



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. XXIV. No. 619

SATURDAY, NOVEMBER 1, 1919

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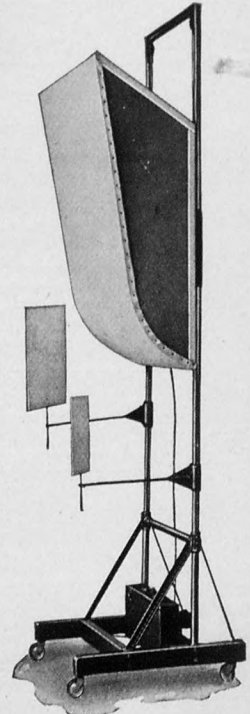
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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

Published Weekly at 421 Caxton Building, Cleveland, Ohio, by The Abel Publishing Company

Vol. XXIV. No. 619 SATURDAY, NOVEMBER 1, 1919

PRICE FIVE CENTS
\$2.50 A YEAR

Terms: Two dollars and fifty cents a year in advance. Postage free to all subscribers in The United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.
FOREIGN SUBSCRIPTIONS: Canada, \$3.00;

other countries, \$3.50 per year in advance. TO PREVENT loss or delay by mail, all communications and photographs should be addressed to Abel's Photographic Weekly, 421 Caxton Building, Cleveland, Ohio.

In Passing By

TRADE UNIONS IN PHOTOGRAPHY. Out in San Francisco, which is notoriously one of the strongholds of union labor, photographic employes have formed the Photographic Workers' Association and are applying for a charter from the American Federation of Labor. They make the claim that every assistant, dark-room man, retoucher, printer and receptionist in the studios of San Francisco and vicinity is a member. The next step, of course, will be a demand on the employers for a very considerable increase in the rate of pay, together with certain restrictions in the hours of work, etc. The employers not being organized at all, in San Francisco, will be at a disadvantage. If the demands of the workers are reasonable, they should be acceded to, for we must admit that even now with higher pay than formerly, the photographic assistant, except in some special cases, is not a highly paid employe and yet a very considerable amount of skill is required of him. Also the hours of labor are usually fairly long, especially in the busy seasons, and seldom if ever is allowance made for overtime, because there are in the photographic business no specified hours of labor such as in the printing trades and other trades.

On the other hand, if the demands the employes make are unreasonable, as is so often the case, they in turn will be at a disadvantage, for, fortunately for the employers and unfortunately for the employes, the photographic business can be and often is a family affair or a one man outfit. Also much of the work can, at a pinch, be done outside the studio. For instance the retouching can all be sent out, to some other city, if necessary, and the employers could band together to have their printing done all in one place. The employer himself usually makes the sittings and can very easily develop his own plates. Nowadays, with tank development, electrical retouching devices, printers that are almost automatic, slip-in mounts that require no pasting on of the prints, quick drying machines, etc., the up-to-date studio can get along pretty well.

We believe in organizations, both of employers and of the employes. But they should be for the welfare of the business as well as the individual and not for its destruction. There is no reason why the employe and the

employer should not be in the same organization both to their mutual advantage.

We understand there is a union of photographic workers already in existence in New York which is trying to run things its own way. For the reasons we have given, unreasonable demands on studio proprietors will never be very successful, but, of course, where an employer does a very large business, necessitating the employment of a number of assistants, a trade union which includes any considerable percentage of the workers can make it rather unpleasant for him.

Another reason why unions of photographic employes do not seem to promise much success lies in the fact that almost every employe expects or intends, sooner or later, to go into business as an employer himself. It requires very little capital indeed, to start out as a photographer, and judging by the work we see all too frequently, it does not require very much knowledge or skill. The public will stand for an amazing lot of exceedingly poor photography,—more's the pity. The retoucher and the receptionist are probably the only ones in the employe list that do not expect to get into the employing class themselves eventually. These two occupations are usually filled by women and generally not of the class that intends to make a life business of it. The operator, the dark-room man, the printer all have hopes of owning their own places of business. In this the workers in the photographic business differ from the workers in most other trades, where it is entirely the exception for a worker to graduate into an employer. For this reason, and the others given above, we do not believe these unions of photographic workers are going to have any vital effect on the business. They will be of value to their members only in proportion to the reasonableness of the demands of their leaders and to the extent to which they try to better the qualifications and output of their members. If they listen too intently to the teachings of the ultra trades-unionists, they will only find themselves permanently out of jobs.

"ECHOES"

BY G. HANMER CROUGHTON

The Permanence of Kallitype—Thorough Toning of Prints—The Convention Report

NO doubt the readers of Abel's Weekly will be glad to read that Charles L. Abel is back on the job. He has done his work for the Government and has attained rank and honor. Now we shall have things more regular, I hope, for Mr. Juan C. Abel could not possibly attend to the editing of Abels Weekly, the P. A. of A., News and other publications and the work incumbent upon him as Secretary of the P. A. of A. He has had to attend so many Conventions, and to be away so much from his office, that it has been impossible to keep track of it all. It is wonderful that he has done so well with all these different calls made upon his time.

In a recent number of Abels' Weekly Mr. Tennant has asked me a question which I can answer, but, with a reservation. He

wished to know if I knew of any Kallitype print that was permanent. I can say that I do not. And yet, I would like to ask: Does anybody know what *permanency* means, particularly as regards prints by any photographic printing process?

I have not had experience enough with the Kallitype process, nor have I kept any of the prints made by it, to speak definitely as to its permanency. But there is no reason to doubt that prints made by this process are as permanent as some, and more permanent than those made by some of the other processes.

I have in my family album three prints made at different intervals and by the same man. They are, with the exception of a slight coloring of the paper, as bright as when they were made, and these photo-

graphs were made twenty-four years ago. They were printed on single albumenized paper and toned in borax and gold. But they were *thoroughly* toned—all the silver being converted—before they were pronounced ready for the hypo bath. On looking through them they were perfectly black and there was not a trace of the warmth of the ordinary silver print in them, and *that, I think, is significant*. Unless the silver is thoroughly converted I do not think that the albumen print is permanent, for where I have those three that have proved permanent, I have probably a dozen or twenty others that have not stood the test of time. Also, I think the double-albumenizing (which succeeded the single) is responsible for a great many of the faded prints made some twenty to thirty years ago.

I was convinced of the necessity for the thorough toning of prints by something which happened when I was in London years ago. I was due to meet Mr. Alexander Henderson, we having arranged to go together to a meeting of the British Photographic Society. Mr. Henderson is known as the first and the best producer of burned-in enamel photographs. A transparency was made on a collodion plate, then stripped off and toned.

When I arrived at Mr. Henderson's studio I found him toning four films, and he said: "I do not mind you, but there are a good many photographers in this city who would like to know about this toning,—they have been there forty-eight hours, and by the look of them they will take another twenty-four hours." I said: "Why so long?" He said: "They have to be toned thoroughly, right through, and if there is the slightest trace of the silver left in them, the shadows, instead of being black, will be shot with a rusty, brownish red."

So that it seems to me that the real permanency, when obtained, is due to the thorough conversion of the silver into whatever metal is used for toning. Mr. Henderson's toning solution was chloride of strontium.

When the gelatine process was evolved it was thought that there would be more chance of permanency, but the gelatine seems to hold the chemical tighter and it

does not get washed out, and besides, in the albumen process pure hypo and water was used and, somehow, as soon as they used gelatine they got to mixing other things with the hypo, causing sulphuration, which is destructive.

Also, something may be due to the salt used in the manufacture of the emulsion. In a copy of the Photographic Times Annual some ten or twelve years ago, there was a print of a boy, dressed as a young man in evening dress with top hat and cane, and that is the only one, with the exception of the bromide print, that is not touched by the fading evil. It is printed on Kirkland Lithium paper, and was published in the Photographic Times as an example of that paper.

The advent of developing paper has changed things considerably, and the whole method of procedure has altered. Although the same chemicals are used,—silver and chloride, they are not nearly so strong as in the other process, and the deposit from the developer is certainly more apt to be permanent than the printing out papers. The bromide paper that is coated with an emulsion of bromide of silver has certainly proved itself the most permanent of all, but, as I said in the beginning: "What is permanency?" Charles Dickens in his "Song of the Ivy," says: "The stateliest building that man can raise is the ivy's food at last."

I have received my copy of the Association News, and it was certainly worth waiting for and reflects a great deal of credit on the Editor.

The cutting out of the discussion of the Council was wise, for there was enough in the Constitution, or rather, in the change from the first draft of the Constitution as published in Abel's Weekly, to cause a great deal of discussion. The bringing of it to a point where it could be brought before the Convention, shortened matters considerably. However, I have not read all of it as yet,—it requires considerable study, but all who read it will see how well the affair went off,—no hitch, and everything lovely.

I was greatly impressed above all by the demonstration and paper by Mr. Ellis of Philadelphia, as to how he worked to get

THE FIRST CONVENTION *of* THE YEAR

The Professional Photographers' Society of New York at the
Hotel McAlpin, New York City, February 3rd, 4th and 5th, 1920

PHOTOGRAPHIC
CHRISTMAS
CARDS

The Standiford Studios of Cleveland have gotten out a very attractive Christmas card idea which is shown here. It is a silhouette picture, preferably showing some action, like the illustration, and carrying whatever Christmas wishes the sender desires. As the illustration says—the card is distinctive and personal and unlike the usual stereotyped Christmas greeting. Now is the time to push these and a good remunerative price can be obtained. We are indebted to Mrs. Mehling (Mrs. Standiford) for this sample and the idea.

Ymas Cards!
Distinctive + Personal
made by
The Standiford Studios



his effects for the advertisement which we have seen so many times in the different papers. It amused me to find that he is accused of making a snapshot of one of his most careful compositions. A friend of mine in London years ago was up against the same thing. After he had worked and worked, and had made sixteen or eighteen negatives of a particular figure, he was very much disgusted that the President of the Royal Photographic Society should think that he was complimenting him, when he said it was such a fortunate thing that the model happened to be in such a posi-

tion. He said to me: "Here have I been worrying over this thing for some weeks to get it where it is. If I had painted it I could, perhaps, get thirty to fifty guineas for it,—as it is, it is *only a photograph which happens to be happily posed*, and I get half a guinea a print."

Photographers will be surprised at the amount of study and time that Mr. Ellis has put into his work.

There are other things to which I shall revert hereafter, but the Association News is well worth reading by those who were not present at the Convention.

From Studio To Home Portraiture

(Concluded from last week's issue)

The sheet may be suspended just where needed by the use of spring clothes-pins. The reflector is a real necessity nearly always, though many spots may be found, such as a corner with windows on each side admitting light of different degrees of strength. One window is sure to be brighter than the other, and if this condition is taken advantage of the subject gets a round lighting with soft shadows without a reflector. Here enters the faculty of observation and of adapting one's self to conditions.

In working in homes it is always best to select a room with light decorations, as the general illumination of the apartment is greatly enhanced by the reflections from light walls. It is frequently possible, under light decorative conditions, to avoid the use

of a reflector. Sometimes a pier mirror is available as a reflector, and as this gives greater brilliancy, one must be on one's guard against unpleasant double lighting effects. A mirror reflects much more light than a white cloth, consequently it must be kept farther away from the sitter.

When a movable mirror is available many attractive variations on the simple portrait may be made by its use. Mirror pictures are justly popular with the ladies, and if the subject admits of a profile as well as a front or three-quarter-face pose, very picturesque and beautiful results may be produced. The mirror can be so placed that the reflected image is nearly in the same plane as the face proper, thus getting a sharp reflected image. Sometimes it is pleasing to let the reflection

be only an accessory in the picture, in which case it is admissible for it to be out of focus to a certain extent. The head may be posed often without much regard to the reflection, producing an interesting and pleasing result. Often it may be necessary to reduce the lens aperture considerably in order to make both images reasonably sharp, and unless the light is abundant this involves a longer exposure, with danger of movement. I advise experiment with a mirror to find just the right angle to bring both images into focus at full opening. Short exposures, or the shortest possible, are always advantageous in order to record good expressions.

Care must be taken to avoid the inclusion of unpleasant objects in the mirror. This can be overcome, however, by having a plain cloth of almost any color held where the mirror will reflect it with the sitter, but the tone of the background shown in the mirror should be a distinct contrast for the best effect. For mirrors on walls, oval shapes are the most desirable, because they are not noticeably altered in shape by the position of the camera. A very attractive effect may be produced by placing such a mirror about three feet from the window on the same wall. By manipulating a sheet diagonally in front of the window enough light is thrown upon the sitter to give a beautiful effect. In making this sort of a picture the other windows in the room can be used to give general illumination. The lens must be carefully screened to prevent any direct light reaching the plate and producing fog. Always bear in mind that the lens is also a window, and that it is easy to get more light than picture on the plate.

In conclusion, let me say that in the well-nigh universal gradgrind of our profession of photography there is too great a tendency to do things in the easiest way. It is, as before mentioned, much simpler to avoid figure poses and to blot out (scrape out) undesirable backgrounds and put in others by the use of the ground-glass substitute and stump work, creating something that is false, inappropriate, and absolutely inartistic, and the defense is that the customer likes it. It is infinitely better to find a suitable place for the portrait in the home and leave the natural result untouched, for by so doing not only is the portrait made appropriate, pleasing and artistic, but the result is achieved without additional labor and expense—surely a consummation devoutly to be wished. But—and here comes the rub!—this involves care, painstaking skill and resourcefulness on the part of the photographer. These desirable qualities

should be more generally cultivated. I hope that this may be realized through the production of figure portraits in the home, for by just these virtues are better pictures to be made.

Furthermore, I believe in educating the client as well as ourselves. Let us in our studios emulate the example of a famous printing house said to do the best catalog printing in America. In the anteroom through which visitors and customers must pass are exhibited in show cases many examples of early masterpieces of printing. This exhibit, says Henry Lewis Bullen, a great printing expert and authority, creates an *expectancy* of quality and lends dignity to the printing house. If we photographers would collect and display masterpieces of drawing, painting and sculpture, done by photography and in plaster, of faultless and

(Continued on page 424)

Notice

*Don't forget to put a
photograph in your*

XMAS BOX

*Make your
APPOINTMENTS*

now

**ERSKINE
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DOTY
JOHNSON
SHOEMAKER
ARCHBOLD
THOMPSON
BROOM**

Battle Creek photographers preach co-operation—and are wise enough to practise what they preach. Here's a concrete example. Seven of them are boosting "Photographs for Christmas" by advertising in the newspapers as shown in the above copy of one of their ads. There should be more of this done in other cities where photographers are just as progressive but somehow or other have not quite attained complete co-operation.

The Air Brush In Photography

CHAPTER IV

The Air Brush And Its Accessories

By GEO. F. STINE



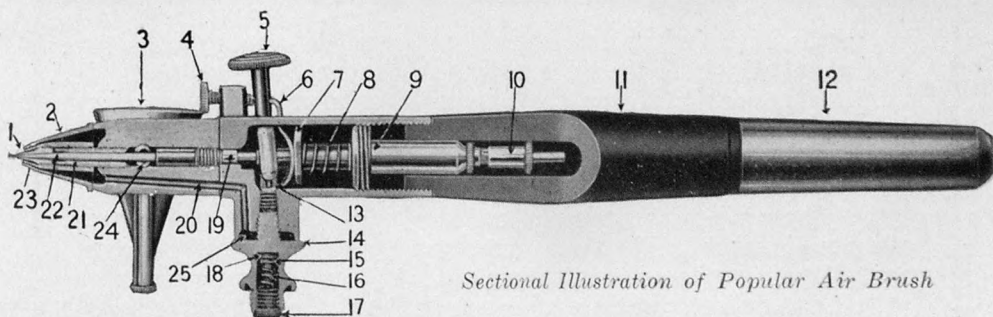
As stated before, the Air Brush is not a fool proof tool; therefore it must be taken care of in every detail and all the mechanism understood thoroughly so that one can handle it proficiently. One can do no better than to follow instructions closely. Study the cross sections of brushes as found elsewhere in these pages, so as to become thoroughly acquainted with the mechanism.

After opening the box containing the brush, there will be found the brush and several parts, such as the brush holder, screw for fastening same to the easel, hose connection reamer, color cup and, with some designs of brushes, a needle spring.

All of these items will not be found with every make of brush, as certain designs require certain accessories, but the resulting finished work will be identical. The accessories are covered thoroughly in the following pages so as to acquaint the reader with the care and manipulation of whatever Air Brush he or she may purchase that is practical for photographic use.

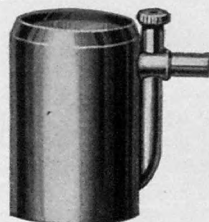
Should a brush be purchased that contains all of the above items, they are brought into play when trouble arises with the brush, as follows:

Perhaps the user has failed to clean the brush properly after using, and the color has dried and caked around the needle, so that it refuses to flow properly from the brush, necessitating the use of the reamer. Right here I wish to impress upon the reader the fact that the reamer should never be used until all other methods of eliminating the trouble have failed, for the reason, as will be found, that the color tip head is tapered and likewise the end of the needle which fits into this taper; (see illustration) the reamer, being tapered to conform to the taper of the tip, and being very sharp and hard, will, by continued use, ream out this taper in the color tip head, thereby giving the operator the full flow of color at all times regardless of attempts to regulate it, and as a consequence the color comes so strongly that it simply splatters over all the work and, of course ruins it, or at least causes a waste of time and money. If this caking of the color should happen in some way or other, first of all, fill the cup with water and work the needle back and forth by means of the double action air and color distributing lever until it is clean, or, if the water fails to answer the purpose, fill the cup with wood alcohol and proceed the same as before, as the alcohol has a tendency to dissolve the color more rapidly than water. If after trying these methods, one does not get results, then, and only then, resort to the reamer and proceed carefully as follows:



Sectional Illustration of Popular Air Brush

- 1 Color Tip.
- 2 Air Cap.
- 3 Side Color Cup (Funnel Shaped).
- 4 Line Adjustment Screw.
- 5 Double Action Air and Color Distributing Lever.
- 6 Auxiliary Lever.
- 7 Needle Tube Guide.
- 8 Needle Spring
- 9 Needle Bearings.
- 10 Needle Chucking Cap
- 11 Handle.
- 12 Front Protection Cap
- 13 Plunger Bearing.
- 14 Air Chamber and Spring Casing.
- 15 Air Plunger.
- 16 Air Plunger Spring.
- 17 Spring Retaining Screw Cap.
- 18 Rubber Valve Washer.
- 19 Adjustable Needle Bearing.
- 20 Air Duct.
- 21 Color Tip Head.
- 22 Needle.
- 23 Projecting Air Tubes.
- 24 Color Inlet.
- 25 Air Chamber.
- 27 Metal Tube Side Cup.



*Side Color Cup of
Another Type of
Air Brush*

Remove the handle and take out the needle by first loosening the needle chucking cap and then taking hold of the needle and drawing it straight out, being very careful in removing and replacing the needle that nothing comes into contact with the point, as on it depends (providing all other parts are practically perfect) the success of the spray. After the needle has been removed, insert the reamer with the tapered tip first, turning the reamer towards the left while inserting it (at the same time running benzine through the chamber). At intervals remove the reamer and draw it through a tuft of cotton to clean it, then again insert it as before. Repeat this operation until you find the reamer projecting from the color tip the same as the needle. There is one great caution at this point, and that is, never

force the reamer into the color tip hard enough to cut away any of the metal of which the tip is composed, because if one continues this careless handling, it won't be long until the taper in the tip will be cut away and the brush ruined, when the only remedy is to send the brush back to the maker and have the tip replaced with a new one, which, of course, means a loss of money through one's carelessness.

The needle spring found on some makes of brushes is used to open the small tubes in the tip of the brush (three in number) through which the air passes from the air cap. At times, for some reason or other, one or more of these tubes may be closed, thus causing the color to be forced from the brush at an angle which causes one to lose control of the flow. If this occurs, remove the air cap and pass the needle spring through each of the small openings and again replace the cap. There is a caution in connection with removing the air cap, and that is, when removing it, to be absolutely sure to draw the distributing lever back as far as it will go; thereby drawing the needle into the color tip out of danger from being bent, for, if the needle is bent, a new one must be purchased, as they can not successfully be repaired.

The use of the reamer, needle spring, etc., will not be required on all makes of brushes, but to those that do require it, one will find the detailed information of value.

(To be Continued)

(Continued from page 421)

recognized merit, would not they have a similar effect on our customers and visitors? It would at least tend to show that we had ideals, and in educating the customer we would likewise educate ourselves, making easier of accomplishment many things we now pass over as quite too much trouble to be considered. It has been well said that if we are to do beautiful things we must live in an atmosphere of beauty and refinement, so that our habit of thought tends that way. A beautiful environment has a potent influence on workers of every degree. The mind thus becomes educated, and better work is the unconscious result. Let us have ideals, and work toward them.


Home portraiture is an avenue of escape from the humdrum stereotypes of the studio. Let us therefore grasp these delightful opportunities and try to accomplish more original and beautiful results. Every sitting in the home is an adventure, fraught with wonderful possibilities. The way is an untrammelled one. Keep your minds open for new effects. See with your minds more than with your eyes, and your results will often surprise yourselves. These things are of vital interest to those among the profession who hope to see the photographic portrait business carried on prosperously and pleasurably by all who are engaged in honest endeavor. Wherever home portraiture fails

to be honored and sought after and well paid for, the cause is to be found in the limitations of the photographers themselves. Home portraiture is an art that requires intelligence and ability above the average to make it really successful. The mechanics and processes of the art are very efficient and there is no secret as to methods; its failure is in those who use the machinery and methods. The route to eminence is through the study of inspiring works of art. There is no other way. Rudolf Eickemeyer achieved his great reputation and incidentally his great collection of medals and other honors by persistent application, study and hard work. Edison says that "genius is 10 per cent. inspiration and 90 per cent. perspiration;" in other words, the capacity for taking infinite pains.

Truth And Accuracy

IN a recent issue of "The Outlook" Mr. Charles Marriott has a very stimulating article on portraiture. He says some very striking things in comparing painting with photography.

"What, to put it bluntly," he says, "do you get in a portrait by Mr. Strang, Mr. Sargeant, or Mr. John, that you could not get in a good photograph of the same subject. A better likeness? That depends on

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what you mean by likeness. So far as the facts of appearance are concerned, neither Mr. Sargeant nor Michael Angelo could beat photography. It sounds dogmatic, but it's true, and nothing has done more to obscure the real values of both painting and photography than attempts to juggle for this truth.

"Character? So far as character is revealed in the facts of appearance, painting has no advantage whatever over photography. There is no subtlety of expression that is beyond the powers of the camera in competent hands and in suitable circumstances. Nor has painting any great advantage over photography in matters of composition and arrangement. They depend upon the artist and not upon the instrument he works with, and in everything except color a photograph can be as decorative as a painting."

A little further on he says: "There is an uneasy feeling that since the invention of photography, in order to justify its existence, portrait painting has had to stand on its head, so to speak." And then again: "There never has been, and never could be, any rivalry between painting and photography. One is concerned with truth and the

other accuracy—which are entirely different virtues. From the point of view of accuracy, the painter is beaten from the start, because a photograph is an actual reflection of life in silver bromide; and from the point of view of truth, a photograph is not in it, because truth is a human and not a mechanical virtue."

'TIS HERE—MAYBE

We are very sorry indeed to hear from the Medick-Barrows Company of Columbus, Ohio, that Mr. Harry W. Boyer, who had represented them in the Southwest ever since they started in business, was drowned on the twenty-first of October, at Pensacola, Fla.

J. A. Groen, formerly operator for the Thuss Studio of Nashville, Tenn., has taken over the Rollinson Studio of Schenectady, N. Y. Mr. Groen is a Hollander and has done photographic work in many countries. He writes that he doesn't like schemes and tickets, has been three years in this country, "and by golly, some country!" And we agree with him. Mr. and Mrs. Rollinson are now with the Geisler & Andrews Studio of New York City, and are looking forward to big things.

Finishing Prints in Black and White and Colors—The Essentials of Retouching

By G. Hanmer Croughton

\$1.50 postpaid—bound in cloth

The simplest, clearest and most valuable explanation of finishing photographs

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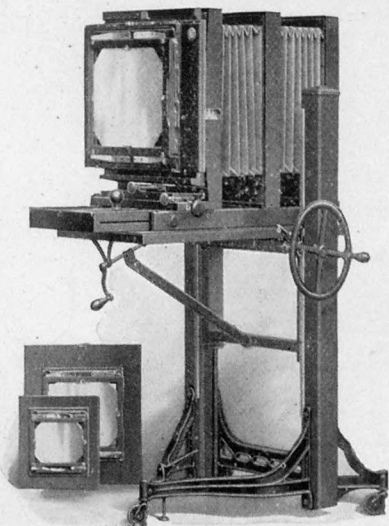
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Studio in the best town in N. W. Ohio for sale. County seat town of 10,000 population or more. Only two studios in town, both upstairs. My studio is located on the best corner in town over a bank. Town is growing. Studio has always done good business. Have just bought new grounds and printing machines. Sickness compels me to sell and first man here gets a good thing. Address W. V. Rippey, 401½ Clinton St., Defiance, Ohio. 11-1-2

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By a first-class photographer who understands business thoroughly, experienced in all branches, good operator, retoucher; can work in background; print, air brush work; age 33; active; salary \$50.00 per week to start; will go anywhere. Address Photographer, P. O. Box 277, Fort Wayne, Ind. 10-25-2

By a high-class operator in studio and home, day or any artificial lights, thoroughly experienced in all other branches, therefore, capable of managing studio if necessary. Can produce the kind of portraits that bring top prices. Only high-class studio having a permanent position to offer and willing to pay \$50.00 to \$75.00 per week for a good workman will be considered. Address R-2, care of this journal. 10-18-3

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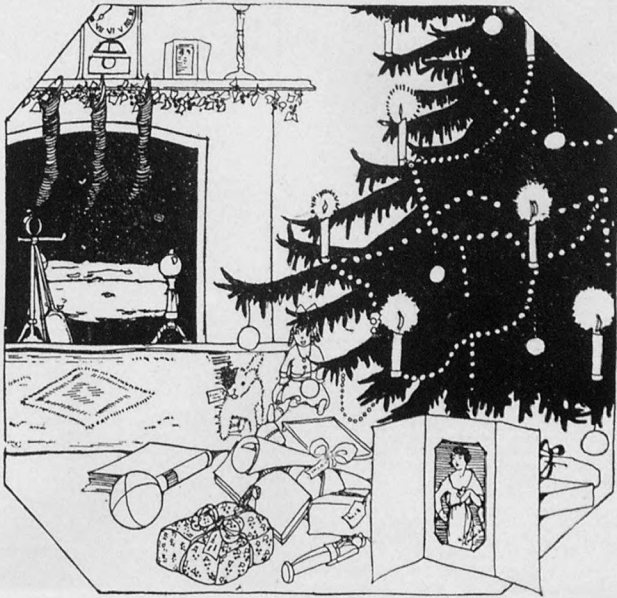
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Experienced, all-round man desires position for winter months; fifteen years' experience; specialized four or five years in home portraits of children and high-grade commercial work; am obliged to close own studio due to renting conditions; can furnish samples and excellent references. Address L-2, care of this journal. 11-1-3

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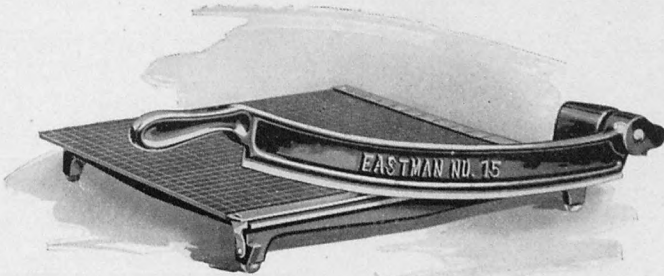
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Lady retoucher of experience. One willing to help in reception room. Leading studio in Indiana city of 25,000. Write at once. Address H-2, care of this journal. 11-1-2

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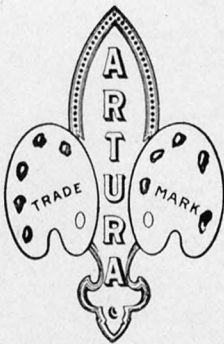
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