

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. 52 No. 1339

SATURDAY, AUGUST 19, 1933

PRICE TEN CENTS
\$2.50 A YEAR

GRASP THIS ADVANTAGE

SPEED has been given to Eastman Super-sensitive and Portrait Panchromatic Films so that photographers might make the shorter exposures necessary to secure life, action, and naturalness of expression essential to a pleasing and characteristic portrait.

Grasp this advantage. Make portraits that are different—that will arouse customer enthusiasm and create new demand. These fast, color sensitive films are the tools of modern photography. Use them. Eastman Kodak Company, Rochester, New York.



EASTMAN

SUPER-SENSITIVE AND PORTRAIT PANCHROMATIC FILMS

America's Only Photographic Weekly

FILMS

HAMMER BRANDS

dependable on glass for forty-two years, are
now obtainable on

SAFETY and NITRATE BASE

*Extra Fast,
Medium Commercial,
Slow,
Extreme Contrast,*

*Super-Sensitive Ortho,
Medium Commercial Ortho,
Process,
Offset.*



HAMMER DRY PLATE CO.

161 West 22nd St.,
New York City.

Ohio Ave. & Miami St.,
Saint Louis.

5 Booklets Worth Having

All by H. Rossiter Snyder

Profitable Child Portraiture
Camera Journalist Ideas
Profitable Photography for Trade Journals
Where and How to Sell Your Photographs
Camera Profits in Photographic Journalism

\$2.25 for the Set of 5

45c each if you prefer to buy them separately.
Remittance of less than a dollar must be
made in stamps.

CHARLES ABEL INCORPORATED

525 Caxton Building

Cleveland, Ohio

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

OFFICIAL PUBLICATION

Successor to
THE PATHWAY

The Photographers' International Association of America



Publication Committee
and Advisory Board

James M. Caufield, Louisville, Ky.
Wallace E. Dobbs, Flint, Mich.
Frank Gatchel, Louisville, Ky.



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

VOL. 52 No. 1339

SATURDAY, AUGUST 19, 1933

Address all communications to Charles Abel Incorporated, 525 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

THE CODE IS NOW BEING COMPLETED. When this issue reaches the majority of its readers, the Reunion of The Photographers' International Association of America at Winona Lake, Ind., will be practically over. The work on the Code of Fair Competition should be well on its way to completion, and the next step will be to have it presented in Washington.

It is impossible to say at this writing how nearly the completed Code will resemble those which have already been presented. It is more than likely that there will be separate sections for the portrait and commercial fields, just as there will be separate Codes for the photo finishers, photostat operators and the other multitudinous industries related to photography. The completed Code may include licensing provisions far more important than any suggested to date. When this editorial appears, we ourselves will have been working with the Code Committee for several days, but today, writing ahead of publication as is always necessary with a magazine, we cannot say what lies ahead.

Of this we assure our readers: that the final Code or Codes will represent the combined thought of the best brains available in this industry and will include to the uttermost extent permissible under the National Industrial Recovery Act, conditions governing the conduct of the photographic business which will eliminate at least the majority of the present evils.

Bear that in mind, and if, when the completed Code is published, you find your own pet idea is not included, remember that it was not omitted before being given every consideration, both as to its practicability and its possibility.

We believe, again prophesying without definite basis for any conclusions, that the completed Code will enable the photographers of the various regions to handle their own problems of costs and prices, fair and unfair competition, and that if a licensing provision is included, that, too, will be largely in the hands of the regions themselves. In other words, we believe that there will be a measure of decentralized self-government, all under the control of the International, which will ensure the utmost fairness of treatment to every individual and to both branches of the industry.

If these thoughts of ours are not misguided, it will be a serious error for any photographer in this country not to belong to the International and yet, if the licensing provision can be included, it will be possible to operate all of these far-flung activities and still maintain the dues of the International at a reasonable figure.

Because it is necessary for us to be away from our office nearly eight days, ABEL'S for August 26 must be prepared for the printer before we leave. The report of the Winona meeting, therefore, and as much information as we can possibly prepare in time, will appear in the issue dated September 2. That should be the most important and most interesting number we have ever printed. Watch for it. It will tell you what must next be done, for even with the Code completed there is a vast job of organization to be planned and carried out.

The Baker Art Gallery, Columbus, Ohio

By TRUMAN MILLS

PERHAPS the best known portrait studio in Ohio is that of the Baker Art Gallery in Columbus. Located for many years at State and High streets, near-by the State Capitol building, this studio had the advantage of being right in the center of Ohio.

The Baker Art Gallery was established back in 1861 by L. M. Baker, and having operated continuously since, has the reputation of being, so far as we know, one of the oldest photographic studios in the country today. At present the studios are under the direction of D. H. Baker, son of the founder of the business, and the grandson, Lorenzo P. Baker.

When I visited the Baker Art Gallery I did not have the pleasure of meeting the senior member of the firm—D. H. Baker—but was courteously shown around the studios by Lorenzo, who is a young man apparently in his thirties.

Mr. Baker told me that back in 1925 the studios were moved from the old location at State and High streets to the present building just two blocks south, which was erected especially to house the business. It is an

attractive structure, four stories in height and built to stand for generations. Located right on the corner, it has exceptional advantages from the standpoint of window display, and I noted that the windows are being used very effectively in promoting the work of the studios, or Gallery, as it is called.

Entrance to the building is directly from the street, and the interior has an imposing and attractive appearance due to the gumwood paneling, the beautiful floors, the well posed and well executed portraits that adorn the walls, and the evidences of taste and discrimination seen in everything about the room. There are photographs of eight presidents on the walls, the Baker Art Gallery having the best collection of these pictures in the country, with the possible exception of Harris & Ewing in Washington, D. C. Portraits of a number of governors of the state also are shown, although the space for display of pictures is somewhat limited.

Contrary to the first impression of the visitor, this room is not used for taking the order of the customer. At the gumwood counter on the right side of the room, de-

THE WOMEN'S PAGE

Conducted by MRS. CHARLES ABEL

Among Us Girls!

MRS. C. M. COLE, formerly of Hattiesburg, Miss., recently opened a studio in Meridian, Miss., where she is doing a nice business.

Miss Barabara McKibbin, assisted by V. L. Ackland, has established the Minute Miniature Studios in San Leandro, Calif.

Mrs. Merle Link Feltman, Taft, Calif., is spending a two months' vacation in Wyoming with her parents, who are also in the photographic business.

Belated congratulations to Oscar Gustafson, photographer in Turlock, Calif., on his marriage June 28 to Miss Frances A. Anderson, of that city.

liveries of finished pictures are made to the client, while in a spacious and well furnished reception room on the second floor the customer's order is taken. Mr. Baker explained that it is fatal to attempt to deliver pictures and take orders for pictures at the same desk. No matter how exceptional is the work of a photographer, there are always going to be persons who will make a scene over a picture in the presence, possibly of a patron who has just come in to order a portrait.

In the center of the building is an elevator that takes the visitor to the three floors above. On the top floor are the printing rooms, and on the third floor are exposed negatives and stock. Owing to the fact that the firm has been in business for over a half a century, there have accumulated approximately 300,000 negatives, the bulk of which are plates. Every negative ever made by the studios will be found filed, and protected by the fireproof construction of the

building.

In addition to its four-story building, the Baker Art Gallery has 4,000 or 5,000 feet of floor space in the adjoining building on the side street, off High. Here will be found the spacious studio where the portrait work is done.

One of the interesting pieces of equipment found there is an ancient camera, standing almost six feet in height and having a width of three feet or more. This takes a plate 20x32 and makes a picture with a life-sized head. In earlier days, before the advent of enlarging cameras, this relic was used to great extent. It is still used, but the work with it is confined mainly to photographing group pictures that are mounted on cards. This large camera is a rare piece of equipment, and cannot fail to get the attention of anyone who visits the studios.

The size of the picture-making studio is such that large groups may be accommodat-

The Baker Art Gallery, Columbus, Ohio, photographic landmark of that State. Few studios in this country are as large, and not until you have stepped off its length of a full block and gone through the capacious interior, can you realize what a volume of sittings it must take annually to cover the overhead alone.



—News items are always welcome—



D. H. Baker, head of the Baker Art Gallery and presiding genius of the business.

ed. It is well known that Baker's do a big business in this field, since the firm does all the work for the Ohio State University, and has many schools and other organizations in Columbus and the surrounding territory on its list of patrons.

The Ohio State University work comprises a big order. Formerly, students were sent around to various studios in Columbus, and the result was that when the university people tried to round up pictures in the

spring and get the *Makio* out, they had a diverse and heterogeneous collection of photographs, and had untold difficulties in getting the pictures together each year. The Baker Art Gallery was finally chosen as the official place for having pictures made.

There is an artist who works full time on the staff of the studios, and through his work the Gallery has won quite a fine reputation in group mountings on cards. A special design is drawn up by the artist for each group, whether it be a high school graduation class, a group of nurses graduating from training, or a fraternity. This design, with the individual pictures pasted in, is photographed and prints are made up for the customer from this negative. The original drawing, often done in colors, is then presented to the school or institution that has had the work done.

In a studio doing the amount of work of the Baker Art Gallery there aren't as many points of contact in a merchandising way that one might find in a smaller place. The Baker Art Gallery doubtless gets a great deal of business as a result of its many years of operation. Many customers also go there because of the impressive appearance of the building and its obvious look of substantiality and progressiveness. The school and university work done by the studios doubtless brings in a large volume of business. And so it is difficult to lay your hands on the thing or things responsible for the development of the business.

Lorenzo Baker, however, points out that the time-worn and much heard-of slogan, "The Customer is Always Right," is followed out pretty faithfully by the firm in its dealings with the public. This means of



One corner of the large second-floor reception room. From this, which is only part of the display, it can be seen that the Bakers do not believe in letting the profitable frame business get away from them.

course that the customer thinks he is right, and it is up to the firm to agree with him, if such a thing is at all possible. A picture, like a personality, is an intangible thing and there may be a great difference of opinion as to whether it is good. The guiding principle, he declares, is whether the customer thinks it is good. The patron who is dissatisfied and concludes that he has had a raw deal, will over a period of years burn down a wide section of the studio's prestige in the circle of his own acquaintances.

In years gone by the Baker Art Gallery did quite a lot of theatrical work. Columbus was, in the day of the stage shows, an important theatrical center. Many shows would have their premieres there, for it was believed that if a new presentation was passed by a Columbus audience, it had a pretty good chance elsewhere in the country. This business of course has dwindled greatly in recent years, for Columbus is no longer a premiere show center and shows on the stage have been too hard hit by the talkies.

The Baker Art Gallery does a big business in photographing babies, and doesn't neglect having a good-sized sign outside calling attention to this phase of its work. Newspapers are used mainly for the firm's advertising, but Mr. Baker said there was nothing especially outstanding about the copy worthy of mention.

After a visit to a "plant" of this kind the visitor naturally comes away with a vision of the possibilities that lie in the field of better photography. Although the Baker



Lorenzo Baker, junior member of the firm, and as up-and-coming a young man as he looks.

Art Gallery has a commercial studio in connection, which does quite a large business, the main reputation of the firm has been gained in the portrait field. And the firm's maintenance of high standards in its workmanship and in its dealings with the public has well justified itself, as evidenced by the prestige it has built up through the years and today enjoys.

'Tis Here-Maybe



Frank Hearn, of Tuma-Gas Incorporated, writes to tell us of the death of old-timer James E. Purdy, Boston, Mass., who passed away just recently at the age of 74. For 35 years he conducted one of the largest studios in the country, making a specialty of school work, but also numbering among his sitters many famous personages. His son Stanley will probably carry on the business.

Photographer Stephen Haderer, San Antonio, Texas, collects rare birds as a hobby. When fire broke out in his studio on July 11 a trained macaw called "Help" until a neighbor awoke and rushed over to arouse Haderer. Haderer then braved the flames

until he had opened all the cages and freed his pets, his neighbor playing the stream from a garden hose upon him until the job was done. Damage to the studio and aviary—about \$300.00.

Le Mmings Internationale, Ferguson, Mo., announce a new process for sensitizing silk, cotton, stone, metal, etc., so that photographs immune to water, sunlight or other influences, may be printed on the sensitized surface. The method is very simple and offers many possibilities. It was discovered quite by accident by an analytical chemist while working in photo-micrography. For information, write the firm at the address above, and mention ABEL'S.

Ask Us!



WE 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 two 3c stamps. Answers will be forwarded direct by mail as quickly as we can write the proper persons 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—Louis 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.
BANQUETS—John E. Ertler.
CIRKUT WORK—John E. Ertler.
COLORING GLOSSY PRINTS — M. M. Hampton.
COMMERCIAL PRICES—H. C. McMullan.
COST FINDING—Louis Dring.
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—Louis Dring.
AIRBRUSHES AND AIRBRUSH EFFECTS — J. A. Paasche.
BROMOIL—Charles H. Shipman.
COLORING IN OILS—Mrs. Hugh Carver.
COLORING WITH WATER COLORS — M. M. Hampton.
DARK ROOM DIFFICULTIES—Charles H. Shipman.
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—W. E. Worstell.
MOUNTING AND ADHESIVES—Nat Heiman
PHOTOFLASH—W. E. Worstell.
RETOUCHING—Crosby M. French.
STUDIO DECORATION—Fred R. Bill.

CHARLES ABEL INCORPORATED

525 Caxton Building

Cleveland, Ohio

Making Photographic Etchings. *How are colored photographic etchings made—they seem to be like pen or pencil effects and are sometimes tinted*—E. M. N., McMinnville, Ore.

Answer by Mr. Shipman: There are several methods. 1. Make a photograph of the required size. Following the image, make a drawing on the print with waterproof India Ink, so as to give the effect of an etching. The photograph is then bleached out in the following: Water, 10 oz.; Potassium iodide, 30 grains; Iodine resub., 3 grains. Bleach until image is gone, then fix and wash. The resulting drawing is copied and prints are made from the copy negative.

2. Make a carbon print and transfer it to a piece of thick celluloid. Using the image as a guide, etch the celluloid with a dry-point tool just as would be done on copper. Wash off the picture. Ink the etching and copy as before. A few prints can be made direct from the inked celluloid, but not many. One of these prints might be copied.

3. Using a vertical enlarger, with a piece of drawing paper on the easel, sketch the subject in etching style as it is projected from the negative, the negative being placed as if for making an enlargement. Charcoal drawings may also be made in this way by blacking all the light spots until the projected image is all of the same tone.

Paul S. Nice, chemical engineer and bacteriologist of Denver, Colo., sends us the following: "In your magazine for June 10, in an 'Ask Us!' question from G. T. B., Mineola, Texas, and its answer, I note a statement in regard to water being nearly 99% pure. This is such a common expression that I thought you might wish to make a short statement regarding it. Water which is only 99% pure would be a bad water indeed, in fact unusable for practically all domestic or commercial purposes. A water that is 99.9% pure is so bad that no large city would use it and very few small towns. Of 70 cities whose water analysis is given J. W. Sale, United States Water and Beverage Laboratory, the one containing the highest amount of solids was 99.3% pure and some of the better ones 99.99% pure. Practically all of them were at least 99.95% pure if one speaks of dissolved solids, as is usually the case. In fact, practically all waters used for domestic purposes when speaking in terms of the purity in terms of percentage are quite misleading. Grains per gallon or preferably milligrams per liter are the common terms used with water analysis."

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, 525 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.**

Referring to Fred Bill's recent *Ask Us!* Department reply to H. L. Castile, N. Y., about floor coverings for a studio, C. E. Ford, of the Clinton Studio, Winsted, Conn., writes: "I had the same problem and I scraped and waxed my floors. Waxed floors

STUDIOS FOR SALE

STUDIO FOR Sale. Western Kentucky, population 16,000, only studio in county; reason for selling, ill health. A rare opportunity. E. W. Burke Studio, Henderson, Kentucky. 8-12-2-C

RESIDENCE STUDIO for sale. A-1 location in city of 50,000. Moderate rent. Modern fast equipment and business that will more than pay for studio by end of 1933. Price \$2,000.00. Glidden & Glidden Studio, Bay City, Mich. 8-19-1-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, STUDIO and home. Fifteen years experience. Good record as studio manager. Age 35, married. Will go anywhere. Willing to work. B. A. Schild, General Delivery, Sheboygan, Wisc. 7-29-4

POSITION WANTED by experienced all around man. Thirty eight years of age, and married. Good references as to ability and honesty. No bad habits. Write K-2 care this journal. 8-19-1

MISCELLANEOUS

VALUABLE OIL COLORING INSTRUCTIONS: 13 loose-leaf pages of mimeographed notes used at the Marshall Schools of Photo Coloring; General Information; Blending of Colors; Table of Colors and blending of colors for shadows and highlights in all types of eyes, hair, drapes, jewelry, flowers, landscapes, marines, etc. Years of experience boiled down to concise facts. Invaluable. Complete set postpaid for twenty 3c stamps. Money orders or checks not accepted. Charles Abel Incorporated, 525 Caxton Bldg., Cleveland, Ohio. 10-8-1f

FOR SALE—8x10 View outfit \$24.00; Ansco 8x10 Printer; Dallmeyer Portrait lens; 6 1/2x8 1/2 View; 6 inch 2B B&L Volute shutter. National Studio, Bucyrus, Ohio. 8-19-1-C

are better than paint, linoleum, etc., and can be kept spotless. They always look nice and with the decorations H. L. mentions, they would be very much in order for my studio is about the same. He has hard wood floors which would take the wax nicely. Have a man who understands this type of work do the job."

R. F. Bossert, with the Lewis Studio in Toledo, Ohio, for a number of years, has opened a studio of his own at 2652 Sherbrooke Road, that city. Mr. Bossert has many friends among Ohio and nearby photographers, who will join us in wishing him well in the new venture.

Fire which originated in the Howard Knoll Studio, Dayton, Ohio, on June 31, caused a loss to the studio of something like \$12,000.00, of which only \$3,500.00 was covered by insurance. The file of 60,000 negatives was totally destroyed.

Improved WILLIAMS RETOUCHER Now \$2.50

New, practical device for holding negative at proper tension; instantly adjustable to any angle; restful to eye and hand; hand will not stick; work faster and better in less time. Complete in itself. Order from Eastman Kodak and other stock houses.

THE H. K. WILLIAMS CO.
1514 - 5th Ave. MOLINE, ILL.

PROFITS IN GREETING CARDS

START TODAY! Send us only 25c for 10 complete samples in envelopes, from our exclusive, low-priced line. We supply the cards—you attach the prints.

ELL-ESS PHOTO SERVICE
Wheaton, Ill.

for Your Bookshelves

Commercial Engraving & Printing, by Charles W. Hackleman, 6½x9½, 838 pages, profusely illustrated. Cloth, \$8.00 postpaid. Order through Charles Abel Incorporated, 525 Caxton Bldg., Cleveland, Ohio.

Although this is by no means a new book, we are giving it space in this column because it has never been mentioned here before, and

Tuma-Gas

The Quality Paper of Unlimited Latitude

NEW Paper Obtainable Only From
The NEW

Sole American Distributors

TUMA-GAS, Inc.

1170 Broadway New York, N. Y.
Rooms 902-3-4 Tel. ASHland 4-8108

still more because the publishers have made a tremendous reduction in price which can only be appreciated when one notes the size of the book and the enormous number of illustrations. Here one finds, in one volume and conveniently arranged, complete information in non-technical form about the engraving, printing and allied arts. Chapters on commercial photography, photo-retouching, altering and grouping of photographs, and a brief description of photo-gelatine or collotype are included. A number of illustrations are in color. The photographer who wants an idea of what can be done with photographs after they leave his hands and the many different processes of reproduction now in use will find many hours of interesting reading in this volume, as well as a reference work valuable for his library. Engravers and others engaged in like industries should all have copies.

Forthcoming Salons and Exhibitions

The fact that a Salon or Exhibition is included in this list implies that we have received a sufficient quantity of entry forms so that our readers may obtain them direct from this magazine, thus avoiding long delays, especially in the case of foreign exhibits. We are glad to list Salons and Exhibitions to which professional photographers are eligible, but no listing will be published unless we receive at least 20 entry forms and are advised what awards, if any, are offered other than the honor of hanging.

Title	Closing Date	Secretary's Address	Awards
London Salon of Photography	Aug. 30, 1933	Hon. Sec., The London Salon of Photography, 5A Pall Mall East, London, S.W.1, England	Honor of Hanging only
4th Irish Salon of Photography	Sept. 30, 1933	Hon. Secs., Irish Salon of Photography, 18 Morehampton Rd., Dublin, Ireland.	Gold, Silver & Bronze Medals
17th Annual Salon of Pictorial Photography	Nov. 1, 1933	Sec., Camera Pictorialists of Los Angeles, Los Angeles Museum, Los Angeles, Calif.	Honor of Hanging only
First Wilmington Salon of Photography	Dec. 1, 1933	E. W. Sautter, Box 818, Wilmington, Del.	Honor of Hanging only



That was five years ago...

REMEMBER? They were married about that time and she managed to intrigue him into your studio. You made a picture of him . . . then one of her . . . and finally one of the two together.

And you haven't seen them since!

The odd part of it is, they're proud of the pictures; they're neatly framed in their home. The family's four now—two kiddies. And neither of them photographed yet.

Is it possible that they can't remember your name? Maybe you furnished only the picture and let them buy the mount somewhere else . . . maybe somebody else has his name on that mount.

Think about that—and then let us tell you what GROSS Mounts are doing to bring in repeat business. Our illustrated circular is ready for your request.

Canadian Agents and
Distributors:
W. E. Booth Co., Ltd.
12 Mercer Street,
Toronto, Ont.
480 Lagauchetiere St., W.
Montreal, Quebec.

Sample offers to professional photographers
Assortment Postpaid

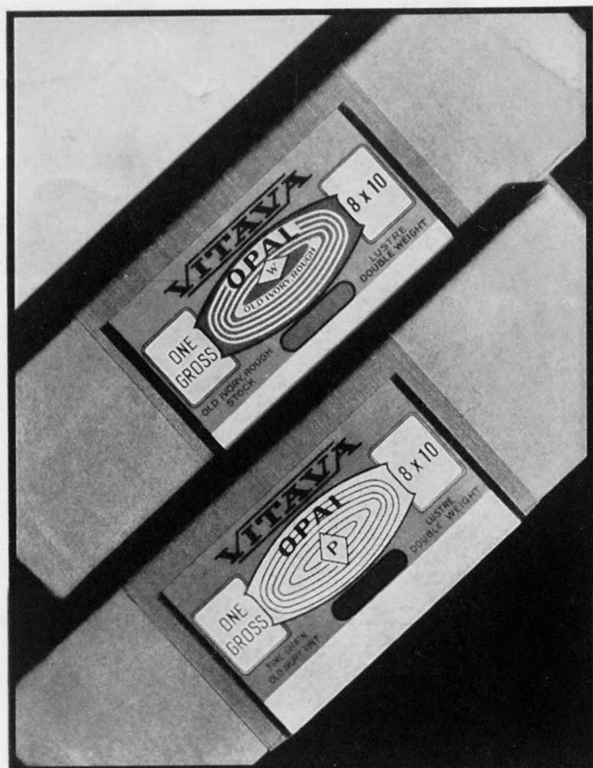
#1—6 of sizes smaller than 3x4	25c
Folders and Easels	
#2—12 of 3x4 and 3x4½	50c
#3—10 of 4x6	50c
#4—8 of 5x7	50c
#5—6 of 8x10	50c

When writing for samples, describe your needs
so we will be better able to select interesting
numbers.

THE GROSS PHOTO SUPPLY CO.

TOLEDO, OHIO

Manufacturers of "Uncommon" mountings.



QUALITY that increases sales

THE size of the negative you make has no bearing on the size of the picture you sell when you print on Vitava Opal Paper. The beautiful warm tone, the brilliance, and the quality of an eight-by-ten enlargement are identical with a four-by-six contact print. That's why enlargement samples on Vitava Opal make extra sales. Eastman Kodak Company, Rochester, New York.

VITAVA OPAL PAPER

FOR ENLARGEMENTS OF CONTACT PRINT QUALITY

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