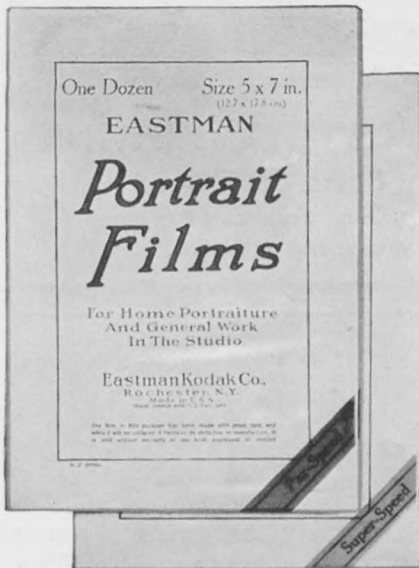


ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XLIII No. 1111

SATURDAY, APRIL 6, 1929

PRICE TEN CENTS
\$2.50 A YEAR



"Super Speed"
for the flash
of expression

fast film are essential if the flash of expression is to be caught and recorded in an ideal portrait negative.

Eastman Portrait Film, *Super Speed*, is the material best suited to the necessarily short exposure. It has extreme speed but it has also the long scale of gradation which gives quality to the portrait negative.

Eastman Portrait Film, *Par Speed*,
Super Speed and *Panchromatic*, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Largest Professional Circulation in America

PERFECT PRINTS!

Silver, Gelatine etc. contained in
HAMMER EMULSIONS

are proportioned so that you can make
PERFECT PRINTS.

With artificial light or daylight they record the delicate tones so necessary when printing time comes.

USE SPECIAL BRANDS for SPECIAL WORK.



HAMMER DRY-PLATE COMPANY

Ohio Avenue and Miami Street, St. Louis, Mo.

159 W. 22nd Street, New York City

Hammer's Booklet, 10th edition, sent on request.

Do You Want Speed?

Photographers often take pride in a fast lens and never use its speed, just as an owner is proud of a car which will do ninety, but which he never drives over fifty. An F/3.5 lens stopped to F/8 has no more speed than an F/8 lens wide open and far less picture quality.

The Radar Anastigmat F/4.5 wide open gives you speed, critical definition, flat field, brilliant image and good covering power. It is a high grade, fast anastigmat suitable for single or group portraits in the studio or for high speed shutter work outdoors. Unless conditions demand speed, we recommend a slower lens. Want to try a Radar?

Gundlach Manufacturing Corporation

739 Clinton Avenue, South,

Rochester, N. Y.

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel

CHARLES ABEL, A.R.P.S., Editor

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Vol. XLIII No. 1111

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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, 515 Caxton Building, Cleveland, Ohio.

In Passing By

BELATED RECOGNITION. It would seem that the old sore spot of photographers — who have found in the past that photography has been recognized neither as an art, a craft nor a profession, is in a fair way toward being eliminated. The Metropolitan Museum of Art, New York City, after deliberating for many years, has finally accepted for its permanent collection twenty-two photographs by Alfred Stieglitz, thereby acknowledging photography as one of the fine arts. Particularly is this important because it has been the policy of the Metropolitan not to recognize for hanging in its collections of paintings even those who are admitted to be among the modern masters. In other words a phase of an art, or even an art itself, must stand the test of time before it can gain the august ear of the Metropolitan, and photography has succeeded—through the masterly work of Alfred Stieglitz—in doing just that, and considerably before its time.

Of course there are other famous museums and art collections in which photography has been to some extent recognized. The Cleveland Museum of Art opens its galleries to an exhibit of photography every year, but at the same time admits a hodge-podge of the graphic arts and many of what seem more art "fads" than things of any degree of permanence. One of Margaret Bourke White's photographs of Cleveland with the Terminal Tower in the background has been accepted and placed on permanent exhibition in the Galleries of the Commission of Fine Arts, Washington, D. C. The Art Museum of Fort Wayne, Ind., after many years has consented to hang an exhibit of photographs each year, and we believe has even gone to the extent of accepting a few prints to form the nucleus of a permanent collection with a definite place in the galleries.

But these are isolated instances, only serving to prove that there might at least be some degree of justification for those who have consistently fought for the right of photography to be placed upon a parity with painting, sculpture and the other fine arts. The action of the Metropolitan, which has so much money behind it that its trustees can never be accused

of accepting even the smallest suggestion for expansion of the collections on the ground of "space-filling" or economy, will be conclusive in its results upon the trustees of many other smaller institutions which have been waiting to see what would be the actions of the mighty.

And once again the photographers of this country find themselves greatly indebted to Alfred Stieglitz.

Missouri Valley Convention News Bulletin

SECRETARY Falk of the Missouri Valley Association asks that we give prominent space to the following items regarding the coming convention of that organization at the Rome Hotel, Omaha, Nebr. First he wants to draw attention again to the change in date necessitated by the change recently announced for the National Convention. The Missouri Valley Convention will be held on June 3rd, 4th, 5th and 6th. As for the program, in addition to those already announced, J. W. Beattie, of Beattie's Hollywood Hi-Lite Company, Hollywood, Calif., has been signed up for a talk and demonstration of artificial lighting. Mr. Beattie has been conducting a very successful school of artificial lighting in Hollywood and is an experienced platform instructor. Secretary Falk points out that only five of the spaces in the manufacturers' and dealers' exhibit now remain unsold. Prospective exhibitors who have not yet made their reservations should do so at once if they are not to be disappointed. Vice-president Frederick MacDonald, Lincoln, Nebr., will be in charge of the picture exhibit.

Transferring an Enlargement to Canvas

By JOHN LAVECCHA, Chicago

MATERIALS required: soap, mucilage, water, fine cloth. With a small amount of soap and a small amount of mucilage, make some gum water. Place the enlargement on a table or other flat surface, and go over the face of the enlargement with the gum water. Then, while it is still wet, place over the enlargement a piece of fine linen or lawn cloth, which should be laid down smooth and without wrinkles. Then while print and cloth are still wet, put the canvas over the whole and iron with a hot iron. While not a very strong image, sufficient will be transferred from the enlargement to the canvas to act as the base for a painting. As the enlargement will be reversed on the canvas, the enlargement itself should be reversed when made.

Reproducing Drawings Direct

FROM one of our exchanges we cull the following method of reproducing drawings without the use of a camera, provided one side of the paper is blank. There are times when the stunt may come in handy. Saturate the drawing with cedar oil, oil of cloves or "Three-in-One" oil. Remove excess oil by blotting paper or the like. Print by contact on to glossy paper and develop as usual. Make the negative transparent with the oil and make as many prints as required. The drawing may be restored to its original condition by soaking out the oil with xylol or the like. It is stated that this process has been used for reproducing drawings even on stock as thick as the ordinary index card.

An Important Merger in the Amateur Motion Picture Field— Q. R. S.-DeVry Corporation

IN line with the trend of modern business is the merger of two of the strongest concerns in the amateur motion picture field—Q. R. S. and The DeVry Corporation. This brings into combination the unusual financial resources of Q. R. S. with the outstanding manufacturing ability of The DeVry Corporation in this particular line.

Q.R.S. has achieved its wonderful financial success in a somewhat different though closely related field, and has only lately entered into the motion picture industry. So that especially fortunate is its consolidation with The DeVry Corporation, which during the last 15 years has occupied a dominating position in the manufacture of portable motion picture cameras and projectors, both in this country and abroad.

The DeVry Corporation as organized and developed by H. A. DeVry is well known for its vision, ingenuity and the ability of its personnel. It produced the first successful portable motion picture projector and has since kept not only abreast of the improvements in the line, but has consistently led the field in many important respects.

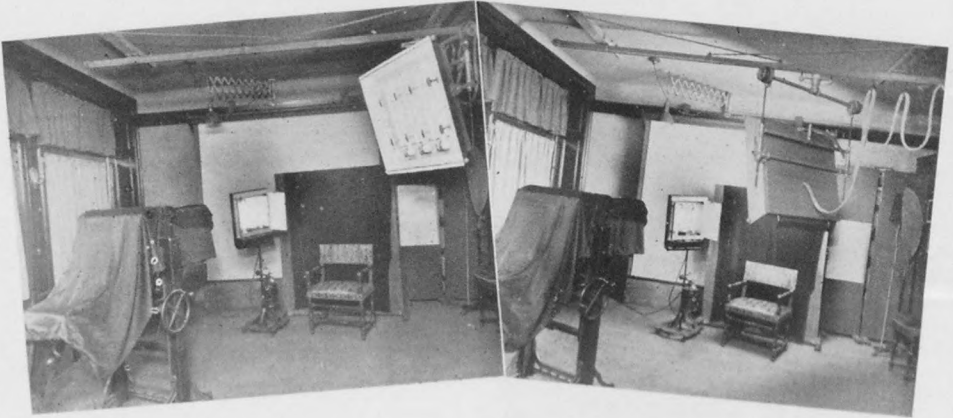
The amalgamation will enable Q. R. S. to transfer all of its motion picture activities to The DeVry factory, under the active management of H. A. DeVry and his experienced associates. The new financial re-

Other Photographers' Studios.

No. 105

Mishkin Studio, New York City

It is always good to know the other man's ideas. Nearly every photographer intends to build—or at least equip—a studio which shall contain what is (to him) the last word in arrangement and equipment. This series of pictures includes studio exteriors and interiors in different parts of the country, not necessarily those of famous photographers but all worth careful study. File them away, and make use of the best of their ideas when the time comes for your own dream to come true.



The Mishkin Studio is one of the famous Fifth Avenue establishments of New York City. These two illustrations of the camera room show how the big Cooper Hewitt overhead floodlight works on a track and swivel arrangement to any desired position. A Cooper Hewitt "U" tube is used as an auxiliary.

sources now placed at the disposal of the motion picture end of the business enable the completion within the year of plans which are regarded as years ahead of the achievements thus far recorded in this field.

The new company will now face the market with the most extensive line of motion picture apparatus ever offered the trade by one organization. It will include the whole range of motion picture machinery from the least expensive movie camera retailing \$39.50 to the highest priced combination talking movie outfits for home and business.

Co-operative Advertising in Cincinnati

ONE of the liveliest associations of photographers in the country is that called the "Professional Photographers of Greater Cincinnati," which includes almost every photographer in the city—whether portrait or commercial—and is also able to boast proudly that every member is also a member of the National Association and therefore contributing to the National Advertising Campaign. In addition to holding well-attended, live meetings, the Cincinnati society has not been idle in using its efforts to increase business, and one method which

it has found very successful in this respect has been co-operative advertising in the daily newspapers.

Many organizations have tried out this method of advertising, but Cincinnati is the only one, we believe, which has stuck at it consistently for three years and is therefore in a position to speak with some authority as to whether or not spending money in such a way is worth while. It will be interesting in this connection to read the following quotations from a letter by Joseph Huber, secretary of the Cincinnati society, explaining the method of apportioning the bills, handling the bookkeeping, and some of the conclusions which they have reached as to methods:

"This is about the end of our third year with the papers, each contract being for 10,000 lines at 0.24c a line. We were in the leading morning paper one year and for the last two years in the evening paper. It is advertising of our Portrait Group only.

"Our advertising cost is proportioned by dividing the portrait studios in two groups; larger and smaller. The larger studios agree to pay twice as much for each insertion as the smaller. The larger ones now pay \$4.00 and the others \$8.00 for each insertion. Our ads appear twice each



For **MOTHER'S DAY**
give her **YOUR** photograph

On this day, set aside as her own, give Mother something she will treasure always—your photograph.

Visit your family photographer in
Greater Cincinnati
Today to have your Portrait Made.

REIMANN & CO.	1911 Central Avenue
SILVERMAN STUDIO	125 Main Street
TOEFFERT STUDIO	11 West Fourth Street
W. CARSON WEBB	126 West Seventh Street
YOUNG & CARL	Seventh and Vine Streets
J. B. WILLIAMS	215 East Fourth Street
BACHRACH, INC.	31 Dixie Terminal Bldg.
BENJAMIN STUDIO GRAND	714-716 Race Street
J. ANTHONY BILL	122 West Fourth Street
J. ANTHONY BILL	Victory Parkway and Crosses, W. H.
BURKARTS, INC.	614 Monmouth Street, Newport, Ky.
J. ALBERT JONES	613 Madison Avenue, Covington, Ky.
J. ALBERT JONES	429 Race Street
CARL H. KLOO	43 Pike Street, Covington, Ky.
MURSET STUDIO	811 Vine Street

Remember—

Photographs

Live Forever.

One of the Cincinnati Association's advertisements. The original occupied ten inches, two columns wide.

month.

"Our plan is to rotate the names so that while Murset Studio appears at the bottom of the ad shown, it will appear at the top next issue. Thus, they all have a turn at the top of the list.

"Invoices are rendered in advance on the first of the month to each member for that month's advertising. They must, however, signify their intention of staying with the advertising during the year's contract. We have had only one member drop this means of advertising in our three years and he was a home portraitist. In no other way

can they secure the amount of advertising and prestige at that price.

"We endeavor to co-operate with the National Association and therefore, use their mats. We have found them very poor but in correspondence we have just had with their office, they are promising better results as they are changing their method. We are now contemplating a series of four ads to run for Mother's Day in May.

"We always run the names as we think it essential and have been able to positively trace an order to one of our new studios which had not thoroughly been sold on the idea. A young Hebrew started in business here after being an employee for years and some one, not knowing he was in business for himself, saw this and favored him with his business, a \$250 order resulting.

"We feel that one of the most gratifying results has been the co-operation and friendly feeling given the photographers of this city by the newspapers. There is usually a half-page of photographs on the same page with the advertisement. This display is given by the newspaper, costing nothing except that we keep them supplied with photographs and endeavor to have these of a class that will reproduce well. This display appears in every Saturday's edition, while our advertising appears only twice a month on Saturday.

"We have had no experience in broadcasting. In the Exhibit line, our experience has been confined to Traveling and Home Beautiful Exhibits. We believe that this publicity is worth what it costs for general publicity which, of course, cannot be traced.

A Pioneer Figure in the German Lens Industry

THOSE of our readers who have more than a passing acquaintance with the history of modern photographic lenses will be familiar with the name of Dr. Rudolph, who celebrated his seventieth birthday on November 14th and was the recipient of congratulatory messages from all parts of the world. Although some months have passed since his anniversary, we are now able to present the following brief biography as the result of delving through some of the German photographic periodicals, the only source through which it could be obtained as Dr. Rudolph is extremely reticent concerning himself and his past achievements.

Born Nov. 14th 1858 in Kla, Thuringia, he studied in Munich, Leipzig and Jena and in 1884 was awarded the degree of Ph. D. He taught higher mathematics at the University for a short time and then became

associated with Prof. Abbe who at that time was connected with the firm of Carl Zeiss in Jena and whose research was largely responsible for improving the quality of optical glasses. Following this, Dr. Rudolph spent several years in the Microscopical Department and in 1890 he invented the first anastigmat lenses; until he was pensioned, he was the head of the Photographic department at the Jena works. Aside from the Protar and Anastigmat F/6.8 sets in 1891, he brought out in 1895 the Double and Protar sets working at F/6.3, in 1897 the Planar and Amorphoten, in 1900 the Unar and in 1902 the celebrated Tessar which has become one of the world's standards.

Because of overwork, brought on by long hours in the laboratory, his health broke down and he was compelled, in 1910, to retire to the country to regain some of his spent strength. However, his brain was too active to remain in idleness for any length of time and the years between 1910 and 1918 were really the most fruitful of his career.

In 1918, after years of study, he invented and patented the first Anastigmatic Sphero-Achromats, which he termed Plasmats. His object was twofold, firstly to construct a

faster convertible lens than hitherto considered possible and secondly, the fuller correction for the primary colors of the spectrum which, because of their fuller color correction he termed Sphero Achromatic. Their construction, makes possible the focussing on the same plane of the blue and yellow rays.

The firm of Carl Zeiss of Jena made the first tests, but because of previous license arrangements could not manufacture, for Hugo Meyer & Co., of Goerlitz, had taken over, under license agreement with Dr. Rudolph, the Plasmats patents and had further agreed to take over all his future developments in the years to come.

Dr. Rudolph moved his laboratory to Gros-Biesnitz near Goerlitz in order to be near the works of Hugo Meyer & Co. In 1922, Dr. Rudolph announced the Kino Plasmats F/2, in 1924 the Marko-Plasmats F/3 (free from spherical zones which is a perfect Sphero Achromat and in 1926 he electrified the industry by his announcement of the first Kino Plasmats working at the hitherto considered impossible speed of F/1.5. This is a worthy achievement for this celebrated physicist, answering as it does the insistent call of the moving picture industry for speed and

Poems for Plain People

Bittersweet

by Charles Abel

*Trouble and I are old rangers
Of pathways she always pretends
Are innocent—this time—of dangers,
Yet each into darkness descends.
Foolish, I know, but I follow
To end with my head in a noose,
While Trouble lies hid in her hollow
Preparing some sorry excuse.*

*Trouble and I are not strangers
Nor yet—by the bye—are we friends,
For Trouble has led me to dangers,
Beguiled me to serve her own ends.*

*Always I come when she glances
Reviling myself, for I know
That Trouble is not taking chances
While I—am a fool—yet I go!*

*Trouble and I are exchangers
Of hair-raising thrills by the score;
Though Trouble has led me to dangers
Her company's never a bore.
I realize always her calling
Will cause me to worry and fret,
Will mean situations appalling,
But—somehow—I never regret!*

COPYRIGHT 1928 BY CHARLES ABEL

Letter-Folders — Another Help Offered to Subscribers of the National Advertising Campaign

LETTER-FOLDERS have proved particularly popular with the photographers who are using the tie-up advertising materials of the National Advertising Program of the Photographers' Association of America. These little messages, which suggest uses for photographs, and tell how photographs fill a need, are written in a romantic mood that artfully makes their message find its way right into the heart of the reader.

The one, the front cover of which is reproduced on this page, has as its caption, "Queen of Your Five Foot Kingdom." The text, which appears on the left-hand page of the interior of this folder, says:

"A man's home is his castle, they truly say. But his office desk is his kingdom. Here the battles of Business are fought and won. To decorate this dominion where half your life is lived, what is more fitting than a photograph of The Lady You Love? 'Tis a graceful and a gracious compliment to your devoted Queen of Hearts."

The letter text, on the right-hand page, is equally subtle in its appeal:

"Perhaps you know where there is a desk that *should* be decorated in the way this suggests . . . You will know, too, the very next step that should be taken. Remember, we make the sort of friendly photographs one likes to live with."



These letter folders are unusually adaptable, for they may be used either as a complete direct-mail program, or may be used in conjunction with other advertising materials. There are twelve in the series, and any one of the twelve may now be purchased at the reduced prices which were announced during February.

The folders may be imprinted with the name and address of the photographer-subscriber who is sending them. With this imprint, 100 are priced at \$2.00; 250 at \$2.70; 500 at \$4.00; and 1,000 at \$6.50. Without any imprint, the price is 50 cents for 100; \$1.10 for 250; \$2.15 for 500, and \$4.30 for 1,000. They are procurable from National Advertising Headquarters, P. A. of A., Eighth Floor, Peoples Bank Bldg., Indianapolis, Indiana, on the order of any subscriber to the National Advertising Program.

being conclusive evidence of the high correction of his entire Plasmatic series.

In 1924 he also patented the three-color apparatus which freed high speed photography from the objectionable Parallax and which also seems very satisfactory for

motion picture work. In spite of his three score and ten years, this pioneer is still active in his laboratory every day and judging by his erect bearing and tireless energy, one may well expect almost anything from his remarkable brain.

The Value of Our Association

A talk by FRED MAYER, Portland, Ore., newly elected president of the Master Photo Finishers of America, before the 1928 convention of that organization in Chicago.

(Reprinted in ABEL'S because much of this is applicable to any organization in the photographic industry, be it large or small.)

MANY of you are probably thinking right now, "Of course, the Association is a good thing. Why talk about it?" Well, right there lies one of our greatest dangers, taking things for granted. Even beings so dear to each other as husbands and wives will drift apart when either begins to take it for granted that the other will love and honor him or her regardless of conduct or attention. The greatest tragedy in all history might have been prevented if the world had not taken it more or less for granted that there couldn't possibly be a real war between civilized countries. Though we have made wonderful progress and attained high efficiency as an association, we are in the same position as fight champions or famous actors or musicians, who cannot slack off in their efforts the least bit and still hold their positions. We can't keep our positions by taking it for granted that we have arrived. Just like them, we have to exert ourselves to the utmost and that will never change.

You here present are the believers in the Association, the users and beneficiaries. It is not necessary to harp to you on the value of your Association except that you are the apostles of the faith back in your sections. All the progress in your sections must come from the members in that section, and all backsliding is your responsibility. You should be able to do something besides cussing when some hard-headed boy or girl can't see the Association as you do. To help you lay out the logic and facts in neat little rows for that purpose, is my job today. The habit of thinking that the Association headquarters is the fountain in itself of all the endeavor, foresight, financial aid, contacting, education and enthusiasm is all wrong. More on that later. That is not merely my theory, that is the theory of trade association operation.

BRINGS MEMBERS OF PROFESSION TOGETHER

The first activity of the Association that I noticed was to bring photo finishers together, on the theory that most of us were all right, and that we would, after meeting each other, find that out. The Association has been responsible for getting most finishers acquainted with other finishers in their sections, and all have found the others as human as any other group. My statement that without the Association this would

never have come about needs no proof. I was like most others—wouldn't know nine-tenths of my competitors if I met them on the street.

Those of you who expected me to spring some startling new slants on this topic the first thing are no doubt disappointed. But the homeliest, simplest truths in business, in advertising, in everything, are the grandest and most useful. Overlook this first aim of your Association to get well acquainted with your competitors, overlook that at your own peril. Let me digress long enough to urge at least informal luncheon meetings, often, for no other purpose than to get together often. Never mind the excuses, and never mind the issues. I am talking about getting better acquainted. Never mind whether or not you like your competitors personally (you might be surprised at how well you will like them later—not that it matters), and never mind if it does make you take a normal lunch hour a few times a month.

TEACHES BUSINESS

Another of the fundamental activities of the Association is to teach the modern concept of business; that is, to help our own business by helping the business as a whole, beginning with our nearest competitor rather than ignoring the others and working alone. Without the education that our Association is constantly giving us, any man is likely to think of the Association idea as a sort of luxury, or perhaps as a noble experiment. Where have you heard that before? I am here to tell you since looking up material for this talk especially, that I have come to realize that our trade Associations are the most wonderful things we have in the scheme of things here in America, and they have been for a long time, before our little Association was born. That is a broad statement and I am only sorry that I can't go more deeply into it. That is one of the things the Association does for us. We like to shirk assignments on programs and things such as that, but once in a while where we accept one and dig into things we learn considerable. All the business education that I have I think I have attained at the instigation of this Association.

ASSOCIATION SOURCE OF NATIONAL WEALTH

In getting material for this talk, I hastily wrote to members, officials and ex-

officials of about forty other associations at random. It was a circular letter in the form of a questionnaire. By the way, the response was wonderful; replies were still coming in when I left home. The response was far better than I receive when corresponding within my own bunch; but don't worry, we shall all get to that stage of business education and courtesy before too many years ourselves. Anyway, I learned that America's growing supremacy in the world's business and trade, and the wonderful American standard of living are not primarily due to our natural resources, our wealth of raw material as I had always supposed, but to our trade associations. China, Russia, countries in Africa and nations of South America all have almost unlimited natural resources, in some cases greater than ours. Compare the following things I shall mention as done in America and in the old countries: Mass production, Broadening markets, that is, creating more demand and more sources of demand for standard products; research and invention applied to business, elimination of trade abuses, which cost everyone money in the end, even the ultimate consumer; and above all the American way of cooperating which made these things possible and general in practically every industry.

There are from fifteen hundred to two thousand trade associations in this country, not unions and not sectional groups, but full-fledged trade associations which aim to cover all the business done in their field. Associations and conventions have become the great American institution. The American business man's demonstration of the value of cooperation for the ones who cooperate, as well as the value for the public has been called America's great gift to the world. Our own Association teaches us cooperation year in and year out with logic, examples, ridicule and appeal to our better selves. We are already a living proof of that theory, and that is really too much to expect us to be considering that our first really national convention was held right here in Chicago, by the way, only four years ago. So much for cooperation.

TEACHES PROFITABLE BUSINESS MORALS

A third major activity of the Association has been the teaching of ethics. Now, ethics is a broad subject; you can find volumes on the subject. It ranks with logic, psychology, philosophy, and the like, as a study. I should define ethics as "motives and standards of conduct aside from motives of religion." There is not a man who has been receiving *Developments* and attending our meetings and conventions who has not become a better man for it. That

includes yours truly. Education along ethical lines makes it possible for competitors to have enough faith in each other to proceed to control somewhat the profits and policies of their common business. We all know that the more ethics observed in an industry, the less waste and the more money it means to that industry. Perhaps, I should have spoken of ethics ahead of cooperation because, among other things, ethics is what makes cooperation possible.

The combination of these three first and fundamental things taught us by our Association, namely, acquaintanceship, business ethics, and cooperation have put into our pockets a tremendous amount of money, more than if we individuals had been forced to act only when conditions were unbearable. Those principles have revolutionized this business, and we are just getting a good start!

THE ASSOCIATION INVESTMENT

Most of our time and energy has been used in organizing, just plain, preliminary work. In looking over old correspondence for material for this talk, I was reminded of the work and the trips and the planning of dozens of men in building up what we have in just one corner of this country. Then, during this year, it has been my privilege to have received copies of all the outgoing correspondence from the Executive Manager's office. It is on those things that I base this estimate I am going to give you: that if a new manufacturer, wishing to introduce a product, had had to pay salesmen's expenses for only the time and expenses while on the job not considering that he would have to send them long distances from headquarters, counting only about one-fifth of convention expenses as organization expense (and not counting poker losses to and from conventions because they stay in the family), and counting one-half of the dues paid in since organizing as organization expense, this manufacturer would have spent about two hundred thousand dollars. That is what has been put into organizing and improving this Association so far, and we got our money's worth. When photo finishers make an investment such as that, they have to see where they will get out of it about twenty times what they put in. And they have! So, just chalk up about three million dollars to the good as good-will. I mean that seriously. That is just as valuable as the good will that you carry on you books. Be careful what you do with it. When you add to it, you accomplish more than you realize, unless you are a keen analyst; and when you knock or sit idle, you hold up progress more than you realize. Now, while we are

F.O.B., Y.M.C.A., A.E.F., P.T.A., P.H.S., S.O.S. IT IS TRUE--

that this is an advertisement, but, it's an unusual one, one that YOU ARE NOT going to pass by without reading. Every member of your family can get a lot of pleasure as well as actual benefit from reading this advertisement.



I am almost positive that right now there is some one member of your family that should be photographed, not because anyone is selfish enough to want his own picture, but because there are others who want it and need it, and we are not always sure that we can do this little thing for our loved ones if we keep putting it off, and in the case of children, they grow so fast and change so quickly that they should be photographed at least once a year in order that you may have an everlasting record of their childhood days to help maintain pleasant memories in years to come.

I am not a "Price Cut Artist." I have a standard price on my work and by sticking to this religiously and treating everybody alike I have been able to give my customers nothing but the best work and good service, and this in turn has built up the business and reputation I now enjoy. This time of year however business is naturally slack and I do like to keep busy, and so to keep the machinery going full speed I have decided to give you folks, who need pictures at this time, an opportunity to get them at a big discount and also get a special prize besides.



Of course you all know what the group of letters at the top of this ad stand for ordinarily, but in this case they have a meaning all their own, and here is where the fun for you comes in figuring out



the correct meaning of these letters. Each letter is the first letter of a word, these words forming one or more sentences pertaining to having photographs made at my Studio and also to this special February Offer. The words need not be placed in the same order as the letters, there are 19 letters and there must be just 19 words, my own solution to this puzzle contains two distinct sentences, but you are at liberty to make one or as many sentences as you wish. There are probably a dozen or more ways to solve this puzzle. To the one getting the best answer or solution we will give a discount of 20% on any order of photos amounting to \$6.00 or more and in addition one oil colored portrait worth not less than \$4.00 FREE. Should several answers be

equally good each and everyone will receive the discount and prize. All those solving the puzzle at all regardless whether the answer be good or poor are entitled to the same discount of 20% but no special prize, those who are not able to solve it at all are entitled to a discount of 15% just the same.

This special offer is good for three weeks from Feb. 7th. to Feb. 28th. If for some good reason you should be unable to take advantage of this offer within this time limit just let me know the reason some time during this month and I will be glad to give you a reasonable extension.

If you want some fine Photographs at a low price here is your opportunity, get busy right now, have your family and friends help you, you may submit as many solutions as you wish.

If you have a picture you want enlarged, a Kodak film from which you wish to have an enlargement made or an old faded picture you want copied and restored bring them in now and get the same discount on that work.



REMEMBER: All things, including human beings, change and finally die, but PROTOGRAPHS LIVE FOREVER

A. Peterson

THE MAN BEHIND THE CAMERA

Phone 98.

Princeton, Minn.

Mr. Peterson is a strong believer in newspaper space, but his success has been due not so much to his constancy in using it, as his ability to draw up unusual advertisements. This is one of his most recent, which filled a quarter-page. We would wager that not a single purchaser of that newspaper failed to read it.

Special Supplement to Abel's Photographic Weekly
Vol. XLIII, No. 1111, April 6, 1929
Series II, Sample Studies, No. 175



By J. I. SAAD, PIKEVILLE, KY.



By THE GATES STUDIO, ATHENS, GA.



By THE MCGOWEN STUDIO, WEATHERFORD, OKLA.



By THE FISHER STUDIO, KETCHIKAN, ALASKA.

figuring, I believe that the photo finishers of the country, as a whole, have already received twenty times what the workers have put in within the last four or five years, and we have that good-will value to the good, and benefits yet to hit their full stride. I figure there has been \$50,000,000 worth of photo finishing done in that time, and \$3,000,000 is just six per cent of that. I am convinced that the combined Association benefits have meant more money in the pockets of all, members and non-members, than six per cent of the gross total at a time when it would not be unusual to be just beginning to realize on the investment. This is a dizzy conglomeration of figures, but it just goes to show that any way you figure it our Association efforts have paid enormous dividends.

In addition to all that, think of the money it would take to find and maintain resident managers and other representatives in practically every state and province in America, taking care of routine matters, still carrying on organization work and vigilant in watching for anything against the common good. Think of the money that would take. Don't think that because it doesn't cost us much that it isn't worth much.

DEVELOPING A PROFESSIONAL CONSCIOUSNESS

Just the small portion of the history of

the past four years reflected in the correspondence I have in my possession, showing the hard work, the meetings and the traveling, the discouragements sometimes of so many upward-looking individuals, in our period of organization is something grand to think about. So are the results. Though my subject is the value of our Association and associations in general, I must digress to say at least this; that through the whole thing, from the first to the last, ran the strong thread of the lofty ideals, the seemingly unlimited faith and courage, the wisdom of one Guy Bingham.

In the old days, do you remember how you were handicapped every time you wanted to convey to anyone what business you were in? The terms in use then would indicate that you were assembling kodaks, or else that you were an amateur finisher which was worse yet. We tried to make the word *developing* cover it, but it would not stretch enough. Then, the Association came out with something good and authoritative, photo finishing. Do you remember how eagerly and universally it was adopted? I consider that the Association there rendered us a very basic and valuable service.

Speaking of giving the industry a good name, the Association has also given us a

CRITICISMS

By J. ANTHONY BILL, Cincinnati, Ohio

April 6th, 1929

(See portraits on opposite page)

BY J. I. Saad, Pikeville, Ky. The lighting of this portrait is somewhat contrasty. The reflector was used too close on the shadow side causing spots of reflected lights, making the shadow look muddy. The retouching is overdone, especially on the nose where a highlight has been added a little too strongly, which has made the nose appear wide and flat. If the edge had been highlighted only, the nose would have been rounder. The balance is very good.

By the Gates Studio, Athens, Ga. Photographically this portrait is flat and has little or no tone value. It seems that this negative has been over-retouched and what little half-tones were there have been removed. The whole picture lacks life. It would be hard to say just what causes this flatness, under or over-exposure or the paper which the print is made on may have been too soft.

By the McGowen Studio, Weatherford, Okla. This portrait you will notice has been lighted from both sides, the one side from the skylight or artificial light, and the other by a reflected light which has been so strong that it made a light side out of the shadow side also, giving a very unpleasant and disturbing light. It is not flattering and has no refinement. The ears are very prominent (which no one wants to see exaggerated) and the background being dark emphasizes them all the more. The two light streaks in the background are not needed. This is a very poor piece of work.

By the Fisher Studio, Ketchikan, Alaska. This portrait is a little out of balance. The trimming on the left side is too much. As to the lighting the shadow side has been flattened by too close reflection. There is a false light in the shadow eye showing that the angle of light was not correct.

good name in another sense.

Though I do not think we shall ever be the target of adverse legislation, nevertheless, we may need its strength there at one time or another. At that, we helped to get the so-called war tax on cameras and film removed. Also, we are getting into a better position with the help of other interested industries to get postal legislation which

will make it less of a nuisance to send instructions with films, machinery parts for repairs, and so forth. We have also been an important factor in the final standardization of photo paper sizes which is under way right now, under the auspices of the Department of Commerce of the United States government.

(To be continued)

'Tis Here-Maybe



We have received an announcement of The Northern Photographic Exhibition, to be held in Bradford, England at the Cartwright Memorial Hall, from June 22nd to August 24th, 1929. Last day for receiving prints—May 18th. We have just two entry blanks, which will go to the first readers writing in for them. The late-comers will have to write for information to The Secretary, Northern Photographic Exhibition, Cartwright Memorial Hall, Bradford, Yorks, England.

Photographers and photo finishers of Southern Oregon met at the Hotel Medford, Klamath Falls, on March 9th and formed the Photographers' Association of Southern Oregon, which is to be affiliated with the Pacific International. P. A. Brainard, Grants Pass, was elected president; Jack Swem, Medford, vice-president; A. J. Anderson, Medford, secretary-treasurer. The next meeting will be held in Grants Pass in April. During the work of organization A. E. Peasley, Medford, acted as temporary chairman and Mr. Anderson as temporary secretary.

Add one more to the constantly growing list of Bachrach Studios and one which we believe marks their entry into what has so far been absolutely new territory for them. We understand that on March 4th a new Bachrach Studio was opened in Stoneleigh Court, Dallas, Texas, one of the largest and most exclusive apartment hotels in that city.

Due to the large amount of extra work in connection with our annual spring edition, and the fact that almost invariably many of the advertisers do not make up their minds until the last minute, although we start work on this number four months ahead, we practically never fail to have at

least one serious error in that issue. Our Eighth Annual—the issue of March 16, 1929—was no exception. In the advertisement of L. F. Deardorff & Sons, 453 N. Racine Ave., Chicago, after announcing reduced prices at the top of the page the printer went ahead and set up the former price at the bottom. This Deardorff camera has been a big hit with commercial photographers, and when displayed by Mr. Deardorff at the Cedar Point convention last year he had a crowd around him all the time. It has many advantages and from all we hear appears to be the real solution of the commercial photographer's requirements. Although the price given in the advertisement mentioned was \$150.00, that is the old price and due to the big demand for the camera, the company has been able to go into quantity production, with the result that it has been possible to reduce the price to \$110.00.

U. S. G. Salyers, Huntington, W. Va., photographer in that city for many years, is opening a branch studio in Welch, W. Va. Mrs. Marie Carrie, associated with the Salyers Studios for some time, will be in charge.

Melvin S. Wells, Montclair, N. J., drank poison at the door of his studio before the eyes of three friends who had come to take him to luncheon, on March 20th. He died before medical assistance could be summoned.

A class in oil coloring of photographs by the Marshall system started at the Central Branch of the Y.W.C.A., 30 Third Ave., Brooklyn, N. Y., on April 3rd. The fee is \$8.00 and classes are held every Wednesday and Friday evening, under the instruction of Oliver Hoffman, the course closing on May 8th.

Members of the Worcester, Mass., Photographers' Club met at the Bachrach Studio in that city on March 18th. Clement Haight of the Boston Bachrach Studio gave a talk, followed by a demonstration of group work. The next meeting will be held at the Benson Studio on April 15th.

The recently formed Chattanooga Photographers' Club entertained members of the Photographers' Club of East Tennessee on March 19th in honor of the latter organization's fourth anniversary. The meeting was held at the Hotel Patten.

A prominent firm of photographers in Washington, D. C., is suing the county clerk of Crenshaw County, Tennessee, for an injunction to prevent him from arresting its agents, who have refused to pay a \$150 privilege (license) tax. The studio claims to be exempt from payment of the tax because it maintains no offices in Tennessee.

George F. Bichon, partner in the Cook-Bichon Studio, Paducah, Ky., died on February first after a lingering illness.

Harry G. Starkey, proprietor of Starkey's Real Art Studio, Indianapolis, Ind., died at the home of his sister in Detroit on February 15th. He had been in ill health for some time.

Joseph A. Stone, photographer in New Haven, Conn., for many years, has moved to a handsome new place in the Hotel Taft Annex. The decorations are distinctly in the modernistic style, the general color scheme being reseda green and raisin.

A note from A. H. Diehl, Sewickley, Pa., tells us that he has just returned after a trip from New York City through the Panama Canal to California, coming back by way of California and Arizona, where he stopped off in Tucson to visit his son Charles. He has some kind words to say about Al. Buehman of that city, quite needlessly, because Buehman makes friends wherever he goes, anyway.

According to a Chicago newspaper a photographer in that city has certainly discovered something new. He has just come back to his studio after a trip to New York City, and as a result of the trip "a new electrical camera is now part of his equipment, which enables photographs to be taken in the home without the use of a flashlight. Pictures may be taken at any time by merely inserting electric connections in the socket." Aren't reporters wonderful?

Forty-seven photographers from different parts of Colorado met on March 19th at Denver for the annual convention of the Photographers' Association of Colorado. The principal address was by National Business Counsellor H. L. Corey, and another feature of the meeting was a considerable exhibit of prints. Officers elected were: Chas F. Snow, Boulder, president; Chas. E. Emery, Colorado Springs, vice-president southern district; H. W. Riley, Greeley, vice-president northern district; Frank L. Ray, Delta, vice-president western district; Chas. H. Purdy, Denver, secretary-treasurer.

Mack M. Derick, Orleans, Vt., second vice-president of the Photographers' Association of New England, has been elected to represent the Chamber of Commerce of his village on the "Vermont Special," a good-will train leaving Vermont on April 9th, making a trip of 4,700 miles and calling at several Southern and Western cities en route. Mr. Derick will be glad to see any photographers visiting the train, and will be found at the Orleans exhibit on board.

Judge Paul Gayer, prominent jurist of St. Louis, Mo., and at one time a well known photographer there, died on March 25th as the result of a heart attack. While in the business he had been quite active in organization work of the St. Louis photographers.

We learn that the Pyke Studio, Peoria, Ill., will continue to operate under the personal supervision of Mrs. Charles L. Pyke and her daughter, Mrs. Martha Pyke Holling. Alvin Streitmatter, the camera man who has been with Mr. Pyke for the past ten years, will continue in charge of the operating.

One way of getting orders for wedding pictures is to solicit the happy couple while they are at the Court House getting the license. At least that is the way it has been done for 45 years in Milwaukee by Carl Schoener, who was during that period a daily visitor at the license bureau, where he made arrangements with the brides and grooms for their photographs. He retired on March 9th at the age of 69.

Approximately 40,000 negatives and several thousand dollars' worth of equipment went up in smoke in the studio of C. A. Silfven, Hancock, Mich., at midnight on March 4th. It was thought that the fire started from defective wiring. The loss is partially covered by insurance.

Behind the Price o

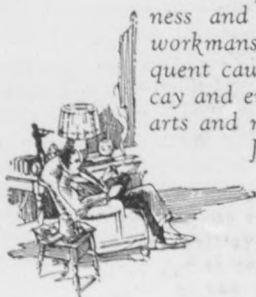


“ALL works of art must bear a price in proportion to the skill, taste, expense, and risk attending their invention and manufacture.

Beautiful forms and composition are not made by chance, nor can they ever, in any material, be made at small expense.

A composition for cheapness and not excellence of workmanship is the most frequent cause of the rapid decay and entire destruction of arts and manufactures.

Josiah Wedgewood.



AGFA PORTRAIT FILM-

f a Portrait

ALL works of art must bear a price in proportion to the skill, time, and knowledge attending their invention, and this is particularly true in portrait photography.

The price of a portrait and the profit it will give the portrait photographer rest to a very great extent on the manner of its production. Where special methods must be adopted to produce the desired result, the skill and attention of the operator are dissipated in fussy mechanical manipulation, and the artistic interpretation in mind at the start is lost in the difficulties attending his work.

Therefore the professional photographer—whose time is priced at a high figure—cannot afford to use any but the most flexible materials, which give him real joy and satisfaction in the sure and easy way in which they handle, and the certainty of obtaining the desired result.

Such products are Agfa Portrait Film and Agfa Ansco papers—the negative and positive materials increasingly used by those who insist on the highest professional standard in their work.

- AGFA ANSCO PAPERS



PASTE MAKES WASTE

*"Throw away your
paste pot" advises
★ Matt Prinz ~*

"Let's all put our shoulders behind this excellent project. Send your paste pot, paste-brush, scissors and bolts of muslin to your Congressman for the worthy purpose of filling in the Grand Canyon. A noble, clean sacrifice you'll never regret.

Then, try Holliston Photo Cloth, the self-adhesive cloth made especially for backing prints. It is quicker, cleaner, neater, more economical and costs less per finished backed print. Another fine feature is that it comes already cut in standard sheet sizes and packed in handy boxes.

I have used my influence with the Holliston people. If you omit my name they will send generous samples free. Try it."

HOLLISTON PHOTO CLOTH

REG. U.S. PAT. OFF.

Sold by Authorized Holliston Dealers

THE HOLLISTON MILLS, INC.

Norwood, Mass.

Boston New York Chicago St. Louis

*With apologies to those who use the "testimonial" and "personal experience" method of advertising.

Ask Us!

PROBLEMS arise in every studio, and in most cases the solution of the difficulty is simple, if the photographer only knows where to get the information. ABEL'S stands 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 whose names are listed below will gladly answer your questions. There is no charge for this service, but each inquiry must be accompanied by stamped addressed return envelope. Answers will be forwarded direct by mail as quickly as we can write the proper editor 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 care of ABEL'S. In case you don't know which editor to address, or if your problem is not covered in this list, just write the ASK US! Department, and we will get the information for you if in any way possible.

Portrait Photography:

COMPOSITION IN PORTRAITURE—Nicholas Haz, F.R.P.S.

COST FINDING—Ed. E. Sheasgreen.

COUPON AND SOLICITATION PROBLEMS—J. R. Russell.

HOME PORTRAITURE—G. de J. Mesny.

RECEPTION ROOM PROBLEMS—Mrs. Helen G. Stage.

WHITE BACKGROUNDS—Frank R. Bill.

Commercial and Industrial Photography:

AERIAL—Frank H. Wildung, A.R.P.S.

ARCHITECTURAL—Harold H. Costain.

COST FINDING—W. E. Dobbs.

FURNITURE—"Jim" Thompson.

GENERAL WORK—Harry J. DeVine.

PHOTOMICROGRAPHY—Charles H. Shipman.

Photo Finishing:

LARGE PLANTS—David S. Merriam.

IN THE ORDINARY STUDIO—Adam Bauer.

Miscellaneous:

ACCOUNTING SYSTEMS—Ed. E. Sheasgreen.

AIRBRUSHES and AIRBRUSH EFFECTS—J. A. Paasche.

BROMOIL—Charles H. Shipman.

COLOR PLATES—George M. Edmondson.

COLORING IN OILS—Martha Pyke Holling.

DARK ROOM DIFFICULTIES—Philip R. Slater.

DESENSITIZING—John G. Marshall.

FLASH POWDERS AND FLARES—John G. Marshall.

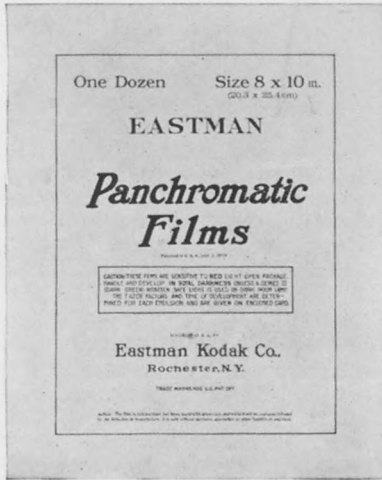
LEGAL PROBLEMS—Leo T. Parker, Attorney-at-Law.

LENSES—Charles H. Shipman.

MOTION PICTURE PHOTOGRAPHY—Eugene J. Cour.

ABEL'S PHOTOGRAPHIC WEEKLY
515 Caxton Building Cleveland, Ohio

Odors from Developing Tanks. Can you tell me something that will stop, or rather prevent, the tank developer from developing a rotten odor? It does not seem to have any effect on the film but is very obnox-



Made with ordinary film



Made with Panchromatic Film

The illustrations above show the box in which Eastman Commercial Panchromatic Film is packed. The words, Panchromatic Film, are in bright red letters outlined with black and printed over the word, Commercial, which is the same light blue-green color as the pattern of the background. The balance of the printing is black.

Panchromatic Film with Wratten K₃ Filter gives a correct rendering—will give an equally fine rendering of any similar subject you may have to photograph. The economy of material, time saved, satisfaction of a correct result and the better price you can get for such work should make you a panchromatic enthusiast.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

The Latest Idea!

SEASON SERVICE POSTERS

A service of four beautiful displays designed to fill your needs for high grade advertising during the photo season.



A beautiful display to advertise Vacation Pictures. One of the Season Service Posters.

THESE displays have been designed by expert artists and are the highest type of advertising yet placed on the market to advertise photo finishing. Each poster is drawn with a real 'Human Interest' idea in very attractive colors. Illustrations are coupled with very appropriate wording. Art work is all finished in 5 beautiful colors, and posters are made by the famous 'Colorcraft' process, in pure oil paints, in the popular 14x22" size.

THIS service will give you a poster for Spring, Early Summer, Vacations, and Autumn—just when you need good advertising. Each display is sent you at the proper time to give to each of your stations and the rates are reasonable so you can afford to do so.

Further information promptly sent
on request.

A. T. JIRIK

P. O. Box 753

Chicago, Ill.

ious. I use the developer about two weeks and each time I change I thoroughly clean the tank, which is earthenware, even to scalding it, but in about six days the odor is bad.—W.W., Delray Beach, Fla.

Answer by Mr. Abel: Evidently your cleaning of the tank is not sufficiently thorough. A deep tank should be scrubbed thoroughly with clear water before adding new solutions and a good strong brush should be used. The tanks should be scalded, especially in warm weather, as otherwise bacteria in the water may react with sulphite in the developer, causing sulphides which may fog the film and will be obnoxious. In *Commercial Photo Finishing* (published by the Eastman Kodak Company, Rochester, N. Y., and sent free on request) appears the following:

"Stone tanks can be sterilized by scrubbing the sides and bottom thoroughly with some solid calcium hypochlorite (bleaching powder) to which enough water has been added to form a paste. The tank should then be rinsed thoroughly (5 or 6 times) with clear water. For wooden tanks, the walls should be scrubbed thoroughly with a wire brush, and then the tank should be filled with sodium hypochlorite solution (1 part hypochlorite to 6 parts water) and allowed to stand overnight. The tank should be emptied out the next morning, given another thorough scrubbing and five or six washings, before being used again. A stock solution of hypochlorite is prepared by making up a 4% solution of calcium hypochlorite and adding 10% sodium carbonate solution until no more precipitate forms. The solution is then allowed to stand until all the precipitate settles to the bottom of the container. The remaining liquid should be drawn off for use as a stock solution. To clean developing hangers and clips; take 26 ounces of 28% acetic acid, to which add enough water to make one gallon. Soak in this solution for one hour and scrub in clear water."

Balloons for Pictorial Work. *Can you let me know where I can buy the very large balloons, a foot and larger in diameter, used in making pictorial photographs?—W.H.B., Calgary, Alta.*

Answer by Mr. Haz: You can get them from the Woolworth Five and Ten Cent Stores. They sell two different kinds, highly colored ones with printed-on figured designs which are at the toy departments, and plain buff ones at the sporting-goods counters. These are used for lining or in-



Photo by Frederick Bradley, Courtesy of Kelvinator Corporation

Who Wants to Turn on the Sun?

WITH National White Flame Photographic Carbons you can have all the sunshine you want when you want it . . . and place it where it will do the most good. You can flood the subject with sunlight from any angle you desire by using carbon arc lamps. National White Flame Photographic Carbons give you all the advantages of Old Man Sunshine at the turn of the switch. National

Carbon technical experts are ready to help you with tough lighting problems. For quicker exposures with panchromatic emulsions use National Panchromatic Carbons—they minimize the use of filters.

National White Flame and Panchromatic Photographic Carbons are carried in stock and can be furnished you in all sizes by your supply house.

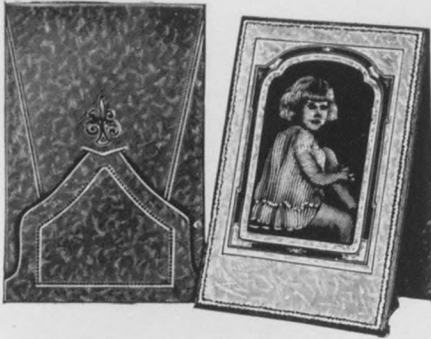
NATIONAL CARBON COMPANY, INC.

Carbon Sales Division, Cleveland, Ohio

Unit of Union Carbide **UCC** and Carbon Corporation

Branch Sales Offices: Jersey City, N. J.; Pittsburgh, Pa.; Chicago, Ill.; Birmingham, Ala.; San Francisco, Calif.

—If you need information—write ABEL'S—



Furnished with Gold or Silver Borders

No.	Color	Outside	For Prints	Price per 100
35A	Silver	5 $\frac{3}{8}$ x 7 $\frac{7}{8}$	$\frac{1}{2}$ of 5x7	\$9.50
35B	Gold	5 $\frac{3}{8}$ x 7 $\frac{7}{8}$	$\frac{1}{2}$ of 5x7	9.50
46A	Silver	6 $\frac{5}{8}$ x 9 $\frac{1}{2}$	4x 6	12.00
46B	Gold	6 $\frac{5}{8}$ x 9 $\frac{1}{2}$	4x 6	12.00
57A	Silver	7 $\frac{1}{8}$ x 10 $\frac{1}{8}$	5x 7	15.00
57B	Gold	7 $\frac{1}{8}$ x 10 $\frac{1}{8}$	5x 7	15.00
700A	Silver	10 $\frac{1}{4}$ x 13 $\frac{1}{4}$	8x10	23.50
700B	Gold	10 $\frac{1}{4}$ x 13 $\frac{1}{4}$	8x10	23.50
1070A	Silver	12 $\frac{1}{4}$ x 11 $\frac{1}{4}$	Hor. 10x 8	23.50
1070B	Gold	12 $\frac{1}{4}$ x 11 $\frac{1}{4}$	Hor. 10x 8	23.50

(Price F. O. B. Toledo)

MANUFACTURED AND SOLD ONLY BY

THE GROSS PHOTO SUPPLY COMPANY

TOLEDO, OHIO

A sample on request.

Write us for illustrated list of "Gross" Mountings

The "CADILLAC" (Inslip Easel)

*Dark Neutral Cover with Light
Neutral Insert*

The workmanship, tone and beauty of this superior style must be seen—it cannot be adequately illustrated. A green-tone border lined with a beveled gold or silver inner margin masterfully embossed, produce an effect that is unequalled. The material is heavy, firm, yet soft-feeling. The color combinations are exactly correct. Every requirement for a perfect easel is embodied in the "Cadillac." It will at once become your "leader."

side balloons for bathing-beach balls, and are the ones preferred for photographing. Woolworth's will sell them by mail—write to the F. W. Woolworth Co., Woolworth Bldg., New York City. You may be able to get them at some local sporting-goods store.

STUDIOS FOR SALE

FOR SALE—Photographic studio—completely equipped except negatives and mounts; best location opposite Marshall Fields with showcase privileges; price \$2,000 cash if taken immediately. Koehne Williams Studio, 130 N. State St., Chicago, Ill. 4-6-2

FOR SALE—Studio long established; college town 12,000; doing capacity business; well equipped; ground floor; plenty of room; centrally located; place will invoice \$4,000; best cash offer will be accepted. For further particulars write H-8, care of this journal. 4-6-2

MONTANA STUDIO for sale, located in city of 40,000; will sell at invoice; cash speaks. Do you want it? B-7, care of this journal. 4-6-1

FOR SALE—Old established studio in large Virginia city; price reasonable; best patronage; good reason for selling. P-5, care of this journal. 4-6-1

DETROIT STUDIO—Fine Woodward Avenue location; second floor front; moderate rent; camera room thirty-five by twenty-five feet; equipment and furniture nearly new and only what is necessary; never sold coupons or cheap offers; owner quitting to go into other business; can be had at extremely low inventory valuation. Address Wm. Conklin, Bonstelle Studio Bldg., Detroit, Mich. 4-6-2

WANTED

**Experienced sales-
people for our
retail stores**

The Fowler & Slater Co.

806 Huron Road
Cleveland, Ohio

MISCELLANEOUS

INTRODUCTORY BARGAIN—An assortment of very attractive PHOTO ADVERTISING DISPLAYS. Very appropriate wordings and designs, some with space for pictures, in Colorful and Novelty effects. Many in popular 11x14" size. Put up in sets of 12 assorted cards to the package, while they last, 1 set \$2.00, 2 to 12 sets \$1.85 ea., 13 to 25 sets \$1.70 ea., 26 to 50 sets \$1.60 ea., 51 or more \$1.50 ea. postpaid. Send your order today. A. T. Jirik, P. O. Box 753, Chicago, Ill. 3-23-TF

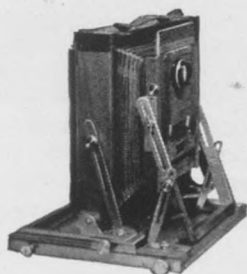
COLOR EMPLOYMENT BUREAU—Free Service—Studios needing colorists or colorists needing employment, full or part time, should correspond with us. John G. Marshall, 1752 Atlantic Ave., Brooklyn, N. Y. 12-15-TF

WANTED—One pair of 14" condensers in good condition. Bachrach, Inc., Newton, Mass. 4-6-1

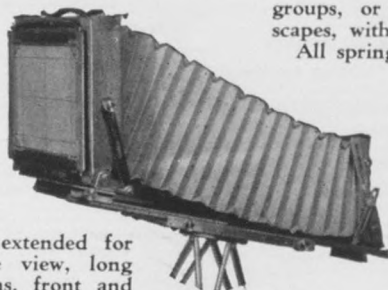
THE NEW DEARDORFF ALL-PURPOSE CAMERA

(MADE IN U. S. A.)

*First general offering to the photographers of America of
this wonderful 8x10 commercial camera,
at reduced prices.*



Camera as shown is equipped with 6" lens, raised to top of plate, perfectly balanced on tripod. No obstruction to view by camera bed, bellows or swing back. There is no obstruction to swing, when back of camera is racked forward over camera bed.



Camera extended for bird's-eye view, long focus lens, front and back extension perfectly balancing camera tripod without extra parts.

Front can be swung to any angle whatever that may be necessary to focus front and back rows of groups, or foreground and background of landscapes, with lens practically wide open.

All springs are of Phosphor Bronze to insure stability of tension.

The 6-inch square front board and extra large bellows permit the fitting of inside shutters desired by many photographers.

This camera when folded is so compact and so light weight, and yet possessing all requirements, that it appeals to every photographer who appreciates appearance, convenience and efficiency in his equipments.



*Used by Leaders of the Industry—
Men Who Know and Buy the Best*

Camera, 8x10, without holder **\$110.00**

(Your Eastman film or plate-holders fit this camera)

From your dealer or

L. F. DEARDORFF & SONS

453 No. Racine Ave.

Chicago, Ill.

\$10 Each Month for the Best Slogan

THE MANUFACTURERS OF

PEERLESS PHOTO OIL COLORS

Will pay ten dollars each month, until further notice, for the best advertising slogan, not over ten words and relating directly to Peerless Photo Oil Colors. Decisions made and checks mailed the first of each month.



Professional Outfit No. 2, \$3.75

Above is shown PROFESSIONAL OUTFIT NUMBER TWO, which is identical with PROFESSIONAL OUTFIT NUMBER ONE, except that it contains a different assortment of colors.

NUMBER ONE OUTFIT IS THE GREEN BOX

NUMBER TWO OUTFIT IS THE GRAY BOX

See them at your dealer's

INTRODUCTORY OFFER—Two tubes for the price of one, twenty-five cents, post paid. Only two tubes to a person. This offer expires June first. List on request.

JAPANESE WATER COLOR CO. PEERLESS BUILDING ROCHESTER, N. Y., U. S. A.

Color makers for twenty-seven years

PICTURE FRAMES by mail. Any size made to order. No competition at our price. Samples free. Address L. Friedman Mfg. Co., Martinsburg, Mo. 2-2-TF-C

PHOTO COLORING classes for professionals are being formed in Baltimore, Boston, Denver, Philadelphia and San Francisco; classes now running in New York, Chicago, Brooklyn and St. Louis. John G. Marshall, 1752 Atlantic Ave., Brooklyn, N. Y. 3-2-TF

FOR SALE—Ros Sal round mirror machine with 500 mirror parts, just like new, first certified check or money order for \$40.00 takes it. Geo. H. Grob, Box 503, Fremont, Ohio. 3-30-2

PHOTOGRAPHERS—24 hour service on enlargements. Miniature porcelain portraits, also cases and frames. Write for wholesale catalogue. E. H. Roberts Portrait Company, Kansas City, Mo. Largest wholesale portrait house in United States. 4-6-TF-EOW

PROFITS IN MINIATURES! But much greater profits if you paint them in your own studio. Let our artists teach you by mail. It's easy! First few orders pay for entire course and wonderful new sales ideas. We are anxious to help you to get started. Satisfaction guaranteed or money back. Write today for free booklet and profit-making suggestions. National Art School, Inc., Dept. 16-41, 1008 N. Dearborn, Chicago, Ill. 4-6-1

MOTION PICTURE developing and printing for the profession. One day service. Real motion picture titles make your films more interesting. Write for our prices. Worldscope Motion Pictures, 111 West 18th St., Kansas City, Mo. 4-6-1-C

FOR SALE—60 ampere arc lamp in cabinet; 16x20 lens; 9" condensers; 1000 watt T-20 lamp; Pako dryer; Pako printer; Multiple weight unit; squeegee wringer; Hadaway twin arc; Davis Bulletin machine. Bilger Studio, Freeport, Ill. 4-6-1

FOR SALE—Eastman Automatic 5x7 enlarger, practically new. Studio left this outfit with us to sell for \$90.00. Ralph E. DeWitt, 60 W. Market St., Wilkes-Barre, Pa. 4-6-2

FOR SALE—Korona 11x14 View, equal new, plate and film holders; Korona home portrait with stand, used but in good shape; Halldorson arc lamp and home portrait flash lamps; all at bargain prices or will exchange for 14" 6.3 or 4.5 Anastigmat suitable for home portrait work. Douglas Studio, Box 331, Indiana, Pa. 4-6-1

WANTED—To buy live portrait studio not too far from Boston; only reliable party with good proposition need apply. S-12, care of this journal. 4-6-1

HALLDORSON twin arc light and stand, portraiture or movies, portable in neat case, practically new, \$40.00, cost \$65.00. \$5.00 with order, balance C.O.D. L. McCormack, 737 Park Ave., Rochester, N. Y. 4-6-1-C

SAVE 25% to 60%

ON USED CAMERAS—LENSES—SUPPLIES.
A Few Sample Bargains.

8 x10 Sylvan F/6.8 Anastigmat Lens, Auto Shutter \$37.50
3 1/4 x5 1/2 Compact Graflex Camera, Ica Tassar F/4.5 Lens 72.50
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Hundreds of other bargains listed in our Bargain Book—Send for your copy now. EVERY ITEM GUARANTEED—A trial of 10 days is granted. If found unsatisfactory you may return and your money will be refunded.

CENTRAL CAMERA CO.

Dept. AW-4C, 112 S. Wabash Ave.
CHICAGO, ILLINOIS

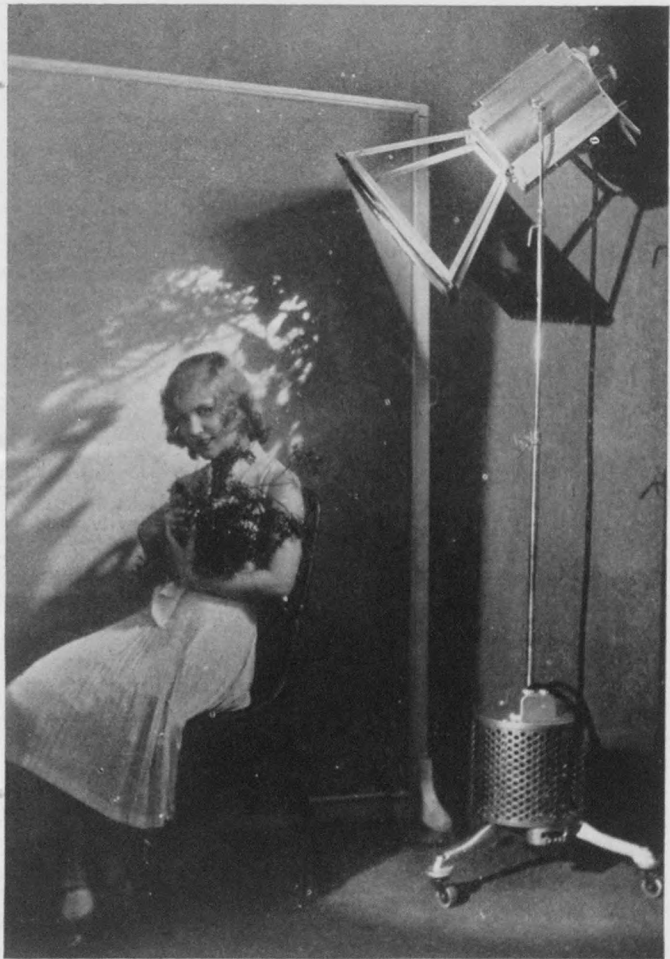
Beattie's Hollywood Hi-Lite *Marguerite*

Sunshine, shadows, foliage, flowers and futuristic designs in unlimited variety, formerly requiring considerable preparation, time and skill to produce, may now be secured by anyone in a few moments with the new Hi-Lite Marguerite.

Beattie Lites, unequaled the world over, are sold direct to you, freight paid, at prices less than ever before.

Write today for the low down on the new models — and prices.

Meet
the
Beatties
in
Buffalo



The new Hi-Lite, Marguerite, with Marguerite Shearer, Hollywood screen star. Background effect direct from the Hi-Lite. Model lighted by flood light Odeta. Condensed arrangement for this illustration.

BEATTIE'S HOLLYWOOD HI-LITE COMPANY
6548 Hollywood Blvd. Hollywood, Calif.

COLORED PHOTOS PAY

—by the Marshall Method

The amount of color used on a single photograph is so trifling that it pays to use the best—colors that are made for one purpose only.

Our colors are used exclusively by the P. A. of A. Winona School, by various Y. W. C. A.'s and by Martha Pyke Holling.

Applicable to prints, enlargements, miniatures and photo canvas, either scenic or portraits.

By the tube or by the set—for sale at your dealer.

Write for circular 1002.

JOHN G. MARSHALL
1752 Atlantic Ave., Brooklyn, N. Y.

“such
quick
action”

“A short time ago I put a small ad in your magazine to dispose of some extra equipment which I had, and was very much astonished in getting such quick action, as I got one reply from a quite distant state in the very mail which I received my copy of the magazine.”

Sipprelle Studio,
Woodsville, N. H.

Why keep what you don't need when an inexpensive classified ad will turn it into cash?

Die cut Monthly Service Cards

A new feature added to make
them more attractive
And NO Extra Charge

Send for circulars NOW

S. L. HENDRICK

123-125 S. Jefferson St. Chicago, Ill.
Originator of Monthly Service Cards
WINDOW STRIPS—MUSLIN BANNERS—ART POSTERS

STUDIO FOR RENT May 1st “Kranz Building,” 130 North State St., Chicago, Ill. Rent reasonable. 4-6-3-C

WANTED—Used Cooke Anastigmat lens, 8" F/4.5 Series II. State price. Pirie MacDonald, 576 Fifth Ave., New York City. 4-6-2

FOR EXCHANGE or sale—One Rise print straightener, new; one 5x7 Parallax reflector; one Brenkert incandescent spot light, all in good condition. Wanted: one 5x8 IC Tessar lens or Goerz Dagor 8x10. What have you? Nunley Studio, Booneville, Miss. 4-6-2

WANTED—Century multiplying back with kits for 8x10 View camera; must be in good shape and cheap. Write Sult Studio, 115½ So. Main, Salt Lake City, Utah. 4-6-1-C

FOR CASH SALE—5x7 Press Graflex 9½" F/4.5 Velostigmat, regular back, plate and cut film magazines; recently factory overhauled; good condition and a bargain at \$150.00. Address U. of Ky., P. O. Box 2091, Lexington, Ky. 4-6-3-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 employees.

LADY RETOUCHER, one who is also capable to handle reception room work; a good permanent position. Bramson Studio, 613 Walnut St., Des Moines, Iowa. 3-23-5

MANUFACTURER, specializing in envelopes for Photo Finishing trade, interested in making connections with independent representatives to handle envelopes as side long. State age, experience, territory covered and other lines handled. R-2, care of this journal. 3-16-4-C

Don't pay good money to subscription swindlers. Any Photo Supply Store or Local News Dealer will be glad to take your subscription to
ABEL'S WEEKLY.
Only \$2.50 a Year

You can do it better with a *Paasche* Airbrush

YOU have perfect control at all times, whether drawing a fine line or delicate tinting. You can speed up the work and get marvelous results.

Send for the new 3-color book on Paasche Airbrushes. Every artist, photographer and retoucher should have it.



All designs, backgrounds and illustrations shown in this booklet were produced with Paasche Airbrushes.

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APW 4-6-Gray



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Tree-Pho Photographic Papers of Highest Quality

PRODUCED IN TEN GRADES

For all Projection and Contact Printing

Satisfaction Guaranteed

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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: 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than \$1.00.

MISCELLANEOUS: 4c per word. No advertisement less than \$1.25.

STUDIO FOR SALE: 6c per word. No advertisement less than \$1.50.

ANSWERS IN OUR CARE: 25c extra for each insertion.

WANTED—A-1 printer and retoucher; steady position for competent workman. John A. Erickson, 10th & State Sts., Erie, Pa. 3-30-TF

PRINTER, one who can operate and retouch preferred. State salary wanted and references in first letter. The Thomas Studio, Huntington, W. Va. 4-6-1

WANTED—Experienced lady receptionist and retoucher of pleasing personality; capable of handling high class clientele; salary \$35.00 to start. Please do not apply unless you have above qualifications. Send photograph of self and references in first letter. B. Metzger, 953 Hamilton St., Allentown, Pa. 4-6-3

WANTED—All-around commercial photographer for permanent position in strictly first-class studio; position offers unusual opportunity to man with real ability; salary not limited to the usual operator's salary; must have at least five years experience with large reputable studio and furnish references that will stand investigation. Give full information and photograph of self in first letter. W. C. Runder, Inc., 1524 Telephone Bldg., St. Louis, Mo. 4-6-1

WANTED—First-class Kodak printer or finisher; must be fast. Genesee Kodak Co., Mt. Morris, Mich. Telephone 78. 4-6-4

WANTED—Lady to take complete charge of studio, located in Idera Park, Youngstown, Ohio, for season of 1929; must be experienced operator and be able to do quick finishing; no retouching or enlarging required. In answering state age, experience, salary expected. Chas. W. Lehna, 511 W. Indianola Ave., Youngstown, Ohio. 4-6-2

WANTED—A retoucher of exceptional ability for exceptional pay. Address S-1, care of this journal. 4-6-4

WANTED—Single man to do home portrait work. All samples will be returned if you are not employed. The Ende Studio, 548 William St., Buffalo, N. Y. 4-6-1-C

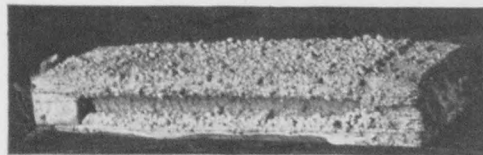
WANTED AT ONCE—A good coupon solicitor. Address The Deane Studio, 121 E. Main St., Salisbury, Md. 4-6-1-C

WANTED—A real printer, a man with energy and ambition, who will run the printing department properly can make a wonderful place for himself. There is also an opportunity for the right man to have an interest in the business. Good salary. N-1, care of this journal. 4-6-1

WANTED—A-1 printer and retoucher, one who can enlarge. Pomeroy's, Inc., Reading, Pa. c/o W. H. Pannebecker. 4-6-3

RETOUCHING

MRS. OTTO M. LADE—Experienced retoucher—4520 Pearl Rd., Cleveland, Ohio. Mail your work. 4-6-1



AUKERMAN ELECTROLYTIC UNIT
Saves all the silver and doubles the life of the hypo bath.

THE N. B. AUKERMAN CO.

401 Caxton Bldg.

Cleveland, Ohio

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with 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 editor of ABEL'S will appreciate being advised when employees fail to accord this courtesy to employers.

FIRST-CLASS printer and darkroom man, either portrait or commercial, desires change; former studio owner; many years experience. H-3, care of this journal. 3-16-4

POSITION WANTED by all-around portrait photographer, middle aged, single, college trained, several years studio experience, moderate salary, go anywhere, can start at once; must be permanent and congenial; might lease or run studio on shares. C-6, care of this journal. 3-16-4-C

POSITION WANTED by high grade Kodak finisher; six years experience in amateur finishing, also three years in portrait studio; prefer Illinois or Wisconsin. S-11, care of this journal. 3-30-2-C

CONSCIENTIOUS young man desires a connection with a modern studio in either United States or Canada; ten years experience as a retoucher, receptionist and general studio worker; can take complete charge if necessary; present contract expires June 30th. C-10, care of this journal. 3-30-3

LADY, with twenty years experience in retouching and etching, also airbrush work, desires permanent position with high class studio as head retoucher; now employed in that capacity, but desire a change; middle west or south preferred; reference furnished. C-11, care of this journal. 4-6-1-C

LADY OPERATOR, A-1, can handle any number sittings, also color artist and retoucher; salary \$40.00 per week; open for position May 15th; Atlantic City preferred. C-12, care of this journal. 4-6-2

SITUATION WANTED with small studio doing photo finishing; man, age forty, moderate all-around experience except retouching. Write V. Paddock, Ashton, Ill. 4-6-1

POSITION WANTED by graduate of Illinois College of Photography, with experience, who wants change; can do commercial or portrait, prefer portraiture; all-around man for high class studio who will go anywhere for steady position with good studio; references exchanged. Address H. W. Barnhart, R.D. No. 1, Canton, Ohio. 4-6-2-C

WANTED—Steady year around position; desire connection with first-class studio only; twenty-two years experience; capable in every branch, A-1 studio and home portraiture artist; no tramp; pleasing personality; good appearance; age forty. Ralph G. Brown, c/o Drake Hotel, 1016 Locust St., Kansas City, Mo. 4-6-2-C



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KANTRO REFINING CO.
Portage, Wis.

HIGHEST PRICES paid for your old negative film and glass. Write for prices and instructions before shipping.

P. H. KANTRO, Portage, Wis.

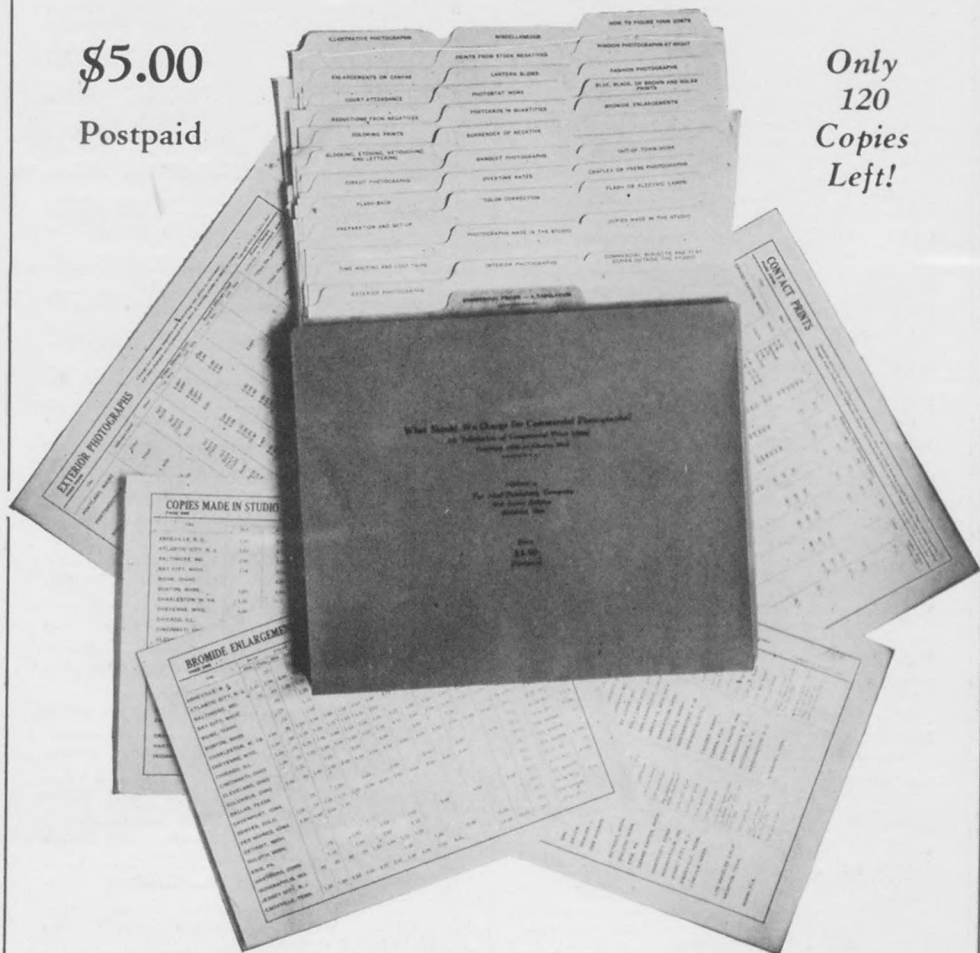
Your Copy Is Waiting

What Should We Charge for Commercial Work

\$5.00

Postpaid

Only
120
Copies
Left!



— SEND THIS ORDER BLANK TODAY —

THE COMMERCIAL PHOTOGRAPHER,

515 Caxton Bldg., Cleveland, Ohio.

Please send us a copy of "What Should We Charge for Commercial Work."

We enclose check for \$5.00.

Name

Address

City

POSITION WANTED—Recent graduate of Illinois College of Photography; have also had some practical experience in portrait studio; not afraid of work; I want the experience. Paul Van Arsdell, 5321 North Delaware St., Indianapolis, Ind. 3-30-3

FIRST-CLASS photographer, both studio and home portrait, and business-getter, wishes position as manager after April 15th, or will rent or lease good studio with option buying. M-2, care of this journal. 4-6-1-C

Professional Dealers Who Want Your Trade

ALBANY, N. Y.—F. E. Colwell & Co., 465 Broadway

ATLANTA, GA.—Atlanta Photo Supply Company, 56 Walton Street

ATLANTA, GA.—Eastman Kodak Stores, Inc., 183 Peachtree Street

BALTIMORE, MD.—Eastman Kodak Stores, Inc., 223-225 Park Avenue

BALTIMORE, MD.—Maryland Photo Stock Co., 219 North Liberty Street

BOSTON, MASS.—Ralph Harris & Co., 30 Bromfield Street

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

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

CEDAR RAPIDS, IA.—Camera Shop, 306 Second Avenue, East

CHICAGO, ILL.—Burke & James, 223-225 West Madison Street

CHICAGO, ILL.—Eastman Kodak Stores Co., (formerly Sweet, Wallach & Company) 133 North Wabash Avenue

CHICAGO, ILL.—Norman-Willets Photo Supply Co., 318 Washington Street

CHICAGO, ILL.—Western Photo & Supply Co., 208 North Wabash Avenue

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

CINCINNATI, OHIO—Simpkinson & Miller, 433-435 Elm Street

CLEVELAND, OHIO—The Dodd Company, 648-52 Huron Road

CLEVELAND, OHIO—Eastman Kodak Stores, Inc., 1126 Euclid Avenue

CLEVELAND, OHIO—The Fowler & Slater Co., 846 Huron Road

DALLAS, TEXAS—Geo. H. Pittman & Bro., 1504 Young Street

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

DES MOINES, IOWA—Eastman Kodak Stores, Inc., 808-10-12 Locust Street

DETROIT, MICH.—Eastman Kodak Stores, Inc., 1235 Washington Boulevard

DETROIT, MICH.—The Fowler & Slater Co., 156 Larned Street, West

FOND DU LAC, WIS.—Fond du Lac Photo Supply Co. (The Huber Bros.), 36 S. Main Street

FORT WAYNE, IND.—The Biechler-Howard Co., 112 W. Wayne Street

GRAFTON, W. VA.—W. R. Loar & Son, 119 W. Main Street

HOUSTON, TEXAS—Texas Photo Supply Co., 1017 Texas Avenue

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

JACKSONVILLE, FLA.—H. & W. B. Drew Company

KANSAS CITY, MO.—Z. T. Briggs Photo Supply Co., 916 Grand Avenue

KNOXVILLE, TENN.—Geo. C. Dury Company, 422 South Gay Street

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

MEMPHIS, TENN.—The Memphis Photo Supply Co., 122 Union Avenue

MILWAUKEE, WIS.—Eastman Kodak Stores, Inc., formerly Milwaukee Photo Materials Co., 427 Milwaukee Street

MILWAUKEE, WIS.—Reimers Photo Material Co., 238-240 Third Street

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

NASHVILLE, TENN.—Geo. C. Dury Company, 420 Union Street

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

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

NEW YORK CITY—Medo Photo Supply Corporation, 323-325 West 37th Street

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

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

NEW YORK CITY—Willoughby, Inc., 110 W. 32nd Street

OMAHA, NEBR.—Eastman Kodak Stores, Inc., 419 So. 16th 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., 345 Washington Street

REGINA, SASK.—The Regina Photo Supply, Ltd., 1924 Rose Street

ROCHESTER, N. Y.—Marks & Fuller, Inc., 45 East Avenue

ROCHESTER, N. Y.—Smith-Surrey, Inc., 129 Clinton Avenue, South

ST. LOUIS, MO.—W. Schiller & Co., 6 South Broadway

ST. PAUL, MINN.—Eastman Kodak Stores Company, 380 Minnesota Street

SAN ANTONIO, TEXAS—Southwest Photo Supplies, 120 Bonham Street

SAN FRANCISCO, CALIF.—Eastman Kodak Stores, Calif., 545 Market Street

SAN FRANCISCO, CALIF.—Hirsch & Kaye, 239 Grant Avenue

SEATTLE, WASH.—Anderson Supply Co., 111 Cherry Street

SEATTLE, WASH.—Eastman Kodak Stores, Inc., 1415 Fourth Avenue

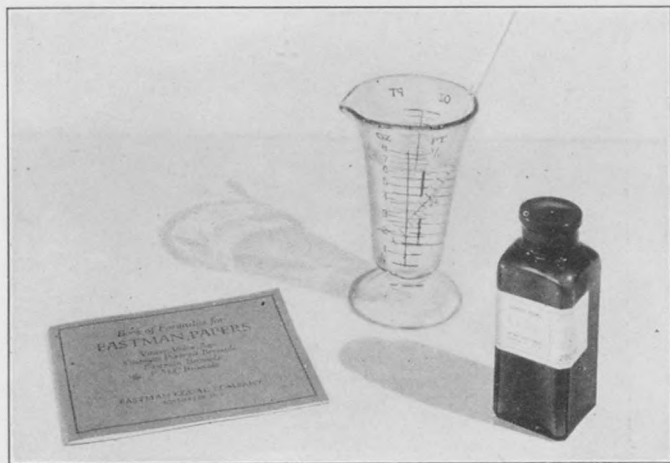
SYRACUSE, N. Y.—Francis Hendricks Co., Inc., 339 South Warren Street

TAMPA, FLA.—Tampa Photo & Art Supply Co., 709-711 Twiggs Street

VANCOUVER, B. C.—Eastman Kodak Stores, Limited, 610 Granville Street

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

WINNIPEG, MAN.—Eastman Kodak Stores, Ltd., 472 Main Street, also Calgary, Alta.



The first step in compounding a satisfactory paper developer is illustrated above: *Dissolve the specified quantity of Elon.* Our illustration is reproduced from an unretouched photograph of the crystal-clear Elon solution.

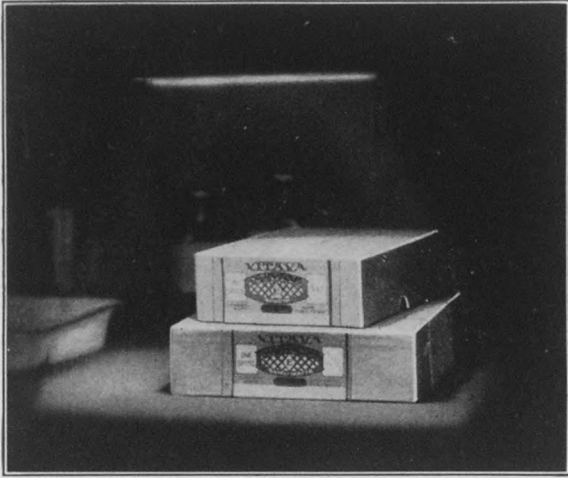
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Look for the Tested Chemical Seal



EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'



Quality—Tone—Texture

Your prints must please by their quality, their tone and their texture, and in no other paper is there such quality and so great a variety of pleasing tones and textures as in Vitava Athena.

Nineteen grades offer a wide range of surfaces and tints of stock and each will produce prints of the finest technical quality.

Your customer judges your ability by the prints you deliver. Let these prints be the finest it is possible for you to produce—Vitava prints.

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All dealers'