniture behind him. He might be listening to the radio or reaching out for a volume from the bookshelf. There are dozens of positions and attitudes which would serve to supply the essential "atmosphere" required.

Secondly, focus as sharply as possible on the sitter, but avoid any risk of movement. If the eye reflections are taken as the points of maximum focus, there will be plenty of detail (in all normal cases) in the other facial features.

When the exposure has been made for the portrait request the sitter to move out of the picture, but be sure that nothing else is shifted. Then focus as sharply as possible on the background (you can now stop down as much as you like and give a longer exposure) and retake the picture without the sitter. You will then have made two negatives, from each of which an enlargement should be made, to exactly the same degree of magnification. Mounting does the rest.

This is done by placing the background



A simple and interesting method of obtaining stereoscopic or relief effects from ordinary photographs. Try this if you want to startle the natives with something different in your show window.

print at the back of a thick piece of glass (or two thinner pieces) and by cutting out the figure and sticking this to the front of the glass in the position originally occupied by the sitter. The thickness of the glass between the two will produce a marked stereoscopic effect. The idea can be carried farther by arranging the subject in the first instance with a definite object—such as a radio—to make a middle plane. This is photographed in the same manner to make a third print, which can be sandwiched between the other two with another piece of glass to keep it separated from both the sitter and background.

There are one or two points, however, about which one has to be careful. In cutting round the edge of the sitter, do it with a razor blade and take your time, holding it at such an angle that a slight bevelling of the paper is caused, *on the back of the print*. It is highly undesirable to have any white edges showing on the surface side of the cut-out print. Then, again, in pasting this to the upper side of the glass, it is essential to retain the remainder of the picture, from which the sitter has been cut. This is used as a guide to the register so that its position is correct in relation to the background print.

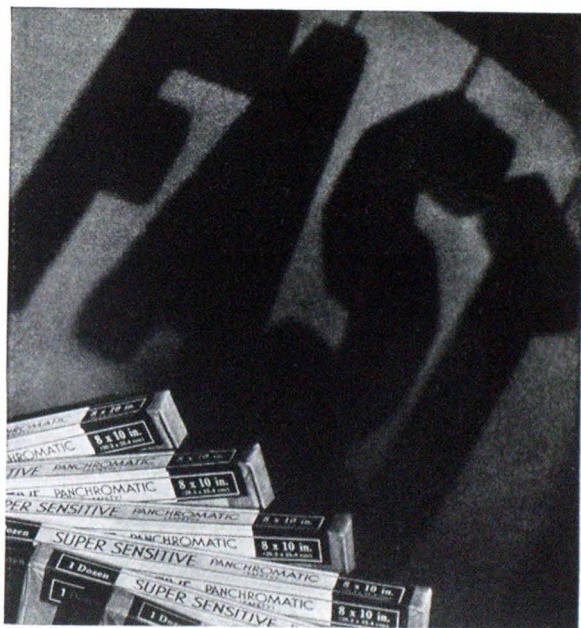
To round off the idea, place a sheet of thin glass over the front cut-out and some thin card (into which the brass hangers have been inserted) at the back of the assembly. If the whole thing is bound with passe-partout strip the suggestion of stereoscopic relief will be remarkable; but to secure the best results a front lighting is desirable, a strong side lighting tends to cast a slight shadow that may minimize the effect.

The Deficit Fund

- Quite an encouraging pick-up in receipts for the Association's Deficit Fund since our last report. No need to repeat what it's all about, other than to remind you that we need \$5,000 and are still a long way from the goal. How about sending along your contribution and joining the comparative few who have so far subscribed nearly 40% of the sum needed? Send your check to Chas. D. Kaufmann, Kaufmann & Fabry Company, 425 S. Wabash Ave., Chicago, Ill.
Previously reported, as of June 12: \$1921.61
 Frank E. Dean, Grand Junction, Colo.
 Hawkins Studio, Moline, Ill.
 H. Lieber Company, Indianapolis, Ind.
 Adam Pepiot, Lexington, Ky.
 Henry C. Riester, Port Chester, N. Y.
 Shaw Photographic Service, Boston, Mass.
 Photogenic Machine Company, Youngstown, Ohio
Total receipts as of June 27: \$1989.61

'Tis Here, Maybe

- Officers of the Indiana Association of Photographers are proceeding rapidly with their complete organization of the state. At a series of meetings recently held, the following district representatives were elected: South Bend District—Theo. J. Jena, South Bend; Fort Wayne District—H. Ross Masterson, Fort Wayne; Muncie District—W. H. Littleton, Muncie; Crawfordsville District—Morris W. Hirshburg, Crawfordsville; Indianapolis District—Joe E. Craven, Indianapolis; Greensburg District—J. W. Beck, Greensburg; Bloomington District—



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

Charles Gilbert Shaw, Bloomington; Terre Haute District—A. J. Albert, Terre Haute; Evansville District—J. Frank Cady, Boonville. Plans are now being prepared for a state meeting in the near future.

Officers and directors of the Illinois Photographers' Association met on April 19 in Peoria, and decided to hold the second annual convention in Springfield in October. The next meeting of the board will take place in Chicago, during the national convention there. The Association is working to have the sales tax removed from portrait photographs, as has already been accomplished for commercial work. Present at the meeting were: Rex W. Post, at whose studio the meeting was held; Ray Hart, Sterling; J. E. Leitzell, Mattoon; Howard M. Webster, Chicago; J. S. Herzog, Rockford; O. H. Machiels, Benton; A. E. Maguire, Urbana; John Lavecchia, Chicago; R. A. Good, Chicago; George W. Grignon, Chicago, commercial vice president of the P. A. of A.

Members of Section Three, P. P. A. of Pa., held their second 1936 quarterly meeting in the I. G. Wakefield Studio, Columbia, on May 13, with an attendance of 75. Fred Vaughan of the Defender Photo Supply Company had charge of the program, which included R. K. Perrine of DuPont Film Manufacturing who talked on the manufacture of film; Charles Nelson of Defender, demonstrating lighting and posing and also speaking on the Dufaycolor process; Howard Kirby of Defender demonstrating Chromatone, and Earl Roper, Philadelphia commercial photographer who talked on his methods in illustrative and commercial work. Following the demonstrations there was a business meeting.

Harry Lyman, Oshkosh, Wis., sends us the following appreciation of Jacob Ahl, photographer of his city who died on June 11: "Jake Ahl was a firm advocate of fair methods, both to his customers and his brother photographers. He never resorted to schemes or tricks to get customers and you could always depend on his word. He and the writer became friends through our Fox River Valley Club of photographers and we exchanged apparatus and materials frequently. He was always inclined to lean backwards in his effort to keep his profession on

a high moral plane, and I for one will miss him as a competitor and a good friend."

Members of the Northwest Kansas Photographers' Club met at the Ekey Studio, Hays, on June 3, 4 and 5 with some 26 members in attendance. The first afternoon was more of a get-acquainted and sight-seeing session. The following day was taken up with demonstrations and talks by members of the organization, as well as representatives from the Eastman Kodak Company, Agfa Ansco Corporation, Defender Photo Supply Company and Gross Photo Supply Company. Sixty in all attended the banquet that night. Additional demonstrations and talks, as well as print criticism, followed by election of officers, took up the third day. Next year the meeting will be held early in June at Mankato. "Laddie" Bosserman, Mankato, was elected president; Lester Jones, Washington, vice-president; Mrs. O. S. Gleason, Concordia, secretary-treasurer.

In the Idea Exchange in our June 20 issue the front view of Mr. Rex Post's curtain-holder was upside-down. Our fault, too! When making up and reading proof, we thought the strip which appears at the bottom was floor carpet, but now we find it to be a ceiling pattern. Mr. Post, hastily writing to correct us, suggests that photographers look at this while standing on their heads taking their morning daily dozen.

If the Idea Exchange is to continue, our readers will have to stir themselves. Our stock of ideas on hand for publication is extremely low. Look around your studio and see if you haven't any clever stunts of your own which you could write up and send to us. One dollar each for all we accept, and immediate payment.

John H. Hartssock, veteran photographer of Marion, Ind., died at his home in that city, aged 89, on May 12. Born near Marion, for more than 50 years he was one of the city's leading photographers. He had retired some years ago.

Charles L. Hoag, for 30 years a photographer in Ottawa, Ill., died on April 28 after an illness of two weeks, at the age of 63.

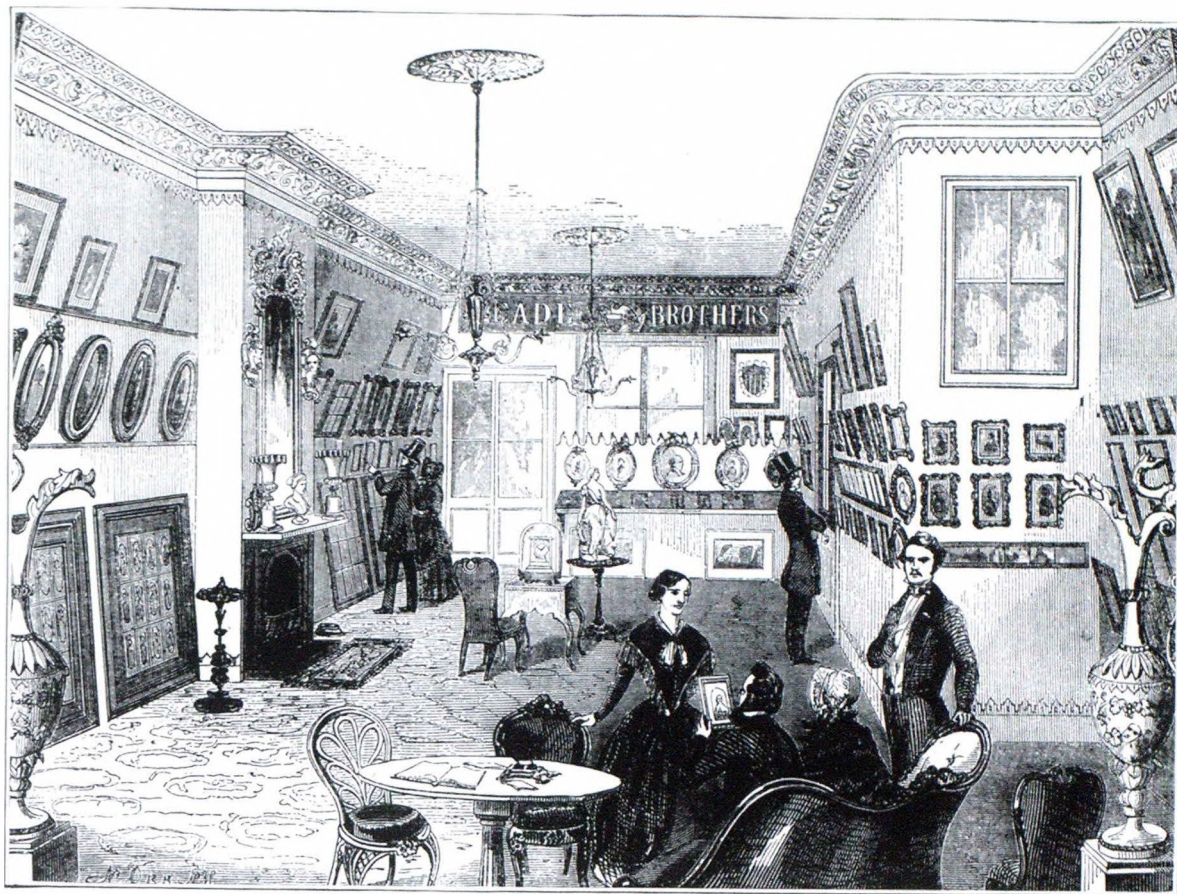
THE FIRST COMPLETE "GALLERY"

Meade Brothers' Daguerreotype Gallery, according to a magazine article published in 1853, was the "first in the world built and adapted expressly for all branches of this curious art." In it were hundreds of pictures of famous places and persons. Daguerre's portrait, taken from life in 1844, was displayed here—also those of Clay, Webster, Jenny Lind, Prof. Morse, Louis Kossuth, Kit Carson, and many others. The article called attention to the part chemical knowledge and research played in the development of this new art. Only a few years later, Mallinckrodt began the manufacture of photographic chemicals.

Mallinckrodt

SAINT LOUIS
NEW YORK
CHICAGO
PHILADELPHIA
TORONTO
MONTREAL

FROM THE T. F. HEALY COLLECTION OF NEW YORK



INTERIOR VIEW OF MEADE BROTHERS' DAGUERREOTYPE GALLERY, BROADWAY, NEW YORK.

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 Fetzner.
WHITE BACKGROUNDS—Fred R. Bill.

Commercial & Industrial Photography:

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

Photo Finishing:

LARGE PLANTS—David S. Merriam.

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

● **Actual Bas-Relief Prints.** *In my effort to locate information concerning a method of producing actual bas-relief effects from finished photographic prints, I have been directed to your publication. The method, as I recall seeing it described in a publication some years ago, involves the treating of prints with chemicals so as to cause the highlights to puff up and become prominences in relief from the flat plane of the print surface. When dry, the prints achieve the effect of actual bas-relief as opposed to the simulated effects commonly seen in rotogravure sections and elsewhere.—G.H.H., Cedar Falls, Iowa.*

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

Answer by Mr. Shipman: Soak an ounce of fine gelatine in $3\frac{1}{2}$ oz. water. When well soaked, heat on a water bath until all is dissolved; then stir in one drachm of good grade glycerine. Strain through fine muslin. Coat your paper while still warm, allowing one drachm for each three square inches. The paper must be on a flat, level surface such as a piece of plate-glass. Dry. For use, soak for 15 minutes in a 6% bath of ammonium bichromate and dry in the dark. Print under the negative until a well-detailed image in brown is seen, about as long as for a daylight proof paper. Soak in water and the relief will appear. Heat gently and the relief will remain when dry. In the *Photographic Journal* for November 1910 will be found the method of Carlo Baese for making photographic sculpture.

● **Home Portraiture Equipment.** *What is the latest equipment for home portraiture? I understand some people are using 4x5 cameras. Is this done by the better class of photographers on indoor work and if so what focal length of lens is used to best advantage?—M. S., Binghamton, N. Y.*

Answer by Mr. Fred R. Bill: While it is true that some home portrait operators are using a 4x5 camera, I have been recommending the use of the 5x7 for several reasons. If you want to make small negatives, it is a simple thing to use the wooden divider in the ground-glass carrier and make two exposures on each film. If occasion demands—when you have a good-sized group or find that there is not room to get the figure on the half 5x7, you can use the full size of the negative to advantage. In picking out a lens I would get one that makes a good, sharp clear image and for a 5x7 would use a lens of not less than 9" focus. This will give you very good drawing on a full 5x7 if you are making a figure picture, but is rather short for good-sized heads if you are making bus pictures. It works fine on the half negative.

The Perkins Sunspot

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

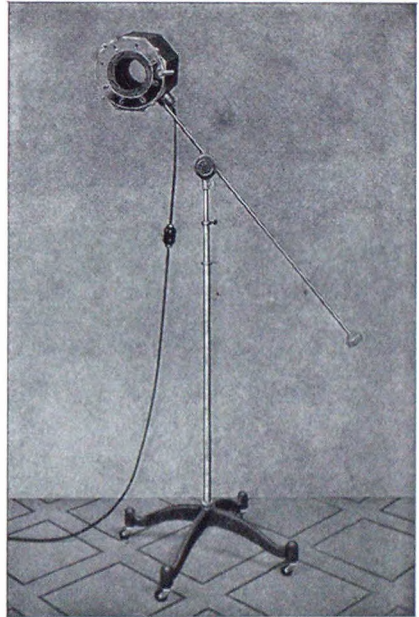
It is equipped with a highly polished reflector instead of a condensing lens. The light may be controlled in a graduated volume easily and quickly with the iris diaphragm which may be adjusted to any size opening from 4 1/2" to 3/4".

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

FOR SALE BY LEADING DEALERS

For further details write






The Photogenic Machine Co.
Youngstown, Ohio



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


WORLD'S GREATEST VALUES

PHOTO FRAMES

THE ART PUBLISHING COMPANY

CREATORS - PUBLISHERS
MANUFACTURERS



FRAMED PICTURES, MIRRORS
PHOTO FRAMES

DECORATIVE ART NOVELTIES

2509 W. CERMAK RD.
CHICAGO, ILLINOIS

WRITE FOR CATALOG

RETAIL 10¢ TO \$1.00 NOTHING HIGHER

Classified Advertising

Cash must accompany order. Advertisements not accompanied by remittance will be returned. No display permitted. First two words in capitals without extra charge. If additional words are to be set in capitals, the price is double the rates quoted below. Unless advertisements are typewritten or printed plainly, we cannot be responsible for inaccuracies.

Situation Wanted: 2c per word. No advertisement less than 50c per insertion.

Help Wanted: 3c per word. No advertisement less than \$1.00 per insertion.

Retouching, Coloring, Studios For Rent, Studios Wanted, Miscellaneous: 4c per word. No advertisement less than \$1.25 per insertion.

Studios For Sale: 6c per word. No advertisement less than \$1.50 per insertion.

Answers in Our Care: When box numbers are wanted, add five words to your total, and then an additional 25c for each insertion to cover cost of clerical work and forwarding. Advertisements requesting or offering to send samples will not be given box numbers.

Confidential Service: There are times when a reader wishes to answer a box number but does not wish to reveal his own identity without knowing that of the advertiser. In such cases, answer the box number as usual, and send with your reply a separate letter giving the names of any persons to whom you would not wish to write. If the advertiser happens to be one of those persons your letter will be destroyed and not forwarded. Naturally we cannot return the letter or we would be exposing the name of the advertiser.

When Printed: Advertisements received on or before the 10th of the month are published in the issue of the 20th; from the 10th to the 26th, they are published the 5th of the following month.

Deposit System: When selling goods to, or purchasing from strangers, you can avoid risk of loss by using our Deposit System. If using this system, the words "Deposit System" must be included in your advertisement. The buyer writes the seller that he wishes the goods sent for examination and at the same time sends his check for the amount to us, made out to Charles Abel Incorporated, 525 Caxton Bldg., Cleveland, Ohio. When we receive the money we advise both parties, and the seller does not send the goods until so advised by us. If the buyer is satisfied he writes to us within three days after receipt of the goods, whereupon we send the money, less a commission of 1% (minimum 50c) to the seller. If the buyer does not approve the goods, his deposit is not returned until the seller advises that goods have been received in condition as sent. When so advised, we then return the deposit to the buyer less only the minimum commission of 50c. Transportation charges are paid by the buyer, but in event of no sale, and subject to there being no different agreement between the parties, each pays charges one way. Seller takes risk of loss or damage in transit. Any disputes must be settled between the parties concerned, in which case we hold the deposit pending settlement and advice from both parties. Charles Abel Incorporated accepts no responsibility other than that of holding the deposit until each transaction is completed to the satisfaction of both parties. **GOODS MUST ALWAYS BE SHIPPED DIRECT TO THE BUYER AND NOT TO US.**

MISCELLANEOUS

FOR SALE—Complete studio outfit, also 4x5 Graflex (new) fitted with Kodak Anastigmat lens F/4.5, and L-4 Verito (new type) 18" on 9x9 front board with 4½" Conley Silent shutter. If interested write for complete equipment list. Chambers Studio, Lamar, Colo. 6-20-2c

USE NO GAS. The new non-gas forming alkali for modern negative processing. Formulas supplied with every order. Two pounds 50c; 25 pounds \$5.00; 100 pound drums, \$17.50. All prices F.O.B. Troy, Ohio. Dealers wanted. Ohio Consumers' Products, P. O. Box 193, Troy, Ohio. 7-5-1c

FOR SALE—Complete studio equipment, in good condition. Invoice on request. Graves Studio, Chadron, Nebr. 7-5-1c

FOR SALE—Two vitrified stoneware tanks, perfect condition, 48 gallon capacity, 11¼x20¼, 48¾ deep. Hole at top for overflow and at bottom for drain. Price \$25.00 each, on our floor. Cypress jackets, needing slight repair, included gratis. Indianapolis Engraving Co., Inc., 222 East Ohio St., Indianapolis, Ind. 7-5-1c

SITUATION WANTED

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

RELIABLE YOUNG woman, who can do photo coloring and retouching, desires position in studio, with chance of learning more about the business. Daisy Wilcox, Terril, Iowa. 6-20-2c

LADY DESIRES position. A-1 operator, color artist, good in sales, also calling on phone at odd times. Have given up retouching. Salary \$20.00. References. Address M-2 care this journal. 7-5-1c

WANTED BY LADY—Position as retoucher and general assistant. Address J-3 care this journal. 7-5-1c

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.

GROUP AND view men wanted. Experienced with 8x20 Panorama cameras. Local or travelling. Our special field produces plentiful profits. United Photo-News Service, 4323 Leavenworth St., Omaha, Nebr. 6-20-3c

TELEPHONE SOLICITOR, male or female for leading portrait studio. Write complete qualifications and history in first letter. Must be thoroughly experienced. Lanson Studio, Brown Palace Hotel, Denver, Colo. 6-20-2

WANTED EXPERIENCED Kodak printers, developers and checkers. Write H. A. Mosher, 900 Vine St., Lacrosse, Wis., giving age, experience and salary expected. 6-20-6c

OPERATORS, RECEPTIONISTS and managers. Men and women who can qualify as managers. Positions open now. Those coming to California, apply at the Austin Studios, 911 Loew's State Theatre Bldg., Los Angeles, Calif. 6-20-4c

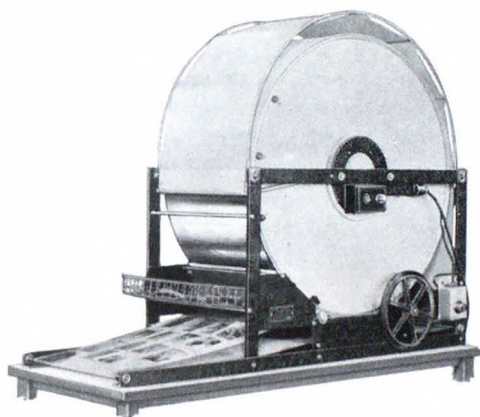
NATIONAL ORGANIZATION interested in two demonstrator salesmen selling film and plates in Eastern territory. Offset experience would be an additional advantage. Give complete qualifications to J-2 care this journal. 6-20-2

WANTED—LADY operator. Must be A-1. Prefer one that retouches; also printer who retouches. Send photograph, references, samples, salary expected in first letter to Nan Wallace Studio, 402 W. Bancroft St., Toledo, Ohio. 6-20-2

WANTED—A-1 operator for long established Ohio studio, doing large volume of quality work. Give full information concerning self in your reply. Address B-3 care this journal. 7-5-2

OPERATOR—MUST be first class and have thorough knowledge of studio and school work. Must also be good group and view man. State experience and salary desired, and send SMALL photo of self in first letter, to S-8 care this journal. 7-5-2

PHILADELPHIA STUDIO specializing in school and college photography has the following vacancies for A-1 applicants:—Operator, retoucher, printer and receptionist. Also opening for top-notch salesman to contact school and college annuals. Address M-7 care this journal. 7-5-2c



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AUGUST FIRST—opening for portrait photographer, Dallas. Applicant can determine from current articles, this magazine, our type portraiture. Unless capable changing ideas radically, application futile. Send samples, recent portrait of self and full references. Permanent position if personality and experience acceptable, and if your ambition is to reach the photographic top. Paul Linwood Gittings, 3911 Main Boulevard, Houston, Texas. 7-5-1

RECEPTIONIST — **UNDERWOOD & Underwood**, Washington, D. C. will have opening for first class receptionist in their studios, age 25 - 35. Apply by letter only. Give full details of experience, references, salary earned—for last three years—enclose recent photograph and state age. We are looking for an experienced, successful, ambitious person who wishes to advance. Underwood & Underwood, 1230 Connecticut Avenue, Washington, D. C. 7-5-2

RETOUCHERS—**UNDERWOOD & Underwood**, Washington, D. C. will have openings for several first class retouchers who are used to working on negatives of high quality. Must be expert at etching and making corrections. Prefer those who can use airbrush also. Give full details of past work, references, and salary now being earned. Enclose recent photograph of yourself with application. Underwood & Underwood, 1230 Connecticut Avenue, Washington, D. C. 7-5-2

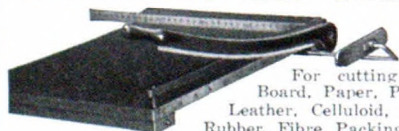
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OUTSTANDING OPPORTUNITY. Fine established studio, best location. Iowa. Good business. Thousand cash will handle. Sickness. Address H-6 care this journal. 5-20-4c

RARE OPPORTUNITY—Two finely established studios in east. Can buy singly or unit. One capitol city, 130,000; other college city, 15,000 population. Best clientele; finely furnished; choice locations; modern equipment. Retiring because of poor health. Address L-3 care this journal. 7-5-1

TOLEDO OPPORTUNITY. Wishing to retire, will sell or rent my studio. Located 35 years in one two story brick, beauty parlor one side, studio on other, doctor's offices above. Ground floor reception and work rooms, also basement; 19x40 north light camera room above. City wide reputation. Not run down. J. G. Reiser, 2744 LaGrange St., Toledo, Ohio. 7-5-1

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GREAT OPPORTUNITY—Will sell studio for the production of everlasting photographs on china for memorial and monumental purposes. This is a large field. Large stock of porcelain. Material and machinery up to date. Would teach buyer technique of my easy process which would enable him to compete with anyone in the market after a few days' instruction. Would also teach process for making photographs on enamel, ivory, gold, silver, etc. Address Studio, 1003 South Halsted, Chicago, Ill. 7-5-1c

SPLENDID OPPORTUNITY—Leading studio in largest city in north central Washington—20,000 population to draw from. Thoroughly equipped for portraiture, commercial and amateur finishing. Suitable terms. Retiring. Address S-6 care this journal. 7-5-2c

FOR SALE—Fully equipped ground floor studio, in one of the best cities in the north central states; Main Street location; population 18,000 drawing territory about 100,000 people. Studio equipped to do Kodak finishing, all branches of commercial work as well as up to date portrait studio. Established sixteen years, with best of advertising and reputation. For further information write to M-5 care this journal. 7-5-1c

IF YOU are German, and speak it, here's your chance! Richest German community in northeastern Iowa. Equipped to 8x10. Well equipped; good building, priced right. Write to Henry Helms, Monticello, Iowa. 7-5-1c

FOR SALE—Studio in manufacturing town of 8,000. No competition. A bargain for some good photographer. Address Cole's Studio, Sand Springs, Okla. 7-5-1c

UNUSUAL CHANCE—\$1900 cash will buy one of the best equipped (lots of special equipment) commercial and portrait studios in U. S., near Chicago. Established 14 years. Pay for itself in 3 to 6 months. Beautifully furnished. Inventory \$4500. Photos furnished. Address "Studio" care Fort Dearborn Hotel, Chicago, Ill. 7-5-1

'Tis Here, Maybe

● Friends of J. W. ("Jim") Scott, Baltimore, Md., immediate past president of the P. A. of A., will be interested to hear that his daughter Mathilde Elliott was married to Robb Vernon Rice in Baltimore on June 20. Our best wishes to the young couple.

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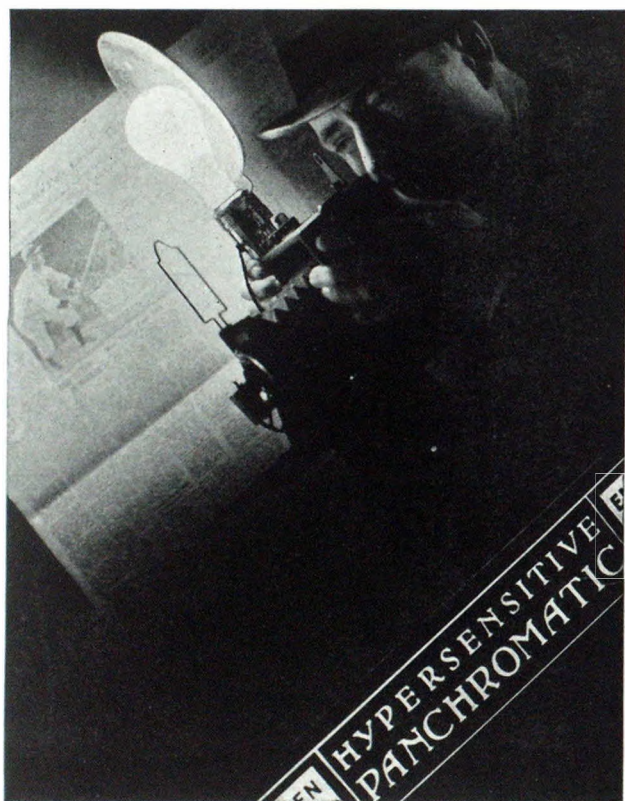
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