

The PROFESSIONAL PHOTOGRAPHER

Formerly Abel's Photographic Weekly

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Official Journal The Photographers' Association of America

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March 20, 193





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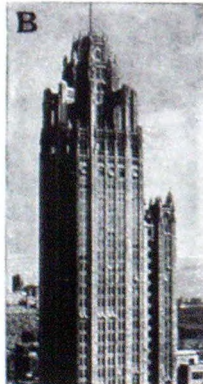
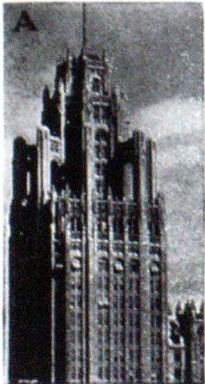
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Right now, with school and graduation pictures in prominence, you can make *extra profits* by creating Opals from school picture negatives. Sell your customers on the idea of buying lovely Opals—then to be sure of customer satisfaction, use HAMMER Opal Plates.

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

Chicago Convention Space Practically Sold Out

● On March 11 fifty-three different firms had contracted for 97 of the 101 spaces available in the manufacturers' exhibit at the coming convention of The Photographers' Association of America, to be held at the Stevens Hotel, Chicago, Ill., from August 23 to 27, inclusive. Last year four and a half spaces remained unsold when the convention opened. With the demand for space continuing unabated, it is evident now that additional spaces will have to be made available in the big Lounge, adjoining the present exhibit, the Lounge being the section in which the double row of picture exhibit easels was placed last year. The budget is now covered. The financial success of the convention is assured. Already the Board has under consideration a preliminary list of possible program features and in our next issue we expect to commence telling you the names of those chosen to demonstrate and lecture. If this convention does not far surpass last year's record-breaker from every standpoint, including that of attendance, we miss our guess. Watch for additional details and by all means begin putting aside a few

dollars a week so you will not, for financial reasons, have to miss this genuine opportunity.

What a Three-Time Winona Student Thinks of the School

By W. E. Spieth, Centralia, Ill.

(From a letter dated February 10, 1937)

● I have noticed in the Association magazines that the Winona School is to be remodeled with new classrooms and equipment. I am wholeheartedly in favor of this improving of the School. I have attended three sessions of the School, and it is a coincidence, though I did not plan it so, that in checking back I find I have gone every six years.

When I look back at each time I attended the School, I find that I have come back home and made complete changes in lighting equipment, backgrounds, materials, etc. In 1924, the first time I attended, we were just beginning to try to make pictures with artificial light, and the big question was what kind of lights to install. In those days arc lights seemed to give the most and best light, so on my return from School, I installed arc lamps in my studio. In 1930 the panchromatic materials were just com-

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The Cover Picture

● Our cover picture this issue, by Nan Wallace, Toledo, Ohio, was one of the Blue Ribbon prints at the 1936 Chicago Convention. Miss Wallace started her photographic career in her husband's studio in Charleston, W. Va. Later she worked with Mrs. Howard of the Howard Studio, Asheville, N. C., then went to the Salyers Studio, Huntington, W. Va., leaving there in 1927 to manage the Toledo studio of Bachrach, Inc. After some time with Bachrach she joined the Whitt-Gregg Studio, Toledo, and in 1932 purchased the old Bowman Studio in Toledo, changing it to her own name. In 1935 she was married to John T. Franz of Cleveland, Ohio, but still runs her studio under her maiden name and does an excellent job of it. She is a member of the P. A. of A.

ing to their own in portrait photography, so I decided the best way to learn about these materials was to go to Winona School again. I was well repaid, for we have used pan material most successfully ever since.

The main reason that I went to the 1936 Winona Portrait Course was that I was dissatisfied with our lighting system, so I went to School again, and after getting a month's training under the proper lights, I came back to my studio and installed an overhead indirect lighting system, two large indirect floor lamps and new auxiliary lamps. Now we have our studio equipped so that it is a pleasure to work in the camera room. We have made up new backgrounds using the ideas I got at the School. These are only the big things that I learned. I gathered up innumerable little ideas and quirks — things that are very small in themselves but which mean so much when put into practice. The friends I made and the inspiration I gained are things I will never forget.

I cannot measure in dollars and cents what the School has meant to me in improving my work and making it a real pleasure to work. I sincerely wish I could attend every session of the School. I am so enthused about it that next summer I am sending my daughter. No matter how old or how young you are, or how good a photographer you are, you will always learn many, many helpful things at the Winona School, both from the very excellent faculty and from your fellow-students. I do say,

and I firmly believe, that any and every photographer simply cannot afford not to attend the Winona School.

Mr. Spieth comes from a very photographic family. His father was a photographer before him, and he has two brothers, also owners of well-known studios in other cities. All three of the brothers attended the 1936 Course at Winona. The 1937 prospectus is now ready and copies can be had on request to the Executive Manager, P. A. of A., 520 Caxton Bldg., Cleveland, Ohio. Portrait Course dates are July 26 to August 21, tuition fee \$75.00, limit 100 students; Commercial Course July 5 to July 24, tuition fee \$60.00, limit 60 students.

Picture Exhibit Rules for Sacramento Convention

● The Associated Photographers of the Sacramento & San Joaquin Valleys are planning a comprehensive picture exhibit as part of their coming convention, to be held in Sacramento, Calif., on April 17 and 18. All photographers are invited to submit prints, which will be judged in accordance with the following rules. Ribbons for first, second and third award will be presented in each classification, and all prints found worthy of hanging will receive special seals of recognition.

No exhibitor may submit more than ten commercial prints or eight portraits, or both, a total of 18 in all. No more than two prints may be submitted in any classification unless the exhibitor is entering one classification only. All prints must be mounted. Mounts must not be larger than 16x20 except for group or Cirkut prints. No studio name or other identifying mark may appear on the face of any print or mount. Complete name and address of the studio must appear on the back of each mount, otherwise the association will not be responsible for return. No prints will be accepted which bear on the face of the mount seals or other marks of award from other salons or exhibits. Framed pictures, with or without glass, will not be accepted. Complete return address of the studio must appear on the inside of the wrapper so the same may be turned and used for return of prints. All exhibits will be returned express collect. All prints hung will be used as a traveling exhibit following the convention, so no prints

will be returned until after September 1, 1937. All prints are sent at owner's risk, and while all necessary care will be taken, the association cannot be held responsible for loss, theft or damage. Closing date for receipt of prints is April 5. All entries must be addressed: Photographers' Convention, Chairman Print Committee, 1105 L St., Sacramento, Calif.

Portrait Classifications: 1—Men; 2—Women; 3—Children; 4—Babies; 5—Brides (groups or singles); 6—Character; 7—Miniatures; 8—Color.

Commercial Classifications: 1—Pictorial; 2—Architectural; 3—Illustrative; 4—Animals; 5—Groups; 6—Candid Camera; 7—Aerial; 8—Color; 9—News; 10—Direct Color Photography.

Have You Bought Your Unit?

● The Photographers' Association of America has submitted to its members an opportunity to join in its nationwide contest to find America's most typical boys and girls. This contest was clearly outlined and illustrated in the March 5 PROFESSIONAL PHOTOGRAPHER under the title "Making Dull Months Mean Dollars." If you have not yet read that article, we suggest you do so and study it carefully; not tomorrow or when you get around to it, but for your own benefit—now!

Your business today demands a constant

matching of your ingenuity with the progress that is being recorded in all lines of endeavor. Consequently, business-getting methods are changing. Equipment changes, methods change. In all respects your studio must be different . . . be better in every way. With the introduction of this contest the Association firmly believes it has given its members a weapon with which they can successfully combat the ravages made upon their individual businesses by the aggressive methods of the department store and coupon studios. The price of success is

Order for P. A. of A. Prize Contest Units

The Photographers' Association of America
520 Caxton Bldg.,
Cleveland, Ohio.

I (We) desire to participate in your Most Typical Child Contest. I (We) certify that this is not a department store chain nor coupon studio. I (We) understand that if by April 30, 1937 the necessary 700 Units have not been subscribed and paid for, the amount paid herewith and mentioned herein will be refunded in full without delay.

Enclosed find \$..... in payment for units at \$10.00 per Unit. Make all remittances payable to Advertising Fund, P. A. of A.

Signature.....

Print the following plainly as your name and address will appear exactly like this on the printed matter.

Studio Name

Street Address

City and State

Note: Units may only be purchased for one studio at one address, unless you are paying separate dues for more than one studio.

that every modern trend in your field must be diligently studied. This carefully planned contest, coupled with its appropriate advertising, will enable you to keep ahead of your competitors.

It is vitally necessary that increased business be obtained during the normally inactive summer months. July and August have always represented the bugaboo that has made a vast inroad upon the average photographer's earnings during the rest of the year. Therefore this plan has been inaugurated to produce new business during the summer lull. To be successful, any merchandizing campaign must emphasize the following three features:

1. The public must be told about your studio.
2. A favorable attitude toward your studio must be established.
3. The public's interest in your studio must be definitely aroused.

The plan described in our last issue answers all these conditions. For any one studio or group of studios in any one city to create an interest-arousing and business-producing contest of this sort would entail the expenditure of a prohibitive sum of money. The campaign outlined by the

Association, however, accomplishes all this for you at a very small cost. We want to impress upon you the following points regarding it:

1. Every phase of this campaign is as individual as if it had been designed for your studio alone.
2. The plan is complete in every detail—announcement cards, direct-mail folders, instruction booklet, display cards, entry forms, etc., not to mention the big list of prizes.
3. The closing date for participation is April 30.
4. A minimum of 700 units must be sold, or all payments will be returned.
5. The plan is conducted on a non-profit basis.
6. The plan is just one more of the many services now being rendered to members by The Association.

In our March 5 issue we outlined this contest clearly and in detail. Here we have tried to impress upon you the necessity for and the benefits of such a campaign, so far as your own studio is concerned. The success of this campaign depends on your cooperation.

Modern Portrait Lighting

A New Series by Paul Linwood Gittings

Article Two—Hands, and Their Relation to the Personality

(With a group of illustrations by Mr. Gittings)

● The majority of photographers have more or less standardized on bust portraits, and over such a long number of years that the general average of portraiture has become almost mechanical in the likenesses we produce. For some strange and unaccountable reason, many photographers seem to believe that the only mark of distinction between the various millions of individuals that are photographed is the difference in the placing and the proportions of the features of the head.

When we stop to think constructively, and apply our thinking to our immediate friends, we quickly realize that we know them as much by their figures, manner of dress and their gestures, as we do by their faces. How often have you recognized a friend when his back is turned, merely by the gesture of a hand or the turn of his head? Why, then, isn't this of vital import-

ance in the photograph you produce?

Hands are as individual as their owners. If you study them, you will seldom find people with hands formed alike, and never two who use them alike. It is instantly apparent that the hands are a major part of the person's individuality.

Now the few photographers who use hands in their portraits have a set formula of a few photographic poses that are used on all subjects. These are what I feel compelled to call "posey" hands. One person out of a thousand may handle her hands just this way, but this leaves exactly nine hundred and ninety-nine who have different mannerisms. If you will make yourself aware of hands and study them constantly, you will find amazing possibilities. Study the action of the hands at the dinner table, and afterward, in your living room, when a tall, cool glass is the order of the day. Watch your

receptionist as she uses her phone, or as she sits at the reception room table talking with a patron. Then watch her hands on other occasions when she is not wrapped up in her professional behavior. Change a woman from a business frock to a cocktail gown and she instinctively drops her hand on her hip, or folds her arm. These are the natural mannerisms that we should be able, as creative artists, to perpetuate.

One of my principal sources of inspiration is in the class magazines, *Harpers'* and *Vogue*. Some of the poses you see, it is true, are stock illustrative poses of the hands, but the majority of photographers who contribute to these periodicals must have not only originality, but sufficient intelligence, and sufficient perception to follow the natural mannerisms of smart women.

Now we are all agreed that most women

have no earthly idea of how to pose their hands gracefully. This is doubly apparent when they sit before a camera, because when you try to do your hands gracefully and you are unaware of the mechanical limitations of the camera, awkwardness naturally results. For this reason, we must first learn what natural poses are graceful, because the subject must feel reasonably comfortable as well as look exceedingly graceful. From then on it is merely a matter of experiment to distinguish which poses are applicable to the camera, and to modify them slightly to avoid technical "arguments" in your final result.

To the writer's mind, one fundamental rule is good; follow the "line of beauty." In a woman's hand, the "line of beauty" is the longest unbroken line that can be turned to the camera, while keeping the hand at a

If you want to join the P. A. of A. Contest and are not a member, or if your dues are not paid up (see your Certificate) use this blank and send your check for membership with your order for units. Dues are: Up to \$5,000—\$5; From \$5,001 to \$7,500—\$7; From \$7,501 to \$10,000—\$10; From \$10,001 to \$15,000—\$12; From \$15,001 to \$25,000—\$15; From \$25,001 to \$50,000—\$20; From \$50,001 to \$100,000—\$25; From \$100,001 up—\$30

The Photographers' Association of America,
520 Caxton Building, Cleveland, Ohio.

Membership Application

(I) (We) enclose \$..... Please enter membership for 12 months in the Photographers' Association of America in the following name. This is to include all services listed in your plan for the coming year:

Studio Name

Owner or Manager

(All memberships entered in studio name unless otherwise specified.)

Street and City

For voting purposes classify as: (Portrait) (Commercial) Strike out one not wanted. (You must be classified as one or the other—votes may not be split.)

List us as follows in Directory: Portrait; General Commercial; Photo Finishing; Architectural; Illustrative and Advertising; Aerial; Photostat, Rectigraph or Similar Copying Machine Work; Industrial (manager of factory or similar plant dept.); Direct Color; Press; Slide Film; Enlarging; Identification; Coloring; Scientific and Technical.

Strike out those you do not do. Do not include any lines for which you are not properly and completely equipped and which you do not do regularly as part of your business.



Does Mr. Gittings know how to photograph hands? We'll let you judge for yourself from these beautiful examples of his work.

side angle. Only a master can handle the back or the palm of a hand, but if we can get natural poses, and exaggerate them to the point where only the side of the hand shows, at the same time accentuating the longest line (which is, of course, the back of the index finger from the tip of the nail to beyond the wrist) we can accomplish graceful hands with almost any given subject.

The psychological factor of using a woman's hands is a very good point to consider. Almost every woman, regardless of whether her hands have native beauty or not, has at some time or other seen her hands in a photograph. Possibly it was a snapshot, with no attempt made to bring out the best line, and her hands probably looked large and scrawny and veined. She has a complex that you must overcome, because she knows that her hands do not photograph.

When you are sufficiently skilled in the posing of hands to laugh off her fears, unobtrusively put her at ease, and then, in the resulting proof, prove to her that her hands are really graceful and lovely, you have accomplished a more important bit of sales psychology than with a flattering bust portrait. In addition, you have done a very generous thing in giving her added confidence and poise, and making her somewhat aware of how important her hands can be to her personality.

It is very difficult to conclude an article on hands without recounting an interesting personal experience. A certain young lady, whom I know very well, had a terrible complex about hands. The peculiar thing is that her hands had a native grace that made them beautiful at times when she was unconscious of scrutiny. Not knowing of her complex about hands, I once paid her the compliment of asking her to pose for an illustrative shot, handling a tray of salads. The effort on both our parts was stupendous, and the results were very, very poor.

I spent quite some time trying to convince this young lady that her hands were really as lovely as I knew them to be. A little later I had occasion to photograph her again, and this time I put so much attention on the details of her gown and hair, the turn of her head and the sway of her shoulder that she momentarily forgot her hands. The result was that the subconscious mind placed them as gracefully as she generally used them. I

had the exposure long before she again became conscious of them, and I repeated this psychological formula several times. The proofs were quite lovely and she was amazed to see how beautifully her hands appeared. In fact, she even gave me almost occult credit for having posed them so beautifully. But the interesting result is that she had overcome her complex, she had gained pride in her hands, and a portrait of her exhibited at the National Convention was chosen for an honorable mention.

Now, to me, this proves two things. Had I not first learned, by close observation and keen personal interest, the graceful natural postures that hands assume in real life, I would not have known how to capture these hands in a portrait without obviously posing them. If I had not learned considerable about the art of psychology, I would not have been able to put her so much at ease that her conscious mind could be diverted to the channels I pointed out, and give her subconscious mind the ability to relax her hands.

Too little has been said in the past on the question of women's hands and except for chance exposures, practically nothing has been done to perpetuate the beauty of children's hands. To become adept we must first become interested in hands themselves, and we must be constantly alert to the mannerisms of almost everyone we meet. Finally, you can almost determine the character of a person by the way the hands are used and by the intricate formula of gestures that mark that person's individuality.

Technological Photographic Exhibit to Go on the Road

● In Rochester, N. Y., from March 15th to April 3 is being held what is believed to be the most comprehensive and the largest exhibition of technological photography ever assembled.

It emphasizes photography in which pictorial or artistic quality is not the prime consideration and which is intended to convey information rather than emotional gratification or amusement. In addition the exhibition includes the largest collection of color photography ever shown publicly in the United States.

The show has been arranged by the Rochester Technical Section of the Photo-



Outdoor portrait by Leon Cantrell, Nashville, Tenn.

graphic Society of America. Entitled the First International Exhibit of Scientific and Applied Photography, it will be on view in Rochester, where it is assembled, for three weeks; then it will move to certain large cities including New York, Chicago, Philadelphia, Kansas City, and the West Coast. There are no prize awards.

Over 1500 photographs have already been received from the United States and many European countries. In addition to these the exhibition will include a group of 300 prints, collected for it by the Royal Photographic Society of England. The emphasis is on scientific photography. The largest single section is that on medical photography. Another very large and complete section is that on photomicrography. Below are enumerated a few of the interesting exhibits to be shown:

The moon photographed on a glass sphere coated with emulsion.

Water spouts—rarely photographed.

Aurora borealis photographs from the University of Oslo.

The very rarely seen anti-crepuscular rays

—a weird meteorological phenomenon.

Photograph taken from 14½ miles altitude showing actual curvature of the earth.

Complete history of the 1937 flood by the United States Army Air Corps.

Motions never seen by human eye taken at 1,000 pictures per second—including analysis of explosions in gasoline engines.

News pictures transmitted by various electrical means.

The Walt Disney technique for animated cartoons.

Fish building nests under water.

The face of a tapeworm.

The life histories of the Black Widow Spider and the malaria-carrying mosquito.

Police identification technique, including actual photographs that have solved murders.

First photograph of the positron, which resulted in researches for which Dr. Carl D. Anderson was awarded the Nobel Prize in physics.

Plates carried to 20 miles altitude in sounding balloons to record cosmic ray tracks.

Industrial X-ray photography.

Set of photos taken secretly inside a large Chicago gambling house as documentary photography entitled, "An Open Letter to the State's Attorney."

Entire volumes of books photographed on short strips of motion picture film.

Photographs on gelatine sheets as were carried out of Paris by carrier pigeons during War of 1870.

Photomicrographs taken by streams of electrons rather than light rays, yielding magnifications of 6600 times.

The highest magnification ever achieved showing resolution of lines one five-hundred-thousandth of an inch apart.

Time resolution of events occurring one ten-millionth of a second apart.

Color photographs of operations on the human brain.

Plastic surgery studies.

Facial studies of dementia praecox patients.

The arterial system of a human fetus.

The prenatal development of a rabbit from the one-celled stage to birth.

Amputations of arms and legs.

Recent cancer research.

Gallstone operation.

The interior of normal and abnormal human hearts and human eyes.

Moth larvae engaged in eating a woolen blanket.

The beautifully intricate eggs of butterflies.

An original Daguerre camera bought from Louis Daguerre, "father of photography" and exhibited by an 82-year old New Yorker together with Daguerreotypes of famous personalities of a century ago.

The list could go on to much greater length. The exhibit committee feels that the show will be highly attractive to all persons interested in the progress of science and technology.

General Electric Developing New Combination 100-Watt Mercury Lamp and Control Device

By Carl W. Maedje

(With three illustrations by courtesy of the General Electric Company)

● Answering an urgent demand by professional photographers for a cooler, more economical, and effective light source, General Electric lighting engineers at Nela Park announced recently that development of a combination 100-watt mercury lamp and a compact control mechanism, by means of which one brilliant "flood-flash" after another can be produced, is well underway. This new Flood-Flash lamp and its control device, when perfected, will be made available to photographers through the Mazda lamp manufacturers. While the new Flood-Flash is about as effective, photographically, as a #20 photoflash, the Flood-Flash may be flashed hundreds of times, whereas the photoflash can be flashed but once.

The new development capitalizes a striking characteristic of the unique 100-watt mercury lamp, namely, its ability to withstand an untold number of sudden powerful "doses" of electrical energy, to each of which it responds by emitting a brilliant lightning-like flash. These flashes can be made to occur at will, each within 1/60th of a second. And if desired, a peak brilliancy of several million lumens can be produced.

Based on results of numerous tests, using Flood-Flash lamps of a type which laboratory experts believe may presently prove commercially practical, the peak brilliancy produced by a typical laboratory specimen measures approximately 500,000 lumens; average brilliance approximates 300,000 lumens—equivalent to the amount of light produced by fifteen 1000-watt standard filament lamps. The photographic effectiveness of light from Flood-Flash lamps is considerably greater than that from ordinary incandescent lamps.

Present laboratory specimens of the new lamp have been designed to work most efficiently at normal studio exposures, that is from 1/20th to 1/50th of a second, and with the aid of either a mechanical or electrical synchronizer. That the Flood-Flash development holds promise of making possible material economies and efficiencies is indicated by the following known facts:

Use of the new lamp eliminates the customary excessive heat generated by conventional lighting equipment in most studios. Wattage consumption for a single flash of not more than 1/20th of a second amounts to only five watt-hours or thereabouts. The

An unretouched portrait taken by Flood-Flash with a small camera and then projected to 8x10. The sitter is 22-month-old Nancy Carlson.



phenomenally great amount of light produced momentarily permits an instantaneous exposure. Actual photography with the lamp shows that its flash "stops" ordinary motion. Ease of synchronization is another decided point of advantage.

The new lamp, an off-shoot of present higher wattage mercury vapor lamps in use both in this country and abroad, and its control device are strictly American achievements, each having been developed in the Nela Park laboratories. A relatively small bulb-within-a-bulb, the Flood-Flash lamp is the result of recent research aimed at making an economical mercury lamp that will operate at low voltage yet get away from high voltage starting requirements.

Under normal burning conditions, present laboratory specimens of the Flood-Flash lamp produce about 30 lumens per watt, or about as much light as the standard 200-watt filament lamp emits.

The outer bulb of this new 100-watt mercury lamp has a diameter of $1\frac{1}{2}$ " and an all-over length of less than 6". It consists of a tubular-shaped protecting envelope of soft glass. The inner bulb, also tubular, but about the size of a stubby fat thumb, is made of extra-hard heat-resisting glass. This hollow glass "thumb" is only two inches long and about an inch in diameter. Within is a small amount of mercury and enough argon gas to "start" the lamp.

The chief purpose of the outer bulb is to

protect the inner bulb from drafts and to let the heart of the lamp operate at reasonably uniform temperatures. It also causes the lamp to operate at the proper temperature needed fully to vaporize the considerable amount of free mercury in the inner bulb.

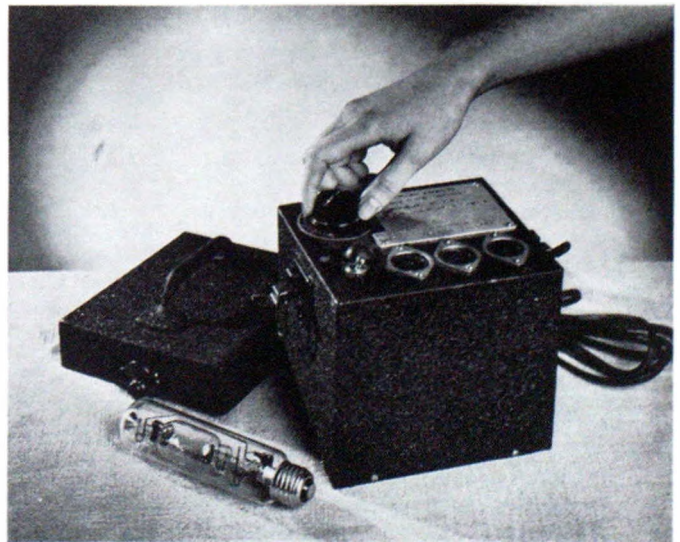
That this 100-watt mercury lamp can take the high momentary overload necessary for extremely high brilliance is made possible by two special construction features. One of these is the pair of especially designed porous, or honeycombed, tungsten electrodes; the other, the two extra tungsten lead wires within the lamp, one at each end.

Unlike the present 250 and 400-watt mercury lamps, this bulb-in-bulb small edition operates from either a 110-115 or 120 volt line and without need of a voltage step-up for starting. It operates at about two atmospheres pressure.

The G-E Flood-Flash Control mechanism—in a kit about the size of a workman's lunch box—governs the duration of the flash. It includes a reactor or "choke" governing device designed to keep the lamp from "racing away with itself" while in operation. This control contrivance is equipped with four sockets: one to accommodate the plug-end of cord leading to the "line"; another leading to the lamp and reflector; another leading to the electrical push button; and a fourth to serve as a source of synchronized power, should that feature be desired. There is also a knob for rheostatic control (from $1\frac{1}{2}$ to 10



What the new Flood-Flash will do in stopping motion is exemplified in this unretouched shot of "Taffy," who was pawing the air and waving his long ears in a successful attempt to stand on his long legs. Taken in $1/50$ th second with one lamp.



Here we have the new Flood-Flash Control mechanism—about the size of a workman's lunch-box—and beside it one of the new Flood-Flash lamps as it appears in its present stage of development.

cycles), an indicator bulb which lights when the 100-watt Flood-Flash lamp is fully warmed up, and an "on-and-off" main switch.

When the new lamp is first turned on, an arc strikes. This emits a feeble bluish

glow. The lamp takes about five minutes to get fully "warmed up". Meanwhile, the glow gradually builds up into a brilliant stream of light. It is by this light that the photographer may do his focusing.

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.

Keep in Touch with Contests

By Coursin Black, Philadelphia, Pa.

● The photographer who also does finishing, particularly in the smaller cities where he contacts amateurs personally, is offered through constantly running local and national contests many a chance for increasing both business and good will. Twelve million people enter contests annually. Photo contests, while far from the bottom of the list in popularity, receive fewer entries than other contests, yet these are sponsored to appeal to your customers and bring business to you. Keep informed of all photo contests. This may be done by glancing over a copy of one contest periodical and one writers' journal each month and also noting the announcements in the general magazines. The two periodicals mentioned can be obtained through your local newsdealer. Post announcements of these contests in your window display or by your finishing counter.

When you discover in the daily run a pleasing study of a child, something of scenic interest or rich in human rendition, suggest its entry in the appropriate contest. When your customers get to know of these things, it means more films sold, more finishing to be done, and more enlargements to be sold. In every community are several writers and would-be writers. Many will use photographic illustrations for their articles, verse and even for general (not photographic) contest entries, if a simple announcement calls their attention to your ability to enlarge their needed negatives quickly. It costs you nothing to suggest these things except a brief period spent in enlarging your knowledge of what is going on in the photo-literary and contest world. It does mean extra profits.

A wide-awake finisher suggested to a customer that a certain print should be entered in a national contest. It won first prize, the customer's first attempt in any competition. It netted the finisher orders for 36 enlargements for Christmas presentation, the sale of an expensive camera, good will and good advertising. Enlarging your photo service means enlarging your business. A New York State photographer who started a contest club doubled his business that summer.

Red Paper for Masks

By W. H. Ballard, Anchor Light Studio, Southwest Harbor, Maine

● Everyone knows that the various colored, but transparent, celluloids are just about ideal as a thin, stiff print-masking medium, but some of us have found out, to our dismay, that the use of such material in the cutting of temporary masks for short runs of special shape and size is often an expense justified only by the fact that we can work much more effectively with it in the cutting as well as in the placing of negative, mask and paper on the printer. I found that an excellent substitute is 50# red cover paper (I use ripple finish) which cuts cleanly, takes ink lines readily, lies perfectly flat even though very thin for its weight, and while not completely transparent will transmit a shadow of the negative when over a 10-watt safelight. It is obtainable from paper houses in sheets about 2'x3', priced so low that the cost of individual masks hardly needs consideration.

Speeding Up Hypo Elimination

By Paul Hadley, Piggott, Ark.

● On the table beside my wash sink I have an 11x14 sheet of thick glass, obtained from part of an old automobile windshield. I find

this helpful as follows. Between changes of water when washing prints I lay the prints face down on the glass and press all the water out that I can with an ordinary hand print roller. I find this removes the hypo from the prints more thoroughly and with fewer changes of water than the usual method of letting it soak out. Of course, this is more effective with double-weight stock.

Bleaching Out Black Spots on Prints

By Frank C. Palmer, in "A. P. & C."

● It is easy to spot out white spots on prints, but black ones present a more difficult problem. One very satisfactory way of dealing with these is to convert the silver of the spot into silver iodide by spotting it with ordinary tincture of iodine, and then dissolving it out in hypo. The tincture of iodine is applied to the dry print, and best done

by using a fine-pointed tooth-pick. Great care must be taken not to get the iodine where it is not wanted on the print. In the case of really black spots, two or three applications of the iodine are made, each being allowed to dry. The whole print is then immersed in dilute plain hypo for a few minutes, when the excess iodine and the spot disappear, leaving a white spot instead. The print is now washed and dried in the usual way and the white spot can then be easily spotted out.

Preventing Trouble with Sinks

By A. D. Wichers, Topeka, Kans.

● If you have trouble with your sinks cracking or rotting away, line them with heavy asphalt roofing paper. This withstands all water and acids and will not crack.

Deafness Helps This Photographer to Make Natural Portraits

From an article in ("Photography")

● Catching the fleeting pose for portraiture is the ideal for which most photographers strive, but which few attain, for it sounds far easier than it is. It requires a constant watchfulness, an intense concentration on the visual impressions of the sitter, and even a sixth sense to tell one when the sitter is about to strike or hold the right pose.

Helen Breaker, of Paris, France, started life studying music and playing with a camera as an amateur. Even then her preference was for portraiture, and whenever she found a face or a personality which pleased her she had no peace until she had got the portraits.

Photographing friends, half in a spirit of fun, led naturally to a good deal of talking and an unconscious sympathy between the photographer and subject, so that the problem of stiffness or pose was naturally eliminated.

When deafness deprived Mrs. Breaker of a musical career, she turned to photography, and soon discovered that the only sure way of getting the natural portrait was to put the sitter at ease.

The idea, of course, is not new. But in execution so many become so interested in conversation that the professional eye

is a little dulled. Thus, Mrs. Breaker's deafness, which had kept her out of music, actually proved a valuable asset in photography.

For most people there is nothing so interesting as to hear themselves talk. Mrs. Breaker can encourage them with an occasional "yes" or "really," and yet never hear a word of what they are saying. She can concentrate entirely on her visual impressions and, at the propitious moment, take her picture.

At the moment of operation, of course, it is necessary for her to work largely to rule.

She must, for example, have seen beforehand what light is best for the subject and arrange the reflectors so that they have to be changed as little as possible. A bulb can be pressed without much difficulty, but a reflector to be moved means bringing the sitter back to a realization that he is a sitter and about to be photographed.

Then, also, this type of portraiture, which is almost allied to the snapshot, requires a short exposure, for a movement of a fraction of a second must be caught on the plate. This means operating with a large aperture.

Practical Method of Dry Hypersensitizing Discovered by Agfa Ansco Research Laboratory

● Photographers who have wished for still greater speed than modern emulsions can provide will be interested in the new and practical method of dry hypersensitizing with mercury vapor recently published in the *Journal of the Society of Motion Picture Engineers* (Vol. XXVIII, No. 2). The new method, which is the result of experiments carried out by Drs. F. Dersch and H. Duerr at the Agfa Ansco Research Laboratories in Binghamton, N. Y., is extremely simple and surprisingly effective, giving from 50% to 150% percent increase in emulsion sensitivity.

To effect the hypersensitizing, wrapped or unwrapped film is merely placed in a sealed container with a small amount of liquid mercury (0.5 gram) or silver amalgam containing a high percentage of mercury. The film is allowed to stand at room temperature from 36 hours for loose, or unwrapped material to about a week for wrapped or tightly spooled film. The sensitizing action of the mercury vapor is reported to be slow and so even that no streaks or spots occur. Actual contact with the film is prevented by placing the mercury in

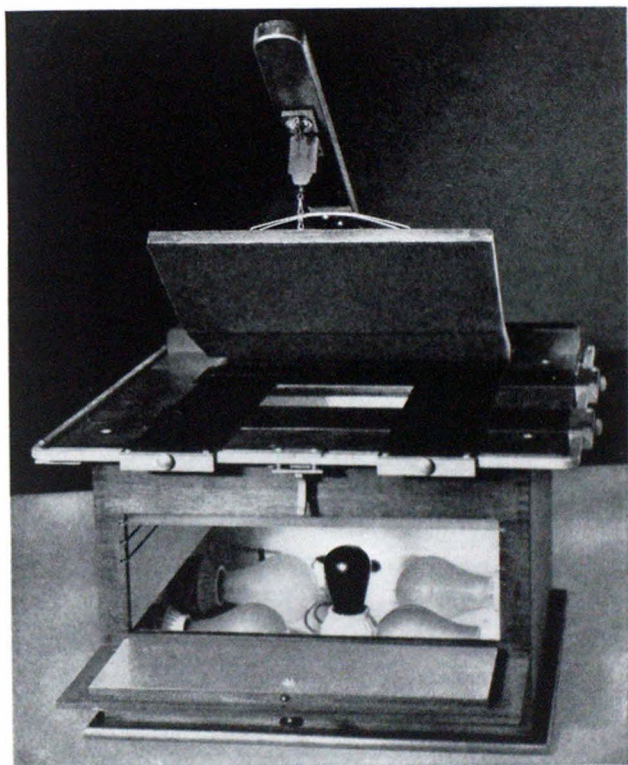
an open glass or metal retainer or by wrapping the amalgam loosely in porous blotting paper.

Among the surprising facts revealed by the experiments is the unusual behavior of the latent image when treated with mercury vapor—a discovery that may lead to a better understanding of what happens when the latent image is formed. It was found that film showed a markedly greater increase in sensitivity when hypersensitized after exposure instead of before exposure. Other interesting features of the method are that it shows no apparent effect on the gradation or the grain size of the photographic material. Further characteristics which make the method superior to usual wet-hypersensitizing treatments include the following features reported by Drs. Lersch and Duerr in their article:

“(1) The film does not have to be put through a bathing process and then dried. (2) The mercury vapors are active also upon tightly wound spools of film, the sensitizing effect being uniformly spread over the whole length (e. g., of a 1000-foot roll of 35mm. motion picture film). If sufficient time is available for hypersensitizing, the films need not even be removed from their original wrappers, as the mercury vapors diffuse sufficiently through the wrapping material. (3) The increase of sensitivity is general throughout the range of wavelength of light to which the film was originally sensitive. (4) The stability of



Members of the Texas Professional Photographers' Association during their February convention at Austin. Total attendance was 93, mighty good considering the distances that Texas photographers have to travel in their own tremendous state.



CONVENIENCE **PLUS**

IN addition to all of the usual printing conveniences, the No. 2 Eastman Printer has one big added feature that is outstanding. Its unusually efficient, flush-top masking device permits 8 x 10 white margin prints on paper up to full 14 x 17 inches.

The printer is 9½ inches high with 14½ x 16¼-inch top. The thin metal masking strips are 3 inches wide. It uses four lamps, 25- or 40-watt, has automatic switch and diffusing ground glass. Its platen makes perfect contact with film or plate negatives. The price, including ruby lamp, ground glass, and electric cord, is \$34.50. See it at your dealer's.

EASTMAN KODAK COMPANY, Rochester, N. Y.

the film is not permanently affected, although the increase in speed is gradually lost over a period of four weeks of aging. By a second treatment with mercury vapor the hypersensitization can be renewed in a film that has recovered from previous hypersensitizing."

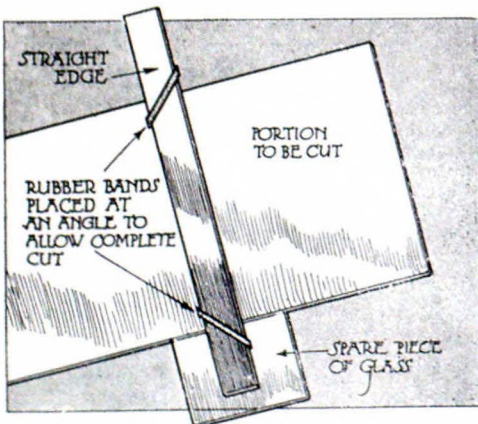
Some Hints on Glass Cutting

By A. Bridge in "The Amateur Photographer & Cinematographer"

With one illustration by courtesy of "The A. P. & C."

● One of the uncertainties about glass-cutting is the tendency of the straight-edge to slip on the polished surface of the glass while the cut is being made with the glass-cutter, which may be either a wheel or diamond.

Unless two hands are on the straight-edge, one at each end, it is almost bound to slip, particularly if a long cut is being made. Two flat rubber bands slipped over the straight-edge will solve the problem, and if they are each placed at an angle, as shown in the sketch, there is sufficient rubber to grip the glass, and yet sufficient clearance is given to clear the stroke of the glass-cutter both at the beginning and the end.



A good hint on cutting glass to a certain size is to mark or trim a piece of white paper to the size required. Place this under the glass and simply use it as a guide for the cutter. This insures accuracy and squareness.

It often happens that the finish of the stroke under pressure fractures the glass at the edge. To avoid this, place another piece of glass against it opposite the cutting line

as shown in the lower part of the sketch. The cut can then be taken right through the main glass without the cutter dropping at the edge and possibly splintering the glass. Always clean the glass before cutting, as a trace of grease causes the cutter to lose its cut and a second try on the same line is troublesome.

'Tis Here, Maybe

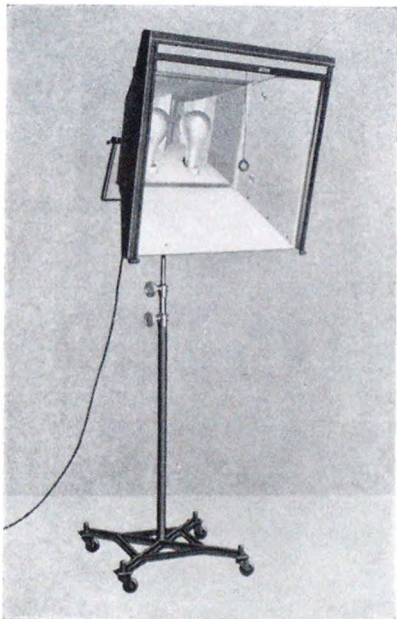
● Members of the Photographers' Association of Aroostook County (Maine) held their second annual convention at Presque Isle, in the B. Churchill Smith Studio, on February 9. Most of those who attended arrived the previous day and enjoyed a fine program of movies at the studio, followed by a buffet supper. On the program were Fred Avery and Henry Yoeman, of the Eastman Kodak Company, Rochester, N. Y.; A. C. Shelton of Agfa Ansco Corporation, Binghamton, N. Y.; Arthur Alvin and Gates Carney of the Defender Photo Supply Co., Rochester, N. Y.; Stuart Wolf of the Gross Photo Supply Co., Toledo, Ohio, and photographer Carlton Brown of Waterville. All in all, a very satisfactory meeting.

S. Gordon, 540 N. Michigan Ave., Chicago, Ill., prominent photographer of that city, asks that we warn our readers against a woman seeking employment as a retoucher and finisher, or receptionist. She has fled Chicago, where there is a warrant for her arrest on the charge of embezzling money and stealing articles from photographers, and may have gone to Detroit or Cleveland. She has used the names of Mrs. E. Burns and Grace Johnson. She lives with an aged mother, is about 55, short and inclined to stoutness. Any information should be sent direct to Mr. Gordon.

We were sorry to learn that Mrs. George M. Edmondson, 1944 E. 96th St., Cleveland, Ohio, had a fall in the studio recently and broke her hip. By the time this appears she will be back from the hospital but of course will have to wear a cast for some time. George is a past president of the P. A. of A. and no doubt some of their many friends may want to write and cheer her up while she is bedridden.

In our last issue appeared an announcement that the Stein Studio of Milwaukee,

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FILTERS

Made in Dr. Kellner's famous filter factory in Germany, Pan-Ortho Filters are designed for use with modern film emulsions. They are optical, non-gelatin filters, ground and polished as are the finest lenses and come in three shades: Green for either orthochromatic or panchromatic emulsions, Blue for increased absorption of red with panchromatic emulsions and Red for night and cloud effects.

Booklet A-3 on request.

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Wis., is on the market as the result of the sad death of Julian Stein early this year. The advertisement arrived so late that it was impossible for us to mention it in this column, but there is a fine opportunity here for a good workman to take over a real business. Founded by Simon Stein and carried on by his son Julian, the studio is a Milwaukee institution with a nationally famous name. The address is 733 N. Milwaukee Street and it would be wise to check into this in case it has not already been snapped up.

J. M. Maurer, Galveston, Texas, celebrated his 35th anniversary in business in the same location in that city, on February 28, by inviting his customers to attend an evening of music and song at the studio. The Galveston Daily News helped with a fine story about the studio and its history.

Section Three, P. P. A. of Penna., held its first quarterly meeting of 1937 at the Ensminger Studio, Harrisburg, on February 10. A. A. Bosshart, York, gave a talk, followed by a general discussion. After lunch Miss Ethel Stum of the Bosshart Studio gave a coloring demonstration, Mrs. H. M. Shaeffer, Altoona, spoke on reception room work and C. W. Simon, York, demonstrated copying. New officers elected were: Raymond Fritz, Reading, president; M. B. Mumper, Chambersburg, vice-president; A. A. Bosshart, secretary-treasurer (as usual.)

Mrs. Helene Sanders has joined the faculty of the New York Institute of Photography, to train students in "creative analysis," and also in more advanced retouching and coloring. A prominent American pictorialist, who has studied in Paris and London, Mrs. Sanders' services will be a real acquisition for the Institute.

The Anderson Photo Studio, San Francisco, Calif., was badly damaged by water as a result of firemen's efforts to put out a fire which nearly destroyed the building in which the studio is located.

On February 15 Mr. and Mrs. Barton Lefler celebrated the opening of their remodeled and enlarged studio in Clinton, Okla., with an "Open House" that afternoon and evening. Almost a full-page

advertisement in the Clinton Daily News, with illustrations of the studio, helped to turn out a good-sized crowd for the event.

Photographer Harry Cole, Cleveland, Ohio, likes to be credited when prominent national magazines publish his portraits, as witness his following letter to Esquire, published in that sprightly journal in a recent issue: "That picture of Ruth Bradbury that you are running in "Sound and Fury" on page eight of the January number is one that I made. It may be that she sent you an unsigned copy but if I find out different I'm coming to Chicago and knock your head off and throw it in your face for not giving me a credit line. It isn't every day that a photographer outside of Chicago or New York gets a chance to appear in your magazine but when it does happen it would be swell of you to give him the opportunity to point with pride. Gowan gimme a break." To which Esquire added the heading "Herewith 1 Break."

Edgar B. Van Wagoner, Asst. Secretary, New York Life Insurance Co., 51 Madison Ave., New York City, is attempting to locate the heirs of Stephen G. Israel, born in New York City about 100 years ago. When he took out a policy with the New York Life, he stated that he was a photographer, and he was residing in Baltimore, Md. Subsequently he moved to Chicago, Ill., and then to New York City, his last known address there being 200 W. 124th Street. He had two sons, William R. and Richard B. Israel. Though Mr. Israel is no doubt deceased, a sum of money is due his heirs under the policy and Mr. Van Wagoner, having exhausted every source of information, has turned to us in the hope that some reader may be able to help. Any correspondence should be sent direct to Mr. Van Wagoner at the address above.

The regular monthly meeting of the Anthracite Professional Photographers' Association was held at the Newell Studio, Plymouth, on the evening of February 2. Plans for adopting a uniform license ordinance throughout the Anthracite territory were discussed. It was decided that the organization should contribute \$10.00 to the Red Cross for flood relief. "Bill" Houston of the Eastman Company spoke on "The Chemical Side of Photography."

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Handicapped by lamps which force you to
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So fine is the color correction of Bausch & Lomb VIIa Protars that these lenses find wide use for color separation negative work. For black and white on panchromatic material, this correction is an added factor in giving brilliance and definition. *Literature on request.*

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We are always ready—through the staff of contributing editors to our two magazines—to help photographers over their rough places. The men and women of national reputation named below will gladly answer your questions. There is no charge, but each inquiry must be accompanied by two 3c stamps. Answers will be forwarded direct by mail as quickly as we can write the proper persons and get back a reply. Those of general interest will be published, initials only being used and even those omitted on request of the writer. Letters should be addressed to the proper editor in our care. In case you don't know which editor to address, or if your problem is not covered in this list, write the ASK US! Department anyway and we will get the information for you somewhere. We answer questions on literally hundreds of subjects in addition to those listed.

Portrait Photography:

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

Commercial & Industrial Photography:

AERIAL—Arthur P. Bancroft.
ARCHITECTURAL—Harold H. Costain.
BANQUETS—John E. Ertler.
CIRKUT WORK—John E. Ertler.
COLORING GLOSSY PRINTS—M. M. Hampton.
COMMERCIAL PRICES—H. C. McMullan.
COST FINDING—Louis Dring.
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.

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Cleveland, Ohio

● **Question on Water Coloring.** *I am trying to learn water coloring and would appreciate any information. I use the Winsor & Newton Paints. Just how should these be applied with or without the airbrush? Should the prints be a little light and toned a little sepia?*—Miss R. E., Norfolk, Va.

Answer by Mr. Hampton: No doubt you would have more success at learning to color photographs if you used colors specially made for the purpose, such as the Peerless Japanese transparent water colors or other similar brands. Transparent water colors stain the emulsion to produce the

desired color effects and do not cover or obliterate any of the details or lights and shadows of the photographic print. To tell you how to apply the colors with or without the airbrush would take more space than I can use here. Most makers of photographic colors include more or less details with their sets, and there are several textbooks and instruction courses on the market. I suggest you write the color manufacturers for their literature. A sepia toned print always enhances the color values and gives your work a richer, more pleasing effect than a black-and-white print. For coloring, have your prints a little lighter than ordinary for best results, and this applies also to the sepia toning.

● **Books on Sales Psychology.** *Are there any books or literature on reception room problems? I want to become an A-1 receptionist and feel that I need to improve a great deal in the way of gaining a more professional air and knowing what to say and what not to say. Could you also suggest a good business psychology book?*—E. M., Phoenix, Ariz.

Answer by Mrs. Fetzer: Your ambition is most admirable and I am particularly glad you realize one cannot read too much and that one need never stop learning from books. At present I know of no books in print on reception room work itself, but once upon a time I wrote a few pages of text on the reception room and sales methods for the New York Institute of Photography. To get that, though, you would have to subscribe to the whole course. Their address is 10 W. 33rd St., New York City. I recommend *Strategy in Handling People* by Ewing T. Webb and John B. Morgan, Garden City Publishing Co., Garden City, L. I., N. Y. This makes a very fine textbook on salesmanship and is most entertaining. Then there is *How to Win a Sales Argument* by Richard Borden and Alvin Busse, Harper & Bros., New York City. Then I think you may like to investigate the new book everyone is talking about: *How to Win Friends and Influence People*, by Dale Carnegie, Simon & Schuster, New York City. This I have just purchased and have not read, but it looks most fascinating. I sincerely hope these books will give you the ideas you want, and if there is anything else you want to ask me, I will try my best to help you. Incidentally, I hope I may have the pleasure of meeting you at the

Winona School - 1937

Portrait Course:

Students limited to	100	
Reservations accepted	<u>23</u>	
We can still accommodate	77	←

Commercial Course:

Students limited to	60	
Reservations accepted	<u>10</u>	
We can still accommodate	50	←

DON'T DELAY—WRITE NOW

for 1937 Prospectus and Application to

Executive Manager, P. A. of A., 520 Caxton Bldg., Cleveland, Ohio

national convention in Chicago—August 23-27, at the Stevens Hotel. Tell your boss that, more and more, studio owners are realizing it is the smart and wise thing to take one's receptionist to the convention, as there is always a part of the program devoted to reception room work and the problems of a receptionist, and it will be to his advantage to give you this opportunity to hear these lectures and meet other receptionists. By-

the-way, I forgot to mention a book which should be in the possession of every studio, and which is indispensable when you are put to it for ideas on how to get business, etc. I refer to *Money Making Ideas for Portrait Studios*, by Charles Abel, publisher of this journal. You will find this book a particularly rich source of ideas in keeping up the interest of the public in your establishment.



We Buy Old Glass & Film *Paying Highest Prices*

Ask for prices

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

PACKARD IDEAL SHUTTERS

Sold by Jobbers and Dealers
EVERYWHERE

Manufactured only by

MICHIGAN PHOTO SHUTTER CO.
170 East Water St. - - - Kalamazoo, Mich.

Reliable Commercial Photographers

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

ILLINOIS

Chicago—Kaufmann & Fabry Co.,
425 So. Wabash Ave.

Chicago—Stadler Photographing Co.,
1322 S. Wabash Ave.

KENTUCKY

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

OHIO

Cleveland—Euclid Commercial Studio,
1810 E. 30th St.

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, 520 Caxton Bldg., Cleveland, Ohio. When we receive the money we advise both parties, and the seller does not send the goods until so advised by us. If the buyer is satisfied he writes to us within three days after receipt of the goods, whereupon we send the money, less a commission of 1% (minimum 50c) to the seller. If the buyer does not approve the goods, his deposit is not returned until the seller advises that goods have been received in condition as sent. When so advised, we then return the deposit to the buyer less only the minimum commission of 50c. Transportation charges are paid by the buyer, but in event of no sale, and subject to there being no different agreement between the parties, each pays charges one way. Seller takes risk of loss or damage in transit. Any disputes must be settled between the parties concerned, in which case we hold the deposit pending settlement and advice from both parties. Charles Abel Incorporated accepts no responsibility other than that of holding the deposit until each transaction is completed to the satisfaction of both parties. **GOODS MUST ALWAYS BE SHIPPED DIRECT TO THE BUYER AND NOT TO US.**

STUDIOS FOR SALE

FOR SALE—Only studio in good town. If interested, write for full details and price to Elite Studio, Brooksville, Fla., U. L. Dupuis. 3-5-2c

WELL EQUIPPED studio, 27 years one location, town of 8,000. Good opportunity for good workman. Priced low for quick sale. \$1,000. Ware Studio, Nevada, Mo. 3-20-1c

MODERN FIRST class studio on main business street. Low rent and going business. Invoices \$4,000; sell for \$1,000 cash. Death of owner reason for selling. Harwood Studio, Danville, Ill. 3-20-1c

FOR SALE—Studio with good following. Fine location, 50 years in business, 18 years in Cleveland. Age 67 and wish to retire. Can be bought for less than \$2,000. No reasonable offer refused. Churchill Studio, 1148 Euclid Ave., Cleveland, Ohio. 3-20-1c

FOR SALE—Well equipped photo studio, established 23 years. Portrait, Kodak finishing. Will sacrifice for quick sale. Population 2500. Owner deceased. Mrs. L. A. Fritz, Buhl, Idaho. 3-20-1c

FINE PHOTO finishing business, wholesale and retail, photographic supplies. Long lease. Will pay for itself in a hurry. Located in a large southern city. If you haven't \$4,000, don't take up my time. Owner retiring. Address G-6 care this journal. 3-20-1c

HELP WANTED

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

WANTED OPERATORS and receptionists. Positions open now. Those coming to California apply at the Austin Studios, 911 Loew's State Theatre Bldg., Los Angeles, Calif. 3-5-4c

WANTED—FIRST class retoucher, colorist, receptionist. Send samples of work, references and full particulars concerning your ability. The Archie Studio, Iron Mountain, Mich. 3-5-2

WANTED—AN all around man, must be a good retoucher, single, between age of 45 and 50. Send photo and give experience to Box 685, Thermopolis, Wyo. 3-20-1c

WANTED—FIRST CLASS projection printer at once. Also an A-1 retoucher. State experience, references, and enclose a recent photograph, Franklin Grant Studios, Inc., 562 Congress St., Portland, Maine. 3-20-1

OPPORTUNITY FOR A-1 home portrait photographer and sales person for in and out of the city work on commission basis. We are leaders in the field and will consider only the best. G. Allen Lainson Studios, 208 E. Wisconsin, Milwaukee, Wis. 3-20-1

WANTED—GOOD all around man for permanent position. Must be good retoucher. State experience and salary wanted in first letter. DeLuxe Studio, 403 South Adams Street, Peoria, Ill. 3-20-1

FIRST CLASS air brush man, colorist and retoucher. One who can relieve in camera room preferred. Give references, age, and salary expected. Foster Studio, 404 East Grace St., Richmond, Va. 3-20-1

RETOUCHERS—One of the largest portrait organizations of New England still feels that good retouching is an essential part of good photography. Permanent positions open. In reply, state age, experience and starting salary expected. Address B-7 care this journal. 3-20-1

SITUATION WANTED

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

LADY—LONG experienced, retoucher, operator, color artist, miniature painter, telephone solicitor. Retouch part time. Salary \$20.00. Address G-5 care this journal. 3-5-2c

LADY RECEPTIONIST, operator, artistic home portrait operator, general assistant, desires position. Address C-3 care this journal. 3-20-1c

OPERATOR—USED to high class clientele. Good etcher, retoucher. Write Eddie Madge, 13207 Pinehurst Ave., Detroit, Mich. 3-20-1c

SALES LADY WISHES to connect with high class photograph studio that also handles school and college work. Thoroughly experienced in securing school contracts and selling photographs to students. Many years experience. Attractive personality. Will travel. Have best references. Write L-3 care this journal. 3-20-1c

RETOUCHING AND COLORING

EXPERT RETOUCHING—My work is fine enough so that no diffusion is necessary on projections. Expert modeling. Prompt service. Roselle Bon Saye, 1307 Wisconsin Ave., Washington, D. C. 3-20-1c

I Buy Film and Glass

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

P. H. KANTRO Industries
VALPARAISO, IND.

MISCELLANEOUS

INCREASE THE income from your studio through the sale of Oil-Painted photographs and miniatures. Have one of your employees or a member of your family learn by mail the practical and well known "Koehe Method." Write now for free booklet and profit making suggestions. Plan for greater profits now. National Art School, 3601 Michigan Avenue, Dept. 3413, Chicago. 3-5-2c

WANTED—GOOD clean 5x7 Elwood Auto Focus Enlarger complete. Also interested in 8x10 Series II Velostigmat, and 10-A Century outfit. Deposit system. Carlton Studio, 301 Main St., Pawtucket, R. I. 3-20-1

WANTED—USED Photostat Camera. Must be in good condition. Write complete details, also price to Ludwig Studio, 642 Newark Ave., Jersey City, N. J. 3-20-1c

Shipman Rotary Printer

ONE OPERATOR ♦ ONE FLOOR SPACE
1080 PRINTS PER HOUR

The **RO-TO** Co. Box 22, BIG BEAR CITY, CALIF.

FOR SALE—13 inch Cooke Portrait lens F/5.6, \$45.00; 14 inch Hyperion Diffusion F/4, \$85.00; Weston Meter model 617, type 2, \$15.00; 2½ inch Pola screen with lens hood and screen holder, \$13.50. H. G. Frederick, Box 517 Fort Bragg, Calif. 3-20-1c

USED BLACK college cap and gown for sale \$4.50, new set \$5.75. Lindner, 425-P Seventh Avenue, New York City. Longacre 5-7712. 3-20-1c

HOFFMAN ADAPTABLE magazines for Multi exposure and copy work, 35 and 70mm—Standard film. Will fit any American make 5x7, 8x10, view or studio camera. Reasonably priced at \$47.50 FOB factory. Save 50% on cost of film. Write for circular. Also Hoffman camera tripods with adjustable tilting tops made entirely of American black walnut. A sturdy, stable, handsome piece of equipment, suitable for studio or home portrait work. Reasonably priced at \$16.75 FOB factory. We have no agents. Hoffman Studios Company, Box 56, Station M, Cincinnati, Ohio. 3-20-1c

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.—Eastman Kodak Stores, Inc., 38 Bromfield Street.

BOSTON, MASS.—Ralph Harris Co., 47 Bromfield Street.

BUFFALO, N. Y.—J. F. Adams, Inc., 459 Washington Street.

CHICAGO, ILL.—Burke & James, 228-225 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 4th Street.

CINCINNATI, OHIO—The Huber Art Co., 124 W. 7th Street.

CLEVELAND, OHIO—The Dodd Company, 1025 Huron Road.

CLEVELAND, OHIO—Eastman Kodak Stores, Inc., 806 Huron Road.

DALLAS, TEXAS—Eastman Kodak Stores, Inc., 1504 Young Street.

DENVER, COLO.—Eastman Kodak Stores, Inc., 626 16th St.

INDIANAPOLIS, IND.—The H. Lieber Company, 24 W. Washington Street.

KANSAS CITY, MO.—Eastman Kodak Stores, Inc., 1010 Walnut Street.

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

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

MILWAUKEE, WIS.—Eastman Kodak Stores, Inc., 737 North Milwaukee Street.

MINNEAPOLIS, MINN.—Eastman Kodak Stores, Inc., 114 South 5th Street.

NEW ORLEANS, LA.—Eastman Kodak Stores, Inc., 213 Baronne Street.

NEW YORK CITY—Eastman Kodak Stores, Inc., Madison Avenue at 45th Street; 235 West 23rd Street; 745 Fifth Avenue.

NEW YORK CITY—Medo Photo Supply Corporation, 15 West 47th Street.

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

NEW YORK CITY—New York Camera Exchange, 109 Fulton Street.

NEW YORK CITY—Willoughbys, 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. Kohn, 602 Summit Street.

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

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>
Competition in News and Pictorial Photography	Mar. 30, 1937	Prof. A. Clarence Smith, School of Journalism, Univ. of Okla., Norman, Okla.	Cash Prizes and Honorable Mentions
5th International Hungarian Exposition	April 5, 1937	Magyar Amatortenykepek Orszagos Szovetsegenek Soproni Csoportja, Sopron, Hungary.	Gold, Silver and Bronze Medals and Diplomas
5th Chicago International Salon	June 10, 1937	Alex. J. Krupy, Chrm. Salon Com., Chicago Camera Club, 137 N. Wabash Ave., Chicago, Ill.	Honor of Hanging Only

FOR SALE—#10 Cirkut Camera taking 6, 8 or 10 inch film, fitted with 6½x8½ Turner Reich F/6.8 Convertible lens in Betax shutter, and professional tripod legs. All in two leather carrying cases. List \$405.00. Like new, only \$235.00. Also #8 Cirkut outfit fitted with Graphic Convertible lens in Automatic shutter. All in two carrying cases. Fine condition, \$125.00. W. Schiller & Co., 6 South Broadway, St. Louis, Mo. 3-20-1

ONE 35 mm Camera, Leica frame size 1x1½ inches. Box same size as Universal Movie Camera in oak. Fine visual finder enlarged image F/3.5 Goerz Hyper 3" lens, 400 ft. capacity—special built for street work or strip pictures. Portraits in studio for a number of poses, enlarging best ones up to 11x14. Very useful and high class machine looks very professional—every refinement needed. Many possibilities. Cost \$300.00 to build—sell for \$150.00. Mickle Studio, 511½ Austin Ave., Waco, Texas. 3-20-1

'Tis Here, Maybe

● On February 21 and 22 the Texas Photographers' Association held their annual convention at Austin, with a good attendance and an excellent program including Mrs. Virginia Leberman, Austin; Al East, Eastman Kodak Stores, Dallas; Edward Greenwood, San Antonio; Joe Litterst, Houston; Paul Linwood Gittings, Houston, and others. All officers were re-elected and Arthur Taylor, Fort Worth, and Thomas Witwer, Galveston, were added to the Board.

Ed. C. Sanders, son of Mrs. Karl Swafford of the Swafford Studio, Corpus Christi, Texas, and connected with that studio for many years, died on February 14.

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375 Fifth Avenue
New York
Murray Hill 4-9130

456 Linden Boulevard
Brooklyn, N. Y.
Buckminster 4-7450

For Your Bookshelves

● **New Ways in Photography**, by Jacob Deschin. 5¾x8¾, 307 pages, 36 illustrations, 9 text diagrams. Cloth \$2.75, Postpaid. Whittlesey House, 330 W. 42nd St., New York City.

A book for the more advanced amateur, going into considerable detail on many methods and stunts used by professionals to obtain desired effects. Although for the serious worker, it is written in very readable style and wastes no time on long-winded technical discussion. Among the subjects covered are "trick" photography, night and indoor work, flashlights, candid camera methods, double exposures, telephoto work, color photography, photo-murals, transparencies, model shots, etc. The price is very moderate and many a professional who would like to know more about the commercial and illustrative field will find it worth-while.

● **Monsters & Madonnas**, by William Mortensen. 9x12½, 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.

Those readers who were too late to obtain a copy of this striking book because of the rapidity with which the first edition was sold out, will be glad to see this announcement of a second printing. The book has aroused more comment than any other published in recent years and, despite the small number of pages, is well worth its price. All illustrations are by hand-fed flat-bed photogravure.



SELL OPAL QUALITY

THE one means of expressing quality to your customers is through the prints you deliver. Make them on Vitava Opal—contact prints or enlargements—and you can be sure they will reproduce every quality of your finest negatives. Vitava Opal offers a choice of fifteen beautiful grades. Eastman Kodak Company, Rochester, N. Y.

VITAVA OPAL PAPER

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Successful Portraiture

DEMANDS SPEED

ASIDE from technical skill, which is always a prime essential, success in portraiture demands a knowledge of what constitutes character or personality, and the use of a material fast enough to catch its ever-changing expression. The speed of Eastman Super Sensitive and Portrait Films is ample—their qualities all that could be desired for the finest portraits. Eastman Kodak Company, Rochester, N. Y.

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SUPER SENSITIVE AND PORTRAIT PANCHROMATIC FILMS