

# ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XLIX No. 1259

SATURDAY, FEBRUARY 6, 1932

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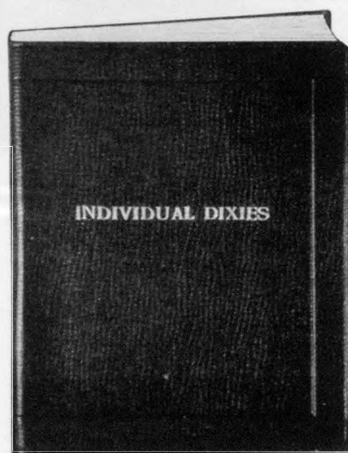
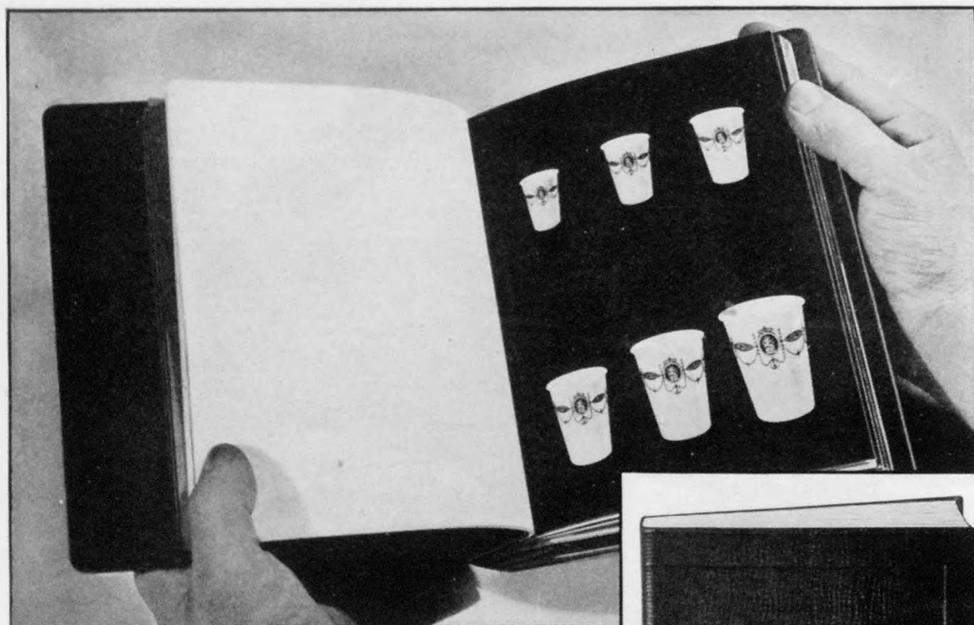
EASTMAN KODAK COMPANY

Rochester, N. Y.

America's Only Photographic Weekly

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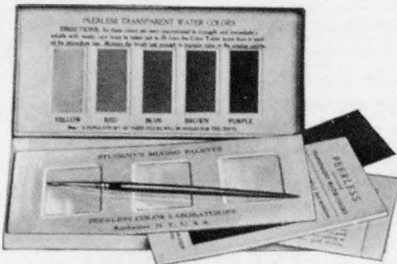
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for 1932



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Contains five colors, mixing palette, brush and instructions for making other colors.  
Price 25c



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Contains seven tubes of colors, stumps, skewers, G. W. Solution, cotton cloth and instructions.  
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Ask to see these new outfits at your dealer's

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

PRICE TEN CENTS  
\$2.50 a Year

# ABEL'S PHOTOGRAPHIC WEEKLY

PUBLISHED WEEKLY  
AT LORAIN OHIO BY  
CHARLES ABEL INCORPORATED

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## In Passing By

**WHAT REALLY HAPPENED IN DETROIT.** Because of the veil of secrecy which has covered so many of the activities of the International Association, and because announcements sent out by the International regarding a 1932 Convention of that organization have been arousing much comment and curiosity in view of the general feeling that no such convention would be held, I believe that in fairness to both photographers and manufacturers a brief explanation of what happened in Detroit—of what actually happened—is due the entire industry. I do not propose to write a long story, as to tell it all would take many pages, and therefore I am briefing it down into short sentences which state the facts as I saw and understood them.

1. Immediately following the close of its 1931 Convention the O-M-I Association commenced selling space for 1932. All of this was done openly and all plans were explained in ABEL'S from week to week as they proceeded.

2. Several months ago the Missouri Valley Association commenced selling space for its 1932 convention, to be held in March.

3. Although there was a clause in the International Constitution to the effect that that organization should hold a convention every other year, which would have meant holding one in 1932, the impression was general with the exhibitors that this would be changed and no convention would be held until 1933.

4. Until the time of the Council Meeting, in spite of all that had been published about the two conventions mentioned above, no warning was given by International Headquarters that it intended to hold a convention, and on several occasions one member of the Board at least gave the impression verbally that it would not.

5. Approximately two months ago International Headquarters sent out questionnaires to all exhibitors at the last International Convention,

asking their opinion as to the advisability of holding an International Convention in 1932. Responses to those questionnaires indicated that the manufacturers were decidedly not in favor of an International Convention.

6. The day before the Council Meeting the Executive Committee of the Manufacturers Bureau passed a resolution stating that the exhibitors would support two conventions with displays—the O-M-I and Missouri Valley; that other regionals would be supported under the New England plan without displays, but that they should be urged not to hold conventions under present conditions; that an International Convention was undesirable this year, and would not be supported with displays.

7. About one month before the Council Meeting the Missouri Valley delegates mailed a number of suggested amendments to the International Constitution to all members of the Board and delegates of other regionals.

8. Inasmuch as the carrying of some of these amendments would have materially changed the voting power of some of those attending the Council Meeting, a successful effort was made at the opening of the Council Meeting to have the rules suspended and these amendments voted upon at the beginning of the afternoon session.

9. Following the Executive Committee meeting of the Bureau mentioned in paragraph 5, the Committee met with the International Board and read the Resolution. The Board promptly countered with the statement that it was the unanimous decision of the Board that an International Convention should be held in Detroit the week of July 18, regardless of the plans already made by the O-M-I to convene in Cedar Point (90 miles away) the week of August 1.

10. At noon on the first day of the Council Meeting a Convention Committee, appointed by the Board, met at lunch. Without knowledge of all the facts, this committee approved a report (previously prepared and presented by the Chairman, a member of the Board) exactly in line with the Board's decision stated in paragraph 9, and added that this was being done as the result of a unanimous demand from photographers in all parts of the country for an International Convention in 1932.

11. It should be remarked here that at the first Council Meeting, held prior to this luncheon, the facts came out that while the International had approximately 1350 photographer members on its books, only 709 of these were in good standing, having paid their December payments prior to the Council Meeting, held on January 19. It might

also be remarked that the O-M-I closed the year with 586 members paid-up on its books.

12. It should also be noted that several representatives of regional associations made the statement later during the Meeting that they had no knowledge of any such unanimous demand in their own sections of the country. It is also difficult to understand how an organization with a paid membership of 709 can be considered as expressing the unanimous desire of some 17,000 photographers.

13. The next step was an amendment of the suspension of the rules mentioned in paragraph 8, so that the report of the Convention Committee (paragraph 10) could be received and voted upon prior to the amendments. One of the amendments called for eliminating the mandatory clause requiring the holding of a convention every other year. I believe, and I believe others agreed with me, that had the Board and the Council understood how complicated a situation they were facing, they would not have forced themselves into the undesirable position they now hold.

14. The report of the Convention Committee was adopted, which compelled the holding of an International Convention in Detroit in 1932.

15. The manufacturers therefore, without whose exhibits big conventions are quite impossible, were—in plain English—black-jacked into supporting a convention which they did not desire to support, and which would be held just two weeks before and a few miles away from a convention which they did desire to support—the O-M-I—at which convention already 50 spaces had been sold, a considerable amount of money paid down with contracts, a further amount of money spent for publicity and other advance convention work, additional irrevocable commitments for expenditures already made, and a contract signed with the owners of Cedar Point which might involve the possibility of a damage suit for a large sum of money.

16. The result was practically a deadlock for three days.

17. The O-M-I, while realizing the unfortunate position of the manufacturers, and anxious to co-operate with them, at the same time had to protect itself on money expended and committed, and also on its budget for 1932 which would obviously run a serious chance of curtailment if the O-M-I gave up its convention.

18. The suggestion was first made by the Bureau and the Board that a joint convention be held at Cedar Point, the International to take over the plans from the point to which they had been carried. After a

## THE WOMEN'S PAGE!

Conducted by MRS. CHARLES ABEL

### RECEPTION ROOM WORK

A Talk Presented by Mrs. Helen Lewis Fetzer of the Lewis Studio, Toledo, Ohio, before the 1931 Convention of the New England Association

WHEN Mr. Brown asked me to talk on reception room work I was completely at sea, because I didn't know what would interest you most or from what angle to approach the subject. So I'm going to give you an informal pep-talk. Some of you may already have heard the definition Colonel Gratz gives of pep. He talked to us at the Cedar Point Convention and told us that the letters P—E—P stand for Personality, Enthusiasm, and Perseverance. Likewise, some people suffer from P—I—P, Pessimism, Indolence, and Procrastination.

First, just a few ideas on Personality. Studio owners, I believe, are beginning to realize that a receptionist must have something more than just enough brains to write down names and addresses, and say when proofs will be ready; and I think one of the most valuable attributes is charm. Charm can best be described as the power of attracting and pleasing people. And although some people are born with this faculty, it is possible for a receptionist or anyone else to develop charm. First of all, you should always give your entire attention to people in your meetings with them. Don't let them feel that your mind is half-occupied with something else. Make them feel that they are all-important to you. It pays to always be gracious and kind in one's dealings with people. It is not necessary to act gushy or unnatural. But if the receptionist is polite, courteous and considerate, people will feel at once the full force of her graciousness and charm.

I came across a most fascinating article in last November's *Pathway* by Harry Heffner, in which he spoke of salesmanship as "telling the truth attractively." He said that some time ago Dr. Glenn Frank, former President of the University of Wisconsin but later editor-in-chief of the *Century Magazine*, went to the Wanamaker store in New York to buy some household equipment. Furniture and kitchen utensils were needed, but he dreaded buying them, as most men do. The salesman made the experience a happy one, first, by calling him Dr. Frank, not "Frank" or "Dr. Glenn" or something else incorrect, and then telling him he enjoyed his articles in the *Century*. That was enough; it wasn't patronizing nor was it over-indulging the privilege of saying something nice. Then that salesman showed tables and chairs and gave a rich

colorful history of the making of each article so that when prices were stated, they seemed low in comparison with the degree of appreciation developed through the salesman's stories.

Mr. Heffner feels that creating a desire in one's customer for a certain thing, a desire that will overcome any seeming obstacle, is the most important step in selling.

A friend of Mr. Heffner's asked a certain butcher whose meat market was doing so much business in comparison with the other shops in the neighborhood if he wouldn't give him a little tip on the reason for it. The butcher said "I don't know much about business psychology but I know that people like to know that the man they are dealing with knows his business and is interested in giving them service." Which reminds me of a story! The Hollywood Reporter recounts the story of the dumb little *ingenue* who was discovered making a big fuss over a famous impresario. When asked her reasons, she said "Oh; I'm just doing psychology." "Do you know what psychology is?" she was asked. "Sure," she replied, "It's just being nice to people."

Whenever possible, it is well to have the customer's name on the tip of your tongue, because we all like to be recognized when we enter a shop, and to be called by name. But if you do this or not, please don't say, as I've heard saleswomen in so many department stores do, "Can I take care of you, dearie?" It is so much nicer to say "Good morning! Do you wish to look at our portraits?" If I am busy with one customer when another comes in, I always excuse myself to the one on whom I am waiting to go over to the newcomer and say "Good morning! Won't you sit down? I'll be with you in just a few moments." Then I give them an album of portraits or a magazine, a recent one, to keep them occupied, so they won't lose courage and ooze out when I'm not looking!

(To be continued)



Mrs. Helen Lewis Fetzer, of the Lewis Studio, Toledo. Don't miss her discussion of reception room work which starts on this page this week.

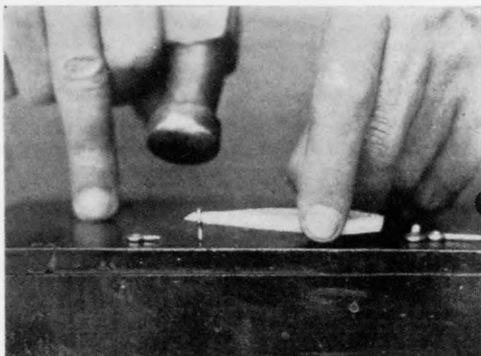
# Gadgets Short Cuts and Time Savers for the Handy Man ~ ~ ~



## Makes Small Screw-Eyes Easy to Start and Handle

**S**SMALL screw-eyes are invariably a "Jonah" for they are usually put into tough, hard and finished wood. Also of all things commonly used with devices made about the studio, they alone it seems must be located in the most unhandy places to start. The finger ends have a hard time holding the smaller sizes and keeping clear of the hammer or other tool used to start them. Try the handy easy little method shown above. Whittle a short flat stick to a tapering point over which the eye will nicely stick and wedge.

You can then very easily hold it just where you want it to go, and hit lightly and squarely with the hammer to start it. A simple one which is not thought of many times until a lot of time and temper have been lost. The small eye once started can be turned with a nail or any other thing which can be placed and turned in the eye hole.



meeting of the O-M-I Board and a committee from the International, this was rejected by the International Board.

19. The manufacturers then asked the O-M-I for a possible solution, and the O-M-I Board offered one, which included the payment to it of enough money to cover money expended and committed; the retaining by the O-M-I of all payments already made by Bureau members; the guarantee of the budget of the O-M-I for 1932 should the O-M-I not collect sufficient in 1932 dues to cover that budget; and the amicable settlement of the contract with Cedar Point by the International.

20. The Manufacturers Bureau then made this offer to the Council Meeting which first greeted it with applause and then later failed to agree on the ground that they did not have the necessary finances to accept it.

21. It should be pointed out here that the funds of the International are so low that it was necessary to trim the budget and the services so that the Association could operate on a sum of approximately \$2,000 a month until June, at which time a new budget will be prepared, based on collections at that time. The International had received in pledges from photographers about \$115,000 for the two years 1931 and 1932 and in pledges from manufacturers and dealers only about \$19,500. Of this latter a large part has been cancelled.

22. While not so stated on the floor it was

stated in private conversations that the Board's reason for demanding a convention this year was because the Board felt that without a convention the International Association would collapse.

23. The deadlock continued until late Thursday, the day after the Council Meeting closed, and finally the offer of the O-M-I was tentatively accepted, subject to the acceptance of the Manufacturers Bureau and the necessary settlement at Cedar Point. This tentative settlement threw all the cost—the loss of the original payments on O-M-I space, the additional sum for which the O-M-I had become indebted, and the guarantee against any 1932 deficit in the O-M-I budget—upon the Manufacturers Bureau and its members.

24. While writing this report I have been informed by wire that the Manufacturers Bureau find it impossible to accept this settlement, for which they are certainly not to be blamed. Had they accepted it, they would have had to give up a convention they wanted to attend and in which they had already invested no small sum of money.

25. The final situation therefore is that The O-M-I International Convention will be held as previously stated in this magazine and others at Cedar Point, Ohio, from August 1 to 5, inclusive, and that during the week of July 18, at Detroit, the International Association will hold a convention, where fewer spaces will be available and at which

the space rates will necessarily have to be much higher than those charged by O-M-I because of the considerably greater expense of P. I. of A. conventions. This convention in Detroit will lack the vacation features which have helped to make the O-M-I the success it has always been, and it remains to be seen now whether the photographers in the O-M-I territory will be as loyal to O-M-I in 1932 as they have in the past.

This, then, is the International's boasted support of the regional associations and its co-operation with the manufacturers who

have made its conventions possible in the past. There were many other things which took place at the meeting, but I have not space for them here, and they will no doubt be covered in official reports from International Headquarters in future issues. I have confined myself to those matters which appeared to me most important, not only because of the immediate situation involved but because of the far-reaching effect which they will have, in my opinion, on the future of the International Association.

—Charles Abel.

## Portraiture By Flashlight

By WILLIAM L. PETTY, Detroit

HAVING been requested to furnish a brief description of my working methods and equipment for portraiture with flashlight, I am glad to present the same as briefly and clearly as possible. The only advantage possessed by flashlight over other forms of lighting lies in being able to make exposures in as little as 1/30th second with any panchromatic film or plate, with the usual lens opening, always getting fully timed negatives.

At present I am using a cabinet containing a 1000-watt bulb, and a magazine ignition device whereby charges of one grain of smokeless powder are fired as rapidly as desired. This arrangement insures plenty of focusing light, and one grain of powder gives many times the illumination of the bulb even when diffused through the usual white buckram screen.

The impossibility of getting moves is guaranteed by using a large instantaneous shutter working in about one thirtieth second. (A No. 6 Packard.)

There are a number of devices on the market which enable the firing of the powder and operation of shutter simultaneously with one pressure of the bulb; and working this way one finds it very easy to proceed with the sitting in a fraction of the time usually consumed in waiting for the subject to become still. Of course, being able to get any expression the moment it appears gives one quite an edge over the old way, with consequent greater satisfaction to the patron.

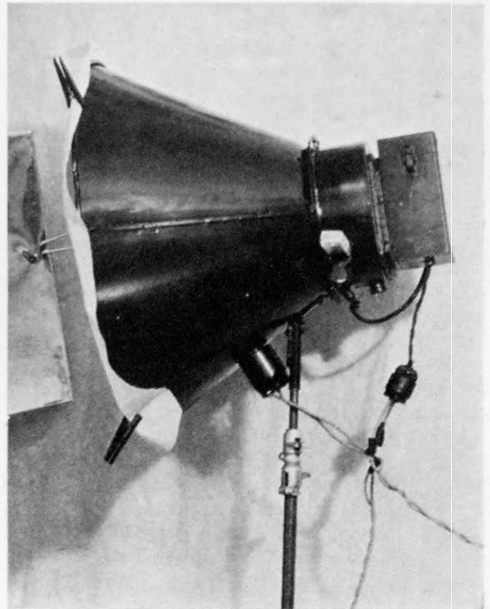
For perfection of balanced lightings there is nothing superior to a bank of overhead lights, with a kick-light on the side for high-lights; but these results may almost be duplicated with flashlight if a plate-glass mirror or silver-plated reflector about twenty-four inches square is used at a position near the camera to reflect into the shadows. Of course discretion is to be used

if we are not to flatten out the light.

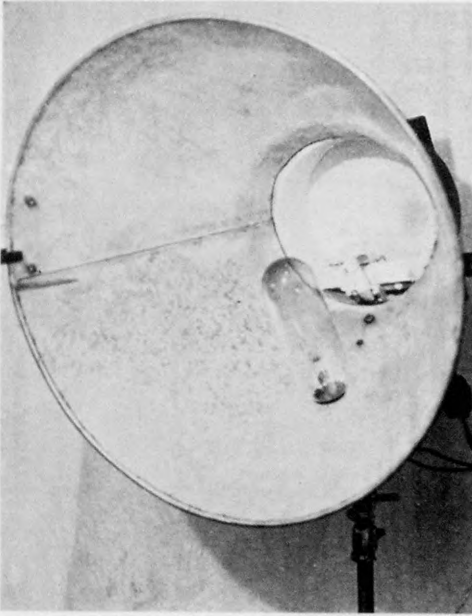
In previous years I have used plates, films, then panchromatic film, and now Super-pans; and the Super-pans require so little powder that no one seems to think of flashlight. At the same time, it would require a good number of 1000-watt bulbs to equal in light value just one grain of powder, and remember that one grain is diffused through buckram.

Under-timed negatives magnify facial defects, give weak enlargements, and require more retouching; and surely the Super-pans have removed the last excuse for under-timing even with pin-shutter exposure.

With a flash cabinet no larger than an



Exterior of Mr. Petty's home-made lamp, showing coil, repeating ignition device, reflector cone and buckram diffusing cloth.



Interior of Mr. Petty's lamp, showing 1,000-watt focussing bulb and ignition spark plug.

overnight bag one may go into any home, get set up in a couple of minutes, and make a dozen negatives in as many minutes if the subject is photographed in the same costume in all of the poses (however this seldom occurs); or the wedding or family groups may be handled without stiffness anywhere in the group.

Fully timed group negatives with live expressions are sufficiently rare to be almost unknown; but they need no longer be so exceptional.

One is doomed to disappointment if flashlight is tried without proper equipment. Using a lamp held in the hand, firing the powder with a cap or a flint, etc., is all right for commercial work; but portrait work requires a cabinet with stand, a reflector that throws the light only toward the subject, plenty of focusing light which is turned on during the entire course of the sitting; and the powder must be ignited with an electric jump spark from a coil connected with ordinary house current.

Working this way is easy enough for anyone; working the old way you simply get what you expect from past experience which was terrible from every standpoint. I would suggest using powders giving the least smoke and noise; because the subject should not be even slightly inconvenienced and would also suggest that at least one thousand watts of Mazda light be used for focusing, along with whatever daylight be present.

## P. I. A. of A. Elects New Officers

**G**EORGE DANIEL STAFFORD of Chicago, was elected president of the Photographers International Association of America at a meeting of the Board of Directors held in the Book-Cadillac Hotel in Detroit, immediately following the close of the Council Meeting on January 20.

Five other officers were also elected. They are:

Vice President, J. W. Scott, Baltimore.  
Treasurer, Wallace E. Dobbs, Flint.

Vice President for the Portrait Division, George J. Kossuth, Wheeling.

Vice President for the Commercial Division, James M. Caufield, Louisville.

Secretary, O. S. Chase, Detroit.

At a meeting held the next day, January 21, Will H. Towles of Washington, was appointed Managing Director of the P. I. A. of A., while John Milligan of Detroit was retained as Manager of Publications.

D. D. Spellman of Detroit, retiring president, was given a stirring ovation in appreciation of his wonderful work during the past year, and presented with a beautiful electric mantel clock. In his position as the retiring president, Mr. Spellman remains an ex-officio member of the Board of Directors until the next Council Meeting.

The Board of Directors of the International Association, which is elected by the Council itself, remains unchanged this year, with the exception of the fact that J. Chester Bushong of Worcester was elected to fill the place of Mr. Spellman. As provided by the Constitution, three new members of the Board of Directors are elected by the Council every year for a three-year term, while six Directors remain. The chairman of the National Photographic Exhibitors' Convention Bureau is also a member of the Board of Directors, making ten Directors in all.

This year, the Council re-elected Harry Baldwin of Fort Dodge, Iowa, and Wallace E. Dobbs as Directors. These, with the addition of Mr. Bushong, provide the three new directors to be elected annually.

The make-up of the present Board of Directors is therefore as follows:

Serving until 1933: Mr. Stafford; Mr. Kossuth; and Mr. Caufield.

Serving until 1934: Mr. Scott, C. H. Cunningham of Hamilton, Ont.; and C. M. Coffey of Portland, Ore.

Serving until 1935: Mr. Baldwin, Mr. Dobbs and Mr. Bushong.

Chairman of the National Photographic Exhibitors' Convention Bureau: Paul True of New York City.

# 'Tis Here-Maybe



The Northeastern Iowa Photographers Club held their midwinter meeting at the Seehawk Studio, Waterloo, on January 20 and 21, with about 50 present. Jack Small, of Harris & Ewing, Washington, D. C., gave a home portrait demonstration and also criticized the print exhibit. On the second day the meeting moved to the Tritz Studio, where the high-spot was a demonstration by Lester Toloff, Davenport. Mr. Toloff was re-elected president; Lou Hruska, Dubuque, vice-president; J. A. Chamberlain, Muscatine, secretary-treasurer.

**H. F. Jackson, who has been representing John G. Marshall of Brooklyn, N. Y., in all parts of the country for several years, has severed his connections with Mr. Marshall.**

*Buffalo Section No. 6 of the P. P. S. N. Y., met at the studio of Howard Beach on the evening of January 25. John Rummell presented a highly educational talk on "The Art of Portraiture in Painting, Sculpture and Photography."*

The Virginia State Chamber of Commerce, has sworn out a John Doe Warrant for a man calling himself R. Nelson Matteson, charging him with grand larceny in Richmond. His scheme is to approach the chamber of commerce with advertising plans, get the chamber to ask local people to let him make pictures of interesting places, charge bills against the chamber on the strength of his introduction, borrow anything he can and disappear with it. Matteson claims to be a photographer. He is about 37 years of age, 6 feet two inches tall, weight about 190, prominent nose, dark complexion, coarse skin, driving a 1925 or 1926 Dodge Roadster, with New York or Massachusetts license. He is wanted badly in Virginia by the State Chamber, the Williamsburg Restoration, Inc., and private businesses who have been victimized by him. He claims an artistic temperament and wants to be left alone in historic buildings, which has lead to suspicion here, causing precautions to be taken in certain Virginia towns that certain art treasures, silver, etc., are well guarded during the night, and when buildings are unoccupied. Any information as to his whereabouts will be gratefully received by The Virginia State Chamber of Commerce, Richmond, Va.

Burglars entered the Jukes Studio, Bellingham, Wash., on the night of December 28, but according to G. E. Barber, president of the studio, stole only a number of Christmas presents. Could have been worse, when you consider what a lot of help most Christmas presents are!

*Edward W. Shively, 76-year-old pioneer photographer and mining man of Spokane, died on January 3 at his home. He first came to Spokane in 1890 from Illinois.*

C. F. ("Chick") Bellemere, Defender representative, received altogether 159 letters, in addition to a flock of "get well cards" as a result of my mentioning his illness in ABEL'S. He had to hire a typewriter so that he could answer them. He is up each day and can walk unaided, but his left hand is still paralyzed. "I feel fine in every way," he writes, "even though I have been indoors 45 days." Also he tells me that Jos. W. Skoglund, well known photographer of Omaha, was taken to the hospital on New Year's Day with a case of supposed gallstones, but after a week's rest was returned to his home without an operation, and is now resting well. Not so good for the surgeons but a good break for Joe.

Louis Gross, son of Oliver Gross of the Gross Photo Supply Company, Toledo, who covers quite a bit of territory these days selling mountings, gave us a ring on the telephone when he was last in Cleveland, to say that things seemed to be picking up a bit, at least with the photographers on whom he had been calling.

*Rings  
Edited by  
Howard D. Beach*

**T**HE thought expressed by the artist, Abbott H. Thayer, is food for many a day:

"—A work of art is absolutely a blossom, a flower like all other flowers."—Howard D. Beach, A. R. P. S.

# Strength and Character in Portraits of Men

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Special Supplement to Abel's Photographic Weekly  
Vol. XLIX, No. 1259, February 6, 1932  
Series II, Sample Studies No. 244



By THE FIOS PHOTO STUDIO, ST. LOUIS, MO.



By B. J. AANES, LORAINÉ STUDIO, FOND DU LAC, WIS.



By THE FIOS PHOTO STUDIO, ST. LOUIS, MO.



By THE FIOS PHOTO STUDIO, ST. LOUIS, MO.



# Criticisms



By J. ANTHONY BILL, Cincinnati, Ohio

February 6, 1932

(See portraits on opposite page)

**P**ORTRAIT of a child by the Fios Photo Studio, St. Louis, is beautiful and very well handled in light and shade and treatment of the drapery. It is a very natural study of a boy—it does not have the effect of a posed picture. He is not at all conscious of the camera, which is a good point, the first thing a good picture must possess. I believe I would have liked a little more atmosphere in the background. That would help the hair which is a very dark shiny black with extreme highlights against a very jet black mass in the ground. The tone of the background in the portrait just below would be ideal for this composition.

Portrait of child by B. J. Aanes, Loraine Studio, Fond du Lac, Wis., is full of life. Her expression shows she is pleased with her little doggie, which tells a story. Without a doubt this would be interesting to anyone. Spacing, light and shade are quite good.

Portrait of mother and child by the Fios Studio is a lovely composition, very simple in arrangement, which makes it interesting. I think the background is ideally suited. It would be better to use this tone background in more pictures of this type. So often a background is too dark. It either loses too many lines in the figure, or makes the lines harder, but one gets into the least trouble with a tone of this nature. It is unfortunate that the hair covers part of the eye of the mother, due of course, to the hair dress.

Portrait in lower right corner by the Fios Photo Studio. The lighting in this picture lacks diffusion. This causes sharp shadows, which are not flattering to the face. The lines caused by harsh lighting are greatly exaggerated and can never be softened by retouching as they could be by using the proper balance of light. The background is a good tone for the picture with the exception of the shadow side, where the hair meets the background. The line is very hard against the ground. This, I believe, would not have existed if the light had been better balanced. This can be overcome by screening the light.

Chas. A. Foldenauer, Streator, Ill., is moving into new quarters about March first and will certainly have a lovely place when it is completed.—R. E. Landis, *Gross Photo Supply Co., Toledo.*

*There never seems to be a dearth of new ideas in speculative photographic methods. L. E. Rubel, manager of the Underwood & Underwood Studio in Washington, D. C., writes me: "I recently stopped at the Palmer House in Chicago and during the day found this in my mail box." His enclosure was a neat card, printed in script type in imitation of engraving, reading as follows: "We have considered many souvenirs to be given our guests as a remembrance of their visit to Chicago and the Palmer House. We believe a distinctly personal photograph, made in the Palmer House Studio, and presented to you with our compliments, is the souvenir you would really keep and enjoy. At your convenience call House Phone 421 and an appointment will be arranged. The Palmer House." This is the cleverest variation of the old "gag" which I have seen to date, and I believe it is the first time portrait photographs have been offered to the public purely as "souvenirs."*

Avenir Le Heart, whose courses and books on coloring are so well known, has changed his address to 738 South Broadway, Los Angeles.

*S. H. Green & Son, New Philadelphia, Ohio, have opened a branch studio in Newcomerstown, Ohio. Green, Senior, is one of the old-timers in the business and with a husky son working with him, they are a hard pair to beat in their territory.*

Chas. H. Cady, Omaha, sends this which he quotes from a letter he received from an actor friend in New York City: "Have you heard about the depression out there in Omaha? It's pretty serious around these diggings. I don't think anyone around here could afford to have his picture 'took' unless it might be the gangsters and of course they get shot for nothing."

*W. A. Green is the new Paasche representative for northern Texas. He will contact all users of airfinishing, airpainting, aircoating and airdecorating equipment in this territory and will render service to Paasche users. For the time being he will be located at Burleson, just out of Fort Worth.*



## BEATTIE'S SCHOOL OF LIGHTING AND NEGATIVE MAKING

*New Course* includes intensive instruction in handling regular and pan materials with both arc and Mazda light. Illustrated with six beautiful 8x10 prints of as many distinct and very practical lightings.

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Fee for this Course—No. 6—only \$15.00. Money back if you are not delighted. Certificate of merit to those who show marked improvement. Join us today.—Address

J. W. Beattie

BEATTIE'S HOLLYWOOD HI-LITE CO. 6548 Hollywood Blvd. Hollywood, Cal.

The J. & D. Photo Shop, Shenandoah, Iowa, was damaged by fire on the night of January 9. The workrooms and negative file were destroyed. Damage was covered by insurance but of course the negatives cannot be replaced.

### STUDIOS FOR SALE

**SPLENDID OPPORTUNITY**—to secure the business of a fine well established modern portrait and commercial studio. Proprietor wishes to retire account of age and illness. Attractive terms to right party. Write P-2 care of this journal. 1-30-3

**BEFORE YOU BUY THAT STUDIO**—VISIT CHARLTON, MANSFIELD, OHIO, opposite Montgomery Ward & Co. and Post Office. 2-6-1

**FOR SALE**—Fully equipped studio doing from eighteen to twenty thousand a year, in heart of business center. City of 100,000. Good surrounding territory. If interested, write P-3 care of this journal, for particulars. 2-6-1

**STUDIO**—FULLY equipped to 8x10 at Sacramento, California. Heart of business district. Population one hundred thousand. Established 30 years. \$1500.00 cash. Write B-2 care of this journal. 2-6-2-C

**FOR SALE**—established ground floor portrait and amateur finishing studio in Manistee, Michigan. Good manufacturing and resort city. Population 10,000. One other studio. Hanselman, 920 Monroe Street, Ann Arbor, Mich. 2-6-1

### MISCELLANEOUS

**CASH MONEY:** We will pay ONE DOLLAR EACH for any or all of the following back numbers of ABEL'S PHOTOGRAPHIC WEEKLY. They must be in reasonably good condition; it does not matter if they are soiled or stained provided the pages are not torn or stuck together. State what you have before sending. Check will be sent immediately after copies have been inspected. We are listing the issue numbers only as in some cases in past years the volume numbers were not promptly changed. No. 1 to No. 37, inclusive; No. 45; No. 53 to No. 77, inclusive; No. 83; No. 93; No. 97; No. 104; No. 147; No. 148; No. 197; No. 205; No. 206; No. 207; No. 217. CHARLES ABEL INCORPORATED, 520 Caxton Bldg., Cleveland, Ohio. 11-28-tf

**BROMOIL PRINTS,** Bromoil Transfers and Carbos will make a reputation for your studio, besides good profits. Fifteen years' experience. Send for prices. Alfred Opperman, 11315 Knowlton Ave., Cleveland, Ohio. 2-6-1-C

**A GOOD** second hand Air Brush wanted. No Wold air brush wanted. D. Anderson, 1340 - 12th Ave., N., Fargo, N. Dak. 2-6-1

**WISH TO** buy a good 5x7 View camera and twenty film holders. Prefer Eastman View Camera #1. C. L. Brown, Hotel Gregorian, New York City, N. Y. 2-6-1

GOERZ 8 1/4 inch Dagor \$40.00. 12 inch Dagor \$60.00, 10 3/4 inch Dagor \$55.00. Dallmeyer 3B portrait lens \$45.00. Dallmeyer 3A portrait lens \$90.00. Voigtlander 1 1/2 inch Heliar \$125.00. Ross 12 inch Xpress F/4.5 new \$120.00. Everything on approval. Joseph Smith, 735 Fulton Street, Brooklyn, N. Y. 2-6-4

**FOR SALE**—16 inch Cooke Lens, series II—F/4.5. Perfect condition. Daguerre Studios, 218 S. Wabash Avenue, Chicago, Ill. 2-6-1

**WANTED**—AN electric belt dryer for photo finishing, in good condition. Write S-1 care of this journal. 2-6-1

**BARGAINS:** 11x14 Pako Printer \$35.00, 8x10 Folmer & Schwing printer \$12.50. Mercury Arc \$25.00, Butler Arc \$25.00, 8x10 Century #7 and Centennial stand complete \$65.00. Pako Belt dryer and many other items at 1/3 list. All perfect condition. C. O. D. examination. Knight Studio, 1120 State Street, Erie, Pa. 2-6-1



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Anastigmat f:6.8

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Since its inception in the early nineties, the popularity of the Dagor has ever increased in accelerating ratio. During this period several hundred thousands have been sold to users who have still to discover a lens better suited for all-round professional work . . . to users who consider the Dagor the standard by which other lenses of similar type should be judged.

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# Pre-Inventory Clearance Sale

All Items Subject to Prior Sale — Sold on Ten Days Trial

Size	Lens	LENSES	Shutter	Cond.	Price
4 "	Carl Zeiss Tessar F/4.5 in		Compound	good	\$14.50
5 1/2 "	Bausch & Lomb Tessar F/4.5			good	14.50
6 "	Bausch & Lomb Tessar		Acme	good	19.50
6 1/4 "	Collinear F/6.8		Acme	good	12.50
6 1/2 "	Steinheil F/4.5		Volute	fair	12.50
6 1/2 "	Carl Zeiss Tessar F/4.5		Focusing mount	good	19.50
6 1/2 "	Heliar F/3.5		Sunk mount	good	24.50
6 1/2 "	Cooke F/4.5			good	19.50
5x7	(11 cm) Carl Zeiss Protar F/18			good	14.50
7 "	Schneider Xenar F/3.5			new	39.50
7 "	Voigtlander Heliar F/4.5			good	22.50
7 "	Anso Anastigmat F/6.3		Optimo	fair	9.50
7 "	Verito F/4			good	14.50
7 "	Schneider Xenar F/4.5			new	22.50
7 1/2 "	Kodak Anastigmat F/4.5			good	22.50
7 1/2 "	Bausch & Lomb Tessar F/4.5			good	22.50
7 "	Schneider Xenar F/4.5 in		Acme	good	22.50
7 "	Carl Zeiss Tessar F/4.5			new	34.50
7 1/2 "	Graf Super Anastigmat			new	22.50
7 1/2 "	Cooke F/3.5			good	32.50
7 1/2 "	Goerz Dogmar F/4.5			good	29.50
7 7/8 "	Bausch & Lomb Protar F/6.3			good	39.50
8 1/4 "	Carl Zeiss Tessar F/4.5			good	45.00
8 1/2 "	Graf Super Anastigmat			new	27.50
8 1/4 "	Velostigmat F/4.5			good	19.50
8 1/4 "	Voigtlander Heliar F/4.5			good	32.50
8 1/4 "	Plaubel Anticomar F/3			good	49.50
9 1/2 "	Goerz Dagor F/6.8			good	39.50
9 1/2 "	Velostigmat F/4.5 in Betax			good	35.00
9 1/2 "	Schneider Xenar F/4.5			new	39.50
10 "	Tele-Dynar F/6.3 cells only			new	19.50
10 1/2 "	Turner Reich Anastigmat F/6.8		Acme	fair	29.50
11 "	Cooke F/5.6 Anastigmat			good	39.50
12 "	Koehler Anastigmat F/4.5		Ilex	good	44.50
12 "	Graf Super Anastigmat F/4.5			new	55.00
13 "	Graf Super Anastigmat F/4.5			new	59.50
14 1/2 "	Verito F/4			good	32.50
14 3/4 "	Ilex Anastigmat F/4.5			new	79.50
15 "	Graf Super Anastigmat F/6.3			new	49.50
16 "	Graf Super Anastigmat F/4.5			new	87.50
18 "	Hyperion Diffusion F/4			new	29.50
20 "	Graf Super Anastigmat F/4.5			new	139.50

## CAMERAS

		Price
3 1/4 x 4 1/4	Speed Graphic Kodak Anastigmat F/4.5 good condition	\$ 34.50
3 1/4 x 4 1/4	Graflex Series C Cooke F/2.5 Anastigmat new condition	160.00
4 x 5	Graflex with Cooke F/4.5	34.50
5 x 7	Premo #10 fitted with Planatograph F/8 lens with case and holder new	35.00
5 x 7	Cirkut #10 complete with gears, tripod and cases with Turner Reich F/6.8 convertible lens, very good condition, remarkable value at	165.00
5 x 7	Speed Graphic no lens, good condition	35.00
5 x 7	Press Graflex with 8 1/4" Carl Zeiss Tessar F/4.5 lens—good condition	69.50
5 x 7	Home Portrait Graflex with 10" Carl Zeiss Tessar F/4.5 lens—very good condition	195.00
5 x 7	Ernemann Focal plane with 8 1/4" Carl Zeiss Tessar F/4.5 lens—very good condition	87.50
5 x 7	Ica Juwel with 8 1/4" Carl Zeiss Tessar F/4.5 lens in Compur shutter, complete good condition	160.00

# ABE COHEN'S EXCHANGE

120 FULTON STREET

NEW YORK

# Ask Us!



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

## Portrait Photography:

COMPOSITION IN PORTRAITURE—Nicholas Haz, F. R. P. S.  
COST FINDING—L. Dring.  
HOME PORTRAITURE—Fred R. Bill.  
RECEPTION ROOM PROBLEMS — Mrs. Helen G. Stage.  
WHITE BACKGROUNDS—Fred R. Bill.

## Commercial & Industrial Photography:

AERIAL—Arthur P. Bancroft.  
ARCHITECTURAL—Harold H. Costain.  
CIRKUT WORK—John E. Ertler.  
COLORING GLOSSY PRINTS — M. M. Hampton.  
COMMERCIAL PRICES—H. C. McMullan.  
COST FINDING—W. E. Dobbs.  
FURNITURE—"Jim" Thompson.  
GENERAL WORK—Harry J. DeVine.  
NEWS AND PRESS WORK—John E. Ertler.  
PHOTOMICROGRAPHY—Charles H. Shipman.

## Photo Finishing:

LARGE PLANTS—David S. Merriam.  
IN THE ORDINARY STUDIO—Adam Bauer

## Miscellaneous:

ACCOUNTING SYSTEMS—L. Dring.  
AIRBRUSHES and AIRBRUSH EFFECTS — J. A. Paasche.  
BROMOIL—Charles H. Shipman.  
COLOR PLATES—George M. Edmondson.  
COLORING AND PAINTING ON PHOTO CANVAS—Ruth Gross.  
COLORING IN OILS—Martha Pyke.  
COLORING WITH WATER COLORS — M. M. Hampton.  
DARK ROOM DIFFICULTIES— Philip R. Slater.  
DESENSITIZING—John G. Marshall.  
FLASH POWDERS AND FLARES—John G. Marshall.  
GENERAL TECHNICAL PROBLEMS — W. H. Leman.  
LEGAL PROBLEMS—Leo T. Parker, Attorney-at-Law.  
LENSES—Charles H. Shipman.  
MAZDA LAMPS—Ralph Farnham.  
MOTION PICTURE PHOTOGRAPHY — Paul H. Allen.  
MOUNTING and ADHESIVES—Nat Heiman  
PHOTOFLASH—G. F. Prideaux.  
RETOUCHING—Crosby M. French.  
STUDIO DECORATION—Mrs. Fred R. Bill.

CHARLES ABEL INCORPORATED  
520 Caxton Building Cleveland, Ohio

**Photographing Cases of Mounted Birds.**  
*How do you photograph cases containing birds or other similar animals. The cases have glass fronts, and are of different sizes running from two feet square to four or five feet in length. Artificial light must be used. How can I light them to avoid reflections on the glass or deep shadows?—J. F. C., Frankfort, Ky.*

*Answer by Mr. McMullan:* Assuming that the cases have glass only in front, would suggest that you place your camera so that it is off center from the case, in other words, make your pictures in slight perspective rather than straight front. Keep your light source close to the camera and move it sideways and back-and-forth during the exposure which will soften the shadows. The limit of movement can be determined before the exposure is started, by placing the lamp in various positions and returning to the camera to check for reflections. Another way is to remove the glass, but this is seldom possible. Use the longest focal length lens you have available in either case.

**Glazing Type-written Sheets.** *I have had a call to glaze typewritten sheets—they do not want them photographed. Have tried cellophane with different mountants but was unable to make it stick.—C. W. S., Brooklyn, N. Y.*

*Answer by Mr. Shipman:* Johnson's Floor Wax, rubbed on, makes a fair polish. Kodalac waterproofing, made by the Eastman Kodak Company, works well. The paper must be drawn through this. Roehrig's Finishing varnish can be made to give a glossy or matte finish. Cellophane will probably stick if applied while Kodalac is still tacky.

**Photographing Small Parts.** *What background material will give me the whitest background when photographing small metal objects such as stampings out of sheet metal, brass forgings, etc.? Also how may I overcome shadows on these?—C. M. S., Brooklyn, N. Y.*

*Answer by Mr. McMullan:* You can procure white wrapping paper from any paper house. This comes in rolls three feet wide and is as white as anything we have found for background use. To overcome shadows, keep your light source constantly in motion, moving it high and low and also from side to side, covering quite a range of territory. In photographing parts such as you speak of, I would suggest using a vertical camera. Place the parts on a piece of glass elevated above your white paper. After exposing for the parts, expose for the white paper by lowering your light so that it will not fall on the parts but only on the paper.

« « « Very Much En Regle » » »

JUST the other day a well known photographer was heard saying, "Media that are ordinary, commonplace and uninteresting are out for the better class of photography. The client must be made to see the difference between our work and that of others. One of the ways he is able to detect if it is good or just mediocre is by the materials we use. He can enthuse over an artistic and distinctive paper when sometimes he is not capable of appreciating good lighting, composition or treatment. For these reasons we choose the most beautiful, distinctive and modern media obtainable." It is interesting to know that this studio features JAPANESE HAND-MADE in Single and Triple Weights for both their contact prints and enlargements and that they are making a specialty of plain and colored enlargements on ART CANVAS. It is also interesting to know that other photographers may receive more information relative to these products (and sample prints if they wish) by writing BARNUM PHOTOGRAPHIC PRODUCTS COMPANY at Cincinnati, O., U. S. A.

For Coloring Photos  
—there's nothing quite  
so good as "CASTELL"  
Polychromos Pencils

64 Colors  
Tints of  
Water Colors

A.W. FABER Inc.  
Newark, N. J.

## Classified Advertising

Cash must accompany order. Advertisements not accompanied by remittances will be returned. No display permitted. First two words in capitals without extra charge. If additional words are to be set in capitals, the price is double the rates quoted below. Unless advertisements are typewritten or printed plainly, we cannot be responsible for inaccuracies.

**Situation Wanted:** 2c per word. No advertisement less than 50c.

**Help Wanted:** 3c per word. No advertisement less than \$1.00.

**Retouching, Coloring, Studios For Rent, Studios Wanted, Miscellaneous:** 4c per word. No advertisement less than \$1.25.

**Studios For Sale:** 6c per word. No advertisement less than \$1.50.

**Answers In Our Care:** When box numbers are wanted, add five words to your total, and then an additional 25c for each insertion to cover cost of clerical work and forwarding. Advertisements requesting or offering to send samples will not be given box numbers.

**Confidential Service:** There are times when a reader wishes to answer a box number, but does not wish to reveal his own identity without knowing that of the advertiser. In such cases, answer the box number as usual, and send with your reply a separate letter giving the names of any persons to whom you would not wish to write. If the advertiser happens to be one of these persons, your letter will be destroyed and not forwarded. Naturally we cannot return the letter or we would be exposing the name of the advertiser.

**When Printed:** Advertisements received on or before Monday noon are published the following Saturday. After Monday noon they are held for the following issue.

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

### RETOUCHING

**PROFESSIONAL WITH** long experience guarantees perfect retouching, coloring and miniature work. One grade only: the best. Quick service at fair rates. C. A. Heyser, 7921 Park Avenue, Elkins Park, Pa. 1-30-2-C

**PIECEWORK WANTED** by experienced retoucher and etcher. Good work, moderate prices, prompt service. Mail work to Miss Clara Olsberg, 703 First Street North, Fargo, North Dakota. 2-6-1-C

### 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.

**OPERATOR AND** production manager now employed with nationally known studio, desires a change. Can only consider studio where quality workmanship is essential. Possibly with opportunity of later partnership. Write M-2 care of this journal. 1-23-3

**RECEPTIONIST WITH** 15 years experience in handling the better clientele wishes to become associated with a studio catering to this type of patronage. Write L. Curtis, 309 Whitestone Apartments, Rockford, Ill. 1-23-3-C

**WANTED POSITION**—by woman as all around photographer, capable of managing studio. Twelve years experience in only best studios. High grade color work. References. Address H-3 care of this journal. 1-30-3-C

**A-1 OPERATOR,** printer, retoucher and all around man desires position with portrait studio. Age 35, married; fifteen years experience. Salary \$35.00. Will go anywhere. Photographer, Box 404, Hazard, Ky. 2-6-2

**OPERATOR-RETOUCHER** of ability, just returned from two years connections with first class studios in Hollywood and San Francisco, wants good connection in Central or Eastern states. Age 40, good character and reliable. Address Photographer, 903 West Avenue, South, La Crosse, Wis. 2-6-1-C

**YOUNG WOMAN** photographer with receptionist and manager experience, good retoucher and color artist, open for connection February 15th. Best references covering fourteen years of experience. Write C-5 care of this journal. 2-6-2-C

**A-No. 1 RETOUCHER** and very clever all around man, can operate; 29 years old, single, sober and reliable. Go anywhere after February 15th. Write E-3 care of this journal. 2-6-2

**PHOTOGRAPHER** OF ability and high standing desires to connect with studio where good work and honest effort would be appreciated, with view to securing part or whole interest. Would consider renting equipped studio or operate on percentage. Address G-7 care of this journal. 2-6-1-C

**YOUNG WOMAN,** single, desires position in studio. Seven years amateur experience, two years of professional photography. References upon request. Write B-3 care of this journal. 2-6-1-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.

**A FIRST CLASS FILM MAN.** One who understands all the mechanical branches of flat film making, coating, drying, etc., and is capable of superintending the construction as well as the operation of a contemplated new film plant. Position permanent. Good salary. State age and experience and give references. Correspondence confidential. Write M-4 care of this journal. 2-6-1-C

**WANTED**—HIGH powered salesman selling direct line of mountings to the studios. Must have clientele. State territory covered. Full information must accompany application. All information treated confidentially. References required. Write S-5 care of this journal. 2-6-4-C

# Professional Dealers Who Want Your Trade

**AKRON, OHIO**—Metzger Photo Supply Co.,  
1091 South Main Street

**ALBANY, N. Y.**—F. E. Colwell & Co., 35  
Maiden Lane

**ATLANTA, GA.**—Atlanta Photo Supply Com-  
pany, 56 Walton Street

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

**BALTIMORE, MD.**—Eastman Kodak Stores,  
Inc., 309 North Charles Street

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

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

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

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

**CEDAR RAPIDS, IOWA**—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 Co., 318  
Washington Street.

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

**CINCINNATI, OHIO**—Eastman Kodak Stores,  
Inc., 27 West Fourth Street

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

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

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

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

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

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

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

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

**HOUSTON, TEXAS**—Texas Photo Supply Co.,  
1019 Main Street

**INDIANAPOLIS, IND.**—The H. Lieber Com-  
pany, 24 W. Washington Street

**JACKSONVILLE, FLA.**—Eastman Kodak  
Stores, Inc., 110 West Bay Street.

**KANSAS CITY, MO.**—Eastman Kodak Stores,  
Inc., 916 Grand Avenue

**KNOXVILLE, TENN.**—Geo. C. Dury Com-  
pany, 422 South Gay Street

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

**MEMPHIS, TENN.**—The Memphis Photo Sup-  
ply Co., 122 Union Avenue

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

**MILWAUKEE, WIS.**—Reimers Photo Material  
Co., 1000 North Third Street

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

**NASHVILLE, TENN.**—Geo. C. Dury Com-  
pany, 420 Union Street

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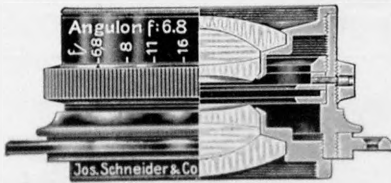
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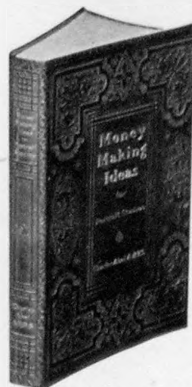
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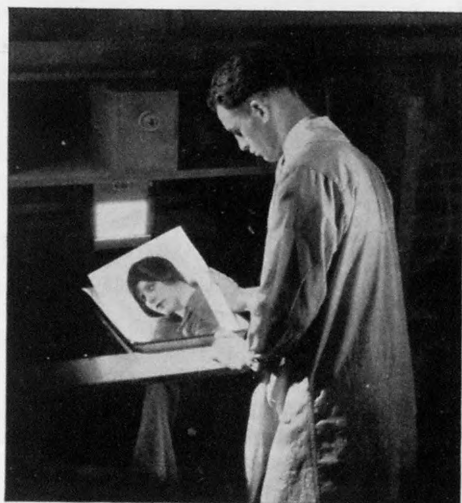
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