

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XLVI No. 1184

SATURDAY, AUGUST 30, 1930

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with
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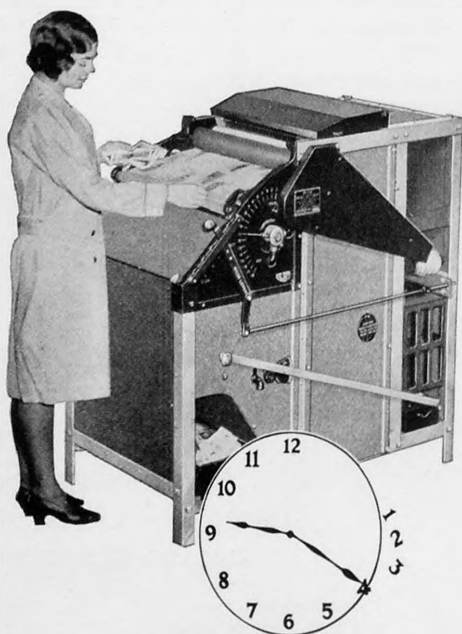
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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel

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

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SATURDAY, AUGUST 30, 1930

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In Passing By



SAFETY FIRST! One reads a lot about the "Safety First Movement" nowadays, and precautionary methods have been discussed and adopted in many industries, some of them even going so far as to adopt special codes of practice to safeguard employees. While many a studio proprietor will take chances in the studio himself, he would think about them more seriously in view of a possible claim for damages for injuries sustained by an employee. From the selfish viewpoint alone, accidental injuries and avoidable illnesses can cause any studio owner a lot of trouble, especially when the rush season starts and the sudden absence of a valued employee may completely ruin a carefully planned system of operating the studio. Therefore we think this a good time to mention a few of the many things around a studio which can easily be guarded against. The following list makes no pretensions of being complete, but it is a fine starting-point:

Acids on unsafe shelves, where they may tip over on the worker.

Acids and solutions in carelessly stoppered or unlabeled bottles.

Worn stair-carpet where a customer may catch a heel and fall.

Worn stair-treads and broken steps, particularly on stairs leading into basement workrooms.

Poorly lit flights of stairs and those without safe hand-rails.

Rugs on slippery floors.

Backgrounds on tottery stands or with broken casters.

Stock carelessly piled on high shelves, where an attempt to move it is likely to bring it down on some one's head.

No step-ladder available, making it necessary to take a chance on clambering up the shelves.

Metal cabinets so placed that when open they are likely to scratch hands and arms or tear clothes.

Leaky, unsafe skylights.

Rusty and unclean flash lamps. Better to buy a new one—they can't

be expected to last forever.
 Careless use of flash powder.
 Smoking in darkrooms, workrooms and storerooms.
 Open-arc cabinets of the inflammable home-made type.
 Piles of waste paper and waste film in neglected corners.
 Electrical wiring not installed by an electrician.
 Worn-out floor wiring to lamps, spotlights, etc.
 Sloppy and slippery dark-room floors.
 Insufficient dark-room ventilation.
 Unsafe gas heaters and burners, particularly those with rubber tubing connections.
 Use of tap water in darkroom for drinking.
 Keeping drinking glass where solutions may be splashed into it.
 Cut film hanging in drying-racks overhead, where it may strike a worker's eyes.
 Rickety tripods, head-screens and other apparatus.

Reception Room Topics

One of the features at the recent Golden Jubilee Convention of the National was a series of ten-minute talks by different well-known receptionists, given under the direction of Mrs. Wm. H. Towles, of Washington, D. C. Unfortunately we are not able to reprint this in full, and may not for some time, until the reporters finally issue the complete story of the convention, but two of the ladies on the program were good enough to give us copies of their talks, which we are printing below.

THE VOICE WITH A SMILE

By Mrs. Helen Lewis Fetzer, Toledo, Ohio

I HOPE you have all read ABEL's book on *Reception Room Problems* for it says everything I'm going to try to say and says it all so concisely. I started to underline the sentences I liked best for my assistant to see when I gave it to her to read. It was all so well-put that I found I couldn't skip a line!

For instance—here's one paragraph—"A pleasant smile, a *real* smile, and a pleasant greeting to everyone, no matter who or what they are, must be an absolute rule. If the receptionist is busy with a customer and another comes in, she should interrupt her conversation with the first customer long enough to say 'Good morning! Won't you sit down? I'll be with you in a moment.'"

Personal attention to the customer all through the proceedings shows that the business is appreciated, and gives the impression that care will be taken with the portraits.

This receptionist job is a dull grind or a thrilling experience according to how you go at it. You cannot communicate enthusiasm to your customers unless you really have genuine enthusiasm yourself. An indifferent way of doing things will never get you anywhere. Put every ounce of enthusiasm you have into your work and you'll find you'll enjoy it.

It's not only important to know how to sell and raise orders and suggest frames, etc., but I find that the ability to be a sympathetic listener while the customer airs his or her troubles is a great help—and how they will talk if you give them a chance! I've had customers tell me intimate details of their home-life that aren't a bit interesting to me *but*—I know I've been a good listener *if* when they finally stop they say "Why, my dear, I don't know why I told you all that—now, about these proofs, d'you know, I believe I *will* need a dozen, and did you say you have frames? etc., etc."

In our haste to pursue the material things of life we are in danger of neglecting the things that are more important. Lawrence H. Rupp, newly elected head of the Benevolent Order of Elks, says: "The world doesn't need dictators and kings—it doesn't need great capitalists and captains of industry—it needs kind hearts."

We folks in the selling game fall for clever salesmanship just as much as anyone. Coming up to Milwaukee, I noticed the difference in the attitude of the various porters who helped me along the way. Most of them did only what was expected and had a hand out ready for the tip almost before the bag was set down. One man stands out in my memory; he didn't look any different from the others, but he asked me where I was going and upon being told, made intelligent suggestions as to different ways of

THE WOMEN'S PAGE!

Established at the request of the President of the Women's Auxiliary, Photographers' Association of America, and conducted by Mrs. Charles Abel, Women's Auxiliary Press Reporter.

THE WOMEN'S AUXILIARY DINNER AT THE MILWAUKEE CONVENTION

(Continued)



Miss Mathilda H. Kunkle, receptionist of the Breckon Studio, Pittsburgh, Pa., and right bower of the Board of the Triangle Association in all its activities. Miss Kunkle has been specially active in the plans which the Triangle Association is making in connection with the coming M. A. S. Convention.

UPON entering the hall the ladies were met by our Chairman of Membership and were registered by our secretary at the same time they registered with the secretary of the P. A. of A. At this time the ladies received their badges. I secured different colored badges to be worn by the hostesses to distinguish the various associations: New York State—blue; Southwestern—orange; Southeastern—Nile; Pacific International—wisteria; Middle Atlantic States—rose; New England—purple; Ohio-Michigan-Indiana—red; Wisconsin—gold; Missouri Valley—navy; North Central—green and Canadian Photographers' Association—white. The word Hostess was printed on the badges.

After registration the Chairman of Membership saw that each lady immediately reached a hostess from her own locality. In this way each visitor was made to feel at ease and encouraged to participate in all activities. We wanted every lady to attend this business meeting of the Auxiliary, at which the new Constitution and By-Laws will be presented and voted upon and next year's officers will be elected by ballot. Every member is entitled to vote and membership is open to all women members of the P. A. of A. and to mothers, wives, sisters, daughters, widows and employees of all members of the P. A. of A.

The manufacturers for several years past have made it a rule to entertain the ladies who attend the convention at luncheon or dinner, and this year it is this dinner.

We have also been allotted a reception room on the balcony from which to center our activities and a tea room where tea, wafers and soft drinks are being served by another group of ladies every afternoon during the convention to both men and

women. As I have said before, it is my desire to make as many women interested and active at this convention as I possibly can and to see that the Auxiliary is properly organized. After that we can commence to grow and there is no limit to our usefulness.

And now that I have given this short explanation of what has been accomplished so far, I appeal to you to drop a line to our Secretary, Mrs. F. A. Free, 1426 Brady St., Davenport, Iowa, whenever you have any additional ideas which will help to make ours a complete organization. Also ladies, please send any news items which you may have to ABEL's for our "Women's Page," for in that way too we talk to each other across the country.

(To be continued)

Among Us Girls!

Mrs. Helen Kral and Mrs. Eva Buche do a prosperous photographic business in Shawano, Wis., under the name of the Damerow Sisters, Photographers.

We are sorry to hear that Mrs. Charles Berner, whose husband was a photographer in Hillsboro, Ill., for many years until his death a few months ago, has been taken to St. Louis, Mo., where she will enter a home for the aged and infirm.

The Misses Jane Wells and Bessie Comer, who operate the Comer Studio, Knoxville, Tenn., recently moved to a new second-floor location in that city. These girls, in addition to conducting the studio, are cashiers at the Farragut Hotel, and take alternate shifts, so that when one is at the cashier's desk, the other is at the studio. Must keep them busy!



Mrs. R. W. Johnston, wife of Ralph Johnston of the Trinity Court Studios, Pittsburgh, Pa., is chairman of the Luncheon Committee for the M. A. S. Convention, to be held in Pittsburgh in September.



At the left we have in his accustomed environments, Shipwreck Kelley, World's Champion Pole Sitter, spending his 50th and last day atop one of the flag poles on the Steel Pier, Atlantic City, N. J., taken by Fred Hess & Son, well known commercial photographers of that city, on a Hammer Press Plate. At the right we see him coming down at 4:30 P. M., August 9th, 1930, at which time Messrs. Hess were waiting for him with another Hammer Press Plate.

getting there and, all in all, had such a sincere ring to his voice that I felt sure he knew his job. When he put me on my train, before I had a chance to tip him he said, "Thank you; it has been a pleasure to serve you."

"If business fails to grow (to quote from Abel's book again) there is just one of two reasons; it is either through poor work or poor handling of the customer, and experience has shown that the latter is the more detrimental of the two."

With my topic in mind I've been noticing the last few weeks the kinds of voices that have answered me as I've called various places of business. The other day I had occasion to inquire about boat service and this is the way the conversation went: "Hello." "Is this the Red Star Navigation Company?" "Yep." "Does the Greyhound leave for St. Clair Flats tomorrow?" "It does not." "Oh, I thought there was a special excursion." "There is—to Tashmoo Park." "Well, when does the boat leave?" "Eight-thirty." "Well, when does it get there, and how much time there, etc.?" "Leaves 8:30 (I wish I could rattle it off as she did all in one tone!) Leaves 8:30; arrives at Park 3:30; leave 5:30; arrive Toledo 11:30." "Well, what is the fare? etc.,

etc." Gradually by hard labor on my part I got the information I wanted. She got away with that *only* because the Navigation Company has no competitors; we can take it or leave it—they don't have to care! But we photographers have to be on our toes—people are getting service today everywhere they go and they have every right to expect it of us.

Sometimes we are so busy figuring how much we can get out of a customer we forget to do any giving at all. The personal attention I spoke of should begin when a customer is just telephone-shopping (nine out of ten call all the studios in town) and the first thing they want to know is "What are your prices?" Get them on some other subject; find out whose photograph is to be made, discuss the matter of dress as to color and type, talk about the hair and make-up, convince them that you're interested in their welfare and the appointment will be made and the questions about price forgotten!

The ability to make friends and the power to lend a definite personality to your place of business help a whole lot toward inspiring in your customer his confidence in the skill and talent of your staff. One of the most loyal supporters we have has become such because we have taken a keen interest

in her son's progress at Military School. We've photographed him every time he's been home on vacation and we've rejoiced with her over the honors he has won. Having occasion to visit the school recently, we looked him up and had a few moments' visit with him. Of course I called up the mother when I returned and how pleased she was and what a visit we had!

Consider every customer a new friend, not just a buyer of your merchandise and the orders will follow without fail. People are starved for sympathy and a friendly interest in the things that interest them.

The book I spoke of closes with this sentence: "Most especially is it essential to have the right person in the reception room, for there it is where the money is made or lost."

INCREASING ORDERS AND HOW TO TAKE CARE OF FORTY BABY SITTINGS A DAY *By Miss Bonnie Sterns, Detroit, Mich.*

TEN minutes allotted time isn't much you know to tell a long story, but I'll try and just cover the highlights on how Craine's Babyland is making a success.

As the program states, I'm to tell you how we take care of forty baby sittings a day—but I think of great vital interest to you will be to tell you how we have increased our business to the present point of forty sittings.

And, we have used the coupon as our method of advertising. The coupon has been used and misused so badly that so many people have a horror of the word "coupon". If properly handled there isn't any reason why the coupon should not be very successful.

A ticket to the theatre or a railroad ticket is a form of coupon. You have your theatre and railroad backing your tickets. Just as you have your studio backing your coupons.

We have found our success based on the three following facts very important to any business:

Confidence, we know, doesn't come from our attractive newspaper advertisements or our beautiful window displays. Probably some member of the family or some friends have been photographed by us. In this way they gain confidence enough to come to us.

An illustration of confidence—a short time ago, Mrs. Adams' photographs were to be finished on Thursday, but Mrs. Adams found that she must leave Detroit on Wednesday morning, so, therefore, came into the studio on Tuesday afternoon in hopes of getting her photographs.

Rungs
Edited by
Howard D. Beach

JUDGING THE JUDGES is a free-for-all game. One thinks, upon entering a well-hung exhibition of a high standard of excellence, that a chance is there presented to select for the prize a picture that will be a knock-out.

We find No. 1 a remarkable example of atmospheric treatment; in No. 2 the composition is most appealing; No. 3 has technical qualities of the highest; No. 4 is a subject interesting indeed; and so on with picture after picture. But the difficulty is to find *the one* picture that best presents the combination of *all* of these, and other, qualifications.

Before judging the jury, choose one single picture that is better than the one selected by them. Until one has conscientiously done this, it is unfair for him to openly criticise.

—Howard D. Beach.

Now, honest, they were all ready but the one to be framed and this was to be a gift. Inasmuch as Mrs. Adams had a dinner appointment and couldn't wait, we arranged that she would call at my home late. Imagine my surprise to find this frame badly damaged. It was too late for her to make another selection so I used another frame, and that evening upon delivering this frame, I explained the situation to her and told her that Mr. Craine had selected this particular frame hoping it would meet with her approval.

Her exclamation was this. "I like it much better, and have confidence enough in Craine's to know that only the most suitable frame would be used."

We also have another mother, the wife of a very prominent physician, who never comes into the studio but sends her oldest son to escort the younger children. She then calls me and tells me what she wishes and always ends by saying: "You do what you think best for the child."

Second, *graciousness*. Oh, it's so easy to be gracious, about the easiest and nicest thing possible. We realize it is quite a task for a mother to bring three or four children

to be photographed, so we assist the mother in every way possible to make them comfortable and feel at home, because this is really an event. In showing samples, we gladly assist and make suggestions, but ever avoid any high pressure method whatever. It really isn't necessary when well kept samples are shown.

Our coupon pictures are different from our regular photographs, of course. Mothers know this and readily appreciate the discount offered on regular photographs. So many mothers purchase coupons, not for the coupon pictures, but for the discount on other photographs.

Last, but not least, and the most beneficial and important to any business, is *Service*, which we do our utmost to give.

Our proofs are promised on the third day after sitting, and we always have them. By the way, we mail all proofs unless they prefer calling. It might interest you to know that we require a deposit at time of sitting and have no trouble getting it from Detroit's most select clientele as well as the great middle class.

We submit from ten to twelve proofs for approval, and on the return of these proofs we get our greatest increases because by this time we have gained their entire confidence.

We average one picture in color to every order. We also make numerous large prints and panels. You know how it is, children grow out of that gloriously cute age much too soon and mothers realize that photographs are the only permanent remembrance.

Out of our \$75,000 annual business, about \$10,000 is frames. It might interest you to know that we are to a great extent responsible for the popularity of the panel frame. Mr. Craine has gone to no end of trouble and assistance to frame-makers in making up the most attractive panels possible.

Just a little more on service. We try above all to avoid over-selling. We want our patrons to feel that they get just as much service for \$5 as if they are spending \$100. All this, we find, helps us raise ever so many orders to \$50 and many to \$100 and sometimes more.

Oh yes, I almost forgot that I'm to tell you about the much-talked of thing—how we take care of forty sittings daily. We have worked this out as systematically as possible. I take all sittings and the young lady who assists me takes all proof returns. In handling forty or fifty sittings, we must work with speed, so, therefore, we have to sacrifice some on the original order and count on the proof return for the greater

increase. Of course, we must arrange our appointments so that those having appointments will not have to wait. Many mothers without appointments are eager enough for our photographs, so that they willingly wait three and four hours for sittings. We must remember there are deliveries to be made, so on very heavy days, we call in a third party to assist in this and also show every courtesy and aid to the mothers.

O-M-I Goal Is 2,000 Attendance At 1931 Convention

THE O-M-I Board, which has been working for months on the 1931 Convention of that Association, to be held in Cedar Point, Ohio, from August 3rd to 7th, inclusive, 1931, is out for an attendance of 2,000 people. The O-M-I had more than 1,160 people at its last Convention in 1929, and all indications are that the quota for 1931 should be not merely possible, but entirely probable. The trick of building up attendance for any convention, large or small, national or local, lies first in planning a program which covers from every possible angle the things which photographers really want to see and hear; second in working up as big a picture exhibit as possible; third, in telling as many photographers as possible about the coming convention just as frequently as it can be done. It may be of interest to explain just how the O-M-I plans to do this latter.

O-M-I starts work one year ahead of the convention. During that entire year news about the convention is sent out weekly to every photographic magazine and every stock house journal in the country. In the weekly publications, therefore, something about O-M-I will appear each week, while in the monthlies, the stories will be boiled down, but again there will be something published every month. By this means many photographers who cannot otherwise be reached will be told first that there is to be a convention, and second when, where, what and how.

The second step is the direct-mail campaign. This will consist of a series of eight postal cards, each in four colors and each mailed out on a certain day each month. These will start in September and run through until May. In May and June two larger circulars, in envelopes, and giving much more detailed information, will be mailed. All of these ten pieces will be sent to every studio owner in the following states: Ohio, Michigan, Indiana, Illinois, Wisconsin, West Virginia, Pennsylvania, New Jersey, New York, (including New

York City and Brooklyn) and Kentucky, as well as parts of Ontario, a total of nearly 7,500 studio owners in each mailing. In July will be mailed a complete broadside, with the full program giving the day and hour of every item, and replete with illustrations, to all studios in the country, more than 15,000.

The third step, already under way, consists of building up a complete list of all salesmen and demonstrators, including those working out of the stockhouses, in all parts of the United States and Canada. To these men will be sent a monthly letter giving the whole story of what can be announced that month, and with their help, combined with the magazines and the direct-mail publicity, it would seem impossible for any photographer anywhere not to know about the 1931 Cedar Point Convention in ample time to make plans to attend.

It is true that 2,000 sounds like a very big figure. So did 1,000 early in 1929 when that was announced as the goal for the 1929 Convention. But it was reached—and exceeded. The same will be true in 1931 if overlooking nothing and leaving no stone unturned will do the job.

Six Executives Buy Underwood & Underwood

BERT and Elmer Underwood, who in 1882 founded Underwood & Underwood, now the largest of the photographic companies, announced recently the sale of control of the business to six of its executives.

Ben D. Jennings, who has been president for a year and previously vice-president and general manager for five years, continues as president. C. T. Underwood, son of Elmer Underwood, continues as vice-president and secretary. L. E. Rubel, manager of the Washington Studios of the company, continues as vice-president and treasurer. Lejaren a' Hiller, illustrator, and E. R. Underwood, son of Bert Underwood, continue as vice-presidents. The two other purchasers are Morris D. Behrend of New York and Leo G. Hessler of Washington.

No change in management, operation or policies is contemplated.

Portrait work of the company is carried on in twenty-one cities in this country. Illustration studios for the making of photographic advertising illustrations are located in New York and Chicago. News department branches furnishing portraits and news pictures to newspapers and other publications are in New York, Washington and Chicago. The news department has nearly a thousand staff photographers throughout the world.

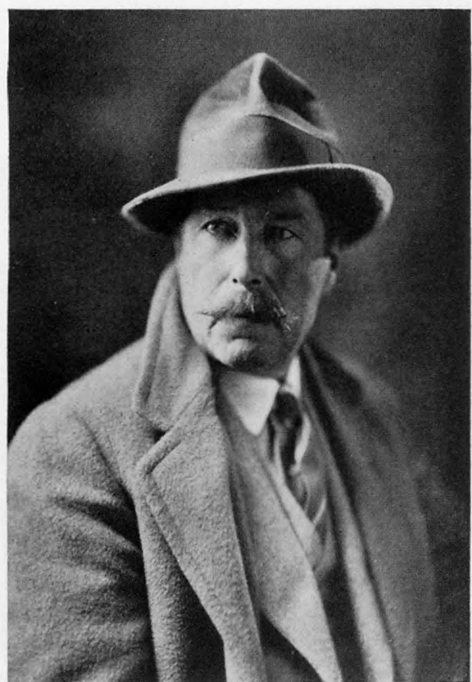
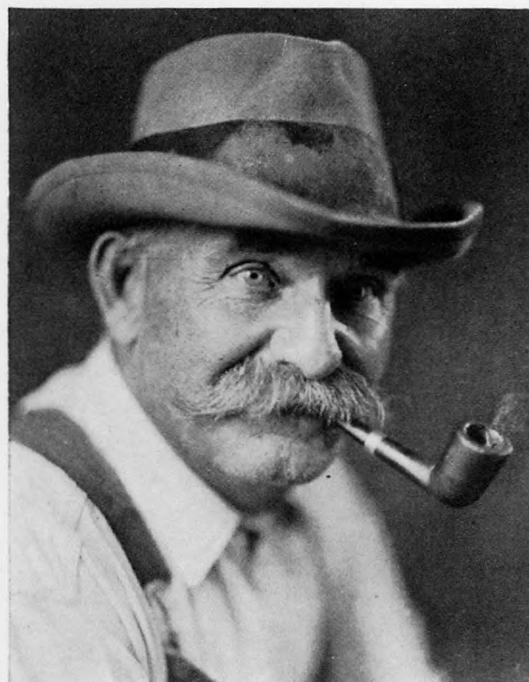
Bert and Elmer Underwood retired from active business five and a half years ago but have retained, and will continue, a financial interest.

In the files of the company are more than 2,000,000 negatives, including portraits of virtually all the leaders in politics, finance, business and society from many countries and covering a period of thirty years; and news pictures showing the most important news events from all over the world for more than forty years.



The "Street of the Photographers," in Charkow, Russia, where the photographer sets up his background and camera and then waits in line for prospective customers, who take their choice of the backgrounds which have the most appeal.

—Make use of our "Ask Us!" Department—it's for YOU—



Four Portraits by the Trompetter Studio, Abilene, Texas.

'Tis Here-Maybe



Myron P. Howes, photographer in Brewster, N. Y., for nearly half a century, died on July 31st.

It has been reported that representatives of a company known as National Advertisers Inc. have made statements to the effect that Agfa Ansco Corporation has retained National Advertisers Inc. to promote the sale of Agfa All-Weather Film. Agfa Ansco Corporation ask to have it definitely stated that they have not retained National Advertisers Inc. in this or any other capacity and that no representative of National Advertisers Inc. has the right to use the name of Agfa Ansco Corporation either directly or indirectly as an endorser of any advertising plan put out by National Advertisers Inc., also that no representative of National Advertisers Inc. is authorized to act or speak for Agfa Ansco Corporation in any capacity.

Henry Strutzenberg, treasurer of Home Life, Inc., photographic studio of Lynbrook, N. Y., died on August 10th at the United States Veterans Hospital in Rutland, Vt., as the result of illnesses originating during the World War.

Here's a thought from C. E. Ford, of the Clinton Studio, Winsted, Conn.: "We have a 7" lens for an 8x10 plate and we have a 12" lens also for an 8x10. The subject was a building—just the front. The 7" focal length was too short and the 12" too long. Oh, for a 10" lens, and what to do? Well, we racked out the front until it was out of focus, but we at least had the front of the building all on one plate. Then we stopped the diaphragm down to the smallest opening, and lo! and behold if the darned thing wasn't as sharp as the proverbial jack-knife."



Criticisms



By J. ANTHONY BILL, Cincinnati, Ohio

August 30, 1930

(See portraits on opposite page)

FOUR portraits by the Trompeter Studio, Abilene, Texas. The top left head-and-shoulder portrait has quite a nice expression together with a good pose, which has a lot of life. The lines of the figure are lost in reproduction, but in the print are showing in good value. The lighting is harsh—it lacks diffusion. I would say this portrait is over-lighted, one of the faults today which is the practice of many.

The portrait at the top right corner with the Rembrandt lighting is very good. The shoulders are not very well balanced and it would have been improved by showing a little more of the right shoulder. The left shoulder is too much in the foreground and shows bad drawing of the neck too. The neck should have been improved by etching and retouching, as you will notice some very bad holes caused by poor lighting on the neck. I like the quality of this head portrait very much and it is unfortunate in having the defects in the neck and shoulders.

The portrait of the man with pipe has exceptionally good values and roundness. This portrait will carry for quite a distance which is another good point. We would like to see more of this type of portrait. I want to say also that this is one of the few heads that has not been over-lighted.

The portrait of the man at the lower right corner has very good quality, but not quite as good as the one opposite, as it is a bit over-lighted. The streak of light on the shadow side was not at all necessary. As to the balance, the head could have been larger so as not to show so much of the overcoat and shoulders. I believe it would center the interest more on the head.

Announcing...

INDIATONE

Porcelain

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A G F A A

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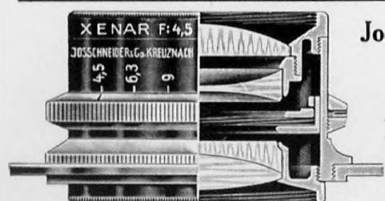
projection, has already brought widespread adoption. And this ability to match with absolute certainty in an enlargement the quality and tone of the contact print is, obviously, no mean advantage. It removes completely that annoying chance that the customer may not like the projection because its effect—on another paper having another emulsion—is somehow different. The knowledge that with Indiatone you can duplicate easily in any size puts a new conviction into what you say.

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Joseph Pertzborn, formerly with the University Photo Shop, Madison, Wis., has opened up a new studio of his own in that city, specializing in commercial photography and photo finishing.

One of the largest and most comprehensive catalogues of photographic materials and apparatus which we have yet received is *Catalog No. 130*, just issued by George Murphy, Inc., 57 E. 9th St., New York City. Quite some book—212 pages and cover. Better write for a copy—and mention ABEL'S.

George Schoch, well known photographer of Alliance, Ohio and Sebring, Ohio, was killed early on the morning of August 12th, when his automobile was demolished by a Pennsylvania flyer at a crossing near Sebring. A letter received from his brother, E. Schoch, informs us that hereafter the two studios will be under his management.

British Journal of Photography

Published every Friday

For 72 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for a while you will find out its value in your business.

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Henry Greenwood & Co., Ltd.

PROPRIETORS AND PUBLISHERS
24 Wellington Street, London, England

For the second time we advise readers who may be approached by salesmen for the American Distributors, with offices in Cleveland, Ohio, to write to us before signing any contracts.

The next meeting of the North East Iowa Photographers' Club will be held at the Hostetler Studio, Davenport, Iowa, on September 17th and 18th, and Lester Toloff, owner of the studio, has arranged a fine program. Fernand de Gueldre of Chicago will demonstrate lighting and composition; L. E. Rubel, of Underwood & Underwood, Washington, D. C., will talk on business topics; Lester himself will demonstrate and show his own methods.

Paul Mann, who has been with Underwood & Underwood, Washington, D. C., for many years, writes us from Vienna, Austria, where he and his wife have been receiving instruction in bromoil and multi-color bromoil from Professor A. Kuhn, one of the instructors of the Graphische Kunst & Versuchsanstalt. They have been working in the studio of A. M. Schein, the inventor of the multicolor bromoil process. They plan to spend three months in Germany and Austria, visiting many studios.

MISCELLANEOUS

BACK ISSUES OF ABEL'S PHOTOGRAPHIC WEEKLY wanted. Any issues from Vol. 1, No. 1 to Vol. 6, No. 157, inclusive, or any complete volumes during that period. Also any or all of the following issues Vol. 8, Nos. 184, 190, 193, 194, 195, 197, 199, 201, 203, 205, 206, 207, 208; Vol. 9, Nos. 216 and 217; Vol. 11, No. 271; Vol. 12, No. 291. State what you have and your price. The Abel Publishing Company, 520 Caxton Bldg., Cleveland, Ohio. 5-10-TF

FOR SALE—Large Brunner dryer, first class condition, five extra plates; Pako Matte dryer, electrically heated, with one extra heating unit; nine 48-gallon tanks, three stone, six wood. Make an offer. Booth Quality Photo Co., 7107 Clinton Ave., Cleveland, Ohio. 8-16-TF-C

FOR SALE—Two Pako dryers, gas heated, forty dollars each. Service Blue Print Co., 816 Pine St., St. Louis, Mo. 8-23-2-C

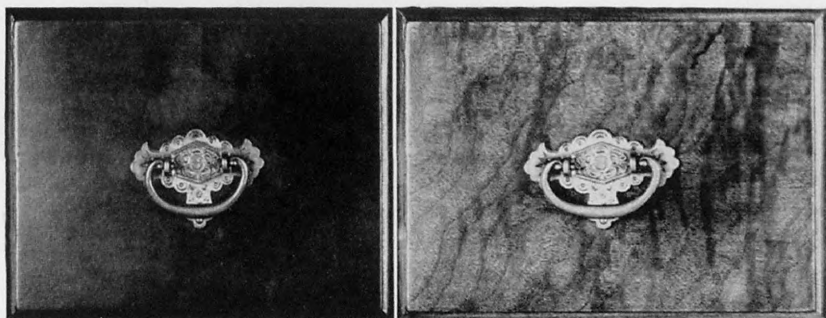
WE WANT to buy a dozen or so 5x7 Curtain Slide holders for Anthony-Scoville Multiplying Back. Corbit's Photo Service, Inc., Bridgeport, Conn. 8-23-2

FOR SALE—18x22 Anthony camera, double bellows, curtain holder, condition like new, with stand, \$60.00, F.O.B. 11x14 Portrait camera, double bellows, plate holder, Century stand, \$60.00, F.O.B. 14x17 View camera, plate holder, tripod, F.O.B., \$30.00, Stearns Studio, 51 Public Square, Wilkes-Barre, Pa. 8-30-2-C

LOST AT WEDNESDAY night banquet, July 23, Schroeder Hotel, amber cigarette case. Return to this office. Reward. Scottow Studio, 658 S. Fourth St., Louisville, Ky. 8-30-1-C

FOR SALE—One No. 10 Cirkut camera in good mechanical condition, \$225.00. 3A Dallmeyer Portrait in splendid condition, \$100.00. One 16" Varium lens in shutter, like new, \$100.00. One 22" Sigmar in shutter, like new, \$165.00. C. A. Wright, 1023 Jessie St., St. Paul, Minn. 8-30-1-C

WANTED TO BUY—12-inch condensers at a price. Must be in first class condition. Write Guy N. Reid, Houston Street at Fifth, Fort Worth, Texas. 8-30-TF

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The illustration is a drawer end in dark walnut veneer. It is not faked or favored in reproduction. The non-color sensitive film simply couldn't reproduce the wood grain. The Eastman Panchromatic Film could—and did.

Possibly you don't photograph furniture. But you do encounter any number of commercial subjects which contain some color. You won't know how much greater satisfaction can be secured from a Panchromatic result until you make a comparison for yourself.

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Coloring Landscape Photographs \$5.00	Towles' Portrait Lightings \$5.00 (A series of portraits and diagrams making up a complete course of lighting.)
Coloring Commercial Photographs \$5.00 (Each a complete and totally different course, including the privilege of having your work corrected by the author.)	Motion Picture Photography \$6.00 (The best textbook on the subject.)
Illustrative Photography in Advertising \$3.10 (The only book about this truly money-producing branch of photography.)	Photographic Chemicals and Chemistry \$1.60 (Chemicals are the foundation of your business—you should know about them.)
Studio Portrait Lighting \$4.50 (Written by one of the foremost British portraitists. Many fine illustrations and valuable lighting diagrams.)	Applied Aerial Photography \$5.15 (The best textbook on the subject.)
John Wanamaker \$5.10 (A biography you ought to read.)	Art of the Photographer \$6.00 (By the man who twice won the M.A.S. \$500 prize.)

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FOR SALE—Complete equipment for small commercial studio, including 8x10 Eastman View camera, Goerz Dagor lens, Cooke wide angle lens, Eastman Professional Printer, 2 Halldorson 1,000 watt lights; tins, trays, wringer and all necessary equipment, including chemicals. Ready for immediate operation. Call or write C. Hoffman, 5821 N. Moody Avenue, Chicago. Phone Avenue 4258. 8-30-1-C

FOUR WOODEN Corcoran motion picture developing tanks with six racks for 35 and 16mm film, like new, cost \$125.00, sell \$60.00. One Stineman 16mm printer, never used, cost \$90.00, sell \$50.00. One 35mm Stineman Printer, cost \$90.00, sell \$50.00. One DeVry Projector Type J including one 4" and one 6" lens, cost \$195.00, sell \$100.00. Ace Hoffman, 54 West Market St., Wilkes-Barre, Pa. 8-30-1

SITUATION WANTED

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

SITUATION WANTED—By young man as printer and darkroom worker. First class studio only. Seven years experience. No retouching. Prefer mid-west. H. Bechtel, South 7th Street, Goshen, Ind. 8-23-2

A-1 ALL-AROUND commercial man, also portrait, printing, operating, projecting, etc., no retouching. J. F. Grady, 13006 Cedar Rd., Cleveland Heights, Ohio. 8-23-2

SITUATION WANTED by lady. First class colorist and camera room worker. Can do all lines of portrait work. Address T-2 care of this journal. 8-30-1-C

WANTED POSITION as manager of branch portrait studio. Lady with several years' experience in running studio. Can handle all lines. Ellen Thornburgh, Iowa City, Iowa. 8-30-1

CLEVELAND PHOTOGRAPHER—Can you use the services of a young man 25, city resident, honest, sober and aggressive, high school education, good executive with thorough knowledge of theoretical photography? I have installed and operated department store studios, and am anxious to connect with good local man as assistant or any kind of work where I may learn, and will sacrifice good wages for opportunity. Dernier, 1778 Delmont Ave., Cleveland, Ohio. 8-23-2-C

POSITION WANTED—permanent, by young man experienced in dark room work and printing. Can assist in operating. Will go anywhere after September 15th. Best references. Wm. S. Winslow, Senior Studio, Ocean City, N. J. 8-30-2-C

POSITION WANTED—By a lady with 13 years' experience as all around assistant in reception room work, retouching, printing, finishing and operating. Also do tinting. Write T-8 care of this journal. 8-30-6-C

ABOVE THE AVERAGE retoucher, etcher, background worker, dark room and fair operator wants position in first class studio. Twenty-eight years old, single. Free September 1st. P. Speer, c/o 602 Summit Street, Toledo, Ohio. 8-30-1

SITUATION WANTED—Young man with eight months experience as all around man wishes permanent position. Willing to start on reasonable salary. Hiemer Allison, 309 Carroll, Mankato, Minn. 8-30-1-C

GOOD RECEPTIONIST with fifteen years' experience wants position. Good retoucher, colorist and finisher. At present employed, but want to make change by October 1st. References. Address D-4 care of this journal. 8-30-1-C

RETOUCHER, BACKGROUND artist and colorist wants permanent position. Capable of heavy responsibility. Mild climate preferable. Address S-10 care of this journal. 8-30-3-C

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YOUNG MAN would like to work and learn photography in studio for salary enough to live on. Evan Wedow, Michigan City, Ind., 1215 Buffalo St. 8-30-1-C

RETOUCHER—COLOR artist who can do reception room work desires permanent position. With last studio almost ten years. Would like to work in studio where there is opportunity to do some operating. Ann Heinrich, New Athens, Illinois. 8-30-2-C

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FOR SALE—One of the leading studios in a large city, Central Iowa. \$2000.00 cash will handle the deal. Write to B-9, care of this journal. 8-16-3

FOR SALE—The Mudge Studio at Valparaiso, Ind., population 9,000. Reason, am 71 and wish to quit. Splendid chance for younger man. Invoice about \$2,800, but will sell for less. Competition light, rooms large, light, airy, well arranged. Good business, which younger man would more than double. Call or write. 8-30-1-C

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A MAN with the sense of the artistic, who prints carefully, retouches, working in backgrounds, can help out with operating. Please send your photograph, and specimens of your work. State salary. Trevor Teele, 203 North Aurora St., Ithaca, N. Y. 8-16-TF-C

FIRST CLASS retoucher and etcher. All you can do from October till about June 1st. Must be smooth worker. Piece work or salary. No home work. Covert Studio, St. Louis, Michigan. 8-23-2

HEAD RETOUCHER—Man or woman, expert in making corrections. Capable of handling thirty or more piece retouchers and pricing their work. Position permanent if satisfactory and splendid salary. References required. Paralta Studios, 551 South Broadway, Los Angeles, Calif. 8-23-2

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THE airbrush is a tool of the greatest possible utility to the photographer, the photographer, the designer, the sign writer and the commercial artist of every description. It is a necessary instrument in a hundred industries. It can be used in almost every place where liquid color has to be applied for any purpose. The technique of its use is simple and can be acquired by any person who is willing to devote to it the requisite amount of practice.

This manual is a combination of two former books on the subject which have been out of print for some time. It includes all of the information in both Frazer's and Stine's earlier books and adds a great deal of new matter. The plan of the book is to give full instruction on the use and applications of the air brush and then to give the reader a series of forty-one graded lessons which cover every possibility to which the air brush can be applied. Fifteen of these are for general users and the balance give further practice in the working up of photographs. The book concludes with a section on coloring photographs with the air brush which, of course, is equally applicable to the coloring of other types of work.

CONTENTS

Part I. *The Air Brush and Its Uses*, by Samuel W. Frazer. Chapter 1, General Construction and Theory, with Directions for the Care of the Air Brush; Chapter 2, Air Supply and Gauges. The Electric Compressor. Use and Operation of the Liquid Carbonic Gas Outfit. Chapter 3, "Don'ts". Chapter 4, Common Types of Air Brushes now in use. Chapter 5, Preliminaries to Commencing the Lessons. Chapter 6, How to Use Frisket Paper. Chapter 7, Photo-Retouching. Chapter 8, Shoe Retouching. Machinery. How Monumental Designs are made. Chapter 9, Show Cards. Use of the Air Brush in the Frame Shop. Chapter 10, Stencils—Their Value—How to make and use them. Chapter 11, Various other Uses for the Air Brush. Chapter 12, The Spray Gun and its Advantages. Chapter 13, Mixing Colors and Tints.

Part II. *A Progressive Series of Lessons in the Use of the Air Brush*, by Samuel W. Frazer and George F. Stine. Lesson 1, Lines; Lesson 2, Lines, Vertical and Horizontal; Lesson 3, Cross Lines with Dots; Lesson 4, Cross Lines with Separate Dots; Lesson 5, Lines; Lesson 6, Circle with Dot; Lesson 7, Dots; Lesson 8, Even Tint; Lesson 9, Graded Oblong; Lesson 10, Graded Oblong with Highlight in the Center; Lesson 11, The Cube; Lesson 12, The Cylinder; Lesson 13, The Sphere or Ball; Lesson 14, Freehand Landscape in Black and White; Lesson 15, Freehand Landscape in Color; Lesson 16, Square Corner Designs; Lesson 17, Square Corner with Bevel Edge; Lesson 18, Oval Design with Bevel Edge; Lesson 19, Column Outline; Lesson 20, Clouded Effect; Lesson 21, Pointed Forms; Lesson 22, Portrait with Clouded Background; Lesson 23, Portrait with Square Corner Background; Lesson 24, Portrait with Bevel Edge Square Corner; Lesson 25, Portrait with Square Background; Lesson 26, Portrait with Beveled Square Background; Lesson 27, Portrait with Oval Background; Lesson 28, Completed Column; Lesson 29, Putting in Drapery with the Air Brush; Lesson 30, Working up Vignettes; Lesson 31, Easter Design for Pictures of Children; Lesson 32, Working in Columns in the Background; Lesson 33, A Combination Picture; Lesson 34, A Curl of Hair; Lesson 35, The Mouth; Lesson 36, The Nose; Lesson 37, The Ear; Lesson 38, The Eye; Lesson 39, Finishing Larger Prints; Lesson 40, Combination Vignettes; Lesson 41, Working on the Negative.

Part 3. *Coloring Photographs with the Air Brush*, by George F. Stine. Chapter 1, The Outfit. Chapter 2, Colors and Color Combinations. Chapter 3, Applying the Colors. Chapter 4, The Face and Hands. Chapter 5, Shading and Coloring Draperies. Chapter 6, Coloring Backgrounds and Accessories. Chapter 7, Coloring Landscapes—Suggestions for the Harmony of Colors.

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ABEL'S PHOTOGRAPHIC WEEKLY
 520 Caxton Building Cleveland, Ohio

Mercury Tubes for Enlarging. Are the mercury vapor M tubes powerful enough for enlarging on contact papers such as Vitava Athena, and if so, what would be the average exposure using the lens at F/8 for a two-time enlargement?—J. L., Charter Oak, Iowa.

Answer by Mr. Slater: A mercury vapor tube can be used in enlarging with the faster chloride papers, such as Etching Brown, Athena Vitava Enlarging, and others of the same quality as regards speed. You will find the exposure on an F/4.5 lens, wide open, approximately 15 seconds on 11x14 enlargements from 5x7 negatives. I would not advise the use of mercury vapor tubes when enlarging on contact printing papers.

Making Fifty-inch Enlargements. Can you recommend or describe the most suitable type of enlarging apparatus for making 50" enlargements from 8x10 negatives, when the enlargements must be made to scale and sharp to the extreme edges? We are at present using a double-arc, a Turner-Reich lens, and no condensers, and are having trouble in that the last eight inches or so on each end have an out-of-focus effect. Stopping down does not altogether relieve this.—Name omitted by request.

Answer by Mr. Slater: To make enlargements up to 50" in size, and make them to scale, the only accurate way we know of working would be to use a pair of 14" condensers, when using 8x10 negatives as you are. A single-arc drawing from 25 to 45 amperes can be used behind these condensers, or a 1500-watt Mazda Type C bulb. One thickness of flashed opal glass should be sufficient for diffusing the light. You should be using a process lens of 16" or 18" focal length. There are many good makes on the market. This equipment will give you needle-sharp results with no appreciable distortion.

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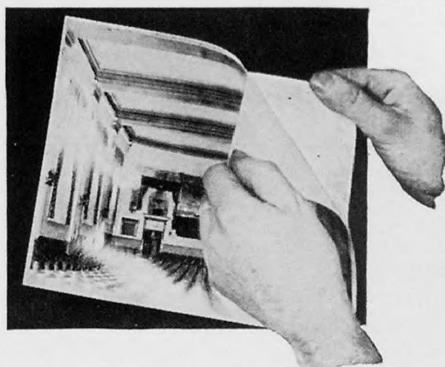
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WANTED—A GO-GETTER for a first class studio in Central New York, doing portrait and commercial. Fifty-fifty proposition for the right party. Address R-2, care of this journal. 8-23-2-C

HEAD RECEPTIONIST saleslady, willing to assume responsibility of large studio doing mostly speculative work and some high grade coupons. Position permanent if satisfactory, good salary and commission. References required. Paralta Studios, 551 South Broadway, Los Angeles, Calif. 8-23-2

YOUNG MAN with slight knowledge of operating, who can take care of branch studio. Salary and commission. Send small photo with references. Address S-8, care of this journal. 8-23-2-C

RECEPTIONIST—BUSINESS WOMAN. Here is an exceptional opportunity for a highly trained business producer in an exclusive studio doing only high class work. No coupons nor agents. Position absolutely permanent. Salary and commission. Middle west city of million population. Address T-1, care of this journal. 8-23-2

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

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

MISCELLANEOUS, RETOUCHING, COLORING, STUDIOS FOR RENT, etc.: 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 ALL around man, Gentle over 35 years old for printing, enlarging, developing and finishing. Prefer one who can retouch. No operating. First class portrait work only. State lowest salary to start, give details of experience in first letter, also photo of self if convenient. Photo Crafters, Park Ridge, Ill. 8-30-1

WANTED—LADY receptionist, one that is a retoucher and colorist. City of forty thousand in state of West Virginia. Permanent position. State salary desired, and when can come. Address S-14 care of this journal. 8-30-2-C

WANTED AT once—Operator, all around man, salary no object. Send photo of self, sample of work and references in first letter. Also receptionist. Send photo and references. Vielleux Studio, 429 Dayton Industries Bldg., Dayton, Ohio. 8-30-1-C

SALESMEN WANTED—All territories. Side line of new type, reasonably priced glass photo frames. Small samples. State in full experience, territory, etc. Theolen Co., 6-6 West Lake St., Chicago, Ill. 8-30-2-C

WHERE CAN I GET IT?

If Your Dealer Can't Supply You, Write the Manufacturer Direct

This classified directory is published in the last issue of ABEL'S each month. Because we believe that advertised goods are the best, it only includes the firms which have advertised in ABEL'S during the month of August. To save space, not all the products of these firms are listed—only the more important and those of most interest to our readers. If you need anything that is not listed, or that is made by a non-advertiser, write to ABEL'S and we will gladly give you the information.

ACCOUNTING SYSTEMS FOR STUDIOS

Eastman Kodak Co., Rochester, N. Y.

ADHESIVES

Eastman Kodak Co., Rochester, N. Y.

ADVERTISING MATTER FOR PHOTO FINISHERS

S. L. Hendrick, 123 S. Jefferson St., Chicago, Ill.

A. T. Jirik, 416 S. Dearborn St., Chicago, Ill.

ADVERTISING MATTER FOR PORTRAIT STUDIOS

Abel Publishing Co., 520 Caxton Bldg., Cleveland, Ohio

AIRBRUSHES AND ACCESSORIES

Paasche Airbrush Co., 1926 Diversey Parkway, Chicago, Ill.

Thayer & Chandler, 913 W. Van Buren St., Chicago, Ill.

APRONS, DARK ROOM

Eastman Kodak Co., Rochester, N. Y.

ARC LAMPS

Beattie's Hollywood Hi-Lite Co., 6548 Hollywood Blvd., Hollywood, Calif.

Halldorson Co., 4500 Ravenswood Ave., Chicago, Ill.

ARTIFICIAL LIGHTING EQUIPMENT (See Arc

Lamps, Flash Lamps, Hand Lamps, Mazda Lamp

Equipments, Mercury-Mazda Combination Equipments, Mercury Vapor Lamp Equipments, Spot-

lights)

BOOKS, PHOTOGRAPHIC

Abel Publishing Co., 520 Caxton Bldg., Cleveland, Ohio

BACKGROUND ACCESSORIES

Decorative Background Co., 4814 W. 25th Place, Chicago, Ill.

BACKING CLOTH (See Cloth Backing for Photo-

graphs)

BORDER MASKS (See Masks)

CAMERA STANDS

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

CAMERAS

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

CAMERAS, STILL-FILM

Agfa Ansco Corp., Binghamton, N. Y.

CANVAS, SENSITIZED (See Sensitized Canvas)

CARBONS (FOR ARC LAMPS)

National Carbon Co., Madison & W. 117th St., Cleveland, Ohio

CHEMICALS, PHOTOGRAPHIC

Agfa Ansco Corp., Binghamton, N. Y.

G. Cramer Dry Plate Co., St. Louis, Mo.

Defender Photo Supply Co., Rochester, N. Y.

Eastman Kodak Co., Rochester, N. Y.

Gevaert Co. of America, Inc., 423 W. 55th St., New York City

Mallinckrodt Chemical Works, St. Louis, Mo.

John G. Marshall, 1752 Atlantic Ave., Brooklyn, N. Y.

CHINA FOR DECORATING

Thayer & Chandler, 913 W. Van Buren St., Chicago, Ill.

CLOTH BACKING FOR PHOTOGRAPHS

Holliston Mills, Inc., Norwood, Mass.

COLOR FILTERS

Agfa Ansco Corp., Binghamton, N. Y.

G. Cramer Dry Plate Co., St. Louis, Mo.

Eastman Kodak Co., Rochester, N. Y.

COLORING, CORRESPONDENCE COURSES IN

National Art School, Inc., Dept. 9370, 1008 N.

Dearborn St., Chicago, Ill.

COLOR MOTION PICTURES

Eastman Kodak Co., Rochester, N. Y.

COLOR PLATES

Agfa Anasco Corp., Binghamton, N. Y.

COLORS (See Oil Colors and Water Colors)**COLOR WORK FOR THE TRADE**

D. E. Abbott & Co., Huntington, W. Va.

Blum's Photo Arts, Inc., 1021 N. Wells St., Chicago, Ill.

COPIES FOR THE TRADE

A. A. Stone Co., 1492 W. 117th St., Cleveland, Ohio

COPYING CAMERAS

Agfa Anasco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

DARK ROOM ACCESSORIES

Agfa Anasco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

DESENSITIZERS

Agfa Anasco Corp., Binghamton, N. Y.

DEVELOPERS, PHOTOGRAPHIC

Agfa Anasco Corp., Binghamton, N. Y.

Defender Photo Supply Co., Rochester, N. Y.

Eastman Kodak Co., Rochester, N. Y.

Mallinckrodt Chemical Works, St. Louis, Mo.

DIFFUSION DEVICES

Eastman Kodak Co., Rochester, N. Y.

DRYERS (See Print Dryers)**DRY MOUNTING APPARATUS AND MATERIALS**

Eastman Kodak Co., Rochester, N. Y.

DRY PLATES (See Plates, Photographic Dry)**DYES FOR PHOTOGRAPHIC PROCESSES**

Agfa Anasco Corp., Binghamton, N. Y.

ENLARGED PORTRAITS FOR THE TRADE

D. E. Abbott & Co., Huntington, W. Va.

Sprague-Hathaway Studios, Inc., West Somerville, Mass.

A. A. Stone Co., 1492 W. 117th St., Cleveland, Ohio
Thomson Portrait Co., 1841 Adeline St., Oakland, Calif.**ENLARGING APPARATUS**

Agfa Anasco Corp., Binghamton, N. Y.

General Electric Vapor Lamp Co., Hoboken, N. J.

Eastman Kodak Co., Rochester, N. Y.

ENVELOPES

Wm. H. Nacht, Inc., 229 Third Ave., New York City

EXPOSURE METERS

Agfa Anasco Corp., Binghamton, N. Y.

FILM HOLDERS

Agfa Anasco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

FILM, OPAL

Defender Photo Supply Co., Rochester, N. Y.

Eastman Kodak Co., Rochester, N. Y.

FILM, PHOTOGRAPHIC

Agfa Anasco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

Defender Photo Supply Co., Rochester, N. Y.

Gevaert Co. of America, Inc., 423 W. 55th St., New York City

FILM, STILL

Agfa Anasco Corp., Binghamton, N. Y.

FILM, USED, BUYERS OF

Eastman Kodak Co., Rochester, N. Y.

Kantro, P. H., Portage, Wisc.

FILM, X-RAY DENTAL AND SURGICAL

Agfa Anasco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

FLASH LAMPS

Agfa Anasco Corp., Binghamton, N. Y.

Halldorson Co., 4500 Ravenswood Ave., Chicago, Ill.

John G. Marshall, 1752 Atlantic Ave., Brooklyn, N. Y.

FLASH LIGHT POWDERS

Agfa Anasco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

John G. Marshall, 1752 Atlantic Ave., Brooklyn, N. Y.

FOCUSING CLOTHS

Eastman Kodak Co., Rochester, N. Y.

FOCUSING MAGNIFIERS

Bausch & Lomb Optical Co., Rochester, N. Y.

GELATINE SHEETS IN COLORS

Eastman Kodak Co., Rochester, N. Y.

HEAD SCREENS

Eastman Kodak Co., Rochester, N. Y.

INTENSIFIERS

Agfa Anasco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

LENS SHADES

Eastman Kodak Co., Rochester, N. Y.

LENSES

Bausch & Lomb Optical Co., Rochester, N. Y.

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Address

City and State

Burleigh Brooks, 136 Liberty St., New York City
 Eastman Kodak Co., Rochester, N. Y.
 Eastman Kodak Stores Co., 133 N. Wabash Ave., Chicago, Ill.

LIGHTING EQUIPMENT (See Artificial Lighting Equipment)

MAGNESIUM RIBBON

Mallinckrodt Chemical Works, St. Louis, Mo.

MATERIALS FOR PHOTOGRAPHS

Wm. H. Nacht, Inc., 229 Third Ave., New York City

MASKS

Eastman Kodak Co., Rochester, N. Y.

MAZDA LAMP EQUIPMENTS

Eastman Kodak Co., Rochester, N. Y.
 Halldorson Co., 4500 Ravenswood Ave., Chicago, Ill.

MERCURY-MAZDA COMBINATION EQUIPMENTS

General Electric Vapor Lamp Co., Hoboken, N. J.

MERCURY VAPOR LAMP EQUIPMENTS

General Electric Vapor Lamp Co., Hoboken, N. J.

MINIATURES FOR THE TRADE

Blum's Photo Arts, Inc., 1021 N. Wells St., Chicago, Ill.

Sprague-Hathaway Studios, Inc., West Somerville, Mass.

MOTION PICTURE APPARATUS

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

MOUNTINGS, ART LEATHER

Chilcote Co., 2140 Superior Ave., Cleveland, Ohio

MOUNTS AND MOUNTINGS

Chilcote Co., 2140 Superior Ave., Cleveland, Ohio

Gross Photo Supply Co., 325 Superior St., Toledo, Ohio

Wm. H. Nacht, Inc., 229 Third Ave., New York City

NEGATIVE CLEANER

Roda Photo Products Co., 61 Charlotte St., Bridgeport, Conn.

NEGATIVE HOLDERS

Roda Photo Products Co., 61 Charlotte St., Bridgeport, Conn.

OPAQUE

Eastman Kodak Co., Rochester, N. Y.

OIL COLORS

John G. Marshall, 1752 Atlantic Ave., Brooklyn, N. Y.

PAPERS, SENSITIZED

Agfa Ansco Corp., Binghamton, N. Y.

Defender Photo Supply Co., Rochester, N. Y.

Eastman Kodak Co., Rochester, N. Y.

Gevaert Co. of America, Inc., 423 W. 55th St., New York City

Haloid Co., Rochester, N. Y.

Mimosa American Corp., 764 Third Ave., New York City

PHOTOCARBONS (See Carbons)

PHOTOGRAPH CASES, ART LEATHER

Chilcote Co., 2140 Superior Ave., Cleveland, Ohio

PHOTOGRAPHIC APPARATUS AND EQUIPMENT USED

Central Camera Co., 230 So. Wabash Ave., Chicago, Ill.

New York Camera Exchange, 109 Fulton St., New York City

PHOTO SUPPLIES, WHOLESALE AND RETAIL

Burleigh Brooks, 136 Liberty St., New York City

Burke & James, Inc., 223 W. Madison St., Chicago, Ill.

Central Camera Co., 230 So. Wabash Ave., Chicago, Ill.

Eastman Kodak Stores Co., 133 N. Wabash Ave., Chicago, Ill.

Gross Photo Supply Co., 325 Superior St., Toledo, Ohio

Phil Rosenblatt Co., 142 Bowery, New York City

PLAQUES

Decorative Background Co., 4814 W. 25th Place, Chicago, Ill.

PLATE HOLDERS

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

PLATES, OPAL

G. Cramer Dry Plate Co., St. Louis, Mo.

Hammer Dry Plate Co., St. Louis, Mo.

PLATES, PHOTOGRAPHIC DRY

Agfa Ansco Corp., Binghamton, N. Y.

G. Cramer Dry Plate Co., St. Louis, Mo.

Defender Photo Supply Co., Rochester, N. Y.

Eastman Kodak Co., Rochester, N. Y.

Gevaert Co. of America, Inc., 423 W. 55th St., New York City

Hammer Dry Plate Co., St. Louis, Mo.

PLATES, X-RAY

Eastman Kodak Co., Rochester, N. Y.

PRINT DRYERS

Eastman Kodak Co., Rochester, N. Y.

Pako Corporation, Minneapolis, Minn.

PRINT WASHERS

Eastman Kodak Co., Rochester, N. Y.

Pako Corporation, Minneapolis, Minn.

PRINTERS, AMATEUR

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

Pako Corporation, Minneapolis, Minn.

PRINTERS, PROFESSIONAL

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

Pako Corporation, Minneapolis, Minn.

Roda Photo Products Co., 61 Charlotte St., Bridgeport, Conn.

PRINTERS, PROJECTION

Eastman Kodak Co., Rochester, N. Y.

PROJECTORS

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

RAY FILTERS (See Color Filters)

READING GLASSES

Eastman Kodak Co., Rochester, N. Y.

REFLECTORS

Beattie's Hollywood Hi-Lite Co., 6548 Hollywood Blvd., Hollywood, Calif.

Eastman Kodak Co., Rochester, N. Y.

RETOUCHING DESKS

Eastman Kodak Co., Rochester, N. Y.

RETOUCHING MATERIALS

Eastman Kodak Co., Rochester, N. Y.

Hammer Dry Plate Co., St. Louis, Mo.

SAFELIGHTS

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

SCHOOLS OF LIGHTING

Beattie's Hollywood Garden Studios, 6548 Hollywood Blvd., Hollywood, Calif.

SCHOOLS OF PHOTOGRAPHY

American School of Photography, Dept. 888-B, 3601 Michigan Ave., Chicago, Ill.

SENSITIZED CANVAS

Barstons Co., 39 Walnut St., Cincinnati, Ohio

SEPIA TONERS

Agfa Ansco Corp., Binghamton, N. Y.

Barstons Co., 39 Walnut St., Cincinnati, Ohio

Eastman Kodak Co., Rochester, N. Y.

SILVER RECOVERY

N. B. Aukerman Co., 401 Caxton Bldg., Cleveland, Ohio

P. H. Kantro, Portage, Wis.

SPOT LIGHTS

Beattie's Hollywood Hi-Lite Co., 6548 Hollywood Blvd., Hollywood, Calif.

Halldorson Co., 4500 Ravenswood Ave., Chicago, Ill.

SQUEEGEES

Eastman Kodak Co., Rochester, N. Y.

Holliston Mills, Inc., Norwood, Mass.

STUDIO APPARATUS

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

TANKS, DEVELOPING

Eastman Kodak Co., Rochester, N. Y.

TIMERS

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

TRAYS

Eastman Kodak Co., Rochester, N. Y.

TRIPODS, AMATEUR

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

TRIPODS, PROFESSIONAL

Agfa Ansco Corp., Binghamton, N. Y.

Eastman Kodak Co., Rochester, N. Y.

VIGNETTERS

Eastman Kodak Co., Rochester, N. Y.

WASHERS (See Print Washers)

WATER COLORS

Eastman Kodak Co., Rochester, N. Y.

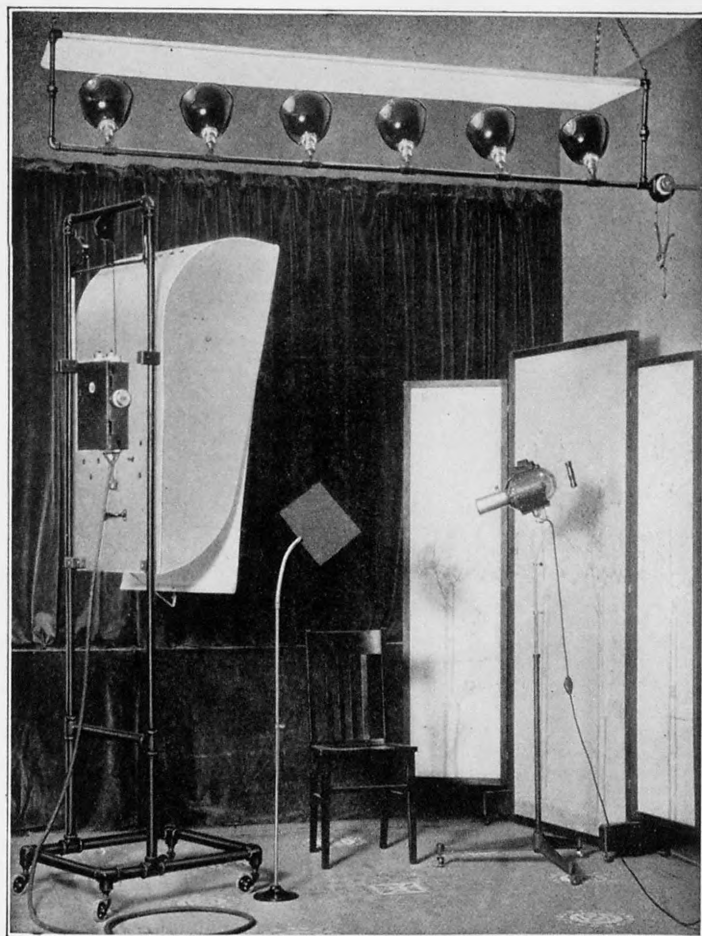
WRINGERS (See Squeegees)

WATER FILTERS

Water Refining Co., 1123 Barthold St., Fort Wayne, Ind.

X-RAY DEVELOPING OUTFITS

Eastman Kodak Co., Rochester, N. Y.



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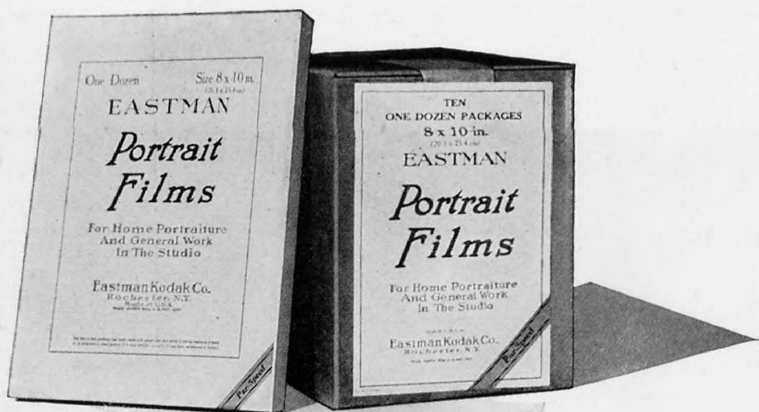
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