



ABEL'S PHOTOGRAPHIC WEEKLY

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Vol. XXIV. No. 625

SATURDAY, DECEMBER 13, 1919

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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

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\$2.50 A YEAR

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In Passing By

OUR DAILY MAIL. We presume that every publisher and every big dealer, too, has the same experience, but it is certainly vastly amusing to read the daily grist of mail as it reaches our desk and to try and find the right answers to all the questions that are put to us.

Dealers besides photographers are our daily questioners. One we have in mind who whenever he gets an inquiry for some piece of apparatus or for some chemical which he does not carry in stock promptly writes us for the name of the manufacturer. In most instances the manufacturer is an advertiser, but we get the question just the same, and we are always glad to answer. Occasionally the query is about some piece of apparatus which has long gone to its final rest and then we have to dig for the information, but we generally get it.

But it is from photographers that we get the most entertaining inquiries. They range from requests for information how to copyright a picture to appeals to locate some missing photographer or employe; from inquiries for some toning formula to insistent demands why we neglected to publish the notice of removal of some studio at Four Corners. We are asked to publish notices about some unfortunate who apparently took what wasn't his and decamped and about the new baby in the house. We have been asked to lend our aid to finding a long lost child, and, curiously enough, it was through our journal and through our fairly intimate knowledge of mounting stocks and those who make them that we were able after some weeks to discover the whereabouts of the child which detectives had been unable to find in many months. We have been told the tragic tales of mismated couples and asked for our advice. Sometimes it is the man who asks whether he should give up everything and quit and sometimes it is the woman who seeks our disinterested counsels.

Sometimes a little classified ad slips and we are promptly accused of every crime under the sun—arson, mortmain, deliberate fraud, illegal confiscation, improper opening of mails, unfairness and whatever you will. It is all in the day's work, and we manage to live through it somehow.

What is the best lens, what is the best light, what is the best developer, where the best frames can be obtained, how can silver be saved from waste—these and a thousand similar questions we expect and we are not disappointed. But they are not nearly so interesting as some we do not expect but which crop up daily in our mail.

Occasionally we take a fling at some studio advertising that seems to us to border on the unethical. Immediately we are bombarded with a number of letters carrying other studio ads which appear to the senders also to merit some criticism. As often as not, these are quite harmless, but offend some photographer from the same town who imagines the statements in the ads are directed against him and his work personally. Photographers are notoriously careless in the wording of their advertisements and usually ultra-extravagant in their praises of their own work, but generally they only harm themselves. Then when we do not at once devote a column or so of vitriolic sarcasm to such ads we are told we are one-sided. Such is life, but it all helps to make the days pass by.

Sometimes—too often, in fact—we receive a clipping anonymously, referring to the troubles of some photographer in his home town, or with some specially unethical or impossible advertisement carefully marked out. Anonymous contributions are the bane of the publisher. He seldom escapes them, but—they are never welcome. They are borne of cowardice and the desire to get some one in trouble without the sender getting into trouble himself.

All in all, the daily mail is an interesting study in human nature. We can usually picture the sender and his mood at the time of writing. We welcome the questions—we never care on what subject they are. Ask us anything you have a mind to—if humanly possible we will find the answer.

There are really only three kinds of letters we do not like to read. The first is one telling us of the death of some friend or reader of ours. The next one (thank goodness, they don't come very often) says, "Please stop my subscription"; and the last one carries the unkind statement, "Cancel our advertising." Luckily for our peace of mind, none of these three are very frequent visitors to our desk.

Some Enlarging Notes

By FRANK B. HOWE

THERE are all sorts of possibilities in the use of bolting-cloth in making enlargements. You can put it on a stretcher and, by holding it in contact with the paper, while exposing, secure a delightful canvas or linen effect. By keeping the stretcher from a quarter of an inch to an inch away from the paper, you can get softness without losing detail or producing diffusion or fuzziness. Using the bolting cloth will necessitate about a third more than normal exposure. And be sure not to get cloth that has been folded or there will be a corresponding line in the picture. You can buy the cloth in rolls, glue it on the stretcher, and thus eliminate this difficulty.

Softness can also be secured by exposing through a lens cap made like the yellow one described, but covered with silk chiffon instead. While the chiffon is a department store commodity, it is well worth braving the peril attending its purchase, for it is very satisfactory as a softener. Still another method of softening the picture is to wave a piece of ground glass or ground cel-luloid as close to the lens as you can during exposure, the ground side being towards the lens. If too much diffusion is thus secured, do it for only a part of the exposure.

To produce white borders on enlargements is a problem that has two solutions. You can either use a mask having an opening the



One of several pictures taken by William Shewell Ellis at the Cedar Point Convention during a demonstration of his methods of applying portraiture to the requirements of magazine cover designs.

size of the enlargement, using it against the paper, or mask the negative. The former produces a sharp edge which looks all right when the picture is sharp, but one that to me seems out of place and inartistic for a soft picture. It is somewhat more trouble to mask the negative exactly than it is to mask the enlargement; but I think that, in most cases, it is worth the trouble, for the softness so gained is in proportion and harmonious with the softness of the picture. Sometimes, though, when an excessively long exposure has to be given, you will get halation unless you use the larger mask in contact with the paper. To eliminate the sharp border objection noted above, you can use both, fitting the mask against the paper very accurately so that it will come about one sixteenth of an inch outside and projected image all around. Frequently, of course, you will not care about the border, and then, naturally, it is a waste of time to mask the negative, it being only necessary to slip a mask over the paper. The other plan is suggested as being more artistic and

satisfactory in most cases.

Now, before we go on, just a few words about vignetting. If you do not like the vignetting affair that is on sale, one that looks like an instrument formerly used for scaling fish, try some other method. The best known is to use a piece of card-board somewhat larger than the enlargement being made, in which has been cut a hole of the general shape and about half the size of the desired vignette. By making the exposure through this, holding it about half-way between lens and paper, and moving it about to avoid a sharp edge, you can produce nice results. Or you can cut a hole in the card-board about the size you want the vignette, pin it over your bolting cloth frame, and use it close to the paper—about half an inch away.

As to developers, you are pretty safe in sticking to what the manufacturer recommends. Any developer that gives good brilliancy and works with average speed will do. Bromide enlarging requires slow and full development for best results. The proper

Remember That Pennsy Convention! Atlantic City, N. J. February 17-20, 1920

IT WILL soon be time to be packing up for Atlantic City, where the swash of ten thousand waves on the beach and the swish of ten thousand skirts on the boardwalk will soothe our tired nerves and make us forget the tedium of every-day studio existence.

February 17, 18, 19, 20 are the dates. Not so far off, after all.

Hotel Chalfonte will be headquarters. They serve you elegant meals there, and the rooms are mighty nice.

Jim Schriever—he's the president—is working overtime as usual getting things into shape.

He has landed O. E. Titus of York, Pa., to demonstrate indirect lighting systems, using electric light.

Titus is a fine picture man. We know it now, you'll know it later.

Titus will also give a talk on lenses during his demonstration.

That's one subject most photogs. are pretty lame on—lenses.

Better take your winter coat along. Atlantic City breezes are pretty breezy in February.

"Pop" Henry of Pittsburgh asks us whether he should take his bathing trunks along. Take the trunk, "Pop," but forget the bathing part.

Come to think of it, though, might as well take the bathing trunks along, for one of the amusement features planned is an afternoon in the indoor bathing pavilion.

That ought to be lots of fun.

The photographers ought to get up a water-polo game with the manufacturers. Ever see a water-polo game? Everyone gets ducked.

use of potassium bromide is very important in enlarging—more so, I think, than in printing, where it does not matter so much what tone results. Under-exposure and forced development are less disastrous than the reverse. If a print refuses to come up with proper brilliancy, you can sometimes "snap it up" a little by adding to every five ounces of the normal elon-hydroquinone developer the following solution:

Bromide of potassium, saturated solution	6 drops
Nitric acid, C.P.	2 drops
Prussiate of potash, red.	3 grains

There is another way to "snap up" a developer, but I hesitate somewhat in telling it, for I know you will say, "Heavens! Did they bring that man five hundred miles to tell us to put hypo in the developer?" But I will bravely suggest that, when a print positive refuses to come up with the desired snap and brilliancy, you add, as a last resource before giving it up, one drop of a 25 per cent solution of hypo to each ten ounces of developer. A friend of mine to whom I made this suggestion understood me to say one ounce. He hardly got the results he expected.

Local development, or the hastening of development in some one part of the picture,

can be used, in connection with shading and dodging in exposure, to correct uneven densities in the negative. The best way I have ever employed, and one I have never seen described in print, is: Take a bottle and fill it with undiluted stock developing solution, and, instead of a cork, use a wad of cotton in the neck. Then, during development, simply hold the bottle upside down and rub that portion of the image it is desired to strengthen, while the rest goes on normally. This has the advantage over local rubbing, heating, and the like methods, in that there is no danger of staining, since the print is kept fully immersed in the developer during the entire process. Still another plan is to blow upon the desired part through a tube and thereby keep a current of air upon the portion it is desired to speed up. This last is particularly useful in building up small places, while the bottle with the cotton stopper is more useful for large areas.

A good little "stunt" that is most effective, particularly when making small enlargements, where it is difficult to shade evenly, is this: Put the paper in an ordinary printing frame behind a sheet of ground glass facing out—that is, with the ground surface away from the paper. You can use celluloid with a ground surface by placing a

sheet of clear glass between it and the paper. Put the frame in position on the enlarging easel, and focus. With the focussed image projected through the yellow cap, dab a little vaseline on the ground glass at places where more exposure is wanted. Rub it in well to get it even, and expose. The vaseline makes the ground glass transparent while the ungreased parts hold back the light. Similarly you can hold back certain parts still more, if necessary, by rubbing finely powdered green chalk on the ground glass surface directly over them.

I have a suggestion or two to make regarding re-development that may be worth the time required to mention them. In the first place, by lessening the amount of bromide in the original developer you can to a great extent eliminate the disagreeable tone of yellow in the sepias. Or if you are making black and whites at the time, and cannot

therefore cut down the bromide below normal, try soaking the print in the sulphide solution of the re-developer before bleaching. In fact, I believe that the latter plan is, after all, better than varying the bromide in the developer. I can positively guarantee, if you will soak the print three minutes in the re-developer (sulphide bath) before bleaching it, that not only will you get a beautiful chocolate brown, with no trace of yellow, but that the density of the sepia print will be exactly the same as was the black and white. These two advantages are rather big ones, and well worth while.

Do you occasionally get blue spots in the paper after sulphiding? Try adding a little oxalic acid and oxalate of potash to the sulphide solution. It doesn't always work, but oftentimes will save a picture. A fresh sulphide solution occasionally eliminates the

(Continued on page 565)

Correct Profiles.

J. & T. GLADDING, *From Philadelphia,*

RESPECTFULLY inform the Ladies and Gentlemen of Albany, and its Vicinity, that they execute PROFILES in a superior style of perfection, by means of a new invented Machine, acknowledged superior to all other instruments now in use, for tracing the human features.

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Gilt, Black & Enamel'd. *Frames.*

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Albany, Feb. 6, 1810.

E. & E. HOSFORD....PRINTERS....ALBANY.

A hundred years ago the camera as such had not yet been invented, and consequently this advertisement, which we have copied from an old dodger loaned to us by a friend, should interest many of our readers. We are sorry we have not the space to copy the advertisement as a whole, as the typesetting would put to shame many of our modern examples of advertising. An amusing touch is the fact that the artists are also ready to do coach, sign and ornamental painting, decorate rooms, color walls and do other odd jobs when required. We think the photographer of today is to be congratulated in that he need not turn his hand to such a variety of jobs to make a living.

The Air Brush In Photography

By GEO. F. STINE

CHAPTER XI

Lesson Four



HIS practice sheet first of all should be made equally as well as sheet No. 3, omitting the dot at the intersection of each vertical and horizontal line, also remembering that the dot must be eliminated at the beginning and ending of each vertical and horizontal line. After this has been done and the squares are nicely formed place a dot as near as possible in the center of each square.

Never feel as if your work is good enough, but always strive for something better and practice this lesson, as well as all others, until at least one result is equally as good as the illustration itself. For one to

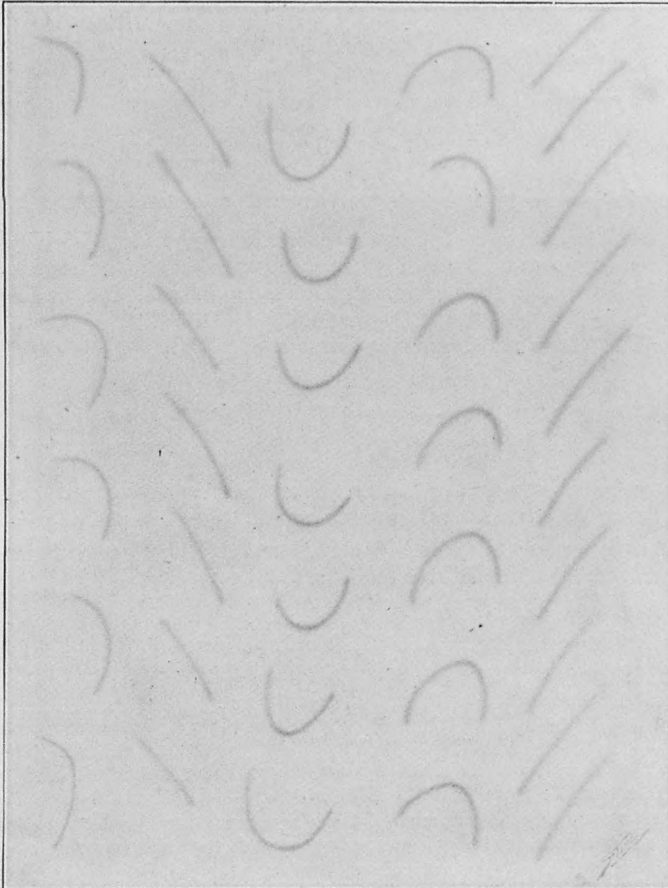


Figure 5.—Careful work on this practice sheet will give the student the control that will be found necessary in actual work.

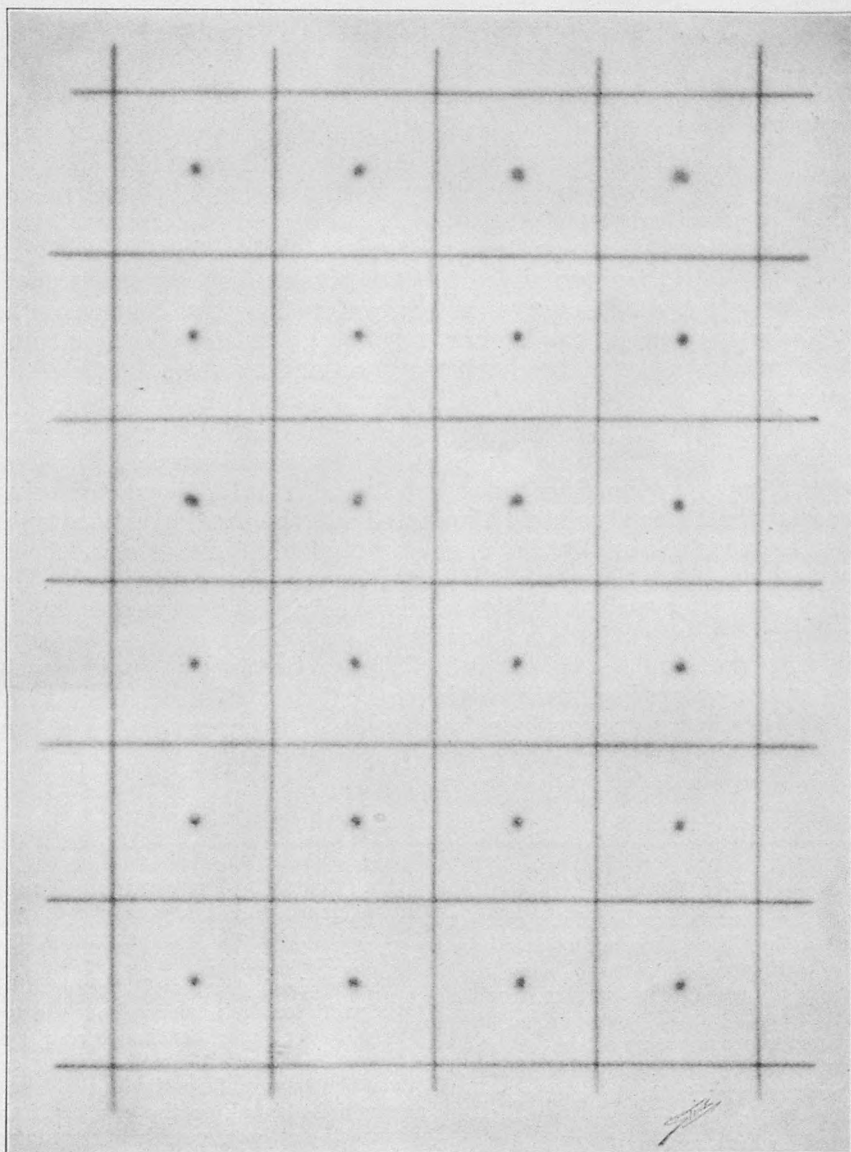


Figure 4. Again, dots must be avoided at the beginning and ending of each line. Endeavor to place a dot as nearly as possible in the center of each square.

be successful all these lessons must be made by mere eyesight, using no lines as guides, and at the same time using full arm movement.

The fact should again be impressed upon the mind of the serious student that these designs must not be outlined with pencil for the reason that by so doing but little benefit will be derived from the time and trouble spent in practice.

CHAPTER XII

Lesson Five

(See Illustration on page 563)

T first sight this sheet might appear to some as being very simple, but this is not the case, as it is one of the hardest and very best practice sheets known. It teaches one practically perfect control, which is very necessary before attempting to work up pictures in black and white or colors.

It isn't intended to have the student copy this sheet exactly to the curves and angles as shown, as that would be practically impossible, but the one important item to be kept in mind is to eliminate a dot at the beginning and ending of each curve and angular line.

The method for air brushing this sheet is as follows: Hold the brush the same as for all other practice sheets and complete the first vertical line of curves, then the second line of angular lines, etc., being sure that the dot is absolutely eliminated and the sheet practiced until it can be made so rapidly that one can complete it in first class condition without the arm being stationary for more than an instant. The reason for using such rapidity on this sheet is that it teaches one to work rapidly with all kinds of motions and curves and at the same time full control of the color flow. This practice is used continuously when working professionally with the air brush, therefore one must master it to become a proficient workman. The curves can be of any size and shape, and the lines of any length and angle.

*(To be Continued)**(Continued from page 562)*

trouble. And here is another "stunt" that may be worth while. To produce pictures that are part sepia and part black and white, get a ten or fifteen cent tube of what is called "Jiffy Solution," used for mending bicycle tires, and pour some of this over the parts you want to remain black and white during re-development. It dries quickly and is easily peeled off after the print has been redeveloped in the usual way. With a little judgment you can use this solution to produce some delightful effects—warm toned faces and arms with cool toned drapery; warm sunlight splashes with cool-looking shadows, and so on. A plain collodion, such as the druggists sell, might answer as well or better; I have not tried it.

Now, a few miscellaneous hints that may be of use to you, and I am through. To remove a scratch on the glass side of a negative, make a fine thick paste of emery powder and water, apply with a piece of flannel and rub until the edges of the scratch are

literally cut off. The scratch will not show in the print, and this is quicker than spotting, particularly if a lot of prints are to be made from one negative.

To hold back faces and other small areas that print too dark, two methods are applicable. Use a piece of cardboard on the end of a wire—a hat-pin is good—taking care to move the wire sufficiently to avoid its making a light streak on the print. If the exposure is not long enough to permit enough of this dodging without it showing on the print, stop down. And speaking of stopping down, quite often you can increase contrast by stopping down judiciously. As a rule, however, in enlarging, a stop about $f/16$ is ideal; and I think we are safe in saying that an exposure of not less than fifteen seconds is desirable. The longer the exposure required, the better for the picture, if you have the patience.

The other method consists of using a narrow strip of glass with a spot of opaque on

(Continued on page 569)

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'TIS HERE—MAYBE!

Members of the Rotary Club of New York have been given a chance to get a totally new slant at one of their members—Pirie MacDonald—by the publication in a recent issue of their journal, "Spokes," of Ryland Phillips' talk about MacDonald before the National Convention at Cedar Point. Those of our readers who attended the convention or received a copy of the report will remember Phillips' lecture on "Our Exhibits."

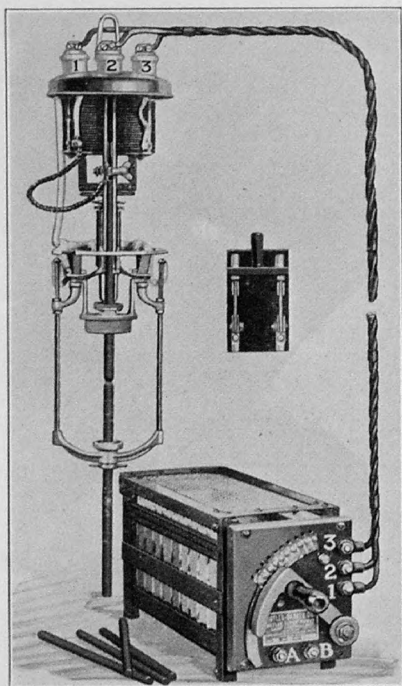
The New York office of The A. M. Collins Mfg. Co., the well known mount manufacturers of Philadelphia, has moved to 208 Fifth avenue, between 25th and 26th streets.

Carl Frey, of Utica, N. Y., is another photographer who is getting ready to occupy larger quarters. He has purchased an old colonial dwelling at 247 Genesee street, Utica, but will probably not occupy the new location until May, 1921, when his lease on his present quarters expires. The property is in a most desirable location, and the lot is a large one, 45 feet front by 242 deep. Mr. Frey proposes to have his studio on the ground floor, and will fit up the remaining rooms for his framing and art supply busi-

ness. It is possible that he may erect an out-of-door studio in the rear of the lot, where automobiles, horses and other large objects may be photographed in their natural setting. (This last we quote from the Utica Daily Press.) Carl Frey, by the way, is the oldest photographer in Utica.

Edna Florence Steffens, Cleveland photographer of children, has taken a ninety-nine year lease on the Tracy residence, 3122 Euclid avenue, at a graduating yearly rental eventually reaching \$8,900. The property comprises 50 by 200 feet. Mrs. Steffens intends remodeling the house into a modern studio, which is to be unusual in that it will be decorated as a doll's house.

Clarence Stearns of Rochester, Minn., suffered considerable damage to his equipment when the menace of a \$50,000 fire in the Wagoner Hotel Building next door made it necessary for him to vacate his premises temporarily. Fires, especially right in the busy season, are certainly tough luck, and we sincerely hope that Mr. Stearns has not suffered too great an interruption to his Christmas business.



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Cirkut Cameras are easy to operate, and there are several different outfits from which you can make a selection suitable for your needs.

Ask your dealer for the Cirkut Method Book.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

(Continued from page 565)

one end. This is somewhat better than the cardboard and wire method, for it cannot produce a white line if you neglect the moving, as the exposure goes on right through the glass.

To get a negative which, when exposed in contact with the picture negative, will give a canvas effect: Get a piece of haircloth from the tailor, set it up so that the light strikes across it from one side, and photograph it, developing for contrast. A quick-acting reducer will sometimes improve such a negative and prevent its making the exposure too long when in use.

Occasionally you will want to make a particularly nice-looking job of enlarging one figure from a group, and here is a good method of procedure. Make a regular enlargement from the group negative, place it in an ordinary printing frame with a sheet of clear glass in front and the picture side of the print towards the glass. Mix opaque and whiting until you have a very light gray substance. Paint this all over the glass around the figure you want to separate from the group, just as you would were you blocking out a negative. Next put a deposit of soot all over the glass, opaque and all, by holding it over a kerosene lamp. Carefully wipe away the soot from the clear glass over the figure, and then work in some shading or design around this clear space by wiping off the soot so as to leave the gray opaque showing through in places. After you have a nice background design worked in, copy the whole thing through a sheet of glass. Have a piece of black cloth, with a hole cut in it for the lens, suspended in front of the camera in order to prevent reflections from the glass. The result will be a nice negative of the desired figure, with a tapestry effect background; that is, if your work with the gray opaque and the soot was well done.—

Camera Craft.

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NEW YORK ST. LOUIS CHICAGO

Error In Air Brush Series

MR. GEORGE F. STINE, the author of our present series, "The Air Brush In Photography," writes us that we had two of the illustrations in the November 29th issue twisted. The illustration in Chapter VII on page 515 and the one on page 516 were transposed. The correct way to hold the air brush is that pictured on page 515, and the incorrect way is that on page 516. This is a serious error, and we trust all readers who are saving these chapters will be particular to change the titles of the pictures accordingly. Our apologies, also, are due to Mr. Stine.

SITUATION WANTED

Wisconsin preferred, by young lady capable of doing any part of the business, a good operator, retoucher, printer or receptionist, have done some enlarging, coloring and airbrush work. Can come about February 1st. Must be steady position. Address Lock Box 476, Richland Center, Wis. 12-13-3

January first, by all around dark-room man, printer and maker of enlargements that sell. Operate and retouch a little. Ten years experience in studio and amateur finishing. Address DeLong at Tritz Studio, Waterloo, Iowa. 12-13-2

As operator and retoucher in branch studio. Able to work in artistic backgrounds on the negatives. Address Photographer, care Carter, 48 Massasoit St., Springfield, Mass. 12-13-3

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**ECONOMICAL AND CONVENIENT
ALWAYS READY FOR USE**

This product is free from all the disagreeable features of the Ferri Cyanide and Hypo Alum baths, eliminating all foul odors and scalding of the hands.

SEPTONA will render beautiful warm tones in two to ten minutes according to the temperature of the bath—can be used either hot, warm or cold. A trial bottle will convince you of its merits.

8-oz. bottle making 1,600 ozs. of Toning Bath, will tone 800 5x7 prints.

Price, \$1.00 Per Bottle

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*Dependable
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*Dependable
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Modest Prices

A enormous stock of high-class folders ready on the shelves awaiting your orders.

A shipping department trained to hurry.

Regular human beings, too!



SITUATION WANTED

Lady photographer desires to locate with a good studio in Pennsylvania or Maryland. Address T. A. O., 808 Queen St., Pottstown, Pa. 12-13-3

FOR SALE

Studio in new prosperous location; Roosevelt Road and Independence Blvd., in Chicago. Fully equipped in running condition. Splendid store show windows and sky light. Address Dubow, 3805 Roosevelt Road, Chicago, Ill. 12-13-1

FOR SALE as a whole; or an interest in a stock and amateur supply business that has been established and doing a paying business for many years, an excellent opportunity for one or two energetic young men. Address R-3, care of this journal. 12-13-4

After January 1st, a well equipped and old established studio doing a good business, one of the very best in the Ohio Valley. Address W-2, care of this journal. 12-13-4

Business in Florida for sale; best tourist town in state; first class ground floor location; large finishing business additional; low rent; a real opportunity for the man desirous of purchasing a going—and growing—business. B-6, care of this journal. 12-13-3

Due to illness must sell established business; professional studio; amateur finishing business; Eastman agency; frame shop; pictures, etc; live business; clean stock; 60,000 live negatives; business last year over \$20,000; twenty years in present location; in own building built for studio; enterprising city of 30,000 with flourishing factories; will sell at inventory; Brainerd Photo Company, Rome, N. Y. 6-13-2

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DEFENDER METOL

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Chemically pure Metol, uniformly dependable and vigorous—distinctive in quality of prints produced.

Defender Metol maintains the long-recognized superiority of genuine Metol over other developers, especially for fine portraiture.

PRICE LIST PHOTO-PURE CHEMICALS
ISSUED MONTHLY

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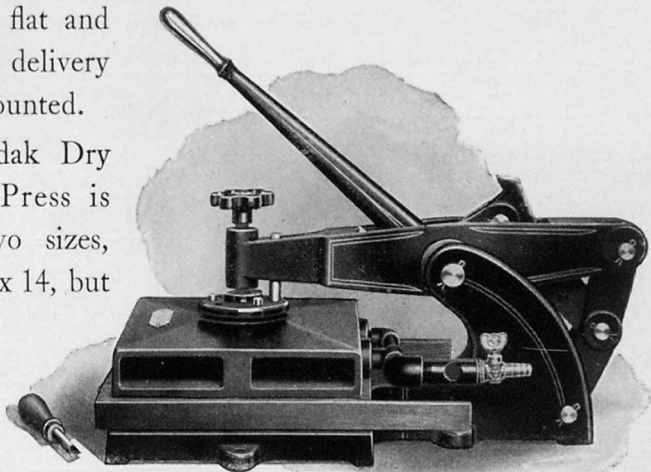
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Puts the practical finishing touch to a good piece of work. Dry mounted prints retain their good appearance. You can deliver them with confidence, knowing that they will continue to look well—to stand up and advertise the thoroughness of your workmanship.

Prints may be dry-mounted to the thinnest of cards or folders without cockling. The dry-mounting tissue also protects the back of the print from moisture. Dry-mounted prints lie perfectly flat and are ready for delivery as soon as mounted.

The Kodak Dry Mounting Press is made in two sizes, 5 x 7 and 11 x 14, but larger prints may be mounted by giving them several impressions.



Kodak Dry Mounting Press, 11 x 14

THE PRICE

Kodak Dry Mounting Press, 5 x 7, gas heated	- - -	\$25.00
Kodak Dry Mounting Press, 11 x 14, gas heated	- - -	70.00
Kodak Dry Mounting Press, 11 x 14, electrically heated and with Electric Tacking Iron	- - - - -	85.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

SPECIAL

Retouching: I was at Cleveland last year, and with Geo. L. Koehne here this year. Now have bureau of six expert retouchers at your service. Address Reid's Retouching Bureau, 12 W. Illinois St., Chicago, Ill. 12-13-2

One 11x14 Anderson Portrait camera with telescope bed and magic stand for same all in good condition; one Shoberg portable skylight; one Halldorson 1000 watt portrait lamp and one DeVry motion picture projector. Will sell any item of the above cheaper than you can steal them. Address A. S. Rockwell, Richland Center, Wis. 12-13-2

Rheostat and Arc Lamp using white flame carbon. 15 Amperes \$25.00. Make group of ten 3 seconds F/8. Address Skillen Studio, Sharpsville, Pa. 12-13-2

Retouching for the trade. Prompt delivery. Charlotte Ball, 222 N. 6th St., Beatrice, Nebr. 12-13-1

HELP WANTED

By January 1st: travelling man with Stock House experience to represent us on the road. Good salary and position permanent. Address Z-2, care of this journal. 12-13-3

After January 1st, a young man who is a good all around workman, one capable of taking charge of a good studio. Address L-1, care of this journal. 12-13-4

Will have a steady place for an operator-retoucher after January 1st. Address E. E. Seavy, 226 Washington St., New Castle, Pa. 12-13-2

ATTENTION, MR. PHOTOGRAPHER! We are paying the highest prices for all sizes negatives from 3 1/4 x 4 1/4 up. Send for our price list before disposing of your glass. If you are rated, we will send you check in advance, and if you are not, we will send you check as soon as the glass is received by us. We will also furnish references.

HAMILTON NOVELTY GLASS CO., Inc.,
2144 West Twelfth Street, CHICAGO, ILLINOIS

DEALERS WHO WANT YOUR TRADE

ALBANY, N. Y.—F. E. Colwell & Co.,
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ATLANTA, GA.—Glenn Photo Stock Co.,
Eastman Kodak Co., 117 Peachtree St.

BALTIMORE, MD.—J. Sussman Photo-
Stock Co., 223-225 Park Ave.

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

BOSTON, MASS.—Ralph Harris & Co.,
22-26 Bromfield 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 Wa-
bash Avenue.

DALLAS, TEX.—C. Weichsel Co.

DALLAS, TEXAS.—Geo. H. Pittman and
Bros., Pacific and Ervay St., 3rd floor.

DENVER, COLO.—Denver Photo Mater-
ials Co., Eastman Kodak Co., 626 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 Sup-
ply 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 Co.,
Eastman Kodak Co., 114 So. 5th St.

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

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

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

NEW YORK CITY.—Obrig Camera Co.,
147 Fulton Street, near Broadway.

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

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.

WINNIPEG, CANADA.—Duffin & Co.,
Limited, 472 Main Street.



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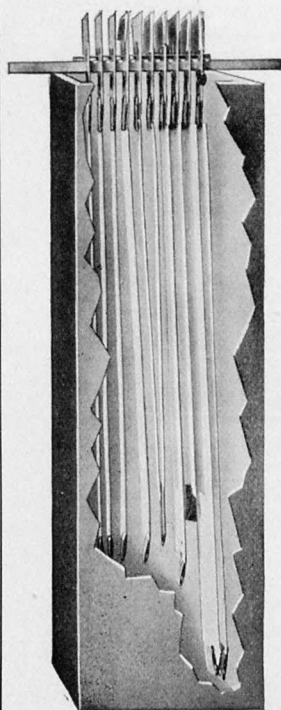
Enlarging in all its branches and diversities

Black and White—Sepias—Water Colors

Six different grades of finish

Our aim is to give the brother photographer such work from his negatives, as advanced photography up-to-date calls for.

Order our booklet number six.



Rapid Finishing Helps

PA-KO ROLL HANGER keeps film and order record together throughout the processes of developing.

Easily and quickly loaded and unloaded.

Enables you to handle rolls in groups.

After developing one movement separates individual rolls for drying.

Brings service up to high efficiency with reduced labor and handling.

The PA-KO FILM CLIP provides for quick work and sure work.

One-half inch opening with stop guide insures quick loading in dark room.

The special extra-wide jaw distributes the grip and prevents tearing film.

Film cannot adhere to clip nor come in contact with flat surface.

Made of heavy materials for long wear—heavy enough to make ideal "weight" clip for tank developing.

Sample clip on request.



Photographic Appliances Corporation
MINNEAPOLIS

Raising Prices

WHILE talking with W. L. Koehne, the prominent Chicago photographer, recently, he informed me of a plan for increased prices for large work he has put into operation in his numerous studios which he assures me has worked out very satisfactorily for himself and to what his customers have very favorably responded. The plan is as follows: His prices *were*, as *are* those of very many photographers for a 11x14 sheet prints, made from an 8x10 negative.

\$50.00 for 12;	\$35.00 for 6;
\$25.00 for 3;	\$15.00 for 1;

with an additional charge of \$5.00 for each negative finished more than one, which, should a customer have ordered twelve photos from four negatives, realized for the studio \$65.00, viz.: \$50 for the twelve prints, plus \$5.00 for the finishing of the three extra negatives, three prints from each negative.

The new plan works out as follows: Instead of quoting prices for twelve photos, the saleslady quotes the price of three, \$25.00, and should the customer order from four negatives, produces for the studio \$100.00 instead of \$65.00 as noted before. Further, if the customers should want twelve photos finished from two negatives only at the price quoted, \$35.00, for six the amount realized is \$70.00 instead of \$55.00 under the old plan.

The prices are Mr. Koehne's, but any photographer, no matter what his prices are, can adopt the plan, quoting the prices *only* on three or six photos, based on *his* prices and thus realize the increased profits.—C. H. Kirschner in *Gross' Professional Photographer*.

SITUATION WANTED

Open for engagement. Now until January 1st. Expert retoucher, good dark room man and operator of twelve years' experience under the light. Address J. E. Earle, 201 W. Seminary St., Greencastle, Ind. 12-6-3

In first-class studio as printer or operator. Can use airbrush or take full charge of print room. 25 years' experience. Address R-4, care of this journal. 12-6-2

Fifty-two years old; can retouch, print and develop. All around helper. M. P. Coughlin. 160 Court St., Watertown, N. Y. 12-6-3

A-1 Receptionist, at present employed, desires change of location January first. Address E-1, care of this journal. 11-29-3

SPECIAL

R. A. Green, backgrounds and accessories; established 1870; 1910 Ogden Ave., Chicago, Ill. 10-11-13

Emil Busch "Omnia" Anastigmat lens Series 2 No. 5 F. 5.5. 13 inch focal length, mounted in Aluminum Volute Shutter. In good condition and a bargain at \$75.00. Address Martin's Photo Shop, Terre Haute, Ind. 12-6-2

SPECIAL — RETOUCHING FOR THE TRADE. Done rightly by man of experience. If you want good clear retouching—not scratching, send on your negatives; you'll be tickled to death. Address J. G. Payne, 706 W. Pike St., Crawfordsville, Ind. 9-20-T.F.

WANTED—Modern north light studio, showing \$35 to \$75 net weekly salary past year; pay reasonable price. For prompt attention, state all particulars. Box 5, Hastings, Mich. 11-29-3

HELP WANTED

Thoroughly experienced portrait operator wanted who has had experience in making children's portraits and home portraits. Address T-2, care of this journal. 11-1-T.F.

HELP WANTED—We must have if money will buy at least 20 expert photographers. Fine operators, fine retouchers and fine printers. We will pay you more than you are now earning and give you a splendid chance for advancements. We operate many studios and are starting many more. We will pay highest wages in the United States for competent help. Address A. A. H. care of Sweet Wallach & Co., Chicago, Ill. 8-23-19

First class retoucher; must be an artist for highest grade of work—\$50 and up. Permanent position to able man; one who knows printing preferred. At once, or January next. Address Castonguay's Studio, 331 Delhouise St., Ottawa, Ont., Can. 11-29-TF

Female Help Wanted—Photographic retouchers in high class studios. Good wages, steady employment. State salary expected and experience. C-5, care of this journal. 11-29-3

Male Help Wanted—Experienced photographic printers. Good salary, steady employment. State salary expected and experience. C-6, care of this journal. 11-29-3

There must be in these United States an operator and all-around workman of ability that is seeking to better his conditions, who would be receptive to a proposition whereby he would command a good salary with the prospect of acquiring an interest in a well established studio in a thriving and growing southwestern city. Owner is anxious to retire and an unusual opportunity is offered to the man who can qualify. If this advertisement appeals to you, write to Z-4, care of Abel's, stating your age, whether married or single, length of experience, places where you have worked, photograph of self, references to whom he may write and any other information that might aid him in forming an opinion as to your fitness for the position. 12-6-3

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If answers are to come in care of this journal, add 10c per insertion.

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Special: Under 30 words, 50c per insertion, 2c per word for additional words.

Studios For Sale: Under 30 words, \$1.00 per insertion; 2c per word for additional words.

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You can't buy a better developer or a more economical developer at any price. We recommend it for the richness and brilliancy—the real quality of the prints it produces.

We make it—we know it's right

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1 oz. Bottle	-	-	-	-	\$ 1.20
$\frac{1}{4}$ lb. Bottle	-	-	-	-	4.65
$\frac{1}{2}$ lb. Bottle	-	-	-	-	9.15
1 lb. Bottle	-	-	-	-	18.00

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ROCHESTER, N. Y.

All Dealers'.

As word of Film quality spreads—as the better results of Film are seen and appreciated, the figures grow. Eastman Professional Film sales for October, 1919, were 262% in excess of those for October, 1918.

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