ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXXIII No. 843 SATURDAY, FEBRUARY 16, 1924 PRICE TEN CENTS $2.50 A YEAR

Cirkut Outfit No. 8

is *the* equipment for panoramic pictures—but in addition it has all features required for commercial photography. This outfit is fitted with the well known Revolving Back Cycle Graphic for 6½ x 8½ films or plates; but panoramic pictures 6½ or 8 inches wide and any length up to 12 feet may be made by substituting the panoramic attachment for the revolving back.



Cirkut Outfit No. 8

Send for "Profitable Pictures with a Cirkut"

Eastman Kodak Company

Folmer & Schwing Department *Rochester, N. Y.*

Gross Mail Circulation	4,031
Net Sales Through Dealers	100
Gross Circulation	4,131

GUARANTEED NET PAID CIRCULATION **3,982**

(Professional Circulation Only)

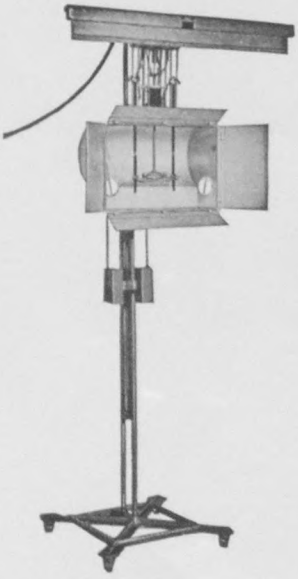
Always the best, HAMMER PLATES are beating their own record.

Coated on clear, transparent glass, they preserve and pass on every faintest detail and color-value.



Hammer Dry Plate Company
Ohio Ave. and Miami St., St. Louis, Mo.
N.Y. Depot 159 W. 22nd St., New York City
Hammer's booklet, 10th edition, sent upon request

Prepare *NOW* for the Rainy Day



Did you ever turn away prospective customers—tell them to come back *tomorrow*—because daylight failed or they came in too late?

Do the stores along *Main Street* turn away their customers when a storm blows up or daylight fails?

Why apply such methods in your business?
You are competing with these same stores.
Who will get the business?

The answer should impel you to immediately insure your business against further loss by installing

THE PERKINS
"HI-POWER" TWIN ARC

THERE IS A STYLE FOR EVERY STUDIO

Ask your dealer or write us for "More Light on the Subject"

The Photogenic Machine Co., YOUNGSTOWN, OHIO

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

Published Weekly at 552 Fifth Street, Lorain, Ohio, by The Abel Publishing Company

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Vol. XXXIII No. 843 SATURDAY, FEBRUARY 16, 1924 PRICE TEN CENTS $2.50 A YEAR

SUBSCRIPTION RATES: $2.50 per year in advance, in all parts of the world. Subscriptions taken by photographic supply houses and recognized subscription agencies everywhere.

TO PREVENT loss or delay by mail, all communications and photographs intended for publication should be addressed to Abel's Photographic Weekly, 421 Caxton Building, Cleveland, Ohio.

In Passing By

THE Pity of It. "I told you so," will probably be the burden of thought of many photographers who read this, and to a large extent we don't suppose one can blame them. We have in mind the recent bankruptcy of a far-Western studio, caused, according to reports reaching this office, by the activities of two coupon solicitors employed prior to the Christmas season in behalf of the studio. To quote from a newspaper clipping: "These men had been engaged on a commission, it was said, to arrange a series of contests with photographs made by the Blank Studio as prizes, and to sell the contests. Among purchasers secured were . . . . But when the efforts of the solicitors ran far past what had been expected, the magnitude of the obligation precipitated the entry into bankruptcy, it was stated, with the consequent repudiation of the contracts to make photographs for the contests."

Now there are several morals that can be extracted from this distressing case, and while we are by no means setting ourselves up on a pedestal for the purpose of moralizing, they seem too important to overlook. Before we go on, though, let us remind our readers that it *is* possible to conduct a legitimate coupon business. We know of many studios of excellent reputation, doing a coupon business, making good money, and not causing any harm in their respective territories. We have said before in these columns and we repeat that the coupon, as such, is not inherently evil, but that its unscrupulous use does work serious harm. Granting that point, for the sake of argument at least, let us first consider the foolishness of putting out any kind of a coupon just before the holiday season, when just straight advertising will bring in all the business that any studio can handle. Time and again, we learn of photographers doing just this very thing, and then wondering why, although they have done twice as much work as during past Christmases, they have made no more, or possibly less, actual profit.

Another serious fault is not looking carefully into the antecedents of solicitors, coupon agents, and persons generally who approach the studio proprietor with a clever scheme for securing business. What other studios

have they worked for, and how did the plan turn out, is one of the most obvious things for the photographer to learn before he goes ahead. And then turning loose the man with practically a carte blanche proposition, without doing some preliminary studying as to the possible work it would involve, the studio's ability to handle any large influx of sittings, and what would be the eventual result on future business.

Too many photographers are prone to jump at anything that promises an immediate extra nickel or two, failing to look far enough beyond their own noses to see the disastrous effect these immediate nickels may have on the taking in of future dollars. Again we say that the coupon business *can* be handled successfully, but *not* by the ordinary photographer, and *not* in the ordinary studio; and that too much gullibility on the part of the studio owner is only too liable to lead to a sheriff's notice on the door.

THE Commercial Photographer. For a long time we have felt the necessity of giving the commercial branch of photography a more definite position in the columns of ABEL'S, and this has finally culminated in the new supplement starting in this week's issue, which we have decided to call "The Commercial Photographer." For the present it will appear every other week, one particular reason for not publishing it oftener being the exceeding difficulty of getting satisfactory articles and other matter on commercial topics. Nearly all the commercial men we have approached on the subject have dodged, with various excuses. Nevertheless we are going ahead, feeling confident of the decided need for this supplement to ABEL'S, and feeling sure that as it goes on, more and more of our commercial readers will find they have information of value and interest to put down on paper for others in their same line of work. Hereafter all articles on commercial photography, news and notes about the doings of commercial studios and their owners, samples of commercial advertising, etc., etc., will appear in the new supplement. To make it a real success we *must* have help from our many commercial readers. Are we going to get it?

Extract From Proceedings

Washington Convention, Photographers' Association of America

ADDRESS—"THE BUSINESS SIDE OF PHOTOGRAPHY"

By Harry Devine of Cleveland

(Discussion Continued)

MR. DEVINE: You are perfectly right. There isn't any doubt about it. I think I said exactly what you said, in the very beginning, when I told you as clearly as I could, that there were two ways to bill the work. If you bill the work as you do, the negatives are yours. But how are you going to stop the other fellow from making a copy from the print which you have furnished him? There you are. They do it all over the country. There aren't any scruples about it. They will make duplicate prints. If you furnish a good print the copy is as good as yours, and the client is perfectly satisfied. So the thing has all come about for one main reason. He is either dissatisfied with you because of service, or mainly because of the price. We don't want his negatives in our possession, because it does cost us money ,and you too, but you do not know it—to file your negatives and keep them filed properly. I wish somebody

THIS week we are publishing number 209 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

could give me information about filing accurately, easily commercial negatives, so that you can walk to your negatives in the file and pick out the one you want at once. We are trying a system which I think will be better than we have had, but it certainly has cost us money, because if they are carelessly put away you spend two hours of your time hunting for them. which does not mean anything in the average plant, but in our plant it does, because we are charged with every minute.

Now I give free of charge to every customer who has over twenty-five negatives in our possession a record print which is numbered. It is stamped, "This is a record print of negative so and so. Please order by number." That cost us nothing. Why do I do that? Some of you know; others do not. Because I much prefer to go to a file and find negative number twenty-one made four years ago that looks like this. (Indicating) That is the reason we do it. We are criticized. They say we are crazy. But it works. Now, another reason why it works to our advantage is this: The advertising man or purchasing agent—you know how many negatives they have—they forget them, and when they look through the records, if they are accurately filed, they see many things they have forgotten and they appreciate it.

A Member: Won't a blue print do just as well?

Mr. Devine: Yes, a blue print or record prints—I call them records from force of

"A Gentlemen's Agreement"

On September 21st, there was a meeting of the photographers of Houston at a local studio, held for the purpose of discussing and, if possible, reaching an agreement to eliminate the practice of selling coupons as a means of advertising the respective studios.

At the meeting in question an agreement WAS reached that no more coupons were to be sold or offered for sale after October 21st by any of the studios represented. The photographers shook hands all around to bind the agreement.

Information comes to me today, as it has been coming every day since the 21st day of October, that several studios are using the sale of coupons as a means of advertising and of creating business for themselves.

Therefore the FOX STUDIO (which has not been selling any coupons on its own account) will from this date to and including Monday, December 10th, redeem any and all coupons issued by any studio in Houston, agreeable to the terms printed on such coupons—provided such coupons were printed prior to October 31st, 1923.

Just bring in the coupon you have purchased from the solicitors of any Houston photographer and we will fulfill the contract, or exchange them for any of our special Christmas offers, giving you superior workmanship, more beautiful photographs than you have been expecting.

We believe in "shooting square" with our patrons and with our competitors. Come on with your coupons!

FOX STUDIO
By *Curtman C. Fox.*

FOX STUDIO
CURTMAN C. FOX, Proprietor and Operator

1014½ Capitol Avenue **Preston 2101**

ON JANUARY FIRST, 1924, we will move to our new specially built quarters in suites Nos. 200-202-204-206-208 Keystone Bldg., and will maintain the finest portrait studio in the South

When the photographers of his city failed to live up to their agreements, here is how one professional took the bull by the horns.

habit. We have a cheap print which we call "record." Or blue print—I don't care what it is—simply a record of this negative that they can see. That is all.

Any other questions?

Mr. Fuller: Suppose someone comes to you for a negative and one or two prints?

Mr. Devine: Then we charge him accordingly.

Mr. Fuller: What charge?

Mr. Devine: The charge is made on the nature of the job, the distance from the studio, and the nature of the client who is asking for the work. I do not think it fair to have an established price in your studio where you are dealing with transient people and others giving you thousands of dollars of business a year. They should not be charged the same price. It is not fair. We charge transients more. If we make a trip for their job we are forced to make this trip charge, because today you can not succeed in business unless you get there quickly and easily, which means automobiles. They cost money, whether your employee owns the car or not. It costs you money. We have tried it both ways. First, owning the cars, which did not last very long; second, allowing the boys to own their cars, and we allow them so much a month for oil and gas. It is now $30. That is governed by the amount of work these fellows are doing, and the territory they cover. They kick about it. If we gave them $100 it would not be enough. The way we work it now is the most profitable way to us and we get our money back by making a charge for the trip, or if it is a small distance it is a dollar, if longer we charge accordingly.

Mr. Fuller: One other thing—about taking prints to the amateur to keep. I believe I have been rightly informed that the Canadian patent right law provides that every picture you make is automatically copyrighted.

Mr. Devine: That is fine!

Mr. Fuller: Every print you buy, every mount is automatically copyrighted, that is, without any fee or without any process.

Mr. Divine: That is fine!

Mr. Fuller: That is the law of Canada.

Mr. Devine: Let me ask you a question. Do not answer it. How many of you have ever copied a copyrighted picture?

Mr. Fuller: Never copied but one in my life!

Mr. Devine: It will help a little bit, but unfortunately will not remedy it entirely, but it will lower the number of instances. I wish we had that copyright law, but here is the way that I look at it. We have developed in Cleveland a new line of working together—it is very profitable—illustrating we are working with the advertising man and proving to him, we can make a picture quickly and photograph it, illustrate anything—a story. We make the Price and Dupes (?) pictures. They are pretty fair. We do a lot of that kind of work. Some of these things we are very proud of. But we have never yet been successful in getting our name hitched onto any of them. But the artist does, figure that out.

Mr. Grant Leet of Washington, D. C.: Do you mean that copyrighted prints are copied with more or less immunity?

Mr. Devine: Oh, I don't say anything about that. Don't let's argue about that. Certainly they copy proofs. They copy everything. They always will, I guess. (Laughter). So let us not waste our time on that. Take a copyrighted picture to an engraver, and ask him to make a copy of it. See if he worries any.

The tendency of the office is to walk in to me and say, "We can not find a negative." That is all, they are though. But—the negative is there and can be found. But sometimes it means hours of hard work to get it. It is always put away wrong. That is why we are trying our other method. We do break and lose negatives. That is bound to occur. This other method that we are adopting is not a record print, but a good clear photograph, which enables us to protect ourselves in any error which we think is the clients negative. If you want to disappoint anyone, have them order a print from a negative which they have entrusted you to take care of. Tell them the negative is broken, they need it right away. It is up to you to replace it, you broke it. In our organization of course, if the negative was paid for, under the plan which you adopt, the negative is yours, and I guess you can replace it. It is your duty to replace it. I would be glad to talk to anybody who has a good, worked out system for negatives.

(To be concluded)

New England Convention Goes To Swampscott

AT the meeting of the Executive Board of the Photographers' Association of New England, held at Boston on January 30th, it was decided to hold the 1924 convention at the New Ocean House, Swampscott, Mass., during September, the exact dates not yet being announced. This hotel, situated ideally by the sea, is wonderfully

adapted to conventions, having a beautiful ball-room, dining-room and sun-parlor, and a foyer over three hundred feet long. A hall large enough to house all the exhibits, meetings and the manufacturers is right on the hotel grounds. The new secretary, Mr. Ira F. Lindsey of Manchester, N. H. is right on the job and already has plans laid for strong publicity which he hopes will bring out a large attendance.

Supplement Pictures Criticized

By WM. H. TOWLES, *Washington, D. C.*

Number 60, Issue of February 9th, 1924

PORTRAIT of child, by R. W. Steel, St. James, Minn. Although the expression is attractive, there is very little in this picture to commend. Lighting is hard, and the plain white ground lacks character. The vignetted shoulders destroy support for the head.

Portrait of lady, by J. C. Scoles, Perry, Iowa. The subject is placed too low in the space, and consequently has a feeling of lack of dignity. Very well lighted, with good flesh tones, roundness and fine atmosphere. All in all, quite above the average photograph.

Two portraits of Japanese children, by Z. Egi, Tokyo, Japan. Not much can be said about either of these pictures. The one on the left particularly is a fine rendition of draperies, but the faces lack detail, with slight evidence of flesh tones. There is good atmosphere in the backgrounds, but the one on the right is too crowded with toys at the bottom.

'Tis Here-Maybe



L. H. Bissell, formerly of the Bissell Colleges, at Effingham writes to tell us of the sudden death of Felix Raymer at Austin, Texas, on January 5th. Raymer was another of the old-timers in the photographic game, and incidentally author of the "Photo-Engravers Handbook on Etching and Finishing."

Hathaway-Dunn, Inc., of New York City, will move on March first to their new store at 149 W. 57th St, opposite the City Hall.

The studio of Gale V. Wilcox, Fulton, Mo., was destroyed by fire on January 22nd, with a loss of $5,000.

The Sixth Annual Exhibition of Work by Cleveland Artists and Craftsmen will be held at the Cleveland Museum of Art, from May 6th to June 8th. As Cleveland professionals have always been well represented in previous shows, it is trusted they will again be well represented. For information. write or call at the Cleveland Museum of Art.

George L. Barrows, president of Agfa Products, Inc., dropped in to see us the other day on his way back to New York City after one of his periodic swings around the country. Says Agfa products are going wonderfully and he has no complaint to offer.

The Commercial Photographers Association of New York City will hold their Annual Dinner and Dance on Thursday evening, March 20th, 1924, at the Hotel McAlpin. Write Andre L. Lubatty, Secretary, 55 W. 70th St, for tickets and information.

One of our readers out in Texas writes that it isn't always necessary to buy equipment if you are a bit handy with tools and have some ingenuity. He cites as an instance a light machine he has made out of two tin cans, some water piping, a Ford coil, some oil cloth and three yards of cheese cloth. He takes pretty good pictures with it, too!

G. Taylor Griffin, another of the old-timers in the photographic world, died on January 22nd at Albany, N. Y. He had been in business for many years at Wilkes-Barre, Pa., and before that at Pittston, Pa., and had always been more or less active in association affairs. Mr. Griffin was the third and last member of his family to pass away, his wife and only son having both died within the year.

Gonville de Ovies, of Greensboro, N. C., has opened a third studio, this time at Savannah, Ga., where he will maintain his headquarters until the studio is satisfactorily established. His other branch is at Charleston, S. C.

——Don't overlook the classified column——

ASSOCIATION NEWS

Published Weekly under the authority of the Board of the P. A. of A., under arrangement with the publishers of ABEL'S PHOTOGRAPHIC WEEKLY *and the* BULLETIN OF PHOTOGRAPHY

By S. R. CAMPBELL, JR., *General Secretary, 722 Bond Building, Washington, D. C.*

THE first Big Boom of the membership drive for 1924 will soon be heard by over 16,000 photographers in the United States and Canada when the very attractive circular, now on the press, is released through the mails. We do not care to rob it of its "thunder" by a description in detail but just wait till you see it and then decide whether it is not about as nifty a piece of Association advertising as you have seen. The appeal is there; all we ask is that non-members take action at once—not the day after, but the Day they get it, and secure a year's benefit from affiliation with the national association of your profession.

For the present members, this will be the psychological time to get that ONE NEW MEMBER. They will have the whole information in a nut-shell, have the benefits fresh in mind and all it will need is a suggestive word on the street, a phone call or a note, to have them attend to their application immediately. "Strike while the Iron is Hot" is an old expression but it is very applicable in this case to those good old Association boosters who will try to get their one new member, double the membership, increase it 100%. BE A 100%-ER.

The Trustees for the Winona School, conducted under the auspices of the P. A. of A. at Winona Lake, Ind., have held their meeting in Washington and in conjunction with Mr. W H. Towles, set the dates for the 1924 session—July 7th to August 2nd. These will work in very nicely between the Fourth of July and the opening of the National Convention, August 4th. As Winona Lake is but a short three hour trip from Milwauke, many students will have an opportunity to run up to the Convention for a few days at very little increased expense.

The re-appointment of Mr. Towles as Director will be welcomed by the many who are acquainted with his unusual ability to handle the position. Once again, we feel safe in forecasting another highly successful session for the School.

As before, the tuition for the four weeks course will be $50.00, of which, the usual $10.00 registration fee is payable in advance. Members of the Association are advised to get their registration in AT ONCE, as all indications point to an early filling of the 125 permissible reservations. Checks should be made payable to the Photographers' Association of America and sent to the General Secretary No. 722 Bond Bldg., Washington, D .C.

STUDIOS FOR SALE

FOR SALE—A studio catering to the highest type of patrons and portraiture, in the connecting center of three famous California beach cities just outside of Los Angeles. Full summer and winter season and the playground of the nation. Well equipped for immediate business and long established. Am moving all my personal interest East. $2800. Address A-5, care of this journal. 2-16-1-C

STUDIO FOR SALE, ground floor, best location, town of ten thousand, plenty of work, good prices. Sam Redden, St. Charles, Mo. 2-9-2

FOR SALE—Largest and best equipped studio in Kansas City. Increased business each succeeding year. School and lodge work starting will amount to $9,500 outside of regular work. Good paying business, immediate possession, other business interest. Nicholson Studo, 911 Grand Ave., Kansas City, Mo. 2-16-2-C

FOR SALE—Photo finishing plant—Retail store, art goods, frames, cameras, etc. Good bargain. Selling on account of other business interests. B-5, care of this journal. 2-16-1-C

FOR SALE—Six room fully equipped studio. Have been in business forty years, present location twenty-one years. Studio is in rich industrial center. State Unversity and County Seat located here. Reason for sellng—photographer ill. For reference and further information, address Friend's Studio, Box 484, Morgantown, W. Va. 2-16-1-C

KODAK STORE and equipment for sale. Great health and scenic resort, Rocky Mountains. Pako equipped and will more than pay out one season. B-3, care of this journal. 2-16-1-C

STUDIO FOR SALE—Best location in Chicago, up-to-date equipment, long lease, reasonable rent, changing occupation. S. Gordon, 6740 Sheridan Road, Chicago, Ill. 2-16-2

I Buy Film and Glass

Highest prices paid. Write for prices and instructions before shipping.

P. H. KANTRO

PORTAGE, WIS.

DEVELOPING TANKS. Yes, Enameled

Amateur Finishing Outfits in two sizes. Enameled Outfits for Commercial and Portrait Work. Accommodating both 5x7 and 8x10 portrait hangers.

Ask your Dealer NOW or WRITE US

Sterling Manufacturing Co.

BEAVER FALLS, PA.

You hold the sparkle of highlights, the detail of shadows and gradation throughout the halftones with

EASTMAN PORTRAIT FILM

Par Speed—Super Speed
Uniform Quality

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'



A Reliable Product

ASKING the man who uses it is a good test of any product, but a better one is to ask the man who is using it after using everything else.

The Cyko business which keeps rolling up is from photographers who have been using other papers.

They were not sure that Cyko was better, but were willing to try it and now they buy it because they know it is a more satisfactory product—one that they can depend on to obtain superior results.

The point we would make is that Cyko is the best the market affords, and reliable—as good tomorrow as today.

Buff and Plat in double weight, Studio and Glossy in single weight and double.

ANSCO PHOTOPRODUCTS, INC.
BINGHAMTON, N. Y.



The Commercial Photographer



An Every-Other-Week Supplement Devoted Exclusively to the Commercial Studio

Associate Editors:

HARRY DEVINE, Cleveland, Ohio

J. E. GARABRANT, New York City CHAS. D. KAUFMANN, Chicago, Ill.

What I Have Learned In Fifteen Years of Commercial Photography

As Told by an Enterprising Commercial Photographer to Frank H. Williams

THE easiest way to sell commercial photographs in my experience is by pointing out to the purchasers how by securing such photos they will be able to make more money. Sometimes the connection between a proposed photo and the making of money is rather obscure, but there is nearly always some way in which a commercial photo can be used in building up a business or increasing the interest of salesmen or in doing something else which has a money-making point and it always pays me to dig around until I find such a point and to then emphasize it strongly. After showing a man how he can use a commercial photo to good advantage, I also find that it pays to compliment the man on the good way in which he himself will photograph. To do this, is to always help things along because it flatters a man and makes him feel more certain that it is absolutely necessary to the welfare of his business to have the photo taken that I propose taking and to also appear in the photo himself

I have learned that the best way for me to get more commercial photographic business is by always knowing just where such business can be secured and by then going after such business hard all the time. For the purpose of knowing where such business is to be found, I keep several different lists of prospects. In one list I have the names and addresses of all the firms in my territory who use photos for their house organs. In another list I have the names and addresses of firms who make a practice of having photos taken on the birthday anniversaries of their businesses and on this list I also have the dates of such anniversaries. On still another list; I have the names and addresses of firms in the territory who like to have photos taken for use in their newspaper advertising or other advertising. And on still another list I have the names and addresses of firms who like to have photos taken for publication in trade papers. Before starting out soliciting business on any day, I look over all these lists carefully and from the lists make up the calls for the day. In this way I always keep my solicitation timely in that I call on those firms who seem most likely at that very moment to be in the market for commercial photos. And I trace much of the success of the last fifteen years to this method. Of course, the lists are kept right up-to-date by constant additions and notations from the information gleaned in going around and making calls on the various firms.

As so many of the commercial photos which are purchased by firms and individuals are made up into engravings for use in newspapers, catalogues, trade papers, advertising matter and so on, I have found that it helps me in getting more business to always carry with me some samples showing the way that the photos I take print up. Of course I keep these samples just as up-to-date as possible. Whenever I run across an attractive catalogue in which the photos I have taken have been used to particularly good advantage, I add that catalogue to my samples and discard some older catalogue. And I am always adding new clippings from papers and magazines to the samples. Then when I call on a firm and find that the firm is interested in commercial photos for reproduction in some sort of printed matter, I get out the samples and show the firm just what my photos are already doing. Then I give the firm a good sales talk on the various points



Pringle & Booth claim to photograph "anything, anywhere, anytime," like many other photographers. Unlike the others, however, they proceed to prove it to the unbelieving prospect by sending out postcards of this sort. Surely the variety exhibited should convince the hardest customer that photographs can be of use to him somewhere.

which are essential if a photo is to reproduce well in printed matter. This sort of a talk always interests the people to whom it is given and has unquestionably helped me many times in making sales which, otherwise, would never have been made.

In talking business to one firm I have found that it is poor policy to tell the firm about the photos I have taken for other firms in the same line of business. For instance, if I am talking business to a wholesale grocery concern I put the soft pedal on all the work I have done for other wholesale grocery houses. Or if I am talking to a department store I say little about what I have done for other department stores. I have found that this sort of thing is the best policy because each firm shies away from anything, as a general rule, that will give the appearance of copying after the things done by another firm in the same line of business.

I have found that it always pays to quote a fair and just price and to then hold out for this price and to refuse to cut the price even if someone comes in and underbids me. Undoubtedly this policy has lost me some business, but by sticking to it, I have made money and have also acquired a reputation which has put me head and shoulders above every other commercial photographer in this entire territory. Sticking to my price has made the business firms of the territory feel that I must be good or I couldn't charge such prices and get away with it. And the result of this is that all the better business firms of the territory have just naturally come to me without much solicitation on my part, because they want the best there is.

I have found that whenever I can suggest to a firm a new way of using a commercial photograph in building up the business of the firm, it helps me make more money. This is due to the fact that the average business house doesn't know as much about the varied uses for commercial photographs as the photographer does. Many firms can see but one or two uses for photos. Consequently when the photographer suggests four or five different and constructive uses for photographs, the firms not only get more photos at once but also feel that the photographer is an enterprising and progressive individual and that it will pay them to become more closely associated with him. And that means a lot more business for the photographer, of course.

It seems to be the easiest thing in the world for the average firm to forget who they had their last commercial photograph taken by and, consequently, many firms switch from one commercial photographer to another instead of giving all their business to the one man who has first done satisfactory work for them. This means, then, that if the commercial photographer wants to hold the business of the firms for whom he has done work, he must keep constantly calling on them and keeping himself before them. In my own business I have found that it pays me to make calls on all the firms for whom I have done work and from whom I can expect more work, every three months or so. Also, if it looks to me

as though some of the firms should be in the market for pictures before the three months are up, I either call on them or talk to them over the phone. There's no question in my mind but what this thing of going after the firms all the time instead of waiting for them to come after me, has brought in a lot of business which never would have come otherwise.

Personally, in my business I have found that direct mail advertising doesn't pay me. Such advertising costs a lot of money, it takes time to get it out and though I have done a considerable of direct mail advertising, I haven't been able to trace much business to it. It seems to me that the reason for this situation is the fact that when the average firm wants a photo taken the firm simply goes to the phone and calls up the commercial photographer whose name comes first into the mind. Or if some photographer happens in at the psychological moment, he gets the business. If the direct mail advertising should come to a firm at the very time it was in the market for some pictures, then the advertising would get the business. But, ordinarily, the business man doesn't care a snap about such advertising. He simply feels that it only clogs up his mails and so he throws it into the waste basket with hardly a glance. And if the name of the photographer who is doing the advertising is impressed upon the recipient, it is likely to make a bad impression upon the latter for the recipient may get sore at having his time wasted by looking at the advertising matter. At least, that's the way the proposition appeals to me and I'm certain I'm money ahead by making personal calls and phone calls at the right time instead of spending a lot of money for direct mail advertising matter.

Getting pictures delivered when promised is one of the best possible ways of making a fine impression upon customers and has been immensely helpful to me in getting more business.

And here's hoping that all this will not only be of interest to various commercial photographers but will also be of real value to them in getting more business and in making more money.

How An Omaha Commercial Photographer Goes After Business

By JAMES K. WOODS, *in "Business" Magazine*

"PHOTOGRAPHERS," a cynical old printer remarked to me not long ago, "photographers is nuts." At the time I almost agreed with him. But now I'm not so sure. I've met Ernest Bihler, of Omaha.

Bihler is a photographer, and a good one. Also he is a business man. His specialty is commercial photography and he knows enough about his specialty and about business in general to talk the language of the business man. He makes a point of knowing the exact commercial details of the purposes for which his photographs are intended. More than one of his customers, as a result, has profited by Bihler's suggestions.

The average photographer, they tell me, sits around and waits for business to climb his stair and hammer on his door. Maybe. I don't know. But that's not true of Bihler. When business doesn't come, he goes out after it. He combines salesmanship with photography.

A short time ago, the story runs, an automobile supply house in Omaha installed a new accessory department, the largest and most complete of its kind in the middle West. The new department, in fact, was so large that it required an entire building. Bihler, hearing of it, called upon the manager.

"Look here," he said, "what are you doing to build up trade for that accessory department you've just put in?"

The manager spoke of the catalogue he had prepared, a huge affair of many pages. He spoke of it with pride.

"Catalogue?" said Bihler. "What good's a catalogue going to do you?" He talks that way, abruptly and forcefully. "How many dealers are going to waste time plowing through a two-hundred page catalogue? Shucks! The dealer knows you've got gaskets and spot lights and patent cigar lighters. He isn't going to study your catalogue. When your salesman calls, the dealer'll give him an order for the things he knows he needs, a coupla this and a coupla that. And that'll end it. What you want to do is sell your trade on this new department. Forget about grease pumps and foot warmers and start talking about your accessory department as a whole. And the way to do it is pictures."

The manager was skeptical.

"I'll make you a proposition," said Bihler. "I'll take a mess of photographs of this new department. You put those photographs in the hands of five of your salesmen. Then compare the sales of those five with the sales of any other five of your men. If you don't get results, I'll stand the cost of the pictures."

So Bihler set up his camera. He photographed the new department. Bins, shelves, racks, windows, rooms—he shot them all. He photographed everything he could see. Then he handed the manager a huge stack of photographs, and a bill. The amount of the bill was $400. The manager gasped.

"Wait," said Bihler.

The manager waited. He sent out five salesmen equipped with sets of pictures. The salesmen, calling on the dealers, spread on the desk a sheaf of photographs and talked about the size and the completeness of the new accessory department. The dealers, interested, humanlike, in pictures, looked at the photographs.

Ten days later the manager wrote Bihler a letter.

"You will be glad to know," he wrote, "that in the first week the increased sales of these five men have more than paid the cost of the photographs. I attach our check."

"Shucks!" says Bihler. "Of course they would."

So I think I have an answer for my friend the printer.

"Not always, they ain't."

Correct Effects in Photographing Machinery

FOR line work or half tone with course screens, the aid of putty, chalk and paint may often be sought, and the result much improved.

When direct photographic prints are being sent out for reproduction, however, the presence of these substances on the bright parts of machinery, etc., often betrays the fact that the "man behind the camera" has sought the easy way of dealing with the problem.

Engineers take an immense pride in the appearance of brightwork on their machines. The careful choice of a suitable light will do much to prevent harmful reflections together with care in development.

Where the evil is very strongly in evidence, a large square of muslin hanging from two stretched wires, tent fashion, is almost always the cure.

Chicago Photo Finishers Elect Officers

AT the annual meeting of the Chicago Photo Finishers Association, now in existence three years with a membership of twenty-six active members, the following officers were elected for the coming year:

H. S. Kidwell, President; D. J. Goff, Secretary; C. Lane, 1st V. President; Robert Pieritz, Treasurer, succeeding last years officers: F. W. Barta, President; Edward Madsen, Secretary; Robert Pieritz, V. President; Joseph Cihak, Treasurer.

The Chicago Photo Finishers Association has without doubt the largest membership of Photo Finishers in the United States and the organization is now entering into its fourth successful year.

Fireproofing of Fabrics

THE London, Eng., Fire Brigade have, after carrying out exhaustive tests on fabrics, recommended the following fireproofing mixtures, No. 1 being specially suitable for cotton, wool and delicate fabrics:—

No. 1—		
Sodium borax	20	oz.
Boracic acid	17½	oz.
Water	2¼	gall.
No. 2—		
Ammonium phosphate	1	lb.
Ammonium chloride	2	lb.
Water	1½	gall.

These materials are inexpensive, and the recommendation of the London Fire Brigade should be a guarantee of their effectiveness.

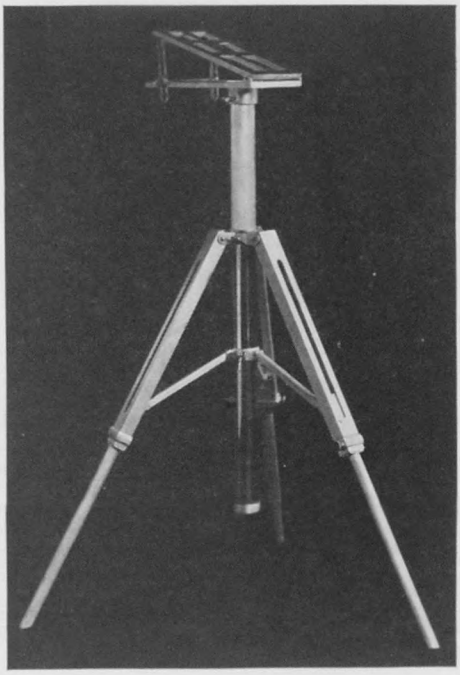
Removing Prints From Ferrotype Tins

Some Suggestions from a Reader

WITH a sponge wash tin with hot water and then rinse in cold water. Drop 3 or 4 drops of 3-in-One oil on tin, rub it over tin good with palm of hand using enough cold water to spread freely, then lay tin face down on a blotter and with a towel wipe off surplus water on back. Turn face up and wipe face with cheese cloth to remove water, then polish with dry cheese cloth.

Wash tins occasionally in hot water and it is not necessary to oil and polish so often; once in two weeks is sufficient, we find, where tins are in use everyday.

—*Biddle & Redmon, Springfield, Ohio*



Ready for use

"IT'S HERE!"

BRUNEAU'S PNEUMATIC TRIPOD

Made of ALUMINUM

The most efficient and easily operated tripod ever made.

A feature never before incorporated in a tripod, is the pneumatic device employing a central tube in which a supporting post slides up and down in conjunction with an air cushion underneath releasing slowly and operating without jar or friction.

All operations can be performed with one hand.

Much can be said of the
BRUNEAU PNEUMATIC
but the approval expressed by one of the country's foremost photographers;

Mr. Will Towles says:

"It is the finest thing of its kind I have ever seen."

ACTION IS SMOOTH AND SURE

The BRUNEAU PNEUMATIC TRIPOD

Is not an experiment, but a carefully worked out design by one who has had over thirty years experience in the use of tripods.

It will pay you to investigate the merits of this tripod in comparison with any other before buying.

COMPACTNESS

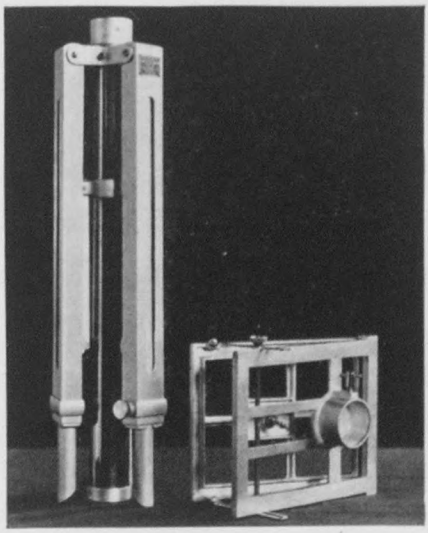
Measuring only 23 inches when closed, five inches in diameter, and when fully extended is the usual height for home portrait tripods. Extension legs give extra height when needed. Fits into ordinary suit case.

Order through your dealer or direct from us. C. O. D.

Price $40.00

E. BRUNEAU & CO.

809 14th, N. W. Washington, D. C.



Closed, with detachable head removed

More Money for Your Photographs!

Introduce
INDIVIDUAL BACKGROUNDS
Into Your Negatives—
Every One Different
The Cost Is Nominal—Three Day Service
SEND IN A TRIAL ORDER

Colegrove Bros., Inc.
774-776 Main St.
Buffalo, N. Y.

8x10

BURKE & JAMES

INGENTO ENLARGING LANTERNS

1000 Watt Lamp 14" Diameter

Price includes Condensing lenses and Focusing Platform. **$150**

Formerly $300

WILLOUGHBY
CAMERAS - SUPPLIES
110 W. 32nd St. 118 W. 44th St.
New York

LONG ESTABLISHED and well known studio in exclusive down-town section of San Francisco. Studio has high standing. Splendid opportunity. Address H-2, care of this journal. 2-2-TF-EOW

FOR SALE—Ground floor studio, twenty years in Michigan city of 35,000; all latest equipment up to 11x14. Will sell all or part to suit purchaser. E-2, care of this journal. 2-2-4

FOR SALE—Leading studio, nicely equipped, in one of the best industrial towns of Northern Alabama. Population 18,000. Fine climate. James Studio, Gadsden, Ala. 2-9-3-C

MISCELLANEOUS

FOR SALE—One 50 mm, one 75 mm F/3.5 imported Carl Zeiss Tessar Lenses, perfect, very reasonable. Address Box 94, Charleston, W. Va. 2-9-2-C

FOR SALE—5D Dallmeyer Portrait Lens, Iris diaphragm, perfect condition, $50; Darlot Portrait Lens, 6½x8½, perfect condition, $20; Century Studio Camera No. 2, 8x10, good condition, $25; Wold Electric Air Compressing Outfit, complete with electric motor, A. C., perfect condition, $70; two, model A-1 Wold Air Brushes, perfect condition, $15 each. Holland Studio, Albany, Ga. 2-16-1

YOU'LL BE talked about by everybody if you try this new advertising stunt. Explained in detail for two dollars. Money refunded if your competitor orders first. Worth hundreds to any photographer. Absolutely dignified. People rush to see your showcase. No unusual expense connected. Send money order or cash only. Our studio established 1876. Maitland Studio, Stratford, Ont., Canada. 2-16-1

FOR SALE—One Century No. 4 Studio Camera, with 8x10 curtain slide holder, 5x7 reducing back with two holders; new; no stand; $45. Also, one 8x10 Korona View, four plate holders, tripod and carrying case; new; lens board never cut; $35. Nunley Studio, Booneville, Miss. 2-16-1-C



Whatever Your Photographic Ability

—its fullest expression in your negatives is only possible when you command a fast exposure-light of adjustable volume.

VICTOR FLASH POWDER,
"The Light That's Always Available"

supplies **at any moment instantaneous (1/38 second)** exposure-light of **any desired volume.** One negative will prove it.

GET A BOTTLE TO-DAY FROM YOUR DEALER

J. H. SMITH & SONS CO., 3540 Cottage Grove Ave., Chicago

Little things that count

Eastman Abrasive Reducer

When there is need for just a bit of local reduction this finely ground abrasive, in paste form, does the trick quickly and with satisfaction. Per can . . . . . 50 cents

Eastman Universal Opaque

A smooth, easy working opaque of unusual flexibility for blocking-out or similar work on either film or plate negatives. Sold only in glass jars:

No. 1, 1 oz. . . $.25 No. 3, 7½ ozs. . . $1.00
No. 2, 2½ ozs. . . .50 No. 4, 18½ ozs. . . 2.00

Kodak Liquid Glue

An excellent glue in a convenient, pencil tipped tube. It's quick drying, and specially suited for photographic use. Per tube. . . . . 15 cents

Eastman Spotting Colors

Four colors—black, blue, red and white on cellulose cards. Per set . . . . . 25 cents

Your dealer can supply you.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

BARGAINS in USED LENSES

MAKE OF LENS	Focus	Size of Plate	Speed	List	Sell For
6A Dallmeyer Portrait	28″	16x20	F5	$439.00	$200.00
Portrait Euryscope	13″	8x10	F5	130.00	50.00
3B Dallmeyer Portrait	11″	6½x8½	F3	156.00	75.00
Rapid Euryscope, Series 6	24″	16x20	F8	180.00	90.00
Voigtlander Group, Series 6, 5A	28″	16x20	F8	208.00	100.00
Darlot Portrait	10″	6½x8½	F6	35.00	20.00
3A Dallmeyer Portrait	16″	8x10	F4	220.00	135.00
Voigtlander Portrait	13″	5x 8	F4	148.00	50.00
Voigtlander Portrait	9½″	5x 7	F6	86.00	40.00
E. A. Portrait	10″	6½x8½	F5	35.00	20.00
Platyscope Group	15½″	11x14	F7	35.00	25.00
Beck Rapid Rectilinear	13½″	8x10	F7	65.00	35.00
3D Dallmeyer Group	12″	8x10	F6	102.00	50.00
No. 9 Voigtlander Euryscope	46″	30x36		900.00	250.00
Plastigmat	15½″	6½x8½		35.00	20.00
Bausch & Lomb Universal	15″	8x10	F7	152.00	75.00
3A Columbia Portrait	16″	8x10	F6	75.00	50.00
No. 8 Goerz Dagor	19″	16x25	F7.7	240.00	150.00
No. 3 Goerz Dagor	8¼″	5x 8	F6.8	56.00	30.00
Goerz Process		16x20		100.00	50.00

Lenses sent C. O. D. with privilege of inspection at Express office. If returned in 10 days in good condition, Express prepaid, money will be refunded.

ALL LENSES IN FINE CONDITION

MINOTT M. GOVAN - Richmond Hill, New York

IMPROVED SENECA 8x10 with three double holders and case in good condition—$25. Schultz & Schultz, 237½ East 3rd St., Uhrichsville, Ohio. 2-16-1

PAY AS YOU USE

WE MAKE IT EASY for you to buy that new equipment to bring your studio up-to-date.

Any Equipment Sold on Terms

Write for samples of our special line of *low-priced mountings.*

COMPLETE EQUIPMENT CATALOGUE ON REQUEST

The Fowler & Slater Co.

Cleveland - Detroit - Youngstown

PHOTOGRAPHS PAINTED IN OIL—BEST GRADE WORK FOR THE TRADE ONLY. WRITE FOR PRICES—H. L. Leibson Co., 912 So. Brook St., Louisville, Ky. 2-2-4-C

PHOTOGRAPHER WISHES to purchase a studio, furnished or unfurnished. Books must show good business. Preferably in small town. Frank J. Curry, 812 Chestnut St., Philadelphia, Pa. 2-16-1-C

FOR SALE—Quantity of Cooper-Hewitt F. Lamps complete and new, listed at $50 each net; for $33.75 net cash each while they last. Absolutely guaranteed. Ralph J. Golsen, 1128 Argyle St., Chicago, Ill. 12-8-TF

RETOUCHING

RETOUCHING wanted by experienced retoucher. Special attention paid to mail orders. One trial negative retouched free. Pearle Holliman, 129 Rembert Ave., Macon, Ga. 2-16-2-C

PHOTOGRAPHERS of Chicago and vicinity. Have an expert do your retouching this year. Make arrangements now and secure good work and prompt service. References. A-6, care this journal. 2-16-1-C



DON'T STAY IN THE OLD RUT!

You can't stand still and wait for BUSINESS to come to YOU. New and progressive ideas CREATE BUSINESS. Why not try

SOMETHING NEW FOR A CHANGE.

You will see how quick the Public sees also and responds.



Better In Every Way.

Model A Paasche

PAASCHE AIR BRUSHES

make the dull-off seasons Busy and the Busy Season more profitable.

Write for Catalog

A dainty tinted photo given with each dozen stimulates business.

Keep your sample case attractive with an air brushed photo.

1924 Diversey Parkway CHICAGO

Paasche Air Brush Co.

The genuine Beattie Lites are sold only by Beattie—DIRECT TO YOU



In Southern California--

"A Land of Perpetual Sunshine"

Beattie's Hollywood Flood and Hi-Lites are in daily use in almost every studio. And among these studios are some of the cleverest workers in this progressive age. Where the best of daylight is always available, all appreciate the fact that the daylight man cannot successfully compete with the man who is equipped with the Beattie system.

Cue shows Beattie's MAXIMA, the greatest studio light in the world—with Max Autrey, operator-manager of Witzel's Hollywood Studio. In this splendid studio "sittings" are now made wherever a pleasing composition presents itself-by the fountain, on the stairs, among the plants and flowers—or in any of the many cosy nooks and corners about the place. And any lighting effect that may be formulated in the mind of the cameraman is produced with ease and absolute certainty, with the Beattie Flood and Hi-Lites.

Write today for photos and detailed information.

BEATTIE'S HOLLYWOOD HI-LITE CO.

6548 HOLLYWOOD BLVD. HOLLYWOOD, CALIFORNIA

——He'll thank you for the suggestion——

CLASSIFIED ADVERTISING

Italic type or capitals at double the rates quoted. No Display. Count every word, number and initial, including heading, name and address. CASH MUST ACCOMPANY ORDER. ADVERTISEMENTS NOT ACCOMPANIED BY REMITTANCE WILL BE RETURNED. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.
HELP WANTED: 3c per word. No advertisement less than 75c.
MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.
STUDIO FOR SALE: 5c per word. No advertisement less than $1.00.
ANSWERS IN OUR CARE: 25c extra for each insertion.

WANTED—FIRST-class retoucher wants work at home, also etching. Satisfactory work guaranteed. Films only. Eric Applequist, 218 East 2nd St., Jamestown, N. Y. 2-16-2-C

RETOUCHING DONE at your own price. I make a specialty of large heads. Work done on short notice. Reference—Dayton photographers. Theo. Georgi, 418 Arlington Ave., Dayton, Ohio. 1-26-5-C

RETOUCHERS FOR THE TRADE. Quick consistent service. Experienced retouchers. Shoot us a "get-acquainted-bunch." ANCHURE RETOUCHING SYSTEM, 3945 Drexel Blvd., Chicago, Ill. 12-30-1em-TF

SPECIAL RATES for SCHOOL negatives and the QUALITY RETOUCHING that you can send straight to the printer. Also open to take regular work. Russell & Russell, Box 7, Columbus Grove, Ohio. 1-26-4

RETOUCHING and oil coloring. Good work. Prompt service and prices reasonable. Experienced photographer. Lewis R. David, Jackson, Mich. 1-26-4-C

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 editor of ABEL'S will appreciate being advised when employers fail to accord this courtesy to employes.

SALESMAN. Must be experienced and now calling on trade, restricted territories. Good opportunity. Selling WARRENTEX, all or part time. Warren Products Company, Inc., 265 Canal St., New York City. 12-22-TF

WANTED—To get in touch with coupon man quick. Address L-2, care of this journal. 2-16-1

WANTED in the Southwest, U. S. A., a capable all-around assistant, either sex. Must possess honesty and know what loyalty means. Prefer one about thirty years of age and must have reliable reference. H-5, care of this journal. 2-16-2



Our
Kodak Finishers'
DELIVERY ENVELOPES

Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE.

Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

The Art Press, Adrian, Mich.

OPERATOR—High-class home portrait operator, must be good, at once. Years contract. Reference and samples. Nicholson Studio, 911 Grand Ave., Kansas City, Mo. 2-16-2

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 rsponse to his advertisement for a position, if only with a postcard. The editor of ABEL'S will appreciate being advised when employes fail to accord this courtesy to employers.

WANTED—POSITION as receptionist and general assistant in studio. Address A. H. N. H., c/o The Jamieson Studio, Mercer, Pa. 2-16-3

KODAK AND commercial finisher with seven years experience. Write William Hanemann, 1636 Vine St., Cincinnati, Ohio. 2-16-1-C

POSITION WANTED—Operator in studio or home portraiture. Have twenty-five years first-class experience. I am also an expert retoucher, etcher and background worker. Eastern States preferred. Th. H. Harman, 371 Pine St., Providence, R. I. 2-16-1-C

EXPERIENCED high-class man desires immediate year around situation with first-class studio. Ability to produce the better grade of work; am good operator, retoucher, back-grounds put in, all-around workman. Salary $50 to start, increase through ability. References excellent. Ralph G. Brown, 1113 East 11th St., 3rd Floor West, Kansas City, Mo. 2-9-2-C

SITUATION WANTED—Receptionist of A-1 ability and experience in first-class studio, capable of taking full charge, no retouching. V-1, care of this journal. 2-9-4-C

WANTED—Position as general assistant. Two and a half years experience. Mildred Snodgrass, Smith's Grove, Ky. 1-26-5

POSITION as operator. Can manage studio if necessary. W. Ed. Conat, Miles Hotel, La Salle, Ill. 2-2-3

PERMANENT POSITION wanted by an all-around man in first-class studio. Married. S-2, care of this journal. 2-2-3

Reduction in price, all sizes. Simplicity of construction with low overhead puts the **Struss Pictorial Lens** in your hands at about half the price of others of equal speed and focal length. And this pioneer soft focus lens has given distinction to the work of professionals and amateurs all over the world for years. Booklet explains exclusive features.
FRED'K W. KEASBEY, Box 303, Morristown, N. J.

PLATINOTYPE, ***Sepia and Black.***
PALLADIOTYPE, ***Warm Black, Cream and White Stock.***
SATISTA, ***Black Only.*** **Excellent for Water Colors.**
SEND FOR LISTS!
WILLIS & CLEMENTS
1814 Chestnut Street Philadelphia, Pa.



Ask your photographer of W. S. Lively and his Great Southern School of Photography. There is no calling open to ambitious young men and young women today that upon so small a capital offers such returns in money, rapid promotion, usefulness and personal satisfaction as does photography. The demand for graduates exceeds the supply. Write for catalogue.

Southern School of Photography
McMinnville, Tennessee

WILL NOT FRAY or RAVEL

WARRENTEX

W orks like magic
A lways dependable
R educes the cost
R aises the quality
E ffective and new
N othing like it
T ested and tried
E liminates waste
X cellent results

NEW METHOD MOUNTING CLOTH

FOR BACKING COMMERCIAL PRINTS

WARRENTEX

WARREN PRODUCTS CO., 265 CANAL STREET NEW YORK

LOOKING FOR BARGAINS?
THEN SEND AT ONCE FOR A FREE COPY OF OUR
BARGAIN BOOK and CATALOGUE
in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our
10-DAY FREE TRIAL GUARANTEE OR MONEY BACK IF UNSATISFACTORY
If you have a Camera or Lens and you wish to trade same for some other, consult us, as we may have just the outfit you want.

CENTRAL CAMERA CO.
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

The Original Wagenhorst High-Power Twin Arc



Over 1000 Wagenhorst lamps are now giving daily satisfaction.

—:—

Scientifically correct and mechanically perfect for every photographic lighting need.

—:—

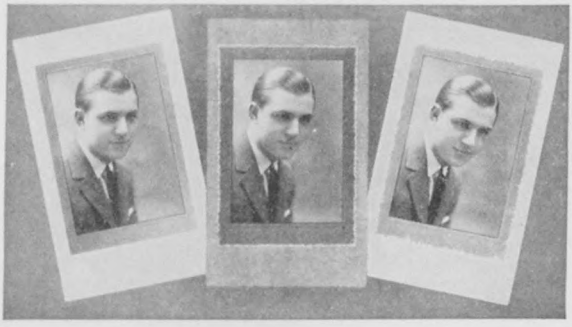
Many improved features not to be found in any other Studio Lamp.

—:—

Send for complete information and prices.

Manufactured and Sold by

J. H. WAGENHORST & CO. AKRON OHIO



Just What You Want!

Beautify your prints, get better prices with the new (3 in 1) Vanity Film Border Mask. This mask is distinctive and prints three different design borders. They not only beautify your prints but the beautifully tinted border effects make your prints appear much larger.

			Price Each
4 1/4 x 6 1/8	on	6x10 paper	$ 6.50
4 3/8 x 6 1/2	on	7x11 "	7.50
4 5/8 x 7 5/8	on	7x11 "	9.00
7 1/8 x 9 1/8	on	11x14 "	10.00

Order from your Dealer or from the

VANITY MASK CO.
617 Fourth Avenue South,
MINNEAPOLIS, MINN.

Agfa

Pure Developers *for all* Photographic Work

Rodinal, METOL, Ortol, Eikonogen, Amidol, Glycin, Hydrochinon

The purest, most energetic and most reliable

Agfa *Developers are a Standard for all makes,* therefore *state AGFA* when ordering.

Agfa Products, Inc.

114-116 East 13th Street - - - New York

Canadian Agents: Canadian and Foreign Agency Co. P. O. B. 1076, Montreal. Canada.

Blum's Photo Art Shop, Inc.

1021 N. Wells St. CHICAGO, ILL.

Forty Years of Art Service in America

to the Profession and Trade and Abroad

OUR AIM: To give you the latest and best and to assist you in elevating our profession and to promote new business fields.

REFERENCE: The leading studio men from coast to coast.

Eastman Card Index Studio Register



Every order on a separate card —all of the cards in an alphabetically indexed desk file that keeps them constantly at your finger tips.

Each card is printed and ruled for a complete record of the order, duplicate orders and statement of the account. And when the transaction is complete there is a transfer case and file to keep the record for permanent reference.

The Eastman Card Index Studio Register fits in with any studio system, offering the most convenient means of ready reference to orders and accounts.

Eastman Card Index Studio Register complete including oak desk box and transfer box, 300 printed cards and two sets of alphabetical, monthly and daily guide cards $12.00



EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

——Our motto is "Service." Can we help YOU*?——*

VITAVA

ATHENA

All of the quality of the negative is reproduced in the print on Vitava

And its distinctive surfaces—Old Master and Linen Finish with their pleasing texture and slight lustre add the necessary note of character to your work.

Both surfaces furnished in white and buff stocks—at your dealer's

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.