

The PROFESSIONAL PHOTOGRAPHER

Formerly Abel's Photographic Weekly

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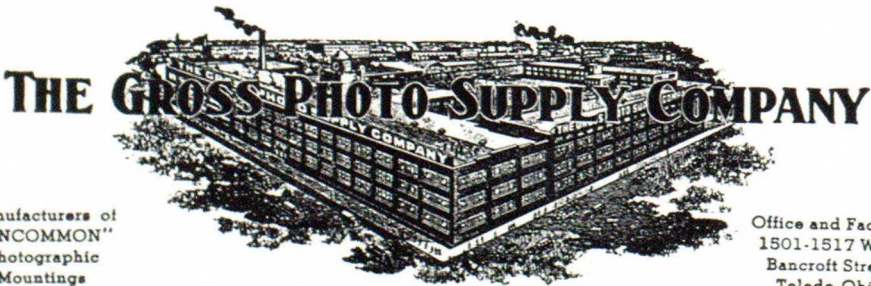
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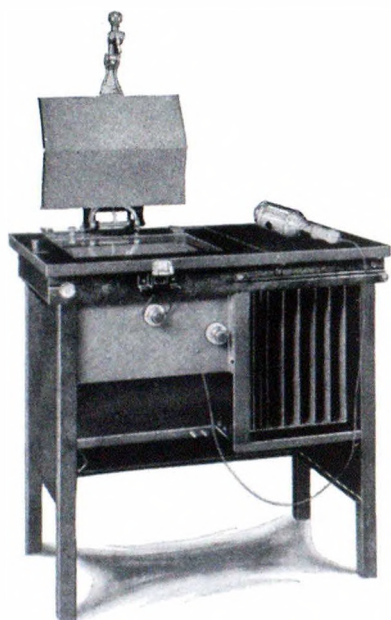
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Charles Abel, A.R.P.S., Editor

Let's Have Your Opinion

● As an aftermath of the convention there have been the usual number of newspaper stories alleging that photographers have won awards in the picture exhibit when that was not the case. To us this has always seemed like a peculiarly cheap form of "cheating" and more so because it is extremely difficult to pin down the responsibility. Everyone who deals with the average reporter knows how frequently facts are garbled no matter how carefully they are explained, and it is only too easy for an offender to place the blame on the reporter or the paper's re-write man. In at least two of the cases brought to our attention we believe that the photographers were honestly blameless, because the actual letters of notification were given to the reporters who then proceeded to draw the long bow in a mistaken desire to be of service and "put it on a bit thicker" for a good friend or a good advertiser.

But whether or not there is a justifiable excuse on the part of the photographer, the harm is done. He has received publicity to which he is not rightfully entitled and other Association members and non-members in his vicinity have been quite definitely injured. Obviously it is highly unethical for a

photographer to claim honors which he has not won. Obviously, also, the matter in the eyes of any big-city newspaper (and most small ones, too) is not sufficiently important to warrant a correction. Nor does it help for the other photographers in the locality to rise in wrath and say that the offender should be summarily expelled from the Association or in other ways penalized. That serves in no way to undo the harm and besides, as we pointed out before, responsibility in this particular type of situation is almost impossible to fix. The newspaper and the photographer are both formally notified. The newspaper invariably ignores the letter entirely, while the photographer writes an awfully nice letter to explain how it all happened and to say that he is sorry. Nine times out of ten it really was not his fault and he wouldn't have had it happen for the world.

However, this does occur every time an exhibit is held, and it becomes plain that disciplinary action of some kind should be taken. The suggestion has been made that the responsibility for errors of this kind be placed solely on the shoulders of the members themselves, and that where such news stories appear, regardless of their being careless reporting or deliberate falsity, the offender be

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The Cover Picture

● It has been many months, too many in fact, since the work of a Canadian photographer appeared on our front cover, so we are doubly pleased to show on this issue the strong head of a man by one of Toronto's best-loved photographers, John Kennedy. John believes in the rendition of character through honest, straightforward lighting, minus all the modern tricks and, having secured what he wants in the negative, he finishes by producing prints of superb technical quality.

refused the privilege of exhibiting again at the convention for a period of from two to five years. Inasmuch as the Board already has in mind plans for future exhibits which will make awards of all kinds considerably more desirable, this penalty might turn out to be more salutary than at first appears. Comments from our readers will be appreciated.

Minnesota Convention Very Successful

By D. Peterson

● Our 1936 convention, which ended on September 24, was a success in every respect. Altogether 237 were registered, of whom 116 were studio owners. The program was well balanced and every number was well received. Program was carried out as scheduled. By slipping in our business meeting where a reception room talk was scheduled, between two good numbers, we managed to have the largest attendance we have ever been able to get for a business session.

The picture exhibit was larger and, I believe, better in quality than usual. Loving cups were awarded to the Garrett Studio, Minneapolis, for the best portrait exhibit; J. H. Kammerdiener, Minneapolis, for the best commercial exhibit; Bue Studio, Lanesboro, for the best pictorial exhibit. The Charles W. Howson Co., Minneapolis, received a special cup for an exhibit of direct color photography. In the miniature class, the gold medal went to the Garrett Studio, silver medal to Mrs. Illstad of the Miller Studio, Minneapolis, and bronze medal to the Wright Studio, St. Paul. Several blue

ribbons were awarded to other exhibitors.

It was voted unanimously to hold the next convention in Duluth, this being a departure from a rule of many years to hold all conventions in the Twin Cities, alternating between St. Paul and Minneapolis. The new officers are: Louis Dworshak, Duluth, president; O. E. Bergstrom, Moorhead, vice-president; E. V. Hockett, Albert Lea, re-elected treasurer; C. H. Galbraith, Minneapolis, re-elected secretary. Past president Herman Larson, Minneapolis, automatically becomes a member of the board. District vice-presidents are: Harry Rickers, Worthington; George Coan, St. Cloud; John Johnson, Detroit Lakes; M. O. Bue, Lanesboro.

1936 Winona Portrait Students Express Their Appreciation

October 5, 1936

Photographers' Association of America

525 Caxton Bldg.

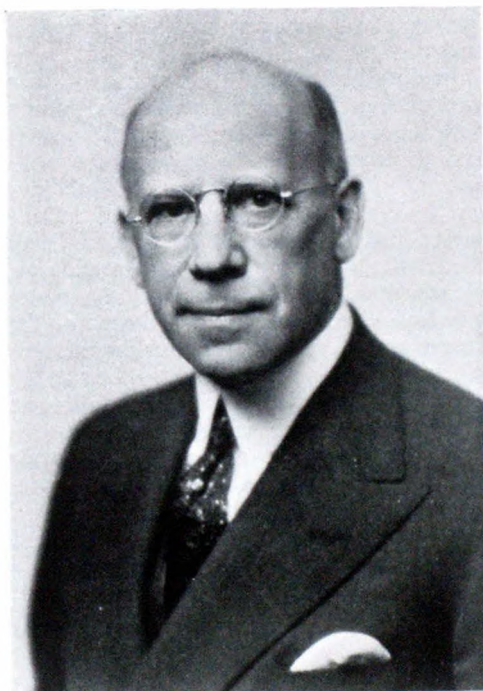
Cleveland, Ohio

Gentlemen:

Permit me to be one of the many to congratulate you upon the success of the Summer School of the P. A. of A., held at Winona this summer. I had the very rare privilege of attending both courses and I know from actual knowledge and contacts with my fellow students that the School was successful in every detail.

Especially do I wish to praise the untiring work of Director Wm. Gerdes. I know that prior to the opening of the School, all eyes were focused on Mr. Gerdes as to his success at Winona his first year as Director, and when the final analysis was made the Trustees of Winona threw out their chests in self-acclaim for the perfect decision made when they selected William Gerdes as Director for the School. He was truly an admirable leader and an inspiration for each and every student to attain higher heights in photography.

In behalf of the Portrait Class of '36 I wish to thank the P. A. of A. for the splendid opportunity you accorded us in allowing us to receive such a thorough education in the art of photography. There was not one student, out of the 82 attending the Portrait Course, that did not receive far



A. H. ("Al") Niemeyer, President of Medo Photo Supply Corp., New York City.

more than he expected, and we realize that if similar courses were given elsewhere, the fees would be many times the reasonable fee asked at Winona.

We take off our hats to you for sponsoring such a worthy enterprise! Our one big hope is that you will continue the Summer School of the P. A. of A. so as to give other photographers the same privilege that was accorded us.

If any member of the P. A. of A. is in any way dubious about the school being successful in every detail, I sincerely hope you will have him write me or any other student who attended. I care not what previous experience they had had before registering at Winona, I am positive they will substantiate what I have just said.

To the Trustees: George W. Harris, George J. Kossuth, and Charles D. Kaufmann, we especially wish to congratulate and thank them for their splendid work in behalf of the School. We realize they were very busy but nevertheless they still stole time enough, of their own, to make personal visits to the School and all three gave us added information for which we are very grateful.

To the Faculty and Guest Instructors of the 1936 Courses, we wish to express our heartfelt thanks and appreciation for their untiring efforts in our behalf. They were very tolerant and also very thorough in their instructions to us, giving no thought as to the extra time and work necessary to instruct such a large group. For their unselfish attitude in every respect we feel indebted.

Gentlemen: I personally feel that by sponsoring such a worthy enterprise as the Winona School you are giving a contribution to photography that could not be accomplished in any other way.

If at any time I can be of service to the Association in sponsoring similar activities, I will be only too glad to do so.

Very truly yours
W. "Bennie" Degn
Pres. Portrait Class of '36
120 N. Main St.
Logan, Utah

"Al" Niemeyer Celebrates Two Anniversaries

● It was fifteen years ago that A. H. Niemeyer, better known as "Al" to his many friends, decided that twenty-five years of working for other people was long enough and that he ought to go into business for himself. It was high time, he thought, that he should begin to capitalize on the many friendships he had made while spending a quarter of a century with Scoville & Adams, later with the Anthony & Scoville Company, and finally the Defender Photo Supply Company. And so, in the fall of 1921, he started the Medo Photo Supply Corporation despite the fact that the times were none too good and his friends and competitors alike prophesied his downfall.

But Medo went over. Through consistent and conservative work the business prospered and grew annually in volume—profitable volume. With B. L. Hoppin, present manager of the firm, as his first errand-boy, Al kept things moving in a small eighteen-foot location in what was known as the Hooven Building, on West 46th Street near Sixth Avenue. Today, at the end of his fortieth year in the photo supply business, Al finds

himself with floor and working space covering 12,000 square feet and Medo is located in the ever-growing section just around the corner from New York's famous Radio City, at 15 W. 47th Street just west of fifth Avenue. The retail and professional departments alone, on the main floor of the store, occupy a space 56'x100'.

Today in his 57th year, Al Niemeyer continues to plug along in the ways which he has found successful, but nowadays when payroll time comes around the ghost has to walk for a staff of forty instead of the lone errand-boy with whom he started. Al neither acts nor looks his 57 years and looks forward to the time when even forty will not be enough to handle Medo's constantly growing list of customers. No credit-grabber, Al cheerfully admits that much of the firm's advancement has been due to the work of men like Hoppin, his treasurer Irving W. Goodfield, and other members of his staff, for he boasts of his business family as be-

ing one of the happiest in the photographic trade.

Medo Photo Supply carry all popular lines of American-made materials, beginning with those of the Eastman Kodak Company, and also represent in this country the well-known British firms of Illingworth, Wellington & Ward, Ross, Ltd., and J. H. Dallmeyer, Ltd., these and others to come being the result of Al's frequent trips to Europe. He sees nothing at all wrong with the photographic industry and feels confident of the future growth of Medo because there is ample business for all who are willing to go after it. "While ours may not be the largest photo supply house in the world," he remarks, "we hope to attain that goal some day. And, incidentally, we have just received in the mail Medo's latest illustrated catalogue #7 - 36. A book of 128 pages, it is something every photographer should have on file. It will be sent you without charge on request.

Proceedings of the Chicago Convention

The 49th Annual Convention, Photographers' Association of America, Hotel Stevens, Chicago, August 25-28, 1936

(In publishing this report it should be noted that the Opening Session and Council Sessions, being printed principally for record, appear in small type. Reports of lectures appear in our regular type for easier reading. The Opening Session, Council Sessions and Portrait Program are being published in THE PROFESSIONAL PHOTOGRAPHER; the Commercial Program is being published in "The Commercial Photographer."—Ed.)

Opening Session (Continued)

August 25th, 1936

Excerpts from Home Portraiture Demonstration

By Lewis D. Phillips, Charlotte, N. C.

(Presented entirely without preparation, to fill an unexpected vacancy on the program)

● We speak of home portraiture and we speak of portraiture in the home, and we also speak of going in the home and making pictures look as if they were made in studios, and vice versa.

I am going to use this white background, because we have the advantage of its being already set up. I illuminate the white ground to the extent of seeing that it is not overdone, in accordance with the way you would balance any subject you have under your light.

I first illuminate my white ground and place my subject about three, four or five feet away from my background. My eyes should always tell me just exactly what strength, if any strength is being placed on

my background. You have to be careful in lighting so that your subjects are not muddy when your prints are made.

. . . Mr. Phillips posed a subject from the audience. . . .

The shoulder is likely to look too hard, and that is why I always use a screen. It makes no difference what kind of lights you have, as long as they have actinic power. The knowledge of light you should have is to know how to balance your light. You should show the flesh tone values. You can get any density that you want.

We have other operators who work entirely different, I know. The gentleman who is going to take the platform tomorrow, Mr. Gittings, will work in a different man-

ner. I am mentioning that because we have so many possibilities in photography that each man has a certain way of working. That is why the pictures in the exhibit are all different. Each person thinks his way is right.

You folks know that a back light is very beautiful, but I never misuse a back light on anything that is made with the white ground. I do with the gray, and that makes a lovely picture. But whether you make your picture with a white ground or a gray ground, always watch your subject.

I always try to show the long, thin line of a hand, no matter in what position it is. Never show the hands looking squatty. In the old days, you know, we used to put a rose in the hands. But we do not do that any more; it costs too much. (*Laughter*)

We photographers come to our national conventions from cities of 5,000 and all different sizes. I will say until my dying day that the man who has ideas and wants to reach a certain goal has to select that goal and work for nothing but the first thing in business, and that is ethics. I never figure on the other fellow who is supposed to be my competitor. I never figure on another photographer beating me out when I make up my mind on my goal, and that is, to turn out the best portraits it is possible for me to make. That is why I come to conventions to get the ideas of the other men, to figure out how they do those things that I think are wonderful. John Jones wins the gold medal. Well, he would not have won the gold medal, take it from me, unless he did win it and his picture was worth it. It is a valuable thing for a man to get a gold medal or a silver medal or a bronze medal or honorable mention.

I intend to make better pictures. That is why I say we should take photography more seriously. We should absolutely go into it as a study. I have said to myself many times that I want to make nothing but good pictures. I want to be a credit to my community. That is why I love to work with the men who are in this organization, from the top to the bottom. No matter how good you make your work, you can make it better. When an individual stops studying, he is finished. When you return home from the convention, do not have the idea that you are going to try something. Go back with the determination that you will try and



Portrait by David Fetzer, Lewis Studio, Toledo, Ohio

will accomplish some of the suggestions you have picked up here. Use the slogan of this beautiful city—"I will." (*Applause*)

You have to have your mind on your work. It is going to cost you money to open the door of your shop in the mornings. I have found that out. You have to make that money; one way above all others is to make better work than the fellow down the street. Do not brag about it, but just go ahead and do it. Let the other fellow shift for himself in his line. When you call them competitors, they are not competitors. I do not regard that as competition. We have people in our business who will stoop to absolutely nothing.

The first thing to do is to clean your own door-step, to clean your studio. You do not need elaborateness. If you are going to cater to the people of your city, no matter how small, and you want to be one of the leading lights, and photography is your profession, your first step should be cleanliness. Not only should your studio be kept clean, but also yourself. You cannot run a business unless you are clean all around. Your mind has to be clean. If there is any liquid in the dark room, let it be something that you cannot drink, (*Laughter*) because you



Portrait by J. J. Quarles, Tuskegee, Ala.

cannot develop films that way. You are only fooling yourself when you develop your negatives in bad solutions. When you go in the first thing in the morning, you should open your windows and let God's fresh air come through your studio. It does not cost anything. Air your studio out; keep that smell of your acetic acid away from the people who come in, and the other odors from old developers.

You know the story about old hypo. It is cheaper than anything you can buy, and it is the quickest thing to get you in trouble if you do not watch out. There are some of the big boys around here who know all that, but I am for the little fellows. In my organization in the state of North Carolina, if there is anyone in the state who wants to know anything that I know, I am glad to instruct him. It is a blessing to be able to help your fellow-men, and why should we not help each other in each profession? We are not brought here to knife each other.

When you see a picture in another man's

window, you probably say to yourself, "Humph!" And that is as far as it has gone. But if you will only say to yourself, "That is a mighty nice picture," and when you see him, tell him that, it will not hurt you. Be honest. Be truthful. Let us shake hands with one another and be pleasant. Let us be friends forever. It is our profession and we love our work or you would not be in it. I like mine—I will not say that it is a pastime, because I have to make my living that way, but it is a real pleasure nevertheless. Your work should not only be pleasant, it should be fascinating. You should do some experimenting.

First you should get good value and chemical quality in your negatives. After you get that you know the printing medium that you are going to use. It does not make any difference what it is, you can tell; you can read that negative just the same as a doctor reads an X-ray and tell what the trouble is. Thank you. (*Applause*)

... Portraits of children, made by Mr. C. K. Constable, of Omaha, Nebr., were

exhibited at this time by President Kossuth.
 . . . The meeting adjourned at four-thirty o'clock. . . .

Wednesday Afternoon Portrait Program August 26, 1936

● The meeting convened at one-thirty o'clock, Mr. George J. Kossuth, President of the Association, presiding.

Studio Portraiture in the Home

By Claude Kenneth Constable, Omaha, Nebr.

● The first thing I am going to tell you is why I am here. I was talking to Mr. Alva Townsend, of Lincoln, Nebraska, and he asked me how I was getting my business, and I told him. I do not think he believed me. He offered me an opportunity to come to his studio for a week and show him how it was done. So I went to Lincoln, taking my camera and my outfit that I used at home, and he sent me to some of his customers. I was there two weeks, and our total business was \$504.00, I believe, which is not big business at all, but he sent his assistant operator with me to help me when I was making these sittings. When I left, this boy carried on. Two weeks after I left he did \$800.00 worth of business that he could not trace to old customers. It was practically new business.

Question: How did you get that business?

Mr. Constable: We used the telephone. I went out and saw many of these people. I cannot tell you just what I said when I used the telephone because I do not know myself when a woman says, "Hello" what I am going to say. (*Laughter*)

Question: Do you make appointments to show samples?

Mr. Constable: No, I do not show samples at all. I keep away from showing samples. When I have my proofs, instead of passing out all the proofs, I pick what I think is the best proof in the lot, and I make a huge 16x20 print, put it in a frame, take it to the customer's house and leave it with my proofs. I believe in creating a desire for something. When I do that, I pick something that I want them to buy rather than have them go through a bunch of samples and pick what they want to buy.

I have just returned from Denver, where I was doing the same thing. We had 159

President Kossuth: The meeting will now come to order.

Ladies and Gentlemen: There will be a change in the program this afternoon. Mr. R. A. Buchoz, who was to open the meeting, has a very bad cold, and he cannot talk. I am happy to announce that Mr. Constable is with us today and will take Mr. Buchoz' place. (*Applause*)

sittings, of which we sold 133. There were twenty-six sittings not sold in that lot. Also we sold 77 of these large pictures.

Question: What did that business amount to?

Mr. Constable: It amounted to \$3,047.00, but we have 19 sets of proofs we have not contacted as yet. That was an average of \$23.05 per order, or \$20.32 per sitting.

Question: Do you make your sittings speculatively?

Mr. Constable: Absolutely. I would rather have a speculative sitting than a bona fide sitting, because people do not know what they want when they are looking at your samples. I want them to buy what I want them to take.

Question: Do you solicit on the idea of "no obligation to you?"

Mr. Constable: Positively.

Question: How many shots do you make on the average speculative sitting?

Mr. Constable: That depends upon the home. I look around me and see what kind of furnishings they have. That is an advantage you do not have when they come into the studio.

Question: Mr. Constable, do you force your sales?

Mr. Constable: No, not at all. We take an entirely different attitude. We try to give people the thought that we do not care whether they buy or not, and carry that all the way through.

Question: What size films do you use?

Mr. Constable: I use size 5 x 7. I deliver 5x7 proofs, but I take one of those proofs and make up the finished picture—not a finished proof, but what I want them to buy. If they buy that particular thing, I leave it right there. I want to sell them something good and they want to buy something cheap. (*Laughter and applause*)

Question: Do you carry through the entire process yourself—soliciting, selling, the sitting, and so forth?

Mr. Constable: I did, but I was so busy I had to get a solicitor. A young fellow came with me for a couple of weeks, and he has taken hold just fine. After I once get started, I get my leads from my satisfied customers. I ask them for names. They are willing to give them to you—I do not have any trouble that way at all, unless I fall down on the proofs. Then I do not mention it. (*Laughter*)

Mr. Phillips: Tell the audience what you get for that picture. (*Holding up a sample of Mr. Constable's work.*)

Mr. Constable: I have a half-inch wooden moulding frame that I put on that picture, which costs me fifty-three cents complete. I insert it myself, and I am always careful to put a wire on the back of the frame for the reason that when I leave this picture I want to leave it and get right out. I want the lady of the house to look at the picture and hang it on the wall, and she will leave it there until I call for it.

Question: How long do you leave your proofs and your picture before you go back to sell?

Mr. Constable: Three or four days. I want this picture to grow on them.

Question: How soon do you deliver your proofs after the sitting?

Mr. Constable: I have to hold them up for about three or four days because I have to have time to get this out.

Question: What is your excuse for making the sitting?

Mr. Constable: I believe that all mothers of children want to have those children photographed, but you can call them until you are black in the face, and you cannot get them to come to your studio. So I try to make it easier for them by going into the home.

Question: You just want to show them a selection of proofs, is that the idea?

Mr. Constable: Yes. I do not mention this picture at all when I am talking to them. I tell them I will carry out the regular good work of the studio at the regular prices, that there is no extra charge for coming to the home. I have better results after dinner in the homes than I do mornings or afternoons.

Question: How much do you get for

that picture?

Mr. Constable: That one costs \$15.00 in the frame, or \$12.50 with an order. You would be surprised how many women will try to save that \$2.50.

Question: Do you specify any minimum order?

Mr. Constable: No, I do not. I do not want anything to interfere with my getting into the home. They can buy one 5x7 print for three dollars, and that is the only way they can beat me on this \$12.50 price. They get the 5x7 for fifty cents, at that rate.

Question: Just what approach do you use?

Mr. Constable: You can say a thousand different things. You can buy a new light and get the whole town interested because of that new light. You can buy it, but you do not have to use it. They would not know whether you did or not. They are interested in anything new.

Question: Would it not be an advantage to show 8x10 proofs rather than 5x7's?

Mr. Constable: No, I cannot see why that should be done. You are showing a large picture. By the way, I do not show the proof of the large picture. I tear that up right away.

Question: What do you say when they say that \$15.00 is too much for that picture?

Mr. Constable: I try to sell a smaller print.

Question: What do you get for smaller ones?

Mr. Constable: I charge \$12.00 a dozen for 5x7's and higher prices proportionately.

Question: How many proofs do you show?

Mr. Constable: That depends a lot on the home. If it is a fine home, you cannot show too many proofs. If you think the customer will only buy a \$15.00 picture, you have to cut down on your proofs. You can tell whether people are spenders when you get in their home by just looking around.

Question: Do you think it is an inducement to show eighteen proofs, over a dozen, or anywhere near that amount?

Mr. Constable: If I sell an extra proof, it pays for eighteen films.

(Continued on page 252)

The Idea Exchange

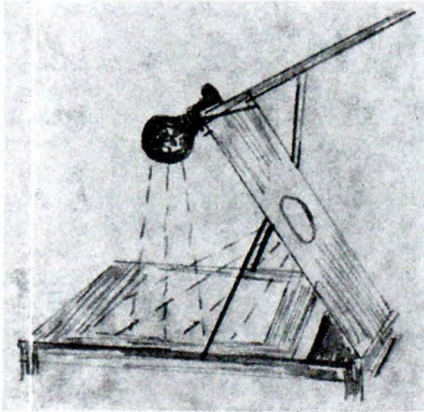
We will pay, on acceptance, \$1.00 for each item accepted for this Department. It may be a stunt, gadget, short-cut, formula or just some little hunch you may have worked out for your own use to save time or money in your studio. It may be long or short, illustrated if necessary. How it is written is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

Illumination for the Retouching Desk

By Allen C. Dodge, Stonehurst Hills, Pa.

(Illustration)

● For those photographers who use a retouching desk of the R. O. C. type, improved illumination may be obtained and fully controlled by the attachment of an electric light bulb to the back of the stand. Using an ordinary porcelain base receptacle, screw this to the upper edge, in the center, just above the ground glass of the slanting part



Illustrating Mr. Dodge's accompanying suggestion

of the desk. Then place a 40-watt frosted bulb in the receptacle. The reflecting mirror in the base of the desk is kept clear and the light reflects from the mirror to the retouching surface, thereby producing a soft light. By tipping the mirror at a suitable angle, illumination is increased or reduced at will, according to the density of the negative being retouched.

Simple Trimming-Gauge for Prints

By J. R. MacNeil, Phipps Studio, Framingham, Mass.

● For those studios which do very little photo finishing, except perhaps as an accommodation to special customers, and which consequently do not have the usual masks or forms in stock, try making a pin-

hole through the celluloid mask about one-quarter inch from each corner. The pinhole will show as a black spot on the print which makes a fine trimming guide, eliminating the necessity for a gauge.

Mounting Photographs in Hot, Damp Climates

By K. F. Keith, St. Petersburg, Fla.

● Here is a stunt we use for mounting prints in the hot and humid South. We coat ordinary white shellac over the area of the mounting which is to be covered with the print and allow the shellac to dry, which it does very quickly. We then proceed in the usual way with the mounting-press, or a hot hand iron, which is equally satisfactory. Put on by this method the prints are there to stay, and will not creep or buckle in the damp air, or even when exposed to rain.

Uses for Old Films

By Paul Hadley, Piggott, Ark.

● What to do with wasted films is something many photographers would like to know. Here are a couple of ways in which I manage to utilize them. I find that prints in folders on my display shelves are apt to become dirty from handling, as well as from dust and other air impurities. Cleaning the emulsion from old films, I use the resulting clear celluloid sheets to cover the prints and any dirt can easily be wiped off without soiling the prints. Incidentally many of my customers like the appearance of the prints with the clear celluloid over them and when desired I sell prints in folders that way at a small extra charge. Good printing masks can also be made from old negatives by simply dyeing the emulsion to make it opaque. This can be done with regular dyes or with water colors. Red of course is the color to use and if it fails to "take" heat the dye so it will penetrate the emulsion more readily. Such masks are very durable, and can be handled better than those made of paper, without wrinkling.

(Continued from page 250)

Question: How many proofs does your average customer order?

Mr. Constable: I would be safe in saying two.

Question: How do you meet the opposition at the door at the time of entrance? What psychology do you use when the lady comes to the door to let you in?

Mr. Constable: When I go to the door I have an appointment, which is usually made over the telephone. Once in a while I call on a person without phoning when a former customer has given me the name. If some one has sent you there, it is very easy to get in.

Question: Once you get in, you are all set?

Mr. Constable: Yes.

Question: Why do you not show samples? Would you not have a talking point if you did?

Mr. Constable: Yes, that would be a good talking point. But if I show samples they will pick what they want and say, "How much is one?" It is hard to get around that. They really think they only want one picture, but they do not. They will buy more.

Question: Suppose they want the large picture from another proof in preference to the one you have made up?

Mr. Constable: That would cost me twenty-six cents to make the change, outside of labor and time. That twenty-six cents covers the paper, the mat and the materials.

Question: How do you price your pictures other than 5x7's; other than \$12.00?

Mr. Constable: I have a plain 5x7. The next size is 4½x6½ on 7x11 sheet print, which is \$22.50. The 6x8's are \$40.00. The 11x14 sheet prints are \$60.00.

Question: Do you not find that a greater number of your customers want one, two or three in preference to six or a dozen?

Mr. Constable: Yes, I believe I sell more people three pictures than I sell six pictures.

Question: What sales talk do you use when the customer only wants three and you want him to buy more?

Mr. Constable: That is a tough question. I do not believe in high pressure or over-selling. I assume that the customers are intelligent and that they know what

they want. The thing I try to keep away from is to have them pick something I do not want them to have. That is the reason I show this big picture. I want them to take that picture, and after they take that one I do not care what they take.

Question: Do you not feel that it would be an advantage to show larger proofs all the way through instead of a 5x7 red proof?

Mr. Constable: No, I do not feel that it would. I never have, so I cannot answer that question.

Question: How many sittings can you make in a day?

Mr. Constable: I make nine appointments every day. I never fail to make nine appointments, and then cancellations usually bring the average to six or seven a day.

Question: How do you divide your half-dozen and three pictures into the dozen price? If your dozen price is \$60.00, how much is one picture, or three, or six?

Mr. Constable: For three pictures, I charge half of the dozen price. At \$60.00 a dozen, three pictures are \$30.00. One picture is \$20.00.

Question: When you finish up a different proof, what do you charge extra?

Mr. Constable: I charge \$1.50 for the retouching, plus the regular price of the picture.

Question: When your salesman goes into a home to sell the order, does he have any other samples with him?

Mr. Constable: When he makes the appointment for the sitting he has no samples with him, but when he brings the proofs for the customer to see he carries a full line of samples with him.

Question: Do you retouch any of the proofs?

Mr. Constable: No, we do not do any retouching at all except on the one that we make up. It makes the big one look better, I believe, if you do not retouch your others.

Question: Is that true in the case of the picture of an older person instead of a child?

Mr. Constable: I photograph very few grown-ups.

Question: Do you leave the proofs and then go back to sell them later?

Mr. Constable: Yes, I leave the proofs and the large picture ready to be hung.



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THE quality, richness, and warmth of the print on Vitava Opal are further enhanced by the wide choice of surface textures and tints of paper stocks. There are fourteen grades of Vitava Opal to choose from—a variety sufficient to please the most exacting. Eastman Kodak Company, Rochester, N. Y.

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FOR ENLARGEMENTS OF CONTACT PRINT QUALITY

Question: Do you make any re-sittings?

Mr. Constable: If the customer asks for one, yes. I do not argue with her about that at all because I have found that it does not do me any good. (*Laughter*)

They have something in their mind they do not like; maybe I cannot see what it is, but I would rather make a re-sitting than argue about it. Then it is a sure sale.

Question: Do you make all of your pictures on a light ground?

Mr. Constable: Yes, all of them.

(*Convention Proceedings to be continued*)

'Tis Here, Maybe

● Despite new laboratories and studios erected during the summer, the Department of Photographic Technology at the Rochester Athenaeum & Mechanics Institute, Rochester, N. Y., was compelled to turn away a score of applicants for admission. Thirty-two freshmen from all parts of the United States were accepted for the three-year course which includes in addition to photography, photographic physics, photographic chemistry, studio management, salesmanship, free hand drawing, composition and design. The laboratory includes 25 individual dark rooms, each fully equipped with the latest photographic materials and equipment, and especially designed to permit the student to work in his individual dark room and yet facilitate constant supervision by the instructor in charge. The teaching force has been increased to 12 instructors.

Section Three, P. P. A. of Pa., held its last 1936 meeting at the Penn. State Studio, State College, on September 9. George Simon, York, spoke in color photography; Hilary G. Bailey of the Agfa Ansco Corporation, Binghamton, N. Y., presented a general talk on light and its effect on different photographic material, as well as the use of appropriate lenses; Leo Buckley, Binghamton, N. Y., spoke and demonstrated the use of drapes. "It was a very interesting meeting all the way through," writes secretary-treasurer A. A. Bosshart of York.

Roy Hirshburg, Richmond, Ind., asks that we warn readers against a traveling salesman using the name of Newman, about 5' 9½" tall, medium complexion and highly

nervous in manner. Very talkative, he shows a considerable collection of carved wood signs and, as evidence of his bona fides, an order pad showing the names of many photographic studios. He offers genuine hand-carved wooden signs of the studio trademark or the photographer's signature, at ridiculously low prices, running from \$3.00 or a bit less to \$5.00, and claims to represent the Massy-Stark Co., 2325 S. Kinnickinnic Ave., Milwaukee, Wis. He collects in advance, using the reasonable argument that his firm has had so many C.O.D.'s refused in the past that they no longer accept anything but cash orders, inasmuch as if a sign is not taken when sent, they are naturally stuck with it. According to Mr. Hirshburg, he decamps with the cash and that is the end of it. The Massy-Stark Co., a legitimate firm, are trying to locate Newman through the help of the police.

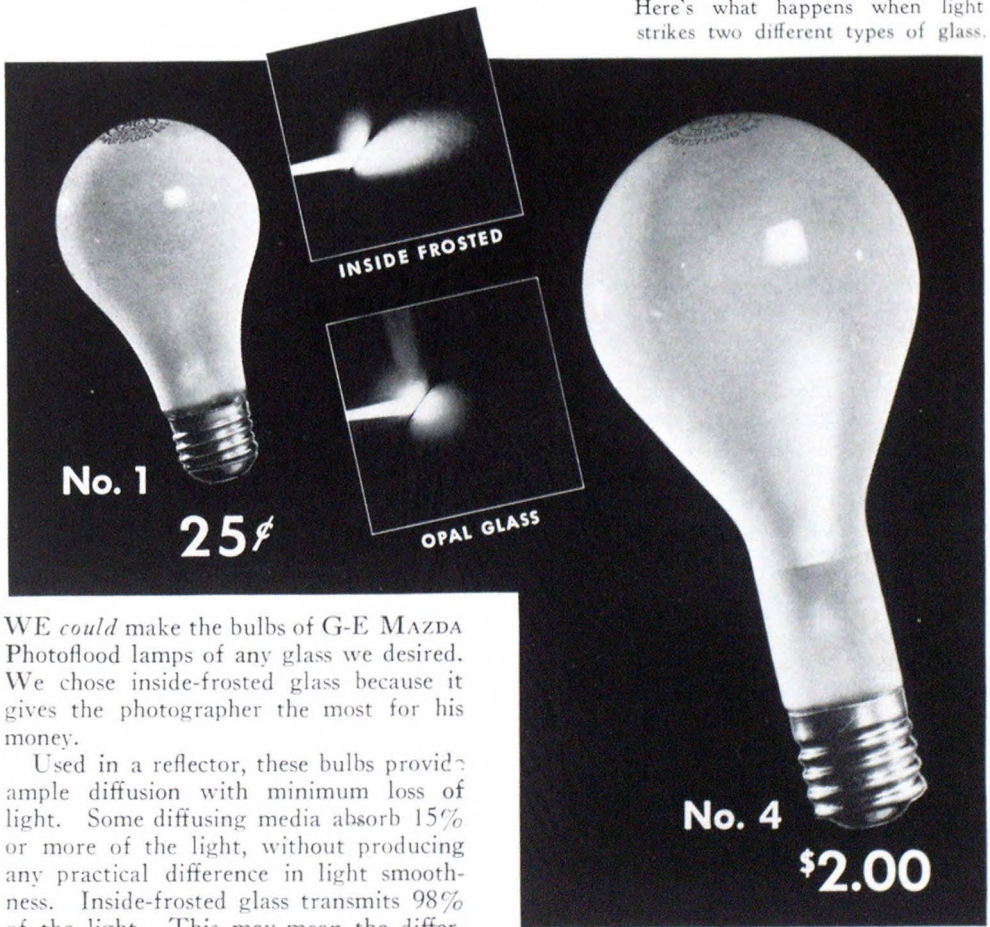
Agfa Portrait Enlarging paper, just announced, is a new and important addition to the varied line of photographic materials manufactured by Agfa Ansco Corporation, Binghamton, N. Y. This new paper, a moderately fast projection material, has been specially designed for portraiture. Its emulsion, coated on extra heavy stock, gives pleasing, warm-black tones which, if desired, may be beautifully toned by the usual methods. Portrait Enlarging is available in three attractive surfaces on both white and ivory stock: Kashmir—pebbled surface with slight luster; Matte—smooth surface without sheen; Fabric Rough—rough surface without sheen. It is supplied in normal contrast which may be modified by manipulation in exposure and development. Available in all standard sizes at regular Indiatone double-weight prices.

We are informed belatedly of the death of Joseph L. Cox, photographer in Indianapolis, Ind., since 1904, on May 21, after an illness of several months. Mrs. Cox is carrying on the business.

Many of our readers will undoubtedly be surprised to learn, as we admit we were ourselves, that Helen Sheldon Gerdes, wife of Director William Gerdes of the Winona School and known to the students of that school mainly for her lectures on business administration aside from her general popu-

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larity, is herself a portrait photographer of considerable note. Specializing in women, her portraits have been hung in past years at the London Salon, the Chicago World's Fair and the San Diego Exposition, while she had a complimentary display at this year's Chicago convention. We now learn that three out of five prints which she submitted to this year's London Salon were accepted for hanging, this being a decided distinction inasmuch as of 4,200 prints submitted, only 390 were accepted in all.

John G. Marshall's comprehensive line of chemicals, oil colors, flash powders and flares is thoroughly described in a new catalogue entitled *Photographic Products by Marshall* which you can have for the asking. You'll find a lot of handy items included. Better write for a copy to John G. Marshall, Inc., 1752 Atlantic Ave., Brooklyn, N. Y.

Miss Jo L. MacAvoy, of the MacAvoy Studio, Buckhannon, W. Va., passed away on August 2. Miss MacAvoy will be remembered as a constant convention attender in past years and also as one of the active members of the old Women's Auxiliary of the Photographers' Association of America. And in many studios are still to be found the background carriers which she devised and placed on the market, but which she ceased to sell some years ago. Miss Mac-

Avoy was one of the few women holding life memberships in the Association.

E. A. Koelle, for many years a resident of Comfort, Texas, where he operated a studio for 15 years until his health failed and he had to sell it two years ago, died at the Base Hospital, Fort Sam Houston, Texas, late in September. He had been a justice of the peace in Comfort for several terms.

Paul Verkin, Sr., photographer in various Texas cities at different times, died in August 7 in Denison at the age of 84. One of his sons, Paul Verkin, Jr., has a studio in Galveston, Texas.

O. H. Boye, one-time famous photographer of San Francisco, Calif., whose studio there was expanded into a chain by the late Joseph Opet under the name of Boye Studios, has re-entered business for himself at 23 Grand Ave., San Francisco, after an absence from the profession of eight years. The San Francisco Boye Studio was recently taken over by Barboni Brothers, who already have a studio in Oakland, Calif., and the name will be changed to J. Barboni Studio.

For Your Bookshelves

● **Travel Photography**, by Karl A. Barleben, Jr., F.R.P.S., Dean of the New York Institute of Photography. 5x7, 64 pages, 21 illustrations. Paper, 50c postpaid. Order from Fomo Publishing Co., Canton, Ohio....

This little handbook is one of general advice and suggestion for the amateur who wants to get successful results with a hand

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Portrait Photography:

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525 Caxton Building

Cleveland, Ohio

camera away from home. It is in no sense a textbook, but more a running narrative of possibilities that may be encountered and how to handle them. Should be a good counter item for stock houses and photographers handling amateur supplies.

● **Correct Exposure with the Miniature Camera**, by William Alexander. 5x7, 96 pages, 19 full page plates. Leatherette, \$1.00 postpaid. Order from Fomo Publishing Co., Canton, Ohio.

The photographer, be he professional or amateur, who looks for successful negatives with miniature cameras, will find it neces-

sary to pay more attention to exposure than in any of his past experience. Guesswork and the "rule of thumb" are out of the question because only negatives of the highest quality throughout will stand the tremendous magnification commonly expected from miniature work. Mr. Alexander has gone into his subject exhaustively, discussing one after another the methods of insuring accurate exposure, the possible pitfalls and errors, ending with a detailed discussion of various types of subjects with correct exposures for each. A number of important exposure tables are included.

● **Photography and the Art of Seeing**, by Marcel Natkin. 8 $\frac{3}{4}$ x11 $\frac{1}{4}$, 72 pages, 29 full page plates and various text illustrations. Cloth, \$3.50 postpaid. Order from Camera Craft Publishing Co., 425 Bush St., San Francisco, Calif.

Here is an interesting book and one which will appeal to every photographer who considers his work as something more than merely a means of making a living. Printed in gravure throughout and with the editorial matter in an attractive, readable face, well spaced, it makes a handsome appearance. Mr. Natkin's point is that the artistic quality of a photograph is a function of the art of seeing and he hopes, through his discussion and the excellently selected illustrations, to prove to photographers that they are constantly missing, on all sides, opportunities for obtaining the unusual. No professional who will study this book and consider his own work in the light of Mr. Natkin's suggestions, can fail to be helped.

● **The Body Beautiful, Vol. II**, compiled and edited by Heyworth Campbell. 8 $\frac{3}{4}$ x11 $\frac{3}{4}$, 94 pages, 88 full page plates. Boards (cover in full color), spiral binding, \$2.75 postpaid. Order from Dodge Publishing Co., 116 E. 16th St., New York City.

This is a second compilation of nude studies (all different from those in Volume I, of course) by leading illustrative and pictorial photographers of the country. It is printed in gravure and is a beautiful piece of work both typographically and as regards the reproductions. Those who specialize in work in the nude will want it for comparison, while artists, illustrators and others who are constantly on the watch for figure studies and poses will want to add the book

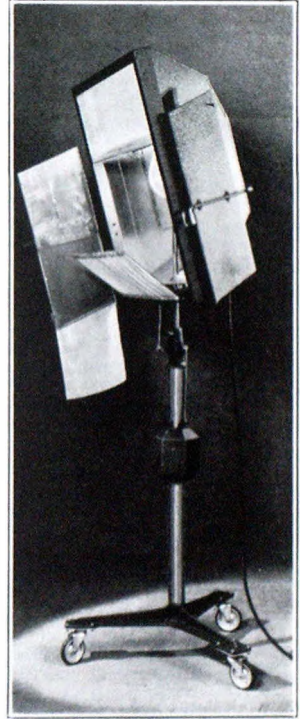
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● **The Year's Photography, 1936 - 37,** 7 1/4 x 9 1/2, 128 pages, 68 full page plates. Paper, \$1.25 postpaid. Order from **The American Photographic Publishing Co., 428 Newbury St., Boston 17, Mass.**

Here we have the annual number of the monthly issued by the Royal Photographic Society of Great Britain, given over as usual entirely to a selection of photographs from those exhibited in the 71st Annual Exhibition (1936) of the Society, together with running criticisms of the prints in the various classifications. The field covered by the illustrations is so broad that there is little to help the worker in any one branch of photography.



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for October 1, 1936

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Published the 5th and 20th of Each Month
at Lorain, Ohio

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Signed

CHARLES ABEL, EDITOR

Sworn to and subscribed before me this 29th day of September, 1936.

H. W. SLACK, Notary Public.

(Seal)

(My commission expires Jan. 1, 1938)

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

WANTED—USED 5x7 Speed Graphic without lens, or with Zeiss Tessar. Must be like new. Can use cut film holders also. E. C. Graham, 10321 Lake Ave., Cleveland, Ohio. 10-20-1c

FOR SALE—Studio equipment, first class condition. Includes Century Camera, Cooke lens F/5.6, Elwood Enlarger, etc. Very reasonable for quick sale. E. A. Mesenbrink, Shakopee, Minn. 10-20-2c

FOR SALE—One 5x7 Speed Graphic with Graphic back and case, Bausch & Lomb Tessar F/4.5—5x8 lens, \$80.00. One 5x7 Home Portrait camera with one film and plate holder \$75.00. Cummins Studio, Greenbrier Hotel, White Sulphur Springs, W. Va. 10-20-1

WANTED—STUDIO camera with sliding ground glass carriage for 8x10 and 5x7 film holders, with Century Semi-Centennial or Ansoco stand, Also F/4.5 Anastigmat lens from 16 to 19 inch focus, in good order. Grant Studio, Kenton, Ohio. 10-20-1c

WANTED—GOOD AIRBRUSH and compressor. Must be bargain. W. Earl Burnell, 225 S. Palm Ave., Sarasota, Fla. 10-20-1

WANTED—8x10—5x7 Studio camera, sliding back; 8x10 View camera, #5 Century Studio outfit; 5x7 Multiplying camera. Must be in first class condition, priced right. H. E. Jordan, Unadilla, N. Y. 10-20-1c

FOR SALE REASONABLE—Have recently acquired an extra set of equipment for studio. Will sell one reasonable. Inquire of Hearn Studio, Celina, Ohio. 10-20-1

HELP WANTED

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

GROUP PHOTOGRAPHER wanted. Experienced with 8-20 Panorama camera. Must have good car for traveling purposes. Special field produces exceptional earnings. References must accompany application. United Photo-News Service, 4323 Leavenworth, Omaha, Nebr. 9-5-10c

OPERATOR—A-1. Steady employment. Preferably one with own car and equipment. Send references, also state salary desired. Elite Studio, Pueblo, Colo. 10-20-1

TWO MEN with cars, home portrait outfits, to travel. Western states; open field; good conditions. Send photographs of self, samples, references, commission desired, in first letter. Corey Studio, Malad, Idaho. 10-20-1

OPERATOR WITH car, able to travel. Must be A-1 on children and adults. Permanent. State age and selling experience in first reply. Price Studio, St. Marys, Ohio. 10-20-1c

ASSISTANT SOLICITOR sales manager. Exclusive home portraiture. Two units; permanent. State previous experience. South winters, North summers. Also first class artist operator position open. J. Alfred Mitchell Studios, Broadmoor Hotel, Colorado Springs, Colo. 10-20-2c

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.

WANTED—POSITION as general assistant, operator or darkroom work. Twenty years experience. Portrait and commercial. No steady retouching. W. R. Baker, 119 E. Blagrove St., Richwood, Ohio. 9-20-3

POSITION WANTED by capable lady photographer. Good receptionist, operator, printer, retoucher, finisher, etc. Metropolitan area preferred. Mabel I. Pottenger, 40 Homer Place, Metuchen, N. J. 10-5-2c

ALL AROUND workman in studio. Middle aged, settled, had studio of own for years. Excellent operator, retoucher, etc. Wish to make change where effort is appreciated. E. J. Sprauer, 118 W. College St., Louisville, Ky. 10-20-1c

POSITION WANTED—By man of experience. Operator, both studio and commercial, retoucher, printer, all around worker. Can take entire charge of finishing. Over 35 years experience. Address O-2 care this journal. 10-20-1c

YOUNG LADY desires studio position. Experienced receptionist; also some knowledge of general photographic details. Good references. Address E-1 care this journal. 10-20-1

YOUNG MAN—Reliable, neat, desires position as assistant to photographer. Four years general experience. Free to travel. Salary secondary to future. Write Samuel T. Tischler, Box 398, Elmsford, N. Y. 10-20-1c

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.

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.

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

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

I Buy Film and Glass

Highest Prices Paid. Write for prices and instructions before shipping.

P. H. KANTRO Industries
VALPARAISO, IND.

RECEPTIONIST WITH real sales ability wants position in high class studio. Have experience and qualifications. May Mealey, Rockford, Ohio. 10-20-1c

OPERATOR OR manager of twenty years experience in Omaha, Kansas City, Chicago, desires position in either portrait or commercial studio in vicinity of Chicago. Versed in direct color. Write C-1 care this journal. 10-20-2c

POSITION WANTED in studio by photographer experienced in all branches of photographer's work. Age 30; married; 12 years experience. Gerald Symes, 112½ Twelfth St., Watkins Glen, N. Y. 10-20-2c

STUDIOS FOR SALE

FOR SALE—\$1000 takes fully equipped ground floor studio, centrally located on Broadway, in city of 40,000 population. Will also sell brick building, if desired. F. O. Lindquist, Superior, Wis. 10-5-2c

FOR SALE—leading studio in middle west college town 80,000; established quarter century; best location, fully equipped, \$2,000 in school contracts already this season. Prospect of adding three times that, and regular Christmas business just ahead. Must sell. Leaving photo business. Only cash offers considered. Address D-2 this journal. 10-5-2c

FOR SALE—Centrally located New Orleans Studio, fully equipped, and with living quarters. Excellent place for married couple. Write H-6 care this journal. 10-20-1c

FOR SALE—Studio in business for 15 years. Large stock of negatives, large clientele among schools. Will be sold cheap for all or part cash, including a well established name, fixtures, etc. Also the studio occupied by this business 10 years and well located in a downtown building for rent at a bargain. H. L. Calkins, 205 Hubbell Bldg., Des Moines, Iowa. 10-20-1c

FOR SALE or will lease for the winter, studio in town of 6,000, \$300 down, or will rent for \$35.00 a month. Hackney Studio, Hastings, Mich. 10-20-1c

STUDIO FOR sale. Old established business, college enrollment 550; city population 5,000, county 20,000; only one other studio in county. This is one of the best equipped studios in the state. If interested, write Estate of Josephine MacAvoy, Buchannon, W. Va. 10-20-1c

RETOUCHING AND COLORING

RETOUCHING FOR the Middle West. Conveniently located to the central United States. Good work, prompt service, fair prices. We can be of service to you. Lewis Studio, Hillsboro, Kansas. 10-5-2c

LET ME do your oil coloring, both portrait and scenery. I also do retouching. Mail orders filled promptly. Satisfaction guaranteed. Daisy Wilcox, Terril, Iowa. 10-20-1c

WANTED RETOUCHING AND COLORING. Any quantity; work guaranteed and promptly returned. Doris Taylor, 431 Clifton Rd., N. E., Atlanta, Ga. 10-20-1c

SMASHING REDUCTIONS

SEND FOR BARGAIN LIST

NEW YORK CAMERA EXCHANGE

109 Fulton Street

New York, N. Y.

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

BEAUTIFUL, PERFECT retouching guaranteed or no pay. Also finest invisible stipple miniatures. Fifteen years experience. Will retouch one negative free of charge. C. A. Heyser, 7921 Park Ave., Elkins Park, Pa. 10-20-1c

EXPERT RETOUCHERS offer you reliable service for your retouching with corrections fully guaranteed, at reasonable prices. 2447 Cass Ave., Detroit, Mich., Room 4, c/o E. A. Paturzo. 10-20-1c

EXPERT RETOUCHING. Prompt and reliable service at reasonable price. Corrections a specialty. Long experience. Mrs. A. Valles, 703 West 62nd St., Chicago, Ill. 10-20-1c

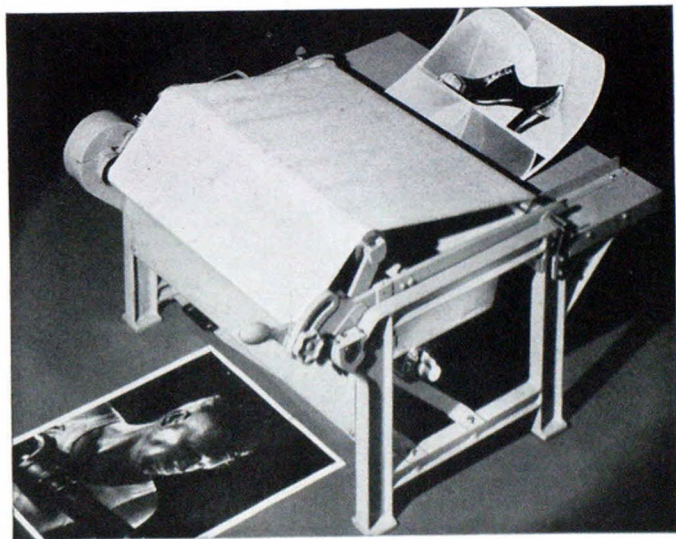
'Tis Here, Maybe

After 42 years in the photographic profession, L. C. Chamberlin, Northfield, Minn., has sold his studio there and retired. The name will be changed to the Lord Studio by his successor.

Our sincere sympathy to Thurston Hatcher, nationally known photographer of Atlanta, Ga., on the death of his mother, Mrs. Mattie Hatcher, who passed away on Sept. 16 in Macon, Ga., at the age of 76.

Herbert Shinn, for 40 years a photographer in Pittsfield, Ill., but retired for the past eight years and living in Bloomington, Ill., died at his home there on July 9, having suffered for some time from a heart ailment.

Members of the Southern Illinois Art League held their 41st semi-annual meeting at the Spieth Studio, Olney, on September 28, the meeting being well attended. A. W. Moody, Defender Photo Supply Company, Rochester, N. Y., gave a two-hour demonstration of negative-making; Mrs. Edwin E. Hoffstetter, Kister Studio, St. Louis, Mo., presented a reception room talk and a print coloring demonstration; Charles Trefts, illustrative photographer of St. Louis, spoke on the Chicago convention and then discussed his methods. The print criticism was handled by Philip DeWoskin, St. Louis. A big day was ended with a banquet in the evening. Officers of the League are Fred Spieth, Olney, president; L. F. Carna, St. Louis, vice-president; A. H. Strebler, Edwardsville, secretary-treasurer.



See This Straightener

A GOOD print straightener should be standard equipment in every portrait or commercial studio doing a fair volume of business. The Eastman Print Straightener is the most simple, practical, and efficient straightener on the market. It takes single or double weight prints up to 14 inches in width as fast as they can be fed to its belt, moistens them front and back with water vapor, and straightens them without cracking. The straightening rollers are adjustable—the fabric belt is 15 inches wide—machine and water heater are electrically operated. See this straightener at your dealer's. Price, \$150.

EASTMAN KODAK COMPANY, Rochester, N. Y.



Truthful Portraiture

PHOTOGRAPHY doesn't lie when your negative is made on Eastman Super Sensitive or Portrait Panchromatic Film. Facial blemishes are not exaggerated—the need for retouching is minimized—color is truthfully rendered. The speed of these films also permits one to make the short exposure so essential to characteristic portraiture. Use these modern materials to stimulate your business. Eastman Kodak Company, Rochester, N. Y.

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