



ABEL'S PHOTOGRAPHIC WEEKLY



Entered as second-class matter June 10, 1909, at the Post Office at Cleveland, O., under the Act of March 3, 1879

Vol. XVIII. No. 467

SATURDAY, DECEMBER 9, 1916

Price Five Cents
\$2.00 a year

Watch the work of the man
who uses

ARTURA

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers

Paid Circulation: 1,905 owners of studios will read this issue of Abel's Weekly. So will 67 of the largest dealers, and 87 traveling salesmen and demonstrators.

Days that are "Short" in Actinic light demand plates that are "Long" in photographic qualities.

HAMMER PLATES

GIVE PLACE TO NONE

In speed, reliability, detail and color-range they are unexcelled.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work and

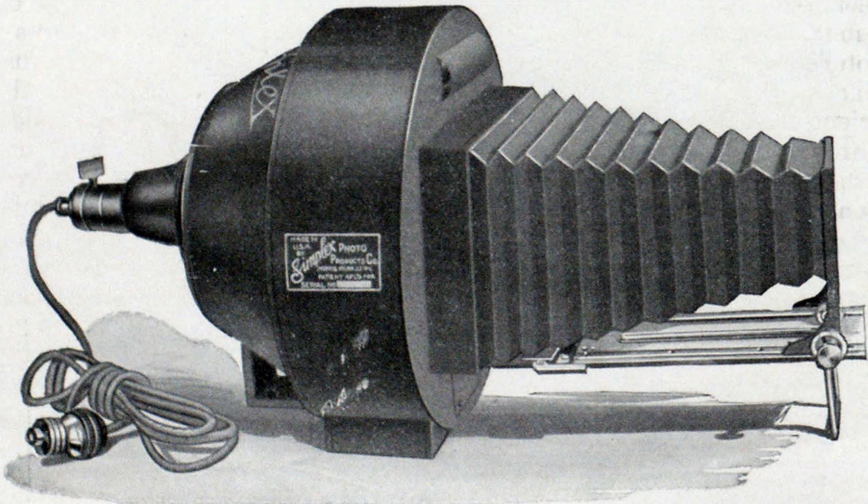
Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color-values.



Hammer's little book, "A Short Talk on Negative Making," mailed free

Hammer Dry-Plate Company

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



NO CONDENSORS,—NO CARBON ARC, YET MORE EVEN ILLUMINATION OF NEGATIVES.

The most compact and efficient enlarger made. Constructed entirely of metal, fitted with a No. 3 Multiflex mirror reflector. Accommodates plates or film up to 5 x 7 inches in size.

Send for catalogue describing and illustrating the complete line of Multiflex mirror reflectors and enlarger. Also our Northern Lights for Studio illumination, used by Garo, Strauss, Pierce, Gerhard Sisters and hundreds of others.

SIMPLEX PHOTO PRODUCTS CO.
RICHMOND HILL, L. I., NEW YORK.

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

Member of Audit Bureau of Circulations

JUAN C. ABEL, Editor

CHAS. L. ABEL, Associate Editor

Published Weekly at 917 Schofield Building, Cleveland, Ohio, by The Abel Publishing Company

VOL. XVIII. No. 467

SATURDAY, DECEMBER 9, 1916

PRICE FIVE CENTS
\$2.00 A YEAR

Terms: Two dollars a year in advance. Postage free to all subscribers in The United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

FOREIGN SUBSCRIPTIONS: Canada, \$2.50;

other countries, \$3.00 per year in advance. TO PREVENT loss or delay by mail, all communications and photographs should be addressed to Abel's Photographic Weekly, 917 Schofield Building, Cleveland, Ohio.

In Passing By

L OAN COLLECTIONS. A notice in the latest issue of the Association News concerning a Loan Collection of Prints that Secretary Hoffman is assembling, reminds us that our own Traveling Loan Collection is still making the rounds. This Loan Collection of framed pictures from many of the leading studios of the country has traveled across the country several times now, covering fully fifty thousand miles of ground and has been seen by most of the photographers and several thousands of the public. We started the idea to fill a real need. State conventions were notoriously lacking in picture interest and the different boards usually made a point of inviting pictures from the leaders to make up the deficiencies. Men like Garo, Towles, Clark, Hayes, Moore, MacDonald, etc., were almost daily in receipt of requests for a loan of pictures until it became a serious drain on their good-will. Quite aside from the conventions, there were also the requests for pictures for a studio opening or local show. Our Traveling Loan Collection has helped out State Convention exhibitions all over the country and has in the last couple of years been shown in a number of studios east and west. It is still intact and we shall be very glad indeed to place it at the disposal of any of our readers who may wish to secure it for a week or two during the coming year. The only condition is the payment of the express charges both ways. With this collection and the collections of the National, there is plenty of opportunity for photographers to do the best kind of photographic advertising, namely, the exhibiting of high grade portraiture, properly presented, to the public.

G ETTING INTO THE WORKROOM. We have an idea that in most studios where Abel's enters, the little journal is passed around and read by all hands. We have never made any special effort to interest studio employes but they are probably as much interested in what is new and in what is doing as the studio proprietor himself.

So beginning this New Year, we want to get in closer touch with the studio assistant. The assistant of today is the proprietor of tomorrow and as Abel's expects to be disseminating the news of the photographic profession for many years to come we propose to take the assistant into our confidence and help him as we have tried to help (maybe we have not always succeeded) the boss.

We are not above taking ideas from others, just as we do not kick when others take some of our own ideas, and the British Journal has for some time past conducted an Assistant's Column. This is written by and for assistants, mainly by. Little ideas of their own, working hints, short cuts, anything and everything pertaining to the work of the studio or the well-being of the studio assistant, from the receptionist down to the printer's helper finds place here. We propose to have a similar column or columns. To make it a little more interesting we shall pay one dollar for every note or suggestion of at least one hundred words which is sent in to us by studio assistants and which we find we can use.

We want all our readers to help us in this matter. They can do this best by seeing that their employes get to see Abel's every week.

Frank Scott Clark of Detroit Opens New Studio

The Studio Itself and a Word About His New Aurotypes

ALMOST monastic in its simplicity and quasi-severity is the new high-ceilinged, white-plastered studio of Frank Scott Clark, hung with quaint metal lamps and lighted by a huge north window, a curtained east window, and the big square opaque west window. Specially prepared glass softens the light, but preserves its intensity. Scattered here and there are rare bits of furniture, chinese embroideries striking gay notes of color, heaps of warm velvets carelessly draped, but effective, and the gem of the collection, a gorgeously carved Turkish screen, some 350 years old, which came from an oriental harem. In Mr. Clark's own words, this is not a photographic gallery, but his workshop, his studio, where he may entertain the coterie of fellow artists who have the magic word of entry into the circle.

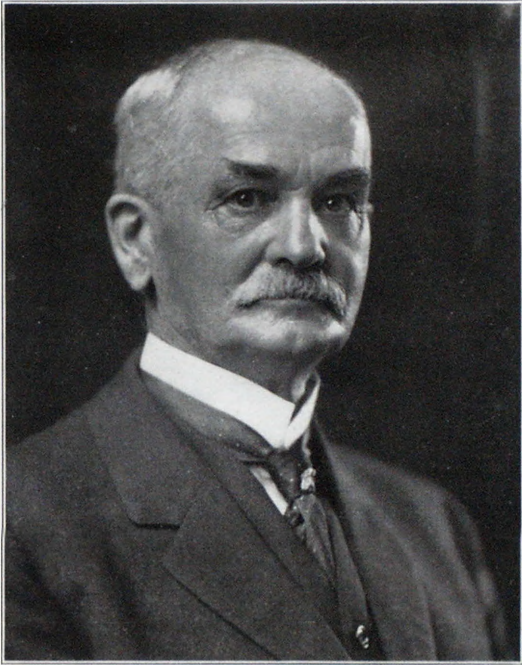
"This studio is my hobby," explained Mr. Clark, as he walked across the red tiles, rearranging a screen or moving a bit of furniture to suit his taste. "It is constructed so as to have every known variety and quality of light obtainable and practical for unusual photographs.

"There is no question in my mind but that the old photographs will soon go out of style, to give way to the new style done on the order of French impressionism, which

is much more human. It gives the personality; the 'map' idea is eliminated. Such pictures are works of art if properly composed, and there is just as much art in the composition of a photograph as in an oil painting.

"All artists have the light so arranged that the scientific angle of 45 degrees for showing the proper construction of the head and features is obtained. Here I had the ceiling built 18 feet high from the floor in the center, 15 feet 6 inches at the sides, so the light enters in circles. The plastered walls give the proper amount of reflected light, which in turn gives the photograph more atmosphere. Not only does the light make a portrait, but it gives that portrait a decorative value."

Mr. Clark brought out some portraits to illustrate his remarks. An autographed picture of Prince Paul Troubetzkoy showed the subject's fine strong face in such a way that the much-maligned term of "speaking likeness" might truly be applied. The portrait of Jules Rolshoven was startlingly like Whistler's painting of Thomas Carlyle, and at first glance one almost doubted that Mr. Rolshoven's picture was not a painting as well. Many, many pictures are to be found treasured in the studio. Pictures of world-famous men and women who have



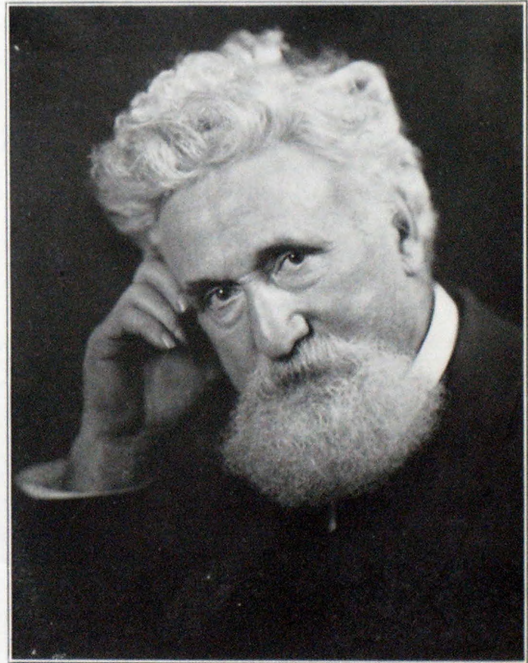
By G. L. Gullickson, DeKalb, Ill.



By W. C. Noetzel, Newton Centre, Mass.



By Wm. H. Towles, Washington, D. C.



Copyright by Strauss-Peyton Studios, Kansas City, Mo.
Portrait of Hudson Maxim.

SERMON IN BRIEF No. 190

Special to Abel's Photographic Weekly

AMERICA GETTING WELL

BY CHARLES GRANT MILLER

MAN has been called the sick animal. An ordinary Bengal tiger or self-respecting armadillo does not overeat, or smoke or drink to excess, or stay up all night and awaken next morning with a bad taste in the mouth.

Civilized man is especially likely to be sick, for the things that improve life also make us ill through their abuse.

America has a tremendous sick list. A report on national vitality shows 3,000,000 people actually sick, at all times. Our sickness costs us \$1,500,000,000 a year—about twice the revenue of the government. This estimate does not include the incalculable loss of efficiency of people who are just tired, fagged, below par.

As a sick nation we have done fairly. We could double, treble, quadruple our work if we wiped out sickness. It is no idle dream. It can be done. In fact, it is being done. One of the greatest reforms now on in this country is to "get well."

We have obliterated yellow fever and scurvy and almost ended small-pox. In another generation any city that has a typhoid epidemic will be held up to public scorn. Today there are 500,000 people continually sick from tuberculosis, an easily preventable disease; in another generation tuberculosis should be rare. There are 3,000,000 cases of malaria every year; vigorous war on mosquitos will make it unknown.

taken time to sit to Mr. Clark's camera as one sits to an artist in oils.

"I really had nothing to do while this place was being built," said Mr. Clark, "but to experiment. And I've produced something that has never been done before by any photographer. It's done in pigment and gold, and I'm really most enthusiastic about the thing."

Then the genial creator of this beautiful new means of perpetuating likenesses hastened to bring out some of the "aurotypes," the name he has chosen for the process. Against a background of gold, the features and garments of the subjects, always impressionistic and full of character, gleam with a new life that carbons and sepias cannot hope to produce.

"Such pictures will be like mural decorations," said Mr. Clark. "I can work in any color, or in 12 colors, and I aim to produce effects as splendid as Maxfield Parrish's paintings."

One finds evidence of this desire in the number of Maxfield Parrish copies which

decorate the studio walls or are placed in standing frames on the tables. It is the gleam of color in these paintings that Mr. Clark will develop with the camera and the aurotype finish.

"At night you should see them," ejaculated the artist-with-the-lens. A person coming into room sees one of these pictures gleaming in the light of lamp or fire, and he must stop to say, "Why, what is that?" They're beautiful.

"The process is unlimited. It is like the old Chinese painting on glass, but the pictures will be as permanent as ceramics on china."

Chocolate red, lilac, mauve, French chalk and cyanide blue are the principal colors with which these first pictures are being produced.

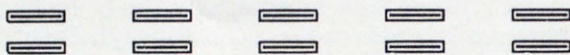
The "impressionistic" pictures are not made with lenses, but with a piece of common plate glass, which gives a sharper focus, says Mr. Clark, than the most compound lens. Whereas the old photographs

(Continued on page 559)



G. A. Hadden, Alvinston, Ont., Can.

The BEST ADVERTISING "STUNT" I EVER TRIED



Getting In The Old Folks

WE are located in a town of less than 1000 population and one day while thinking up something new to get in business we began to realize that there were a great many old people in town over the age of SIXTY, so we made a list of all the old men first and sent them all a nicely worded letter asking them to come to our studio on a certain day when we would make a photograph of them and place it in a large combination group photograph of all the men over sixty years of age living in town, and would also present each man with one cabinet photo of themselves.

"The day arrived and so did seventeen old men. We made a cabinet plate of each man and sent him away happy, but as we had sent out forty-seven letters less than one-third of the men had showed up, so we went to work and wrote a second letter to all that hadn't appeared, telling them about those who had already come. We set another day for them and urged them to be sure and come. That letter brought in nineteen more men, but still there were eleven eligibles who did not show up, so we made up a third letter and sent it to them urging them to help us complete this WONDERFUL picture by coming in any time within the next week, and by the assistance and influence of the ones who had already been in and their own families—who, by-the-way, were the hardest workers for us to get their fathers' pictures as it didn't cost anything—we managed to get the whole forty-seven in.

"At the time we made the sitting we noted down the age and country they were born in for future reference, and then we went to work and made TWO nice cabinets of each man. We mounted one on a standard style cabinet mount, enclosed it in a tissue envelope with a card of "Greetings from Hadden's Art Studio." The other print we mounted on a card previously spaced and ruled to hold forty-seven prints and a card about 5 x 9 inches in the center, on which we wrote a few particulars about the picture (on typewriter). Below the prints on the large card we printed the name, country and age of

each man, but omitted the age on the ladies' picture, which we made later. We then copied the whole thing down to 8 x 10 size and made about 75 pictures to sell at 75 cents each. We put the large picture along with one of the 8 x 10 pictures in our window with a card announcing that the 8 x 10's could be bought at 75 cents each and that the one cabinet photo promised could be had any time it was called for by any member of the family.

"To say that we were simply swamped with orders, congratulations and inquiries would be putting it mildly, saying nothing about the publicity we got from papers not only in our own town but surrounding towns, and of course every family had to have some pictures of father. Some wanted enlargements with frames, so we worked that to a finish and got an abundance of work, and the sale on the 8 x 10 photos was tremendous. Even to this day we are selling them to people visiting in town and orders are coming in by mail from all over the country from sons, daughters or friends asking to have a picture of some one of the old men or women sent them.

Soon after we completed the old men's group we did the same stunt with the ladies (but didn't ask the ages) and the pictures sell in pairs more readily than singly.

"The final result: We have a set of over seventy-five negatives of the oldest citizens in our town which are in themselves valuable assets, even though we have the cream of the business from the old folks, and the many compliments and expressions of gratitude we have received from their sons and daughters for getting pictures which were wanted so badly but the parents could never be gotten to a photograph studio, would in itself more than pay for the work if we never got an order at all but we did get orders—piles of them—and we got orders for other work from different members of the family, and more than that we got the best advertising for a few dollars worth of stamps and stationery (for the letters sent out) that we ever got before. Truly this was the best advertising stunt we ever tried out and it surely made good.

"Go after it, boys; work it hard; there's money in it for you."—
G. A. Hadden, Alvinston, Ont., Can.

Why Not Try It Yourself—This Means YOU

(Concluded from page 557)

were just outlines with sharp edges, a warm gray line about the figure in these newer pictures melts everything into almost human warmth of tone.

Due to the arrangement in Mr. Clark's studios, pictures may be made from any spot in the room. Even the little entrance hall, with its high white window sill, forms

an attractive background for a portrait lighted by the soft western sky. A combination of light from the big north window and the smaller leaded east window gives a portrait which not only brings out the right side of the figure strongly with the north light, but saves the left side from dead lifelessness by reason of the soft eastern light.



I AM THE CAMERA

(Copyright, 1916, A. Benson and H. A. Souders)

---The Eye of All Civilization

I record and preserve for posterity, the childhood of nobility and peasantry; the lives of princes and paupers. Nothing is too great, no detail too small for my eyes to see and record.

I picture the toddling Babe at Mother's knee. He grows and I picture his development; his moods and expressions, fleeting as the fleecy clouds in summer skies—his childish tears, or baby smiles of perfect happiness in the possession of a new-found toy.

His progress I record. Up through Childhood to Boyhood and stalwart Youthfulness he grows, until we find him a broad-shouldered Young Man of Affairs. I, the Camera, see and picture

his every stage. I preserve all these for his children, and his children's children, making records that are priceless beyond the value of mere gold.

From the cradle to the care-laden years of old age do I record the accomplishments of men. My Eye records and preserves for all time, the image that the human eye can hold but for a fleeting instant. I stop even the flight of Time itself. The speeding auto; the gliding aeroplane; the record-smashing dash of the athlete—I make them hesitate in their mad flight. I halt action! I hold Time in the palm of my hand, picturing present events to generations yet unborn.

"Your Friends Can Buy Anything You Can Give Them—Except Your Photograph"

And that, the most personal, the most expressive, and least expensive of all enduring gifts—your Photograph, will be appreciated year after year. Indefinitely!

To deny your friends your Photograph is to practice selfishness and false modesty. To those whom you love, nothing so expresses true sentiment as—your Photograph.

Your Photograph Best Conveys the True Christmas Spirit

Visit Any Good Photographer, Now--Today!

Kellberg's Studio
302 Market Street

Musser's Studio
16 North Third St.

Roshon's Studio
8 North Second St.

And still they come. Three photographers of Harrisburg have combined their resources, and made use of a full-page space in the Harrisburg Telegraph, publishing the copy shown above, which was specially prepared for them by Messrs. Anton Benson and Harry A. Souders, of the Telegraph. This is the first time the Harrisburg photographers have seen the value of co-operation. This copy, of course, is good at any time, not carrying any particularly strong Christmas appeal except in the latter part, which might have been made a little stronger, considering the time of the year. Messrs. Benson and Souders have copyrighted the advertisement. We have but one criticism. It is too bad the sketch at the top was not more in keeping with the dignity of the copy, and that the camera was not a little more of a camera and less of a travesty. The copy itself is very good indeed.

"ECHOES"

Copying Prints—An Odd Incident

BY G. HANMER CROUGHTON

AN inquiry as to the best method of copying from paper prints without showing the grain of the paper, sent my memory traveling back about half a century and as the sequel will give the answer to the query I am tempted to relate an event that will never be forgotten and may interest the readers of the Echoes.

In the year 1862 while still a student in the National School of Art, I put in three days a week in a little cubby in the establishment of one of the most fashionable photographers in the west end of London. The work I had to do was called "mending" which consisted of touching up prints on plain salted paper with India ink.

The chief operator was a gentleman of fine manners and handsome appearance and as he was very kind to me I regarded him with a boy's hero worship. I did not know till afterward that he was addicted to the drink habit, but I heard that he had sense enough to keep away while the spell lasted, so that I was considerably surprised when one day he came into my cubby under the influence of liquor, not drunk, but under the influence enough to make him talkative. Sitting on the table where I kept my brushes, etc., he gave me one of the most earnest warnings against the drink habit that I have ever heard and at the end he gave me his hand saying, "Well, good bye, George, I have got the sack," and he was gone before I could recover from my surprise and although I tried to find him he disappeared completely.

Six or seven years passed during which I worked for photographers till I had saved money enough to resume my studies. During this time I had traveled almost all over the three kingdoms and it was in 1869 that I was painting miniatures for a photographer in Canterbury, Kent, (while at the same time studying with an eminent Royal Academician) that an event occurred that some time after brought me on the trail of my boyhood's hero. The photographer I was working for was arrested for smashing a photographic showcase and stealing a photograph from it. The showcase was one that was put up in almost every railway station in the country with the advertisement of a company located in London, stating that any Carte de Visite could be copied and one dozen copies furnished equal to the original for one shilling, (24 cents). This

company tried to get a photograph from the town where they put up the advertisement and Mr. B. recognizing one of his, smashed the glass and took out the photograph which he claimed was his property. He was prosecuted by the Railway Co. and in his defense he got out the original negative to prove that it belonged to him, as he was firmly convinced that the print he was accused of stealing was an original, but on comparing them he was forced to confess that it was a copy not from any loss of quality, for if anything the copy was lighter in the shadows than the print from the negative but the copy was just one-eighth of an inch smaller each way than the original.

In 1870 I returned to London. I had been contributing to the two photographic publications for some time and was on the most friendly terms with both editors, Mr. John Traill Taylor of the British Journal, and Mr. Geo. Wharton Simpson of the News.

One evening at Mr. Simpson's house he called my attention to the number of letters from all over the country, from photographers complaining of the injury to their business of a company offering 12 copies of Cartes de Visite for one shilling and all admitting that the copies were as good as the original and asking how it could be done. Mr. Simpson suggested that I should try to find out something about it as it would be a good item for the News.

I found that no address except a post office address was given and that was in the north end of London. I went to the office and made friends with one of the clerks and asked if he received much mail. He pointed to a bag of considerable size that he said was waiting for the messenger. I stayed around till the messenger came and followed him till we came to a very respectable residence part of the town and he went into a private house with nothing to distinguish it from any of the other houses on the street. I rang the bell and on the door being opened by the boy who had just gone in, I asked to see the manager. After some delay I was admitted into a room that was of considerable size and a portly gentleman was at a desk with the contents of the bag before him. He very cleverly dodged all my enquiries when a hand was laid on my shoulder and a voice



*By Miss Pearl Grace Loehr,
New York City*

said, "Why, George, what the devil brings you here?" Turning round I was confronted by the wreck of my hero of long ago. He seemed glad to see me although ashamed to be seen in such a position. As he introduced me as an old time friend of his, the manager loosened up and I was allowed to go with V—— to the working part of the establishment, which, to my surprise, was most extensive, and here I learned the secret of the excellence of the copied work, for Mr. V—— worked and talked.

They were using 12 x 15 plates and the wet collodion process. Nine Cartes de Visite were arranged upon the glass of a printing frame of the old pattern where screws were used to bring the prints in contact with the glass, the printing frame was placed upright upon a runway facing the light. The camera was shielded by a board covered with black velvet with a hole cut in it for the lens, thus doing away with any reflection; even the brass flange on the outside of the lens was removed.

Mr. V. sorted the prints so that the nine that were put up together should be as near alike as possible but he put a few aside. I noticed they were older looking prints, some of them were checked (those who are old enough to remember the vagaries of albumen paper will understand) and I could not see how they were to be manipulated so as not to show this defect, but it was done and the result was better than the originals.

When we had got through with the regular run these were taken up, a smaller frame but with screw to give the pressure. (I remember we used to call them pressure frames not printing frames), was taken and the prints having been given a slight bend with the picture outward, a drop of pure glycerine was put upon the print and at once brought into contact with the glass and manipulated with the finger till it was in optical contact with it. When viewed through the glass as it was stood up before the camera not only was no grain apparent but the shadows were deepened and the whole print brightened. So this is the answer to the query.

It would be too long a story to tell what the manager told me as to how he found Mr. V. in the Field Lane refuge for the destitute, how he had sobered him up and kept him without money, although paying him a good salary, paying his board and every other expense and banking the rest for him. V. expressed the greatest gratitude for what had been done for him, but he said: "It won't be for long. I have got the sack, George." He died of consumption and the Copying Company went out of business.

An Attractive Booklet

CLARENCE STEARNS, of Rochester, Minn., has just gotten out a booklet entitled *Modern Photography*, in which he makes good use of the various advertisements used by the Eastman Kodak Company in their "The Photographer in Your Town" campaign. The cover title appears in dark brown against a buff tint block, in the center of which the initial "S" shows through, the color of the paper stock. Inside, the various Eastman advertisements are used, one to a page, with an appropriate half-tone from one of Stearns' negatives facing each advertisement. At the rear of the book two or three pages are devoted to some complimentary letters, a photograph of the Abel Trophy Cup, won by Mr. Stearns at the last N. C. P. A. convention, and a few words as to the different styles of color work and miniatures done by Mr. Stearns in addition to his regular portrait business. On the back cover appears the slogan so well popularized at the last National Convention. There are eight large half-tones, and two small ones. It is not by any means a cheap piece of advertising, but it is one that is sure to produce results, and which will dignify the work of the studio in the minds of the recipients.

EASTMAN PORTRAIT FILM

Extract from a practical article by the widely known English photographer, H. Essenhigh Corke, in the *British Journal of Photography*.

"To sum up, we make the following list of pros and cons:

"ADVANTAGES—Greater saving of carriage to and from studio, and impossibility of breakages. Extreme lightness in use for large sizes and for storage. Possibility of working upon both sides and printing from each side. Freedom from halation and, last, but not least by any means, the peculiar and wonderful "quality."

"DISADVANTAGES—Possibility of easily scratching the back of the film by careless handling. The slight possibility of fire or burning the film. The need in most cases of some alteration in the orthodox methods of working. Difficulty of extra rapid drying.

"I can speak, of course, only from my own experience, but I certainly think that the advantages far outnumber the small disadvantages, and that the last advantage that I have named—that of the quality alone—is enough at least to warrant a thorough trial of these films, for there is no doubt a "something" wonderful and indescribable that one gets in the negative which I, at any rate, have never been able to get in any plate made by the Kodak Company or any other maker.

"Like many others, I speak as I find, and, of course, I have no brief for the makers of these films, and I also admit that it was a long time before I screwed up courage to make the changes that they require. But I would advise any who have not tried these films, in fairness to themselves, at least to give them a trial, and then decide if the results merit the changes that will be necessary."

Your dealer sells them.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Going After the Christmas Business

A. F. HAMLEY, of Maquoketa, Iowa, is sending to all his prospects a long card on heavy manila stock, about twice the length of an ordinary postal. On the address side is a picture of Hamley and his baby daughter, and the inscription, "This year Photographer Hamley will save the people of Eastern Iowa thousands of dollars on their Christmas gifts." On the reverse is a picture of the Hamley studio, and the following arguments why people should buy photographs for Christmas, and more particularly why they should buy them from Hamley. We are reproducing this side of the card in full:

*"IF YOU WISH TO SAVE DOLLARS IT
WILL PAY YOU TO COME TO
MAQUOKETA AND LOOK
FOR THE BROWN
BUILDING.*

Almost any suitable gift you might purchase will cost you two or three times as much as it would have last Christmas, and while photographic material is much higher in price than last year, we are pleased to announce that the price of Hamley's pho-

tos remains the same. No raise in prices whatever, and right here let us call your attention to the fact that "your friends can buy anything you may give them except your photograph."

We predict that this will be a photographic Christmas.

Photographs cost less than any other gift and we feel certain nothing will please your friends like a first class picture of yourself, and that's the kind we make.

We are showing the finest line of folders ever brought to this part of the state and invite you to call and see them. We also wish to call your attention to our portraits made in the new finish, "The Hamleetone;" we know they will please you.

In spite of the high cost of material we are again making our Special Xmas Offer: "Beginning Monday, November 13th, and ending Saturday, December 30th, we will give three photos free with every dozen." This offer is not good on post cards.

In addition to this, if your complete order amounts to \$6.00 or more, we will make you free of charge one large "Hamleetone" Etching.

* (Continued on page 566)

'TIS HERE—MAYBE!

We read in the papers recently that the Eastman Kodak Co. is making a special distribution to its employes to compensate for the abnormal rise in living expenses which is attracting so much attention nowadays.

Owing to an error, the criticisms that should have accompanied this week's Supplement Sheet were published in last week's issue, that of December second. It's over now, so regrets are useless.

The Goerz employes are also lucky. It has been just announced that the members of the office and factory of the C. P. Goerz American Optical Co., New York City, will enjoy a general increase in salaries and wages, to take effect about December 15, 1916. The proposed increase will add more than 10% to the present payroll of the company, a not inconsiderable item especially in consideration of the adverse conditions under which the Goerz firm has to work on account of the war abroad.

H. W. Davies, of the Stout Studio, Mitchell, S. Dak., is at present wondering whether he is worth half a million or involved in partial debt. It all comes about because of a hazy title and tradition in war-ridden France. The estate involved has been appraised at various sums from a hundred thousand to half a million and is in south-eastern France, but after three years of war it may prove to be an incumbrance rather than an asset.

Pardon us while we chortle. A newspaper of York, Pa., comes out with the sobful announcement that just at the time when York photographers enjoy their busiest season, the chemical situation is about to eat up all their Christmas profits. The case of Metol at \$50 a pound, the rise in glass and papers, and increased prices of folders, all are cited as adding to the gobs of gloom that hang heavy on the brow of the York photographers. May we take the liberty of suggesting that some eight (or is it ten by now?) perfectly good substitutes for Metol are advertised in this journal? Of course, that sort of stuff may be good to tell the dear public, but it surely looks funny when the clipping bureau sends it to us.

The Bureau of Census has found twenty-two different industries represented in the Kodak factories at Rochester, N. Y., including 229 distinct occupations among the 8,500 employes.

The library at the Kodak Park Works of the Eastman Kodak Company has become so extensive that it has been found advisable to issue a 92-page catalogue of the publications and books included in the collection. Photography, Chemistry, Physics, and Engineering are the four sciences covered.

I. Buxbaum, of Brooklyn, N. Y., whose new process which he calls "Dorotype" was so favorably mentioned recently by Mr. Crough-ton in his "Echoes," has been demonstrating this at the Brooklyn Institute of Arts and Sciences. He has given a series of four demonstrations, assisted by F. L. Andrews, of the Eastman Kodak Company.

"CALCARD MOUNTINGS"

are made by
CALIFORNIA CARD MFG. COMPANY
 San Francisco, California

Uns surpassed in
STYLE QUALITY WORKMANSHIP
"CALCARD MOUNTINGS" stand for "EXCLUSIVENESS"

EASTERN REPRESENTATIVES

M. M. FREY 30 E. Randolph St., Chicago, Ill.
 H. L. BURD 3735 Grand Central Terminal, New York, N. Y.
 W. A. LEONARD 3735 Grand Central Terminal, New York, N. Y.



The New
**"IMPROVED PORTABLE
 SKYLIGHT"**

"Best by Test"

Sold on a **GUARANTEE**

The machine that is
 recognized at the conven-
 tions,

Two Sizes
 Larger \$35 - Smaller \$25

Complete Machine as shown
 in cut weighs 10½ lbs.

The SHOBERG CO.
 Sioux City, Iowa

Bargain List No. 20

You will exclaim at the low prices
 quoted in our latest list. Every-
 thing in cameras and lenses at
 lowest prices. We buy, sell and
 exchange the highest grade of for-
 eign and domestic cameras, lenses
 and equipment. Headquarters for
 Cyko and all other photographic
 papers, plates, etc.

Write for a free copy today
New York Camera Exchange
 109 Fulton St., New York

**SELL LARGE PORTRAITS
 AND MAKE MORE
 MONEY**

H. D. BRIDLE

THE PHOTO-ENLARGER

1034 Arch Street Philadelphia, Pa.
 Over 20 years at the same address

CLARK & FREED

Quality Enlargements
 Write for Booklet.

4 East 8th St. NEW YORK CITY

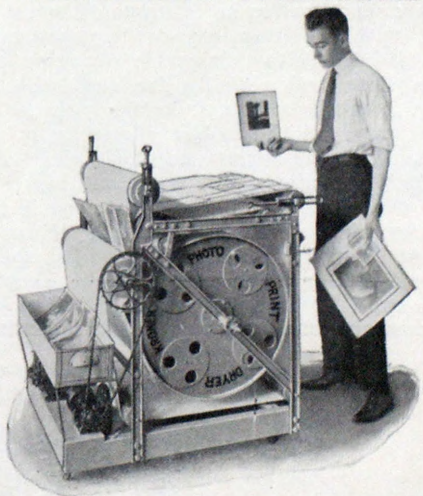
**PINACHROME AND
 PINACYANOL WANTED**

In original Meister, Lucius &
 Bruning containers. State how much
 you have and price of same.

Address

D. E. W.
 3942 Connecticut St.
 ST. LOUIS, MO.

THE KRONER PHOTO PRINT DRYER



Your capacity is limited to the number of
 prints you can dry. For Amateur Work
 the Kroner Photo Print Dryer is practically
 unlimited. Does this mean anything to you?

THE KRONER PHOTO PRINT DRYER CO.
 Not Inc.
 1411-13 UNITY BLDG. CHICAGO, ILL.

(Continued from page 564)

DON'T PUT OFF COMING until just a few days before Xmas when we are up to our necks in orders. Make up your mind to come today.

Remember—We do not open Sundays but can take your picture any evening if it is impossible for you to come during the day. Beginning November 13th, our Studio will be open every evening until Xmas, Sundays excepted.

An Ansco Camera Will Make Any and All Members of Your Family Happy on Xmas Day

Call and See Our Complete Line Just a Word Regarding our Framing Department

We have just received a large shipment of the latest mouldings and will be glad to show you samples.

We also have on sale the finest line of framed water colors, sepias, etc., ever shown in Maquoketa. It will pay you to call and see them.

If you wish the best photographs made in this section of the state it will pay you to come to Hamley's. If you wish your pictures framed or are in need of some framed pictures it will pay you to come to Hamley's. If you wish any pictures enlarged it will pay you to come to Hamley's. If you wish to obtain the best results with your Kodak it will pay you to send your films to Hamley.

Don't forget the name and place."

On Preparing Circulars, Etc.

THE carelessness with which advertising matter is usually prepared for the printer is quite surprising, and quite accounts for the stereotyped appearance and wording of much of it, and also for some of the absurd mistakes that are made.

One of the most strictly observed rules in most printing offices is that of "follow copy"—that is to say, as the written advertising matter from the photographer is handed to the compositor, so he is supposed to set it up, without alterations or improvements. So that if in drawing up his advertisement the photographer writes doz. for dozen, as doz. it will be set up, and often such abbreviations spoil the look and reading of an otherwise good advertisement.

Before beginning to write out his copy for the printer the photographer should try to form in his own mind a rough picture of what he wants, whether a single flat sheet, like a bill, or a folder or booklet. Usually the two latter are most effective. Next get

a few sheets of notepaper and fold them roughly into the size you want and the same number of pages. Now try to estimate in your mind about how many printed lines will be wanted for each page, multiply this by the number of pages, and then set to work to write out your copy. Do not use more words than are necessary, but do not let your copy sound jerky and disjointed when you read it over. Think out in your mind the various things you want to say, and what points you want specially to emphasize, and then write them down in a simple natural sequence. Often a receptionist can be of much help in preparing such matter. She hears remarks and gathers ideas and impressions from sitters first hand, and ought to be able to make very useful suggestions and furnish hints on the most likely way of appealing to prospective sitters. Another thing that needs thought is the class and kind of people whom you are appealing to. For instance, arguments or suggestions used by the owner of a cou-

To be absolutely sure —

Send us your Rush Orders.

We will not disappoint you.

The Gross Photo Supply Co.

"The House that Ships Promptly."

Toledo, Ohio.

We prefer that you should have tried all other Metol
Substitutes, before you write for a sample of

“EMERGOL”

The present lack of

“AGFA” METOL”

Has necessitated an emergency developer to
take its place

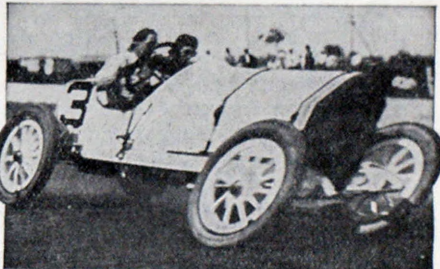
“EMERGOL” Fills the bill

SAMPLE OUNCE 80 CENTS

BERLIN ANILINE WORKS

213 WATER ST. N. Y.

FOR
SPEED!



USE A


VELOSTIGMAT

SERIES II F: 4.5



A Lens combining speed—covering—compactness and ideal
Focal lengths for use on all speed Cameras also for group
—Home Portrait and Studio Photography.

LET US TELL YOU MORE ABOUT IT

The Wollensak
Optical  *Company*
ROCHESTER NEW YORK

pon studio would merely raise a laugh among those folk who pay fifteen or twenty dollars for a dozen cabinet prints or some other style, and advertising matter that would really interest them would cause the middle-class man to say, "That's all very well, but does that idiot think I can afford to spend twenty dollars on a dozen photographs?" The moral points itself: Most people *prefer* the best, but the matter of their means has to be taken into consideration.

A photographer would spend much pains in taking a sitter to get the best results, yet in thinking out his advertisements—which he not only has to pay for, but which he intends to bring him in work and money—anything seems to be good enough that doesn't take long.

Some of the best arguments for and against certain styles, etc., may be picked up by chance remarks made by clients, and such should be noted carefully and made the most of in a discreet manner.

If you mean to send out two or three circulars at quite short intervals, it is often well to draft them all at once, so that all may be written in the same style and no special points may be overlooked or forgotten.

In sending copy to the printer these simple rules should be observed:

Write in your clearest hand, on one side only of the sheet of paper, and number each sheet consecutively. If afterwards, when the printer sends proofs, there is not enough matter (copy), write out the additional matter and number the extra sheets as before, but adding letters as 1, 1a, 1b, and so on, and also indicate on the proof where the new copy should be run in.

From force of habit many photographers write "photo" for photograph, "neg." for negative, "cab." for cabinet, and so on. Now, when this comes to be set up it does not read at all well, so write *exactly* what you need set up, no more, no less. If, on the proof, you wish to call the printer's attention to anything, first write on the margin "Note to printer," and then underneath what you have to say. Again, do not underscore indiscriminately, as many people do, for there is a recognized meaning to underscores which all printers observe—viz., one

line, italics; two lines, small capitals; three lines, large capitals; and if you do not want your advertising matter to present a variegated sort of appearance be careful not to use the various kinds of type anywhere and anyhow, as it spoils the appearance of things.

If you have a certain kind of idea in your mind as to some special advertisement you want to send out, try to make the printer a drawing of it. No matter how rough and bad it may be it will tell him more in two or three minutes than a quarter of an hour's talking. Draw on a sheet of paper the rough outline of the size you want, then if you fancy any special kind of type try to print in a word or two as nearly in that lettering as you can, and also—and this is important—of as nearly the same blackness. If you want to break up the matter into paragraphs in a special way, and at certain points, you should just write the first word or two of the sentence on the sheet about where you want it to come, and if you are going to have an illustration, just rough in—no matter how roughly drawn—about the size and exact place you want it to occupy.

All this is a great help to any printer—technically it is known as a "lay-out," and is quite a usual thing—and you are far more likely to end in getting just what you want.

One thing to bear in mind is that if a lot of very black, closely printed type is used it is trying to read it, and often people are surprised at the dazzling appearance of their folders and booklets, particularly if glazed paper is used. For this reason tinted paper is often preferred to plain white.

If you send out special offers, special reminders of enlargements, etc., see that you also back them up by timely and corresponding displays in your window or showcases, or much of its value will be lost. By this means much may be done to bring in more and more profitable work.—G. E. H. G.

PORTRAIT FLASHBAG

For portraits and small groups. Operated by own dry battery. **Complete with metal tripod stand, \$12.50**

BLOW LAMPS

For interiors where there is no motion, the photographer who has used a PROSCHLITE never makes a flash by any other method. Cuts down shadows, sharpens detail, and produces an effect impossible with instantaneous powders.

Descriptive booklet on request.

PROSCH MFG. CO., 213 Pearl St., New York

SATISFACTION GUARANTEED

This is a pretty strong guarantee for a flashlight outfit, and there is just one that has it

CAMPBELL'S "MULTIPLE-FUSE"

Portable Skylight

Ask your dealer or write us for folder 17A.

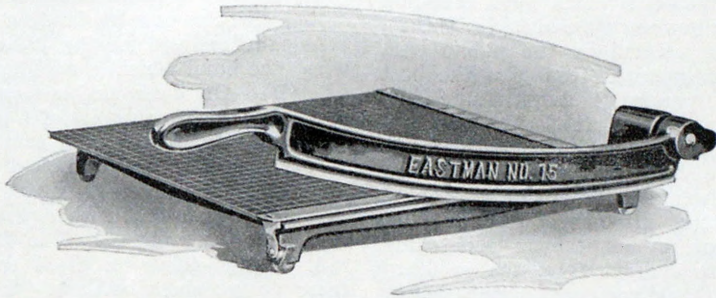
E. V. CAMPBELL CO. Richmond, Indiana

**The ONLY
SILENT
STUDIO
SHUTTER**

**CONLEY
CAMERA CO.**
Rochester, MINNESOTA

FOR SALE BY
ALL DEALERS

The good points of the

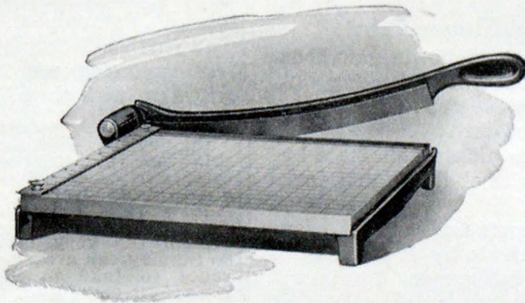


EASTMAN TRIMMER

that make it substantial, also make it accurate and dependable. Made entirely of metal—one piece solid reinforced bed, ruled with white lines in one-half inch squares on black enameled surface—solid brass rule—strong ground steel blade—transparent trimming gauge—rubber tipped legs. It cuts true and retains its accuracy with constant use.

THE PRICE.

Eastman Trimmer No. 10, 10 in. square,	- - - - -	\$ 6.00
Eastman Trimmer No. 15, 15 in. square,	- - - - -	8.00
Eastman Trimmer No. 20, 20-in. square,	- - - - -	12.00



R. O. C. TRIMMER

A substantial trimmer for small and medium sized prints at a very reasonable price. Has ruled wooden bed, fine steel blade and substantial metal base.

R. O. C. Trimmer No. 1, 6 inch,	- - - - -	\$1.50
R. O. C. Trimmer No. 2, 8 inch,	- - - - -	1.75
R. O. C. Trimmer No. 3, 10 inch,	- - - - -	2.00
R. O. C. Trimmer No. 4, 12 inch,	- - - - -	2.75
Transparent Trimming Gauge for either size,	- - - - -	.25

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All dealers'.

Printing Processes

HERE seems to be a tendency towards abandoning printing-out processes and to adopt development papers only. This is rather to be regretted, as many varieties of tone which can be obtained upon collodion papers, as well as upon the ordinary P.O.P., are much appreciated by the public and, moreover, such papers often give the best results from particular negatives. While it is too much to ask the average photographer to include all printing processes in his repertoire, he will do well to take up at least one good printing-out or self-toning paper as part of his ordinary routine. A good print on cream crayon self-toning paper is quite distinct from the ordinary bromide and should command a much better price. Carbon prints always fetch top prices, and in spite of the extra labor incidental to their production are very profitable. When a carbon order is booked it is as easy to make a reversed negative as a normal one, and afterwards the cost of printing is little greater than bromide, while the price obtained is much better. The wide range of surfaces and tints now obtainable in bromide and gaslight papers afford an excellent opportunity for the display of artistic judgment. The rough surfaced papers in white and cream, and the more recent introduction of grey and green tinted faces, present possibilities to the artistic worker.

Photographing Finger Prints

H. NOLAN gives the following methods of service when photographing finger prints taken upon different surfaces:—

1. Finger prints in dust.
 - (A) On colorless glass; illuminate by transperance with oblique light; dark background.
 - (B) On dark surfaces (a very easy subject); illuminate by direct light.
2. Finger-prints in grease (ordinary finger-prints).

(A) On light surfaces such as china plates; dust on (dry) very fine graphite powder; blow off with bellows, etc., *not with breath*. The "dusting on" is best effected by charging a heavy flat-ended camel-hair brush with the powder, holding it near the surface and jerking it by a blow on the hand which is holding it.

(B) On dark surfaces, such as the back or green paint of a safe, mahogany furniture, etc.; treat similarly, using fine, dry whitelead powder.

(C) "Invisible" finger prints on paper. Develop with aqueous solution of silver nitrate (5 to 8 per cent.)

3. Finger-prints in blood on dark surfaces (*e. g.*, black bottles). In dark-room illuminate by direct rays of arc or magnesium light, preferably concentrated. One may get reflections, but the pattern of the papillary ridges will stand out clearly.—*B. J.*

Dianol

HERE'S a new developer which needs only the addition of sulphite and water, and can be used for plates, films, or papers. It bears the additional recommendation of being sold solely by R. J. Fitzsimons, 75 Fifth Ave., New York City, who is widely known as the American agent for Lumiere plates and Autochroms, and the Richard Verascopes. Readers who will want further information are referred to Mr. Fitzsimons, who will gladly take the matter up with them.

Stanley made a hit at the Convention this year, painting backgrounds and tapestries to order. Stanley will paint your old grounds over in your own studio, or paint your studio walls for background or decoration purposes. Stanley's six-in-one screen, the very latest. Write at once so Stanley can arrange his Fall and Winter route to take in your studio. Stanley Bros., 642 Cherry Street, Grand Rapids, Mich.

SATISTA—Matt Surface

for black and white prints of
Superior Quality.

For Particulars Write

WILLIS & CLEMENTS
PHILADELPHIA

TAKE IT DOWN!

That old stuff from your walls and show cases. Christmas is coming in a few weeks. How to arrange a snappy business getting display get some pointers from our booklet number four.



EDUARD BLUM
"The Photo Art Shop"
CHICAGO

To Your Interest



Aquaint yourself with the three original features of the new improved Ley Collapsible Skylight and its superior Ignition System.

No other light like it.

Sold at a price within reach of all.

A card will bring you the desired information.

G. A. LEY, MFR.
1920 Warner Ave.
CHICAGO

UP-TO-DATE PHOTOGRAPHERS SHOULD USE A

GOERZ LENS

THE GOERZ PORTRAIT HYPAR F:3.5—F:4.5 has met the highest and best artistic requirements of leading photographers. The GOERZ CELOR F:4.5—F:5.5 is one of the best all around studio, group and general utility lenses now on the market. It is well and favorably known throughout the country. The GOERZ DAGOR F:6.8—F:7.7 has been and is acknowledged to be one of the finest lenses for all around photography ever produced. See your dealer or write to

C. P. GOERZ
AMERICAN OPTICAL CO.
322A EAST 34th STREET
NEW YORK CITY

MICROGRAPHY

LESS-IVES COLOR PHOTOGRAPHY

No special apparatus is needed to make Color Photographs—Hicromes

The Hiblock, the Hess-Ives triple effect plate, is given a single exposure in your regular camera with your regular lens; its three components, two plates and one film, are developed essentially like any panchromatic plates, (as described more in detail in the last letter of this series.)

As to the printing-out material—"the Hicro Films"—that is simply the familiar N. C. film specially treated with potassium bichromate by a method and process devised by Mr. Ives.

Hicro Film is now furnished in 5 x 7, 8 x 10 and 11 x 14.

Printing-out is in the usual frames, taking from ten to twenty minutes, in accordance with the quality, the light and density of the negative; ten and a half minutes at thirty inches from a flaming arc lamp is good average practice. We furnish a "Hicrometer" to facilitate accuracy for duplicating.

After printing, the Hicro Film is developed in water at 95° F. until the highlights show clearly. Workers familiar with carbon will particularly appreciate this point as well as the keeping qualities of Hicro Film. After full development the remaining silver is then fully cleared as usual.

Each film is then immersed in its color developer bath, where it automatically absorbs its proper quota of color; the three are then dried, assembled in register with a white paper back and cemented to constitute the final Hicrome. As many prints may be made as desired, and mounted on cardboard, matted or framed, ready for delivery. Succeeding issues will deal more with the color development and further finishing.

Booklet on request.

Respectfully,

THE HESS-IVES CORPORATION

Race and 12th
Streets
Philadelphia, Pa.

December 5, 1916

President

Helps for the Holiday Campaign

PHOTOGRAPHERS who combine with their studio a department for the sale of amateur cameras and supplies will be interested in some new booklets the Eastman Kodak Company are putting out specially to boost the holiday business. The cleverest one, to our mind, has to do with a little bank for dimes, marked with the amounts which will purchase various Brownies, Premos, and Kodaks. Another, entitled Fun, has to do with the No. 00 Cartridge Premo, which retails at 75c, and opens up unparalleled possibilities for amateur business. Kodaks and Brownies are again listed in a handy sized little booklet with a very attractive cover in colors, one of the usual inimitable pieces of Eastman advertising literature, and a stock of which should be on every dealer's counter. The cover picture alone is enough to make a prospect want a camera. And the last of the four covers the Premo line in detail, also in the

handy pocket size. At this late date photographers should be well stocked up with these booklets, but for those who have neglected the matter, it is not too late to write the E. K. people for a supply.

CLASSIFIED ADVERTISING RATES

SITUATION WANTED: Under 30 words, two insertions, free; further insertions, 30c each; over 30 words, first two insertions, 30c each; further insertions, 50c.

HELP WANTED: 50c per insertion.

FOR RENT and MISCELLANEOUS: Under 30 words, 50c per insertion; over 30 words, \$1.00 per insertion.

STUDIOS FOR SALE: Under 50 words, \$1.00 per insertion; over 50 words, 2c per word.

SITUATION WANTED

All around man wishes a situation; good at home portrait work. 15 years at last place. D-4, care of this journal. 2-12-2

DEALERS WHO WANT YOUR TRADE

ATLANTA, GA.—Glenn Photo Stock Co., Eastman Kodak Co., 117 Peachtree St.

BOSTON, MASS.—Robey-French Co., Eastman Kodak Co., 38 Bromfield St.

BOSTON, MASS.—Ralph Harris & Co., 22-26 Bromfield Street, New York City Office, 176 Fulton Street.

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

CLEVELAND, OHIO.—Fowler & Slater, 806 Huron Road, S. E.

CHICAGO, ILL.—Sweet, Wallach & Co., Eastman Kodak Co., 133 North Wabash Avenue.

DALLAS, TEXAS.—C. Weichsel Co.

DENVER, COLO.—Denver Photo Materials Co., Eastman Kodak Co., 626 16th Street.

DENVER, COLO.—The Ossen Photo Supply Co., 415 16th Street.

DES MOINES, IA.—Des Moines Photo Material Co., Eastman Kodak Co., 517 Locust Street.

DES MOINES, IA.—W. P. Henry, 819 Walnut Street.

GALESBURG, ILL.—Osgood Photo Supply Co.

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

INDIANAPOLIS, IND.—Lyman Brothers, 223-225 East Ohio St.

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

KANSAS CITY, MO.—Kansas City Photographic Supply Co., 1010 Grand Avenue.

LOS ANGELES, CAL.—Howland & Dewey Co., Eastman Kodak Co., 510 South Broadway.

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

MILWAUKEE, WIS.—Henry Reimers, 238-240 West Third Street.

MINNEAPOLIS, MINN.—O. H. Peck Company, Eastman Kodak Co., 112-114-116 So. 5th Street.

NEW ORLEANS, LA.—Standard Photo Supply Co., Ltd., Eastman Kodak Co., 125 Baronne Street.

NEW YORK CITY.—Herbert & Huesgen Co., 311 Madison Avenue.

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

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

NEW YORK CITY.—Willoughby & A Square Deal, 810 Broadway.

OMAHA, NEB.—The Robert Dempster Co., Eastman Kodak Co.

PHILADELPHIA, PA.—John Haworth Co., Eastman Kodak Co., 1020 Chestnut Street.

PITTSBURGH, PA.—W. S. Bell & Co., 412 Wood St.

ST. LOUIS MO.—Hyatt's Supply Co., 417 N. Broadway.

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

ST. PAUL, MINN.—Zimmerman Bros., Eastman Kodak Co., 380 Minnesota St.

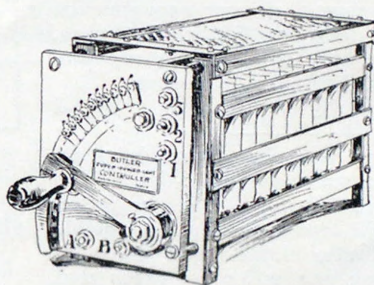
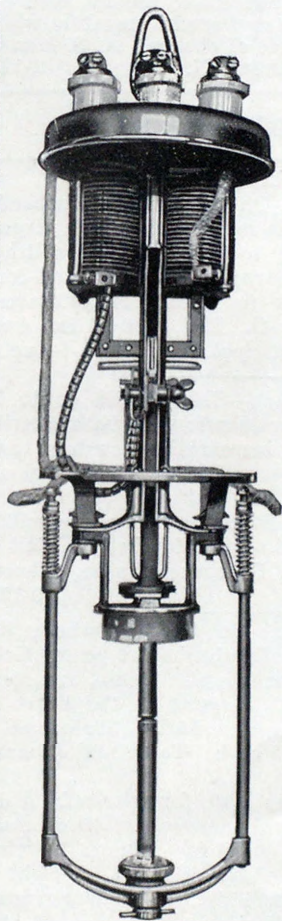
SALT LAKE CITY, UTAH.—Utah Photo Materials Co., 423 Main Street.

TOLEDO, OHIO.—George L. Kohne, 602 Summit Street.

BUTLER SUPER-POWER LIGHT

THIRTY-SEVEN THOUSAND CANDLE POWER

37,000 C. P.



Can be used on either alternating or direct current, 110 volts. It has twelve times the power of the old Aristo Lamp, and only uses $1\frac{1}{2}$ times the current.

The Controller is adjusted so it can be used on five to fifty amperes.

Snap-shot exposures made under this light. Not only equal, but better than daylight.

The most powerful light ever offered to the photographers.

USES WHITE FLAME CARBONS.
PRICE, LAMP, CONTROLLER
AND 20 FEET OF CORD

\$75

Stand \$10.00 Extra
Reflector, \$6.00 Extra

ALBERT N. BUTLER

1701 E. 55th St.

CLEVELAND, OHIO

By all-round man; can do commercial work and have had experience at amateur finishing; am one of Daddy Lively's pupils; prefer South or Southwest. Ed. Hotchkiss, R. F. D. No. 2, Waterbury, Conn.

2-12-2

First class all around photographer, printing and operating a specialty. Wishes situation January 1. Moderate salary or run studio. O. H. Mortenson, 476 State St., Brooklyn, N. Y.

9-12-4

Good retoucher and all around assistant who can take charge of your departments. Prefer larger cities and first class studios. State salary paid; give full particulars first letter. J. McKenna, Effingham, Ill.

9-12-2

Operator and retoucher, first class, desires a position with some up-to-date studio between now and spring. Have no objection to doing all around work. Am capable of doing it. Prefer middle west. 16 years in the business; can make negatives that will command good prices. Salary \$30.00 per week to begin with. S-13, care of this journal.

9-12-2

A high class all around man, excelling in printing, dark room work and enlarging. I can put you in the convention class. Address John M. Welch, care Kansas City Photo Supply Co., Kansas City, Mo.

9-12-3

HELP WANTED

Must be fine retoucher and etcher who can operate, prefer one having done home portrait work. Send photo of self and samples; state references and experience in first letter. Great future and permanent to right young man. Photo-Crafters, Thirteenth and Sansom Streets, Philadelphia, Pa.

9-12-2

SPECIAL

One B. & L. Zeiss Tessar Lens, Series Ic 5 x 7 with Volute Shutter, very little used, \$50.00. Also one Fowler & Slater Portrait Lens, Series C., 4 x 4, just like new, \$50.00 value for \$25.00. S. C. Bull, Hillsdale, Mich.

9-12-2

FOR RENT—The best appointed photograph gallery in Texas. Best location. Established over ten years. Modern in every way. Only first class artist need apply. R. M. Mothner, Beaumont, Texas.

2-12-2

WANTED TO BUY—An Amateur Kodak finishing studio in town of not less than 15,000. Will pay cash for right one. Southern California preferred, but will consider other offers. R-5, care of this journal.

9-12-2

Colored Portraits. Orders taken from high class studios for colored portraits. Cyko linen preferred. For further information write Miss M. K. Barrows, 1411 E. 65th Place, Chicago, Ill.

9-12-1

Retouching; first class; prompt returns; write for prices and send a negative which I will retouch free of charge. A. S. Maude, Forest Home, Ithaca, N. Y.

2-12-2

STUDIOS FOR SALE

A SPLENDID OPENING

FOR SALE—On account of husband's death, only studio in town of 12,000; largely country territory to draw from; established 40 successful years; lot, building and complete equipment for sale. If interested, write Mrs. C. G. Bell, 600 Alex Ave., Greenville, Mississippi.

11-11-4—e.o.w.

For Quick Sale—Only studio outfit located in Northwestern Iowa town of a trifle over 1000—36% increase in growth of town last five years—more than enough business in sight to pay for outfit. Only framing outfit in town. Excellent reason for selling can be furnished. \$450.00 takes it. Call at or address, The Sherwood Studio, Gilmore City, Iowa.

9-12-1

Largest Studio in Detroit, where life is worth living. Established 16 years. Good business all year round. Lease and very reasonable rent. Located in the heart of Detroit. I offer my \$6,000 Studio as it stands for \$1,500 cash. To be sold January 1st, 1917.

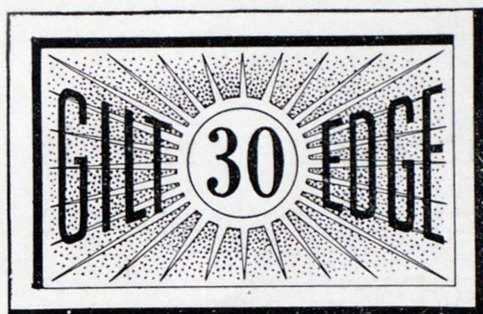
Come and investigate for yourself. A deposit will bind the bargain. First come first served. Reason for selling: Retiring from business and going south. Wright & Co., 312-14 Park Bldg., 76-82 Washington Blvd., Detroit, Mich.

18-11-4

Ground Floor Studio for Sale—In live city in Ohio, of 100,000, downtown location, making Portraits, Post Cards, Kodak Finishing. Picture framing; long lease; doing good business. This proposition will stand close investigation. R-4, care of this journal.

9-12-2

SEED

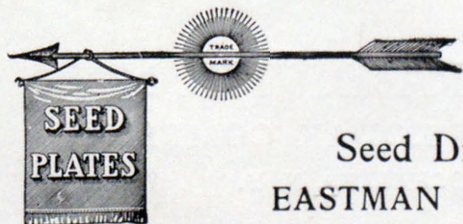


PLATES

*All the quality you look for in a
plate—all the time.*

This is what you get in the Seed 30 Gilt Edge—
crispness and snap, without harshness—an abundance of detail, without flatness—exceptional speed, without the sacrifice of latitude or gradation—and all these qualities with the consistent uniformity necessary to continuous and dependable quality in your work.

It's a Seed Plate you need.



All Dealers'.

Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

A successful print is only secured by using a paper that will reproduce the quality of the negative.

ARTURA

Reproduces quality for quality—its success is due to its superiority.



All Dealers'.

ARTURA DIVISION,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

