

# ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XLIX No. 1261

SATURDAY, FEBRUARY 20, 1932

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Rochester, N. Y.

America's Only Photographic Weekly

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*for warm-tone projection prints*

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- EM *Velvet Grain Buff Matt*
- ER *Rough Buff Matt*
- ES *Smooth Buff Matt*
- F *Veltex (Single Weight)*
- I *White Rough Matt (Medium Weight)*
- J *White Platinum Luster*
- K *Buff Platinum Luster*
- KK *Buff Rough Luster*
- P *Buff Super Rough Luster*
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Rochester, N. Y.

DEFENDER

# Make Your Plans NOW to Attend

*Exhibitors  
to date:*

- Agfa Ansco
- Beattie
- Blum
- Chilcote
- Collins
- Dec. Background
- Defender
- Eastman Kodak
- E. K. Stores
- Gen. Electric
- G. E. Vapor Lamp
- Gross P. S. Co.
- Haloid
- Hammer

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Photography's  
Greatest  
Convention

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OHIO

August 1-2-3-4-5  
« 1932 »

*Exhibitors  
to date:*

- Holliston
- Johnson Ventlite
- E. N. Lodge
- Walter McCabe
- Medick-Barrows
- Nat. Carbon
- Photogenic
- Taprell Loomis
- Vilas-Mages
- F. Zimmerman

—  
*Watch this  
list grow!*

### SOME CONVENTION HIGH-LIGHTS

Five Cash Prizes every day under the famous O-M-I Coupon Plan—win every day if you are lucky!

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The Finest Inland Beach in the United States—bring your family and combine vacation with convention.

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*Aside from the Convention your dues bring you the O-M-I Bulletin of Stunts and Ideas Every Month; the use of Loan Collections; the use of Albums of Photographic Greeting Cards; Question-and-Answer Service, Etc. More than any other photographic association offers you—and for less money!*

Charles Abel, Secretary, 520 Caxton Bldg., Cleveland, Ohio.

I want to join the O-M-I. Here's my \$5.00 for 1932 dues.

Name .....

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## Bucking daylight.. in home portrait work

Sometimes a photographer wishes to utilize a window as a setting for a home portrait. How can he avoid halation and secure detail in the foreground? The answer is simple. Use General Electric MAZDA lamps as indicated in the diagram.

G. E. MAZDA lamps are equally useful as the *sole* light source. They free you from the uncertainties of daylight and they are flexible, clean, compact and convenient. Most important of all, however, the light from G. E. MAZDA lamps *matches the sensitivity of panchromatic film* and thus gives you faster, "filtered daylight" for better pictures. General Electric Company, Nela Park, Cleveland, Ohio.

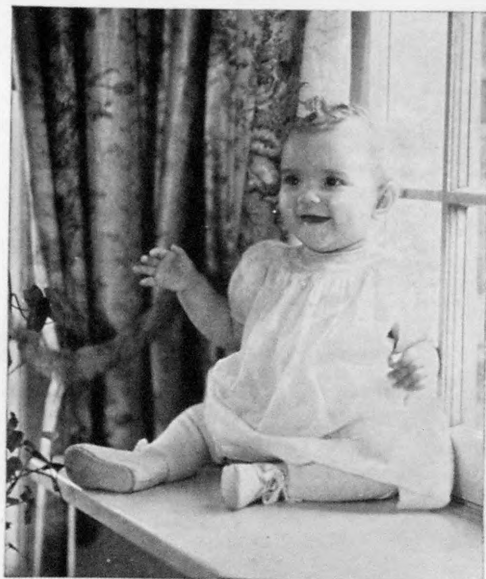


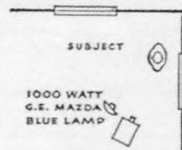
Photo by Fred R. Bill

GENERAL  ELECTRIC  
MAZDA LAMPS

### HOW IT WAS MADE

Lighting: A 1000-watt  
G. E. MAZDA Photographic  
Blue lamp bucking daylight.

Film: High-speed panchromatic.



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

EDITORIAL OFFICES  
520 CAXTON B'LD'G  
CLEVELAND OHIO

**A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER**

Entered as second-class matter February 28, 1921, at the Post Office at Lorain, Ohio, under the Act of March 3, 1879.

VOL. XLIX No. 1261

SATURDAY, FEBRUARY 20, 1932

*Address all communications to Charles Abel Incorporated, 520 Caxton Building, Cleveland, Ohio.*

Subscription Rates: In the United States and its possessions, \$2.50 a year. In Canada, \$5.50 a year. In all other countries, \$3.50 a year. Subscriptions taken by photographic supply houses and recognized subscription agencies. Advertising Rates on request. Articles of interest to professional photographers are desired, and paid for upon acceptance.

## In Passing By

**A SERMON FROM THE WEST.** "From my observations out here," writes one of my readers in Colorado, "I am convinced that the photographers who have not used speculative methods and schemes are weathering this depression in good shape. Denver is probably the worst city in the country, photographically, and the only two or three who have plugged away delivering good work at good prices, without the aid of speculative schemes, are much better off than their competitors. There is a lot of good in this depression and those of us who pull through are going to make better photographs than ever before, and are going to pay a lot of attention in the future to the value of good will."

All of which is not a bad little sermon just as it stands!

While this may be true in Colorado, I know of other cities where the situation is reversed; where the good-work-at-good-prices photographer has finally been compelled to cut prices and work out various schemes for getting business, while the speculative studios seem to be carrying on much as before. Do not misunderstand me; I am not saying that speculative photography is the solution of today's lack of business, but I am merely pointing out that, as always, what is one man's meat is another man's poison.

I know personally hundreds of photographers who would not think of doing anything more to bring in sittings than running an occasional modest advertisement in the newspaper or the local society sheet. These men and women seem to carry on regardless of conditions. They have attained a reputation for fine portraiture; their studios have a background of many years. On the other hand, there are thousands of studios which find it necessary to leave no stone unturned to get business; for them any new sales idea or stunt is welcome because they have so thoroughly worked and re-worked the older methods. And they do business, too, and some of them make a good deal of money.

The secret of it all, as I see it, is the "personality" of the studio, and the proprietor's willingness to give his customers the very best of which he is capable. His "best" may not be the same "best" as that of Garo, Erickson or MacDonald, but his customers will appreciate that he is sincere in his endeavor to serve. If the customer feels that the "personality" of the studio breathes the ideal of service, it is not going to matter a great deal how the proprietor of that studio brings in the sittings.

—Charles Abel

### Triangle Association Now Six Years Old

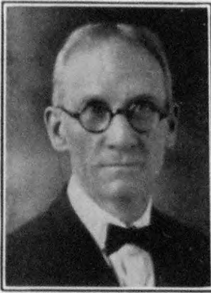
ON February 9 the Triangle Photographers Association held its first meeting for 1932 at the Keystone Athletic Club in Pittsburgh. As usual the day opened with registration at 9:00 A. M. and the program continued right through until the small hours of the following morning. The meeting was successful from all angles—quality of demonstrations, attendance and increased membership. To date 130 photographers are pledged for 1932 membership, and 109 members registered for this meeting, a one-day figure which might make even some regional associations envious.

It is the custom with Triangle to hold a meeting of the Board of Governors at dinner on the day before the actual meeting. Altogether 29 officers, members and program guests attended this dinner, at which all details for the meeting itself were finally checked over. Between 60 and 70 members attended the noon luncheon on the meeting day, and 90 remained for the banquet.

Under the new plan this year for awarding prizes in the quarterly picture exhibits, the honorary members on the program at each meeting act as judges, and blue ribbons with gold seals are given as Awards of Merit to the best three prints in both the portrait and commercial classes. Portrait winners were: Breckon Studio, Pittsburgh; Evans Studio, Washington; Johnston Studio, Pittsburgh. Commercial winners: Altwater & Brother, Johnston & Johnston and Trinity Court Studio, all of Pittsburgh.

The program included Ray Colegrove of the Agfa Ansco Corporation, who gave a demonstration of portraiture and later talked on "Selling Your Stuff"; Herbert G. Stokes of the Crowley-Stokes Studio, Cleveland, on "Helpful Hints Throughout the Studio"; Charles D. Kaufmann, Chicago, who talked and demonstrated on "The Photoflash Bulb and Its Use in Portrait and Commercial Photography" and who later talked on "What Is Ahead for the Photo-

(Continued on page 182)



James C. Mace, Pittsburgh, lecturer and traveler and Honorary Member of Triangle.



Ray Colegrove of Agfa Ansco Corporation, Birmingham.



Above: Herbert G. Stokes of the Crowley-Stokes Studio, Cleveland.



Above: A. J. Alvin, of Bashrach, Inc., Cleveland Studio.

Below: George Barnum, Barnum Photo Products Co., Cincinnati.



Below: Chas. D. Kaufmann, Kaufmann & Fabry, Chicago.

## THE WOMEN'S PAGE!

Conducted by MRS. CHARLES ABEL

### RECEPTION ROOM WORK

By Mrs. Helen Lewis Fetzer

(Continued)

THE ability to be a sympathetic listener sometimes aids one in landing good orders,—I've had customers tell me intimate details of their home-life that really aren't a bit interesting to me but I know that I have been a good listener if they say—"Why, my dear, I don't know why I've told you all this! Now about these proofs,—I believe I will need a dozen, and did you say you have frames?" Lawrence H. Rupp, 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—the world needs kind hearts."

When I was planning this talk, I asked Mr. Fetzer what he thought were some of the things to avoid in reception room work. He spoke of lack of courtesy, of course, and indifference, and the very true fact that too much talking can be as harmful as too little talking, and then he gave me a very good point, and that was, that we had one receptionist who sold large orders and expensive frames with astonishing regularity because she was inclined to be extravagant herself. She could say that a frame was \$25.00, as nonchalantly as though she were saying \$5.00, because, to her mind, \$25.00 wasn't such a lot after all. In other words, a girl who has had to economize all her life is apt to have a distorted viewpoint of values, because of the necessity of economizing on her part.

A book I read recently stressed the wisdom of employing a girl who has lived most of her life in the city where your studio is located. She will have a good knowledge of the local people, their social standing, their acquaintances, etc. Some time ago we were approached by a young woman, a newcomer to Toledo, who told me how she had increased her former employer's business by persistent telephoning and follow-up-work, etc. So I inquired about her and was told that such was truly the case, and the former employer hated to give her up, but she had come to our town to live. So we came to an agreement that she was to work for me entirely on commission and build up her own business and make her own sales, etc. It didn't work as we had hoped, at all, and why? She was working under the heavy handicap of having to acquaint herself with the residents of Toledo who could afford home portraiture; she had to learn what streets were good addresses and what ones weren't: she had to learn how these families were related to each other, etc.,

whereas the town where she worked before was familiar to her and she was well-informed.

Under Enthusiasm I have collected a few ideas on pride in one's studio, careful attention to impression made on the customer, etc.

An indifferent attitude toward your customers will be reflected in their reaction, nor can you communicate enthusiasm to your customers unless you have genuine enthusiasm yourself.

Last summer at Milwaukee I enjoyed so much the talk my good friend Mamie Gerhard gave on the necessity of pleasing patrons. She said among other things "Do not make a promise that you do not expect to keep. No matter what or where the circumstances, honesty, truthfulness, and 'straight shooting' will bring success." She thinks that the bottom of a studio will drop out through a poorly managed reception room. She also said that hard times and depression continue to be a state of mind. There is a great deal of truth to that, but, as I said, in Toledo we've had five of our leading banks close up and it takes some readjusting to manage a business under such conditions. One thing such a situation has done for us,—we've all been so busy digging up business for ourselves, we haven't had time to worry about the other studios. Besides, I feel as does Miss Ruth Koonce, who said in a talk given in Cleveland a while ago, "In my opinion, photographers should think more about their own business and less about the other fellow's. Money is always better spent advertising themselves than knocking their competitors. Instead of wasting their energy in a futile attempt to control the actions of kidnappers and coupon salesmen, they should be improving their own businesses—keeping things up-to-date and making their displays more attractive. I think it should be beneath a professional photographer's dignity to show the public that he regards these cheap gyp artists as dangerous competition, and to admit that they have him worried. Why not give the public credit with having a little bit of intelligence and assume that they appreciate quality?"

(To be continued)

### Among Us Girls!

Our belated congratulations to Otis R. Forkner, well known photographer of Anderson, Ind., who was married on December 26 to Miss Thelma Muncy, Newport, Ky.



# Criticisms



By J. ANTHONY BILL, Cincinnati, Ohio

February 20, 1932

(See portraits on opposite page)

PORTRAIT in the top left corner by the Hal Coulson Studio, Boulder, Colo. is just one of those nice little baby pictures that has charm of expression, light and shade and interest; but one of the important things missing is proper spacing. This has been overlooked. The head does not have room enough at the left side of the picture and possibly a little more space could have been left at the top. In order to give it more balance, so that the child does not look as if she were falling out of the picture, a light streak or a break in the background could have been worked in. These are, I think, the important things, which if corrected in making portraits would improve the composition of any picture, whether it is of a man, woman or child. There are certain rules that must be carried out or the work cannot be commended.

Portrait of child in the top right corner by J. Stern, Albany Park Studio, Chicago, is a very ordinary photograph, but it is good in quality and also in expression. The spacing is a bit crowded. I believe you will agree that the child looks rather large and squat, which is possibly due to the style of dress. But there are several ways of correcting this: one is by making the figure smaller; another, by using a light ground, which would not accentuate the width. The latter, I believe, would be the simpler method. This is just another one of those compositions that might be studied to see which way it could be improved. I believe it pays, rather than just to select a picture and send it on; so if there is anything to this criticism, and I believe there is, let us watch our spacing.

Portrait by the Rembrandt Studio, Pittsburg, Kans., is rather an interesting little composition and well balanced. Although the head is placed rather high in the picture it is balanced by the head fitting into the dark and the light window pane. The hand on the other side and the light spot at the lower part of the picture hold the figure in the space. The light and shade effect is also interesting.

The lower portrait by J. Stern, Albany Park Studio, is a very commendable pictorial portrait of a child. It is a very charming subject full of possibilities, nice in light and shade. It is unfortunate in trimming this print that the hand was cut off, for those little hands have so much interest. Again too much attention cannot be placed to the trimming of a picture.

## This Clause in Insurance Policies May Eliminate Worry for You

By GILBERT IRWIN, in "The Inland Printer."

(Although written for printers and publishers, Mr. Irwin's insurance suggestion is equally applicable to photographers, and I am therefore reprinting his article without change or adaptation.)—C. A.

IN spite of the cautions of our trade publications, even when printers and newspaper publishers do maintain strict cost-inventory, and other systems, almost invariably questions, delays, and complications arise when a fire occurs. Confronting the damage by fire and by the almost equally destructive element, water, we then approach with the matter of collection upon our insurance policies.

So many exemptions and other vague phrases are written into those fine-print sections of policies, which we read and think we understand—yes, and comply with—that, even with the insurance in perfect order, collecting anything like the amount

of the damage done or the face of the policy is a complex task. The adjusters employed by insurance companies, or by the underwriters' association (which means practically the same thing, for those organizations are merely clearing houses for the insurance companies), usually will make every effort to squeeze the payment to the insured down to the last dollar.

To overcome such an annoyance the writer has for some years used a plan which also practically did away with the necessity of producing a complete inventory in case of a fire, which he has not yet had in more than thirty years in business. More than a dozen years ago, in renewing a policy

Special Supplement to Abel's Photographic Weekly  
Vol. XLIX, No. 1261, February 20, 1932  
Series II, Sample Studies No. 245



By THE HAL COULSON STUDIJ, BOULDER, COLO.



By J. STERN, ALBANY PARK STUDIO, CHICAGO, ILL.



By THE REMBRANDT STUDIO, PITTSBURG, KANS.



By J. STERN, ALBANY PARK STUDIO, CHICAGO, ILL.

# Strength and Character in Portraits of Men

**MOST STUDIOS** that have been successful in making portraits of men have followed a very simple formula — give the man an honest-to-goodness likeness of himself.

What aid to naturalness could be more logical than that practical combination, Agfa Portrait Film and Agfa Ansco Papers?

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**Elmer Underwood, who, with his brother Bert Underwood, founded the business of Underwood and Underwood in 1883**

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with one of the largest old-line companies, I wrote out one condition, and this I asked the agent to have attached to and made a part of the policy: In effect it was as follows:

*"It is hereby understood and agreed that for the life of this policy the value of the property insured shall be understood to be \$....."*

I insure under the 80 per cent clause, which means that one must carry insurance up to that percentage of the fixed value of the property insured. This is most difficult with varying inventories.

The agent doubted that his company would accept that clause, but I told him that I thought that I could very easily get some other company to do so. In my town, as in most others, the insurance business is highly competitive, and an agent will stretch the point rather than turn down a risk that has proved to be a good one for quite a number of years.

Presently the agent delivered the policy which carried my clause. Since that time I

have used it with all my insurance, and my lawyers tell me that it is perfectly good and binding, and since that time I have forgotten inventory worries so far as concerns fire insurance.

I do not know that this idea is original, but I have never heard of it before. I have passed it on to a few of my publisher friends, and it is offered to readers of *The Inland Printer* for what it may be worth to them. No strings or copyright attached—help yourselves!

But I should add the caution that this must not be construed as a scheme to beat the insurance companies. Valuations must be made as near the actual value of the property insured as possible. It is an easy matter to void false or fictitious values in court. I take the actual plant average valuation for a year or a three-year period, and have witnesses who can truthfully testify to my figures.

I have applied this same form to insurance on other than printing properties in which I have been interested, and now have it on my home and furniture.

# 'Tis Here-Maybe



Hillary G. Bailey, of the Shadow-Art Studios, Indianapolis, was among the applicants this year who were accepted as Fellows of the Royal Photographic Society. The list of Fellows in America—very small up to a few years ago, is increasing rapidly. It shows what could have been done in this country had proper plans for an American Institute been carried through along the lines I have frequently suggested.

*The 28th Annual International Exhibition of Pictorial Photography will be held by the Nottingham & Notts. Photographic Society, from April 7 to 9, 1932, at the Mechanics Institute, Nottingham, England. Closing date for receipt of prints is March 23. There are 24 desirable awards, including a special award for the best colonial print, according to Hon. Sec. T. Finch, Exeter Road, Nottingham, England. Unfortunately no entry blanks have been sent to me and Mr. Finch's letter, though dated December 23, did not reach me until February 5, but there is still time for quick work in sending to Mr. Finch for entry blanks.*

The studio of Alfred O. Liebig, Minneapolis, was damaged to the extent of about \$15,000 by fire on January 21.

The Stewart Studios, Inc., with headquarters in Cincinnati but operating three other studios in other cities, went into receivership February 3, upon suit filed by Lucille P. Eckert, stockholder and president of the corporation. She recited in her petition that property and assets were insufficient to pay obligations and asked that the corporation be dissolved.

Burleigh Brooks, importer of photographic goods at 127 W. 42nd St., New York City, announces a drastic reduction in the price of the Dolly camera when equipped with the Certar F/4.5 lens. The former list was \$13.50, which is now reduced to \$11.00.

*An employee, now located in Indiana, writes me as follows: "Out of four or five classified ads in ABEL'S I have received not less than 70 replies. Never yet have I failed to get a job as the result of an ad in your paper. Here's to your success!" And Joseph Smith, 735 Fulton St., Brooklyn, N. Y., who advertises used lenses quite frequently, reports: "I am pleased to tell you that the results I am receiving from my small ads in your paper are very encouraging, and I purpose becoming a constant advertiser."*

The Northern California Division, M. P. F. of A., attended their annual convention in Alameda in force, with nearly 150 present. It was an enthusiastic meeting throughout and the new plans and policies of the Association were greeted with great approval. Nathan Reiman, Stockton, was re-elected president; Don Webb, San Jose, first vice-president; Harry Cohn, Oakland, second vice-president; M. V. Lovett, Oakland, secretary-treasurer.

The Connecticut Division, M. P. F. of A., held their annual convention in Bristol on January 28. After dinner and a business session, the members visited the finishing plant of Lee E. Paulmann.

Wm. Rickert, Huntington, sends me the following report of the meeting of the Indiana Photographic Club held at his studio February 3 and 4, and terms it the most successful meeting they have ever held. "The address by D. E. Agler, Van Wert, Ohio, was very good and based on practical experience. If the members will only use half of what he suggested I do not see how they can help being successful. His lecture was good enough to put on any state or national program. The demonstration by Will Towles was also well received. Coming from a man like Mr. Towles it could not be anything else but good. He was kept on the floor for three hours in the afternoon, and gave us a nice talk in the evening at the banquet. We had wonderful co-operation from our newspapers. There was a front page article in both our papers, morning and evening for eight days, of course starting a few days before and ending with an editorial Friday night, which I think is the most successful advertising stunt that could be put before the people of Huntington. Between 350 and 400 people visited the exhibit at the Y. M. C. A. Films and cash prizes were awarded by the Agfa Ansco Corporation. C. S. Hurdle, New Castle, received the Robert Lieber Trophy for the first prize on black and white portraits. He also received the 2nd and 3rd cash prizes for black and white portraits. Lloyd Priddy of South Bend, received the 1st prize for colored portrait which was 10 dozen films, and he also received 2nd prize which was \$4.00 in cash. R. L. Clippenger of Fort Wayne received the prize of \$1.00 for the 3rd colored portrait.

*F. P. Apfel, assistant manager of the Texas Photo Supply Co., Houston, died on December 29. He had been with the firm for over 30 years and was deservedly popular with the photographic fraternity of that city, who showed their grief at his passing by all attending the funeral.*



The Robert Lieber Trophy, presented to the Indiana Photographic Club by Carl Lieber of the H. Lieber Company, Indianapolis, as an annual award for individual photographic excellence. Lloyd R. Priddy, South Bend, was the first winner in February, 1931; this year C. S. Hurdle, New Castle, is the fortunate member. A Gold Medal is presented with the trophy each time it is re-awarded, the medal becoming the permanent possession of the winner.

I mentioned recently the opening of the new Snyder Studio in Wooster, Ohio, but am minded to do so again because I have just received from one of the clipping bureaus a copy of the full page advertisement in the *Wooster Daily Record* which helped to tell Wooster all about it. A fine job, Mr. Snyder, and an advertisement which I am sure brought plenty of people to your opening.

## MISCELLANEOUS

GOERZ 8 $\frac{1}{4}$  inch Dagor \$40.00. 12 inch Dagor \$60.00. 10 $\frac{3}{4}$  inch Dagor \$55.00. Dallmeyer 3B portrait lens \$45.00. Dallmeyer 3A portrait lens \$90.00. Voigtlander 16 $\frac{1}{2}$  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—German spinning wheel. Ornament for studio and home. \$35.00, good as new. George Adelhardt, 305 Johnson Ave., Libertyville, Ill. 2-20-2-C

# 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. Pansche.  
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

**Using Water Colors as a Foundation for Oil Colors.** *Can water colors be used as a foundation for oil color work?*—Mrs. E. H. E., Seneca, Kans.

*Answer by Mr. Hampton:* Transparent water colors can be used as a foundation for oil color work but this is unnecessary unless you are trying to get some effect not possible with water or oil alone. After applying the water colors allow the prints to dry thoroughly, and when dry, proceed with the oil colors as though the prints had not been colored before at all. It may be necessary to "size" the prints with "megilp" to make the oil colors stick. When applying the megilp, do not rub it in—just wash it over the emulsion lightly and let it dry.

**Mounting Prints on Wood.** *What kind of paste or glue is the best for mounting enlargements on wood for making statuettes?*—D. J. L., Damariscotta, Maine.

*Answer by Mr. McMullan:* Regarding the mounting of prints on wood, we prefer a good grade of Bookbinders Glue. This is used hot, mixing and keeping it in a double-boiler. Do not use too thick, but keep thin enough to spread nicely.

**Coloring Glossy Prints.** *I have been trying to find a practical method for coloring glossy prints, so that the work can be done rapidly and with even results. Can you help me?*—I. B. W., Erie, Pa.

*Answer by Mr. Hampton:* First see that all prints to be colored are thoroughly washed, as fixing-bath chemicals, if not washed out of the emulsion, are very injurious to some colors. Next, try the prints to see if they will "take" the colors. Do this by brushing water over the emulsion. If the water "soaks in" the prints will take the colors; if the water remains on the surface in small puddles or the surface acts "oily," apply a wash of Japanese Sizing (which you can get in almost any photo supply store) to the surface before applying the colors. Next apply the desired colors and after this immerse the prints face down in a shallow tray filled with white wine vinegar (obtainable at any grocery store) which will "set" the colors. Leave the prints in the vinegar for a half-minute or so, then remove and wash off under the cold water tap. They are then ready for ferrotyping. Once the colors have been properly "set" with the vinegar, they can be "wet up" at any time thereafter without danger of the colors running. For complete instructions on coloring glossies and other prints, as well as greeting cards and lantern-slides, get a copy of my book *Photo-*

(Continued on page 182)



# 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. This special Course of six lessons is taught by diagrams, directions and constructive criticism of subscriber's proofs. Any of the lightings may be made with simple—even improvised—equipment.

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.

**AVOID LENS troubles.** Let me help you. I have furnished thousands of studios and I will gladly assist any reader of Abel's with free advice on the selection of proper lenses. Joseph Smith, 735 Fulton Street, Brooklyn, N. Y. 2-13-4

**REAL BARGAIN**—5x7 Press Graflex, Bausch & Lomb Tessar F/4.5 lens, carrying case, pack adapter, roll adapter, plate magazine, double plate holder. All in new condition, \$95.00. Harry C. Knode, 1600 Hinman Ave., Evanston, Ill. 2-20-1-C

**FOR SALE**—Halldorson Home portrait flash lamp No. 2, \$7.00. Cirkut printing frame 8x48, \$2.00. Korona Projection enlarger \$10.00. Towles Book on Portrait Lightings \$2.50. Anderson's Pictorial Photography \$1.50. All like new. Parker Studio, Pryor, Okla. 2-20-1-C

**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

## STUDIOS FOR SALE

**COMMERCIAL STILL** and motion picture plant and retail store in Western Canadian city. Equipment includes 35 mm and 16 mm cameras, printers, 35 mm reduction printer, arcs, projectors, enlargers, amateur still and movie supplies, 16 mm rental library, glass slide and film slide rental library. Inventory over \$6,000.00. Splendid opportunity to step into an established business. Will sell for \$4000.00 with \$2500.00 cash. Write B-4 care of this journal. 2-13-2

**FOR SALE**—Studio doing good commercial and portrait business. Good location, cheap rent, no competition, fully equipped, two floors. The keenest ground floor studio you have ever seen. Owner going south. Will sell cheap. Write G-1 care of this journal. 2-20-1-C

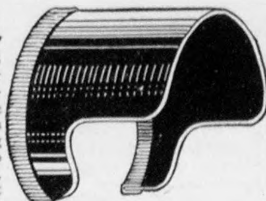
## EXPERT RETOUCHING TAUGHT

Olive C. Robinson, *protege* - Richard Speaight  
London, England and Exhibitor, Paris Salon, 1928  
is prepared to teach Retouching and Coloring by mail. Also Miniature Painting. Forward enquiries to  
127 So. Tennessee Ave. Atlantic City, N. J.

## -TURNER LENS HOOD-

You need a LENS HOOD. It doubles your choice of subject by enabling you to "face the light". The Turner Lens Hood is of special spring brass, with a swaging to grip the narrowest mount, and braided to prevent scratching.

No. 00 for 3/4" Diam. lens mount	.....	\$ .50
No. 0 for 7/8" Diam. lens mount	.....	.50
No. 1 for 1 1/16" Diam. lens mount	.....	.50
No. 2 for 1 1/8" Diam. lens mount	.....	.60
No. 3 for 1 3/8" Diam. lens mount	.....	.75
No. 4 for 2" Diam. lens mount	.....	.85
No. 5 for 2" Diam. lens mount	.....	1.00



GEORGE MURPHY, Inc., 57 East 9th St.  
Everything Photographic New York City

## A Profitable Line That Will Open New Contacts

For the successful execution of difficult work-ups the artist must possess a highly developed sense of proportion, a minutely observing eye, a well controlled degree of imagination as well as a skilful and capable hand. These qualities are not easily found, especially in combination, but we are fortunate enough to have in our organization artists who do possess them in a high degree and whose skill in such work is little short of phenomenal. That is why for years we have devoted special attention to difficult work-ups, and why our photographer-friends have found our service so eminently satisfactory in every respect.

This is a class of work photographers ought in these days to push. You will find not only that it is profitable but will open up new contacts from which business in other lines may be developed.

Let us help you.

Price list on request.

D. E. ABBOTT & CO.  
HUNTINGTON, W. VA.

## 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.**

**FOR SALE—Established 30 years, best equipped, best location.** Eight thousand population. Small payment down, balance as long as you wish. Guaranteed O. K. G. W. Godding, Fairbury, Nebr. 2-13-2

**FOR SALE—Ground floor studio, Oakland, California.** Average business about \$5000 yearly. \$1500.00, cash only. Wish to retire. Holston, 3732 East 14th Street, Oakland, Calif. 2-13-2

**SPLENDID OPPORTUNITY** to secure fully equipped portrait, commercial and Kodak finishing studio in a prosperous town where depression has not hit. The price is very low. Must sell on account of other interests. Write S-4 care of this journal. 2-20-1

**FOR SALE—Large well established studio doing good business.** Fine opportunity for live wire to clean up this year during Bi-Centennial. Royal Studio, 1213 Pennsylvania Avenue, N. W., Washington, D. C. 2-20-1-C

**BEFORE YOU BUY THAT STUDIO—VISIT CHARLTON, MANSFIELD, OHIO,** opposite Montgomery Ward & Co. and Post Office. 2-20-1

### 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.

**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

**WANTED—MAN or woman,** (preferably man with car) to take orders on outstanding proofs and solicit new business. Studio catering to exclusive clientele. Write B-5 care of this journal. 2-20-1-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.

**POSITION WANTED—By young married man.** Operator, printer, dark room worker and Kodak finisher. Also good frame maker. References given. T. H. Paschall, 222 West Locust Street, Belvidere, Ill. 2-13-2-C

**YOUNG MAN, twenty-four, married,** desires position as all around workman or manager of studio. Eight years experience in good studios; can operate, retouch, print, etc. Good references. J. W. Cullen, c/o Koch Studio, LaPorte, Indiana. 2-13-2-C

**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. 2-20-3

**RECEPTIONIST-SECRETARY,** telephone solicitor, capable of handling society page publicity. Good sales person; college education; personality. Address W-3 care of this journal. 2-20-1-C

**BADEN GRINDLE,** photographer of international repute, late of London, New York and Chicago, now residing at 2109 Canyon Drive, Hollywood, announces he is open for engagement by any reputable portrait studio in U. S. A. 2-20-1-C

**A-NO. 1 Retoucher, etcher and very clever all around man,** can operate. 29 years old, single, sober and reliable. Go anywhere. Address P. W. Speer, 343 S. Third Street, Columbus, Ohio. 2-20-2

**CAPABLE ALL around man** wishes position in studio. Pleasing personality and reliable. References furnished. C. H. Jeness, 4031 Kenmore Avenue, Chicago, Ill. 2-20-2-C

**RECEPTIONIST WITH ten years experience.** Three years with national organization. Capable of training solicitors. Only studios doing high grade work considered. Write A-2 care of this journal. 2-20-1-C

**COMPETENT STUDIO operator, retoucher, good class studio experience** in New York City. Steady position in country preferred. Write 4E, 2139 Clinton Ave., Bronx, N. Y. 2-20-1-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

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

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

**NEW YORK CITY**—Medo Photo Supply Cor-  
poration, 323-325 West 37th Street

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

**NEW YORK CITY**—New York Camera Ex-  
change, 109 Fulton Street

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

**PHILADELPHIA, PA.**—Eastman Kodak  
Stores, Inc., 1020 Chestnut Street

**PITTSBURGH, PA.**—Eastman Kodak Stores,  
Inc., 606 Wood Street

**PORTLAND, ORE.**—Eastman Kodak Stores,  
Inc., 345 Washington Street

**RACINE, WIS.**—The Photo-Craft Shop, 400  
Sixth Street.

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

**SAC CITY, IOWA**—F. C. Hoyt.

**ST. LOUIS, MO.**—Eastman Kodak Stores,  
Inc., 1009 Olive Street

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

**ST. PAUL, MINN.**—Eastman Kodak Stores  
Company, 91 East Sixth Street

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

**SAN FRANCISCO, CALIF.**—Eastman Kodak  
Stores, Inc., 216 Post Street.

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

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

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

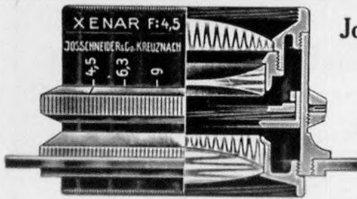
**TOLEDO, OHIO**—Gross Photo Supply Co.,  
1715 Spielbusch Avenue.

**TOLEDO, OHIO**—George L. Kohne, 602 Sum-  
mit Street

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

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

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



Jos. Schneider  
& Co.

f4.5

XENAR

f3.5

### FULLY CORRECTED ANASTIGMAT LENSES

Free trial and comparison with highest priced lenses  
New Catalogue on request.

Sole Agent **BURLEIGH BROOKS**

127 West 42nd Street

New York City

### Ask Us!

(Continued from page 178)

*Coloring and Tinting*, which you can order through ABEL'S. It is impossible to do more than give a brief explanation in the small space available here.

### Entry Blanks Ready for O-M-I Picture Exhibit

AT THE 1931 O-M-I Convention the picture exhibit was the greatest in quantity and one of the finest in quality ever collected for a photographic convention. The O-M-I Board, in planning their 1932 Convention, which will be held at Cedar Point, Ohio, from August 1 to 5, inclusive, are working for an even bigger and better collection, though those who saw the 1931 show may doubt if this is possible.

In order to avoid misunderstandings and to give this exhibit more of the general status of a Photographic Salon, special entry blanks have been printed, which must accompany all entries. With certain necessary changes, and with the rules printed also in French and German, these same entry blanks have been prepared for the use of photographers in other countries. Entry blanks will be sent to all photographers who exhibited at the 1931 convention and to all members of the O-M-I. Also a quantity of blanks will be sent to all photographic journals, in all countries, for distribution to their readers. In addition, some 7,000 will be mailed direct to photographers in the States surrounding Cedar Point.

**Photo Coloring and Tinting**

NEWEST BOOK ON COLORING WITH WATER COLORS

Tells how to color LANDSCAPES, PORTRAITS, COMMERCIAL PHOTOGRAPHS, LANTERN SLIDES, GREETING CARDS, and HOW TO market color work, prices to charge, etc., etc. 50 PAGES OF PRACTICAL, WORKABLE INSTRUCTIONS AND INFORMATION. PRICE \$1.00 at your dealer's or from

**THE HAMPTON COMPANY**  
PUBLISHERS

102 Ellison St., S.

Rochester, N. Y.

### THE "TWO-WAY" SHUTTER

A NEW PACKARD

Either time or instantaneous exposures without adjustment. Ask your dealer or write the manufacturers

**The Michigan Photo Shutter Co.**  
Kalamazoo, Michigan

The O-M-I wishes to emphasize that the picture exhibit is open to any professional photographer, no matter whether he belongs to the O-M-I or any other organization or not. All are welcome. In the portrait classes there will be five gold, five silver and five bronze medals awarded, and in the commercial classes nineteen bronze medals. In addition, the judges will award blue ribbons at their discretion in all classifications. Every print which passes the judges and is hung in the exhibit will have affixed to it a gold seal, so that when the exhibitor gets it back he will have something to show in his window, even if he was not fortunate enough to win a medal or a ribbon.

Entry blanks are now ready. If you want to start now on your exhibit—which is advisable—write at once to Charles Abel, Secretary, 520 Caxton Bldg., Cleveland, Ohio, and an entry blank will be sent to you by return. And remember, any photographer anywhere can compete in the O-M-I picture exhibit, and any photographer anywhere can join the O-M-I.

### Triangle Association

(Continued from page 170)

graphic Profession"; George Barnum, Barnum Photographic Products Company, Cincinnati, who spoke on "The Possibilities of Photographic Media"; A. J. Alvin, of Bachrach, Inc., Cleveland, whose subject was "Surgery with the Camera." The guest speaker of the day, James C. Mace, was presented with a brief-case in view of his many appearances on Triangle programs. His subject was "Give Me a Man to Match Mountains," and he was roundly applauded.

This can be only a brief story of the doings of one of the liveliest organizations in the industry, and is fittingly closed with the statement that there are still 44 members living who have been on the rolls steadily since Triangle made its first appearance six years ago.

### I Buy Film and Glass

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

**P. H. KANTRO**

PORTAGE, WIS.

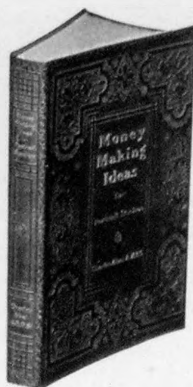
# ONE THIRD ▼ OFF!

WE HAVE a very large amount of money tied up in our book MONEY-MAKING IDEAS FOR PORTRAIT PHOTOGRAPHERS. That this book is worth its price of \$6.00 is easily proven by the hundreds of flattering letters we have received from purchasers.

BUT, money is tight, and like everyone else we need it at this time. We are therefore reducing the price of the book to \$4.00 postpaid, and that will be the price until we have sold the edition down to where we can afford to carry the balance. The price will then return to \$6.00, as before.

At \$6.00 this book was a bargain—and any purchaser will say so. At \$4.00, it is a give-away! Many photographers have wanted to buy it, but could not afford to do so. NOW IS YOUR CHANCE!

This is not a reprint or a cheaper edition, but the same beautifully art leather bound book, stamped in gold. At \$4.00, you are paying a fraction more than one cent each for 300 business-producing ideas. YOU NEED THIS BOOK!



**SPECIAL REDUCED  
PRICE, POSTPAID \$4.00**

*Order from your dealer, or use this blank*

CHARLES ABEL INCORPORATED, 520 Caxton Bldg., Cleveland, Ohio.

Here is my check for \$4.00. Send me at once your book, MONEY-MAKING IDEAS FOR PORTRAIT STUDIOS, 400 pages, size 7 x 10, bound in tooled art-leather.

Name .....

Street .....

City .....



## BE SURE THEY *FIT*

IF YOU work with Eastman Films, Plates, and Papers, use the chemicals on which the darkroom formulas for these materials are based.

Eastman Tested Chemicals are more than just good chemicals. Made especially for photographic use, they are specially refined when that use demands unusual purity. They are also of uniform strength, permitting the formulas devised in the manufacturer's laboratory to be duplicated in the photographer's workroom. Therefore, by using Eastman Tested Chemicals you can obtain results identical with standards of quality for Eastman Films, Plates, and Papers.

Specify "Eastman Tested" when you order chemicals from your dealer.

EASTMAN KODAK COMPANY      Rochester, N. Y.

—When you write to Eastman Kodak—please mention ABEL'S—