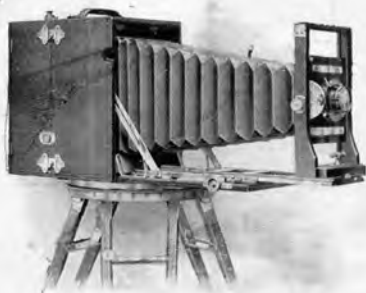


ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXV. No. 653

SATURDAY, JUNE 26, 1920

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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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EASTERN REPRESENTATIVE: A. A. Winkler, 778 Hewett Place, New York City.

In Passing By

THOSE SPARE MOMENTS. School's over, colleges have had their commencements, and now the long vacation begins—usually a dull time for the average studio. The only cure we have to offer for this dullness is a little timely missionary work for which it is practically too late now. For those who have not already laid their plans for keeping their forces busy during the next three months there is little to do but to plan for lively fall campaigning. The winter and spring season have not left much time for remedying the little damages the studio has suffered during the past hard winter, so now is the opportunity for fixing and refurbishing up a bit, re-arranging the place—remarkable how just a mere re-arrangement of the furniture gives a place a new fresh look—getting up a brand new line of samples, clearing out all the old rubbish and old negatives out of the dark-room and workshop, giving a coat of paint to the front and so on through a thousand little details that will show themselves as necessary just as soon as you begin to hunt for them. And right here let us offer a suggestion—your own place is so familiar to you that you are more than apt to overlook lots of little things that are not right. You don't see them, but your customers do. That piece of paper loose on the ceiling, that rain-stained corner in the camera room—you have seen them so often that they seem to be a part of the place, but to your client, accustomed to a nicely kept home, they are unsightly, and give the impression that your place is run down, out of date, dropping back in the race. So get some friend of yours, one who knows you well enough to be outspoken, and have him or her look around your place and make suggestions. Such a one will open your eyes to lots of things that never occurred to you. You will find this suggestion really pays.

Then, again, if you have not yet started that simple book-keeping system that you have intended to install—some method by which you can keep track of your business and the amount you do of this thing, that thing and the other, the amount it costs you to run your place and to get out your work to your customers—now is the time to start in. You'll have ample time

to get some system started and running well before the busy season sets in, and you'll be so much better off through knowing what you make and what it costs you to do business that you'll never get careless again. It does not much matter what particular system you use, whether a loose card system, a ledger outfit, the Eastman card system, the Bushong system which we described in our January 10, 1920, issue or something else, the great point is to have some system which will show you where you stand and enable you to make up your tax reports without having to guess at everything.

These dull summer weeks are really very useful, and you will not find them at all dull if you get busy on these matters. Then, too, you will find that the time you have put in now on this will repay you well next season.



DON'T FORGET CEDAR POINT, OHIO JULY 6-7-8-9



OHIO-MICHIGAN-INDIANA CONVENTION

Re-Orders

WHEN an established photographic business is to be sold a considerable value is placed upon the stock of negatives, as these are supposed to bring in a steady, if small, flow of orders. Of late years less value has been put upon this section of a business, as it has been alleged that people no longer order from old negatives, but prefer to sit again. Another cause of this falling off is that it has become easy and inexpensive to procure copies from other sources than the original producer, enlargements and copies being offered by dealers and others. It is therefore necessary to keep a watchful eye upon the re-order department, in order to prevent trade from going astray, and one good way of doing so is to impress upon customers the advantage of having their enlargements, miniatures and copies made from the original plate. This can be done by means of printed matter and also by exhibiting direct prints and copied ones of the same subjects in the reception room. Many sitters do not yet realize that any photographer will make enlarged or reduced prints from any negatives, and patronize copyists who they imagine are the only specialists in this line.



Technique

UNLIKE his amateur brother the average professional photographer pays very little attention to the more advanced technique of photography. He is for the most part content

if he can produce pictures of quite ordinary quality and concerns himself little with the more modern developments of photography. On the other hand, the amateur who takes his photography seriously, and who figures successfully at the leading photographic exhibitions throughout the country, is constantly studying the technique of photography, with a view to improving his own work—a course amply repaid by its results. This type of amateur photographer has at his fingers' end the advantages offered by the various kinds of plates. Printing mediums are fully understood, while he is thoroughly familiar with the more recent advances along the line of color photography. This is merely mentioned by way of pointing out that when work of a more difficult nature than usual is being undertaken the advanced amateur can generally do it successfully, which cannot always be said of the average photographer who takes pictures for a living. We advise all engaged in professional photography, no matter what branch, not to overlook the study of technique, which may be beyond present needs. Such knowledge is never amiss, and is sure to be reflected in the production of finer work. Even great artists in the past have suffered through a lack of technical knowledge, though their execution may itself have been faultless. At least two, whose work has come down to us from generations, through lack of technical knowledge used fugitive colors which have robbed their work of some of its finest qualities. The moral for photographers is obvious.

ON this page every week will appear a recent advertisement of some photographer. Some will be good—some may be poor, but it is rare that an idea cannot be gleaned from the other fellow's way of putting things. Some we will criticize, some we will praise. If demands on our space are too great maybe we won't do more than publish the advertisement. But in any event, watch this page, and if you don't file Abel's tear these ads out and keep them for future reference

TODAY, the Anniversary

OF MY START AS

"YOUR PHOTOGRAPHER" SUCCESS

MARCH 17, 1919

March 17, 1918

March 17, 1917

March 17, 1916

March 17, 1915

March 17, 1914

March 17, 1913

March 17, 1912

March 17, 1911

March 17, 1910

March 17, 1909

March 17, 1908

March 17, 1907

March 17, 1906

March 17, 1905

March 17, 1904

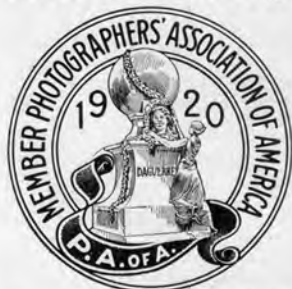
March 17, 1903

March 17, 1902

March 17, 1901

The Start March 17, 1900

THE STEPS
OF
PROGRESS



Member New England
Photographers Association
Member Ohio-Michigan-
Indiana Photographers Association.

You will find that each year has distinctly shown advance in equipment—erudition—technics—accomplishment—clientele—prestige—SUCCESS.

It will be to your advantage to know **WHY** whenever you may require photographic work done—Portrait or Commercial.

Appointments are mutually advantageous

Lowell's Photophone 2418

WILL ROUNDS

YOUR PHOTOGRAPHER

159 MERRIMACK STREET

BON MARCHE BLDG.

This advertisement has two good points. First: Mr. Rounds' "Steps of Progress" are a clever way of impressing on his townspeople the length of time he has been in business. Many of our readers may find suggestions for anniversary advertisements of their own in the above. Second: The use of the P. A. of A. seal. Every member should use this seal in every advertisement he publishes. It can be obtained in sizes to suit any space, large or small.

What The National Is Planning For Milwaukee

THE program at the annual convention of the P. A. of A., which will be held in Milwaukee, week of August 23-28, is the best ever. Goldensky, of Philadelphia, and W. B. Poynter, of Cincinnati—who makes such wonderful flash-light pictures of children—will be two of the stars. Anthony Bill, of Cincinnati, and Charlie Townsend, of Des Moines, Ia., two corking good photographers, will also be on the program. Then above everything, artificial light will be featured. Every kind of artificial light being used in studios—Cooper-Hewitt, arc lamps, Mazda systems and flash cabinets—all will be thoroughly explained and expert photographers will tell all there is to be told about using them right. That ought to be a big drawing card.

There will be talks on business management and on practical advertising and on advertising by letters, etc., also a very clever demonstration of Draping the Figure.

Then, there will be a complete studio built in one of the big halls, and fully equipped—a regular up-to-date place which will give lots of ideas to photographers. Reception-room, offices, camera-rooms, dark-room, etc., all complete, and for two or three hours every day this will be in operation with leading receptionists and high-grade photographers making pictures just as if they were in their own studios. It will be built so that everything will be visible to every one. Members can wander around and ask all the questions they like.

Then, there will be a room equipped for commercial photography. Mr. Kaufmann, of Kaufmann & Fabry Co., of Chicago, the biggest commercial establishment in the country, will be in charge of this, and he will be assisted by several experts who will give practical demonstrations. Mr. Keedy, of Chicago, the foremost photographer in America in making fashion plate photographs, will be one of the demonstrators in this department and his demonstrations alone will be worth while. In the same room there will be a complete exhibit of all kinds of apparatus used in commercial galleries to get the work out quickly and efficiently.

Every demonstration of portrait-making will be given a different setting on the platform. Each will be as well staged as it is possible to make it, and so will be different from the old style demonstrations.

The manufacturers will be out in force; \$6,400 worth of floor space has been sold to the manufacturers, which ensures a wonderful display of all modern material. The whole big Arena of the big Milwaukee Auditorium will be occupied by the manufacturers. There will be music every afternoon in this Arena and there will be plenty of time given to visiting with the manufacturers and dealers.

The picture exhibit will be very extensive. First come the special exhibits of the Amalgamated States in competition for a \$250 trophy. Then there will be the general exhibit to which every member is invited to contribute—three pictures each, framed or unframed. There will be no ratings or criticisms, but three competent photographers will select not to exceed twenty, which will be put in the National Salon. Leading photographers will be on hand, who will review any picture hung, on request by the maker. All the pictures will be well hung on specially made screens.

In addition there will be a very fine exhibit of pictorial photography, loaned by the American Federation of Arts.

A special exhibit of all kinds of advertising being done by photographers will be arranged on screens and will be worth studying. Photographers can get lots of ideas from this collection, for their own use.

The business sessions will take up very little time, as much time as possible being given to the actual program, practical studio and visiting with the manufacturers.

There will be five minutes of music and slugging to open every session and give the members a chance to find seats.

The entertainments will be very elaborate. On Monday night there will be a reception by the officers in the Pfister Hotel, followed by dancing, refreshments and entertainment. On Tuesday night there will be the Grand Ball, with some very fine singing, clever music and refreshments. On Thursday night we will have a Midsummer Night's Dream—a banquet in the open, in the beautiful grounds of the Wisconsin Club, right in the heart of the city, with a full band and a dance orchestra, a specially laid dancing floor, and a splendid cabaret performance. This will be a real carnival evening and one of the big features of the convention.

The Pfister Hotel is headquarters, but there are any number of hotels in Milwaukee with prices from \$1.25 per night up. Milwaukee

is a fine city, located on Lake Michigan just about 90 miles north of Chicago. You can get there from Chicago by two lines of rail or by interurban trolley system, which makes a delightful ride. All lines run to Chicago from every part of the country and those in the east or in Canada can reach Chicago by boat, making a delightful vacation.

The dues to the Association are three dollars, active membership for employing pho-

tographers, and two dollars, associate membership, for employes. Active members pay a further two dollars at the door of the convention, but that is a mere trifle compared with what you get at the convention for that money.

Don't forget: Week of August 23rd, at Milwaukee. If you want further information, write to the Secretary of the P. A. of A. at 421 Caxton Bldg., Cleveland, Ohio.

'Tis Here-Maybe



We are very sorry indeed to learn from Mr. Shinkle, of Woodland, Cal., that he lost his wife after a long illness. Mrs. Shinkle had worked so long by his side in the studio, and had been such a lively and congenial companion, that we can appreciate how poignant his loss must be. The funeral was on June 7th.

The Albemarle Paper Mfg. Co., Richmond, Va., well known to the photographic field as manufacturers of "Photo Finish World" blotting paper, have begun the construction of a three-story concrete and steel building, to cost approximately \$25,000, and to be an addition to their present plant.

We note that Moffett's, of Chicago, were official photographers for the Republican National Convention.

Nothing new under the sun? Oh, yes, there is! Here's a Southern photographer whose letterhead reads, "Studio Gallery and Shoe Repairing." This makes us think of the Gerhard Sisters' "soul photographs," but this gentleman goes them one better—he mends soles.

Francis Hendricks, of Syracuse, N. Y., well known in the photographic field as a photo supply dealer, veteran political leader, ex-Senator, and president of the board of Trustees of Syracuse University, died on June 9th at the age of 85. Mr. Hendricks, who had twice refused the nomination for governor of New York State, started in business in Syracuse in 1861, and the present house of Francis Hendricks & Co., situated in the Hendricks Block on East Fayette street, is an evidence of his farsighted policies and sound business principles. Irving A. Savage, the remaining partner and present manager, first entered Mr. Hendricks' employ in 1880.

We would like to get in touch with Mr. Jesse B. Whitcraft, photographer, a former subscriber to "Abel's Weekly." Can any of our readers help us?

Another old-timer has left us. J. F. Orebaugh, father of Oscar and William Orebaugh, who are in partnership at Shelbyville, Ind., died of apoplexy on May 27th, while on a visit to the home of his daughter at Wilkinsburg, Pa. He was a professional photographer for forty years, during thirty of which he operated the Shelbyville studio.

When a man who had his photograph taken tried to sell him some diamonds, a photographer in Butte, Montana, became suspicious and notified the police. A scarfpin worn by the sifter and appearing in the photograph was recognized as a part of the loot in a Seattle burglary, and as a result of his visit to the studio the burglar was apprehended. Moral for suspicious characters: Keep away from photographic studios.

S. J. Stephenson, for many years on the road for the Southern Photo Supply Company, of Atlanta, Ga., is now permanently located in Birmingham, Ala., as general manager of the Russell Photo Stock House.

According to the "B.J." itinerant photographers in London find young women among their best customers, especially when an unoccupied automobile is in the immediate vicinity for the fair sifter to lean against in an attitude of unconcerned ownership.

The Barston Company, of Cincinnati, expect that in a few days their new plant, which has been under way for some time, will be in full operation. This will give them a factory modern down to the last detail and will put them in excellent shape to handle the constantly increasing demand for their products.

The Air Brush In Photography

PART II

Coloring Photographs With The Airbrush

By GEO. F. STINE

CHAPTER IV

Applying The Colors

(Continued)

Coloring the hair, especially a dark brown, is many times a problem and in some cases quite difficult as the red is apt to predominate upon drying, although if this is the case it can be subdued by applying a light wash of dark green. If the hair is a very dark brown first color it with a neutral tint, and after this has dried apply a light or dark brown until the desired shade has been obtained. The lights in brown hair should incline towards the purple, but the shadows can be of the local color, the shadows shaded with a little purple brown, or possibly magenta.

For blonde hair use brown madder, with a little gold added. Use brown madder for the light shades of brown hair. If the hair has a drab color give the above tints a light wash of neutral tint or blue gray.

For pure blonde hair use gold, raise high lights with yellow and shade with neutral.

For red hair, dark brown with a little flesh added gives a very pretty effect. If the hair is very red use scarlet and shade with a cold color.

For gray hair use neutral tint and shade delicately with brown. For high lights use Chinese white.

Black hair usually needs no coloring providing the sepia tone in print is not too noticeable. If it is, use a wash of neutral tint, touching the high lights with Chinese white. If the neutral tint is too prominent or bluish, then add a light wash of brown to secure the desired shade. One can make various shades of black, gray and brown by mixing the primary colors, scarlet, blue and yellow.

CHAPTER V

The Shading and Coloring of Draperies



THE success of this work really depends upon neatness for the reason that no matter how well one has selected the colors as to harmony, if there are streaks, stained edges or pale spots clearly noticeable in the finished photograph, the work as a whole can be counted as a failure. Be very careful so not to overlap the various colors as this defect will also prove ruinous to the work.

One will find that it is not very difficult to do creditable work when at liberty to select one's own subjects and colors, but if one is working for a livelihood as well as pleasure, it becomes necessary to

be able to do good work on poor photographs just as well as on good ones. If the instructions contained herein are followed accurately it becomes possible to do justice to practically any kind of photograph or landscape.

Many times the same draperies will admit of a variety of colors. One will not find it difficult to match almost any tint worn by the subject with accuracy if one has the color at hand, but if coloring from description as in most cases it becomes necessary to match the tint as near as possible by one's own idea taken from that description.

Providing the general shading in the draperies is light, it is known that there is some light tint in the original and therefore one must not put on too much color or the effect will be flat and very inartistic, as the shadows are not strong enough to hold a strong tint unless one deepens them in the folds afterwards and then add high lights so as to bring out the brilliancy of the print.

At times the question arises whether or not the hair or draperies can be colored black by the aid of transparent colors, the answer is yes, just as well as a white dress can be colored any tint even to a deep black, but if one should so do, it will be found that the shadows are hardly noticeable; it becomes necessary therefore to build up the high lights with white. Usually there is very little to be done on the draperies if they are in black and white providing the print is well made.

It is often found that the draperies or hair are not black enough, in this case a wash of neutral tint usually gives the desired result, but if it becomes too bluish a light wash of brown or flesh will subdue it.

Should one wish to obtain a black over an even white surface, it can be accomplished by a mixture of the three primary colors, red, yellow and blue in proper proportions, or by three successive deep washes of the three colors over the white surface and the result will be found to be a deep rich black. To accomplish the same result take dark green and add the complementary color scarlet.

It is not necessary to mix the three primary colors to secure black as it can be made by taking any secondary color and adding thereto the complementary color and the result will be black. One will find it much easier to darken a tint or to secure a black by washing one color over another, than by mixing the colors. For instance, one can first apply a wash of deep scarlet and over this a dark green and the result will be a black, thus it becomes easily seen that one can easily change any tint to a darker one, but cannot change the dark tint to a light one.

Through error at sometime or other one might possibly color a lady's hair red when it should have been a brown or black. As will be readily seen this change can be easily accomplished, but it cannot be changed to a blonde with transparent color. If the hair by mistake has been red it can be changed to brown by washing over it with dark green, at first the result will be a brown, but if the green is applied in excess the tint obtained will be black.

One can modify almost any tint of draperies with the exception of making them a lighter hue than that applied or contained in the photograph itself.

For laces one should give a dilute wash of gold, shading the draperies with neutral tint or blue gray.

CHAPTER VI

The Coloring of Backgrounds and Accessories



HIS is another part of the work that requires delicate handling as the beginner almost invariably has a tendency to over do the coloring. This over coloring must be avoided as one should color very weak and exceptionally even.

In coloring the background and accessories be very careful so as not to overlap onto the figure as it will prove ruinous, and always bear in mind that the background should be colored last of all.

Color the background with boldness and apply wash after wash until the desired tone and blending has been obtained.

In the backgrounds of portraits of young people it is well to use a weak wash of blue, purple or gray. It isn't necessary to extend the color over the entire ground when the photo is vignetted but simply apply around the shoulders and head, using, if one wishes, the zig-zag points as shown elsewhere in these pages in black and white or blending the color away from the figure into nothing. The color in all cases must be heavier next to the figure and from there blend into the white paper, itself.

For dark complected people brown will be found a very good color with greenish tints placed in the shadows. It is sometimes unfortunate that one cannot change dark backgrounds to light with transparent colors after the print is made, but one can lighten the ground to some extent by the application of a wash of yellow or gold which gives it a beautiful warm tone. Bear in mind never to have the background bright or glaring, but always subdued so as to concentrate the center of attraction upon the face.

Coloring the background properly will be found to add immensely to the value of the picture, but everything must be kept in strict harmony with the subject which is and must be the center of attraction.

One should use his own judgment as to the coloring of draperies, carpets, etc. For the woodwork usually the gold brown or neutral tint best serves the purpose. When coloring landscape in backgrounds always remember that blue gives distance, and objects in the foreground should be more distinct than those in the background, in other words, objects in the foreground should be more distinct in color and line.

A bright green should never appear in the distance for the reason that it is not so in nature but as the distance increases so does the bluish haze which is so noticeable especially when securing the distance from mountain tops across the valleys.

(To be Continued)

ELON

Now

\$ **11.**²⁵ per pound

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

Diffusion

THE photographic profession appears to be much interested in diffusion and is meeting with but indifferent success in handling it successfully. The photographic magazines have featured diffused pictures, and the lens manufacturers have given prominence to the advantages of a diffusing attachment on each high-grade lens that is used for portraiture. The magazines and annuals have selected their illustrations, in the majority of cases, from work that was more or less diffused. Many of them more diffused than is warranted by any rule or normal taste, and passed off as excellent examples of unusually good work.

The average photographer has at first been very plain spoken in his criticism that he did not like the "fuzzy stuff" and that his customers did not want it and would not have it. Gradually, however, the effect of the continued pounding of magazines and catalogs began to shake his stubborn opinion, and he began to feel that he was bucking against an inevitable tendency, and that if he stuck too tightly to his old opinions he would sooner or later find himself stranded among the has-beens and a laughing stock in the field. Some exhortation from a lecturer or a writer dared him to step out and keep up with the procession, and painted in vivid colors the penalty of being too backward or prejudiced to try new ideas and methods. Then the diffusion propaganda got in its deadly work, and without understanding what he was working with he proceeded to make some fuzzy pictures just to prove that he was not a dead one.

Oh! But we have seen some lovely specimens of first efforts at fuzzygraphs. The subject selected and handled as usual, but the diffusion turned on full force until the detail looked like a bunch of jackstraws. The main idea on the start off seems to be that if everything is thrown out of sharpness that it is according to Hoyle and the kind of picture that

is being sought for most eagerly by publishers and the highly critical. Private reports indicate that the efforts to sell such work have not been meeting with the success that was anticipated, and the whole principle has come in for abuse.

The facts are that a picture is not necessarily good just because it is diffused or fuzzy. Even though it may be a subject that lends itself to this treatment it is not improved by being violently blurred.

The principle involved is a very subtle one that artists of all ages have understood and used, which is, that the eye and the mind does not want all of its facts laid out in bold detail, but appreciates much more a suggestion that will give the eye and the mind an opportunity to work out their own details. Anything that leaves nothing whatever to the imagination fails to satisfy a cultivated eye or mind.

The scientific object, therefore, is not to make the entire picture fuzzy and out of focus just to cater to a whim of the times; it is to soften the detail and produce an indefiniteness that will give the imagination an opportunity to complete the picture and lead it on to fill in the finer details for itself. If it fails to do this then it is merely a spoiled picture and not a work of art. It bears about the same relation to the true artistic work as a palpably newly rich rube from the oil fields, wearing the creation of a Paris modiste would bear to a native New Yorker who was born to the clothes and knew how to wear them. An expert can tell the difference at a glance, and it only creates a laugh instead of producing applause.

The diffusion is all right when properly used, but photographers must needs understand what it is and why it is before falling a victim to the fancy.

A little learning is a dangerous thing, although full knowledge of a subject is the surest road to success.—*Trade News*.

"Official" Photographers

A WEEK or two ago we published a note to the effect that one F. J. Budney, of Menasha, Wis., stated on his letter-heads that he had been "appointed photographer of Neenah and Menasha at the Convention," and suggested that he was trying to fool the public.

Not satisfied with our little note, Mr. Budney has taken the trouble to have an affidavit made in which he accuses another photographer of Neenah of having been guilty of using the

words—but read it in the following. It is funny. We expect that by this time Mr. Fadner regrets his connection with the ill-starred Temple of Childhood, but at any rate he paid good money for the privilege of styling himself "official photographer," and he had some right to do so at the time. He certainly does not give himself that title now and, anyway, it is no excuse or reason for Mr. Budney's falsely assumed title. We publish this affidavit at Mr. Budney's request, but decline to send him a bill for doing so, as he further

TEAMWORK

ONE move—one moment—does the work of ten with the PA-KO Multiple Roll Hanger. This PA-KO short cut saves 60% of your developing time and labor by taking films through developing, fixing, washing and drying in groups of ten or more.



Films come through *with the proper order attached*. Sorting errors are eliminated—sorting time is reduced.

- ☐ No individual handling of films.
- ☐ No numbering of films.
- ☐ No mixed orders.

THE PA-KO Film Clip is a team mate for the Multiple Roll Hanger, and gives splendid results with any type of Hanger.

The PA-KO Film Clip has wide, *curved* jaws, which drain off all the solution. Extremely heavy construction makes it a first class bottom weight—and guarantees unlimited service.



Let this pair of fast workers better your service and multiply the value of your minutes.

Write your nearest PA-KO dealer—or

PHOTOGRAPHIC
APPLIANCES CORP'N
MINNEAPOLIS, MINNESOTA.



Hotel Pfister, Milwaukee, Wis.

The Pfister is Convention Headquarters for the International Convention of the Photographers' Association of America, to be held in Milwaukee, August 23 to 28, 1920. This will be the greatest convention the Association has ever held, and those who are wise will make reservations early.

requests. We are getting our money's worth without further payment:

State of Wisconsin, }

 } ss.

Winnebago County. }

F. J. Budney, being duly sworn on his oath says, that from a letterhead purported to be issued by, and distributed by one F. L. Fadner, who, affiant believes, is a photographer at the city of Neenah, Winnebago county, Wisconsin, and dated Neenah, Wis., 11/21/17, there is printed thereon in the upper left hand corner thereof, the following words, "Appointed official photographer of Neenah-Menasha for Temple of Childhood at Panama, Pacific exposition, 1915," affiant further says that said letterhead is thus printed by the said F. L. Fadner, to give the public to understand that there is such an official appointee, and that said F. L. Fadner well knows that there is no appointee known as such appointed by any such exposition, nor by any other exposition whatever, and that said letterhead is printed to mislead the public. Affiant further says, that he has just as good a right to print on his own letterheads the words "Appointed photographer of Menasha and Neenah, at the convention," and it does not mislead the public nor misguide them any more than what the said F. L. Fadner has on his said letterheads for any advertisement.

Subscribed and sworn to before me, this 9th day of June, 1920.

F. J. BUENEY.

JENNIE L. HECHL,
Notary Public, Wisconsin.

My commission expires April 2, 1922.

Milwaukee Hotels

Members Milwaukee Hotel Association

- HOTEL PFISTER**—Wisconsin and Jefferson Sts.
\$2.00 to \$3.00, double \$3.00 and up. With bath \$2.50 and up, double \$4.00 and up.
- HOTEL WISCONSIN**—3rd St., near Grand Ave.
\$1.50 to \$2, double \$2.50 to \$3. With bath \$2.50 to \$3.50, double \$3.50 to \$6.00.
- REPUBLICAN HOUSE**—Third St., corner Cedar.
\$1.25, double \$2.00 and up. With bath \$2.00 and \$2.50, double \$3.50 to \$4.00. American plan \$2.75, double \$5.50. With bath \$2.50, double \$6.50.
- HOTEL MARYLAND**—137 Fourth St.
\$1.25 to \$1.75, double \$2.00 to \$2.75. With bath \$2.00 to \$3.50, double \$3.00 to \$4.50.
- HOTEL MARTIN**—Wisconsin, corner Van Buren St.
\$1.00 to \$1.50, double \$1.50 to \$2.25. With bath \$1.75 to \$2.50, double \$2.00 to \$3.50.
- HOTEL GILPATRICK**—223 Third St.
\$1.00 to \$1.25, double \$2.00. With bath \$2.00 to \$3.00. Double \$2.50 to \$4.00; shower bath \$1.50.
- HOTEL CHARLOTTE**—138 Third St.
\$1.25, double \$2.00. With bath \$2.00, double \$3.00.
- HOTEL BLAZZ**—East Water, corner Oneida St.
\$1.00 to \$1.50, double \$1.50 to \$2.50. With bath \$1.75 to \$2.50, double \$2.50 to \$4.00.
- HOTEL PLANKINTON**—West Water, corner Sycamore.
\$1.50, double \$2.50. With bath \$1.75 and up, double \$2.75 and up.
- HOTEL SCHEITZ**—Corner Grand Ave. and Third St.
\$1.25, double \$1.75. With bath \$2.00, double \$3.00.
- HOTEL GLOBE**—Corner Wisconsin and Cass Sts.
\$1.25 and up, double \$2.00 and up. With bath \$1.75 and up, double \$3.00 to \$3.50.
- HOTEL JUNEAU**—225-9 Wisconsin St.
\$1.00 and up, double \$1.50 and up. With bath \$1.75 to \$2.50, double \$3.00.
- HOTEL MARQUETTE**—188 Wisconsin St.
\$0.75 to \$1.00, double \$1.00 to \$2.50.
- HOTEL CARLTON**—Milwaukee St., cor. Junco Ave.
\$1.25 and up, \$2.00 and up. With bath \$2.00 and up, double \$3.00 and up.
- HOTEL ATLAS**—Third and Sycamore Sts.
\$1.00, double \$1.50 and up.
- HOTEL MEDFORD**—Cor. Third and Sycamore Sts.
\$1.25 and up, double \$2.00 and up. With bath \$1.75 and up, double \$2.50 and up.
- HOTEL RANDOLPH**—124 Third St.
\$1.00, double \$1.50 and \$2.00. With bath \$2.50, double \$3.50.
- HOTEL ABERDEEN**—509 Grand Avenue.
\$1.25 and up, double \$2.25 and up. With bath \$2.50, double \$3.50. American Plan \$2.00 and up, double \$3.00 and up. With bath \$3.50, double \$6.00 and up.
- HOTEL ST. CHARLES**—City Hall Square.
\$1.00 and up, double \$2.00 and up. With bath \$1.50 and up, double \$2.50 and up.
- HOTEL MILLER**—Third St., near Grand Ave.
Without bath \$1.25 and \$1.50, double \$2.00 and \$2.50. With bath \$1.75 to \$3.00, double \$2.50 to \$4.00.
- PLANKINTON ARCADE AND RECREATION PARLORS**—Largest in the World.
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For water color wash effects on vignettted prints
Improves them 100%
Set of stencils for 4x6 to 8x10 and larger prints, \$1.50
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Like the Metol you always
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Strictly Pure and High-grade
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WRITE FOR NEW PRICE LIST

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You will note that prices are increased on all grades of work. Higher costs in every department have made it impossible for us to continue longer under the old list. Our increases heretofore have been very small, and even the new list will show an increase on all grades of work of only about 49% over 1912. Do you know of any other line that has kept within miles of those figures?

We are listing a new grade of Portrait Prints which will interest you.

THE A. A. STONE CO.
PHOTO ENLARGEMENTS
1492 W. 117th St., Cleveland

**SELL LARGE PORTRAITS
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SITUATION WANTED

Position wanted by operator. Can do high-class work. I have been with one of the leading studios on Fifth Avenue, New York City, and can furnish good references as to ability and character. H-10, care this journal. 6-26-3

Man with fifteen years' active experience desires position as operator. Competent in all branches of the work, except retouching. B-10, care this journal. 6-26-2

STUDIOS FOR SALE

Well-established, high-class portrait and commercial studio, doing a good business in city of 50,000. Will sell on account of illness, at inventory. P-3, care this journal. 6-26-1

A good studio, in a town of 3,000; another larger town six miles away. Good country surroundings with no opposition in either town. Amateur supplies and finishing. Good opportunity for a quick buyer. Fox Photo Studio, St. Johnsville, N. Y.

For sale or trade, studio in good, live town of over 50,000 inhabitants. Studio worth \$1,000.00. Will give possession at once. R. C. Nelson, 329 16th St., Denver, Col. 6-26-1

One of the very best studios and locations in Wisconsin. Best of lenses and equipment. North single slant light, floor space 32x65 feet. Private entrance. Rent \$25.00 per month. Extra good business and prices. We are not forced to sell. Wishing to retire. Do not write unless you have cash for a first-class studio and business. Address, H. W. Donner, 720 College Avenue, Appleton, Wis. 6-26-1

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In four speeds—one for every requirement.
Maximum Actinic Value

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1754 Atlantic Ave. Brooklyn, N. Y.

A newly equipped studio, in one of the best industrial cities of New York State. Fine rooms, steam heat, new building in best location. Furnishings and equipments all new and of the best. A splendid opportunity for right man. Y-1, care this journal. 6-26-3

Only studio in town of 4,000, in Central Georgia. Gordon Institute, of several hundred. Also A. & M. College. Good Kodak business. Health cause of selling. O. S. Wolfe, Barnesville, Ga. 6-26-1

For sale, in growing city of 2,000, Western New York, ground floor studio, well equipped, high-class trade, good prices. December business \$1,200. Ill health of proprietor forces him to retire. Price for studio \$2,000. Evans S. Parker, 64 West 4th St., Dunkirk, N. Y. 6-26-2

HELP WANTED

Wanted, printer, retoucher, man or woman. Would consider taking them in as partner if satisfactory. Send photo and complete detail about yourself. Dineen Studios, William, Conn.

Wanted, first-class portrait printer (no amateur work). Goodard Studio, 539 Akron Savings & Loan Bldg., Akron, Ohio. Bell Main 891, O. S. 4870. 6-26-1

Wanted, an operator for studio and home portraiture work in a high-class studio. A well-educated gentleman of good appearance can secure this fine salaried position in the East. References required. M-5, care this journal. 6-26-1

Wanted, high-class coupon salesman to work from a high-class studio in a city of 100,000 in the Middle West. We have a good proposition for the right person. C-4, care this journal. 6-26-3

Wanted, a first-class printer on Artura papers. The position is a steady one the year around. Carl K. Frey, 11 Broad St., Utica, N. Y. 6-26-2

Wanted, lady assistant. Must be efficient in all branches. Leading studio in city of 10,000. Salary no object to right party. M-1, care this journal. 6-26-2

Wanted, a first-class man, especially good at finishing, in a live city. Plenty of chance to show your skill. Grabill Studio, 614 1/2 Milam St., Shreveport, La. 6-26-1

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8x10 Light weight	\$1.50	Heavy weight, \$1.65
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Very superior and most popular with the American Soldiers when in Europe. Send for list.

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The Eastman Projection Printer

Always in focus—always ready for an exposure. Enlarges from $1\frac{1}{2}$ to 8 diameters, from 5 x 7 and smaller negatives; capacity, 30 x 40 inch prints.

The only adjustment is for size of image,—raise or lower the camera—an automatic mechanism maintains a constantly accurate focus. Permits of greater accuracy and economy and more than double the speed of other enlarging apparatus.

Diffusing Disks give pleasing diffusion without increase of exposure.

The Eastman Projection Printer, complete with Eastman 5x7 Projection Anastigmat Lens $f/8$, $7\frac{1}{2}$ inch focus, set of three Diffusing Disks, Paper Holder, Sliding Table and 250-Watt Mazda Lamp, - - - \$400.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

BIGGER BUSINESS

One of the features of the coming Milwaukee Convention—August 23-28—will be the advertisement exhibit, showing the advertisements used by photographers the country over. This should bring out a host of new ideas and much good "copy" which you can take back home and use in building a bigger business. However, the success of this exhibit

IS UP TO YOU

Every photographer is expected to contribute something. Send in the ads—a complete series if you can—that have brought business to your door and you will be repaid many times over by seeing what has brought business to hundreds of other studios.

You may think the material you have is not worth sending—BUT IT IS—what is old to you will be new to some one else. Here are some of the ads we want—

Newspaper Ads
Street car Ads
Billboard Ads

Circular Letters
Invitations
Fence Signs

Calendars
Lantern Slides
Letterheads

Stickers
Personal Cards
Co-operative Adv.

Exhibits (printed matter)—at Fairs—in hotels—in vacant windows, etc.

*The inslips that you put in with your photographs to help sell
Frames—Photomailers—Enlargments, etc.*

Anything you use which helps to get MORE BUSINESS

Do It Now

Dig Them Up

And send them to CLARENCE STEARNS, Rochester, Minnesota

Chairman Advertising Exhibit Committee

LUMIERE AUTOCHROM PLATES

for direct

COLOR PHOTOGRAPHY

*We are now ready to fill
all orders promptly*

These plates reproduce all colors faithfully and are very simple to operate.

Price lists and full methods of working sent free on application.

R. J. FITZSIMONS

75 Fifth Ave.

New York

Wish to hear from good coupon or ticket people. Clean, fast working crew preferred. M-3, care this journal. 6-26-1

Wanted, manager to take care of chain of studios. Must have thorough experience. State in full details and salary expected. Permanent. Competent man desired, no others need apply. All information kept strictly confidential. Y-1, care this journal. 6-26-2

MISCELLANEOUS

Wanted to buy, with privilege of renting first, a studio in a manufacturing city. No small towns considered. All information in first letter, please. Best of references given. Jesse Earle, Greencastle, Ind. 6-26-1

Wanted, one 5x7 Home Portrait Graflex Camera complete. Baker's Studio, Washington, N. C. 6-26-2

Wanted, a Heliar No. 6 lens. Sol Young, 10 West 34th St., New York City. 6-26-3

I want to buy a well-established studio in small or medium size town, preferably in Iowa. First-class workman. Give full particulars. J. P. Johansson, 824 11th Av., Clinton, Iowa. 6-26-2

AN EXCELLENT OPPORTUNITY for some wide-awake photographer to start a business of his own. No capital required. You may furnish your own equipment or complete outfit may be obtained here. My business on the road in this section has netted me as much as the average city studio employing two or three men, and now that it is necessary for me to leave, I wish to give this opportunity to some sober, deserving man who is capable of good work. I have nothing to sell, but only want to get a first-class portrait photographer to carry on my work. No post card or commercial man need apply. 8-6, care this journal. 6-26-1

**WALLACE'S
"METOL"**

IS A PURE
Mono Methyl Paramido Phenol-Sulphate
BETTER THAN BEST IMPORTED
We Are Actual Manufacturers, Not Mixers
On request we will send a complimentary sample
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MOUNTER
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The kind you are sure to use
with continuous satisfaction.

AT DEALERS' GENERALLY

3-oz. jar by mail prepaid for 25c

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271 Ninth Street, BROOKLYN, N. Y.
Branches: Chicago, London

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(Pronounced sepia)

CPA means sepia. It stands for
the best, most convenient, eco-
nomical and efficient toner on the
market today.

It is not merely a conglomera-
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any old way. It has been care-
fully tested and tried out in
actual work in a first class studio
and is today the only toner used
in that studio.

This studio reports having sold
more CPA-toned pictures in the
past year than in any five years
previous, because they can pro-
duce them at little additional cost
and because they look better.

An eight ounce bottle, sufficient
to tone 3,000 4x6 prints, will be
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Listen Mr. Photographer!

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*A High-Grade Semi-Matte
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*This product has met with immediate
success. It is now being used by
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*A sample gross 4x6 Pacific Proofs,
\$1.20 postpaid.*

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- D. W. Semi-Matte
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BUFF STOCK

- D. W. Buff Platinum Matte
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Descriptive Price List on request

Defender Photo Supply Co., Inc.
Rochester, New York

MISCELLANEOUS

For sale, No. 7 Prisma outfit, with Zeiss Prisma VIIA Convertible lens in compound shutter and six auxiliary lenses, twelve holders, crown tripod, genuine leather camera case. Everything in brand new condition. Will sell at a bargain. What offers? Rokers Studio, Great Falls, Mont. 6-19-2

Get acquainted with our quality retouching NOW—then when you need good work later in the season, you will know where to get the best promptly. The Gainesboro Studios, 10220 Lorain Ave., Cleveland, Ohio. 1-31-17

Would lease good studio at once, in Middle West town, with privilege of buying. No run down place. Best references. Good workman. Or would take management of a good studio. Will H. Brown, 307 Byers Ave. Joplin, Mo. 6-12-2

For sale, fine lens—Bausch-Lomb-Zeiss Portrait Umbr. F7.5, Focal length 14 1/2 inches. Has diffusing device. Great for soft, round portraits up to 10x12. Good as new. Price, \$125 cash. Louis Dworschak, 105 Superior St., Duluth, Minn. 6-19-2

Professionals at their conventions. Advanced Amateurs in their magazines, Pictorialists in their Salons—all are winning prizes and honors by the use of the Struss Pictorial Lens. Fred'k W. Keasbey, Box 303, Morristown, N. J. 3-29-17

For sale, a five-series Cooper-Hewitt skylight outfit, equipped for direct current. In perfect condition. Newman Studio, 647 Euclid Ave., Cleveland, Ohio. 3-27-17

STUDIOS FOR SALE

The studio of the late Mr. A. M. Wilson, prominent Brockton photographer, is for sale. Thoroughly equipped. Well stocked and running on a good paying basis. An unusual opportunity. Mrs. Wilson may be seen or corresponded with at 68 Main St., Brockton, Mass. 6-12-2

For sale, California Studio, clearing over \$3,000 annually. Gross receipts over \$7,000. Ground floor location, new brick building, reasonable rent, no competition, fully equipped. Reason for selling, ill health. For particulars address Murray Studio, Lodi, California. 6-19-2

Practically the only studio in a large steel mill town, where they are all workers, at big wages. The studio cost \$1,200, and a growing business. Must be sold at a sacrifice, if possible by July 1st. Reason, owner going to Europe on a big business proposition. For particulars write to S-5, care this Journal. 6-19-2

Well established. Fine equipment throughout, reasonable rent, and lease furnished living apartments included. No opposition. In West Virginia. Seeing this place will convince you. Price \$1,400.00. K-19, care this Journal. 6-19-2

DEALERS WHO WANT YOUR TRADE

ALBANY, N. Y.—F. E. Colwell & Co., 465 Broadway.

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, 106 Second Ave., East.

CLEVELAND, OHIO.—Fowler & Slater, 496 Huron Road, S. E.

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

DALLAS, TEXAS.—C. Weichsel Co.

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

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

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

GALESBURG, ILL.—Osgood Photo Supply Co.

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

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 Belmers, 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.—Willoughby, Inc., 110 W. 32nd Street.

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

PHILADELPHIA, PA.—John Haworth Co., Eastman Kodak Co., 1920 Chestnut Street.

ST. LOUIS, MO.—Hyatt's Supply Co., 117 N. Broadway.

ST. LOUIS, MO.—W. Schiller & Co., 5 South Broadway.

ST. PAUL, MINN.—Zimmerman Bros., Eastman Kodak Co., 330 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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PROVEN
EQUATION



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Cumminone

(CUMMINGS No. 11)
(Patent Applied For)

We wish we might show every photographer the complimentary letters we are receiving in each mail—the one quoted below is a fair example:

“ . . . the slickest stuff I ever tried, and believe me, I have tried them all can use CUMMINONE 2 days in succession and even the third morning it still holds up wonderfully, with dandy tones . . . superior to any other, and I feel it is up to me to tell you so . . . ”

(Signed) P. E. BURT, Mgr.
United Studio Company,
Hartford, Conn.

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PACH. PATHE' and WHITE STUDIO

The Standard Stock Solution of CUMMINONE will simplify and SOLVE all of your developer problems, insuring superior and uniform results in both negatives and prints

\$4.50 per Pound
10 lb. Can, \$40.00

CUMMINGS' LABORATORIES

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NEW YORK

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a postcard, and to return samples of work, etc., promptly. The editor of Abel's will appreciate being advised when employers fail to accord this courtesy to employes.

Permanent position open in first-class studio for A-1 printer. Will pay good salary to the right party. Also position open for finisher. Newberg Studio, 128 So. Clinton St., Iowa City, Iowa. 6-5-4

Wanted, a good all-around man. One who is a good retoucher and printer. A steady position to the right party. State salary expected. A. L. & E. Rees, 145 West Federal St., Youngstown, Ohio. 6-22-11

Wanted at once: A-1 retoucher. Position permanent. Willing to pay excellent salary to right man. 8-7, care this journal. 5-1-11

An all-around man to operate local branch studio in Cleveland. Apply at Jablonski & Zlawinski, 2303 Professor Ave., Cleveland, Ohio. 4-10-11

Wanted, thoroughly experienced man for retouching and printing. Prefer one who can operate when necessary. Salary \$25.00 to \$40.00. College town, State University. Modern ground-floor studio. Send samples of retouching and photo of self. Truby Studio, Norman, Okla. 6-5-T.F.

Retouchers wanted. Men who can do high-class work only, such as is being done in the best studios in the country. Will pay good salaries to A-1 workmen. Our minimum salary is \$35 per week and up, depending on your ability. Northland Studios, 713 Jefferson Ave., Toledo, Ohio. 5-15-11

Wanted first-class commercial man for outside, as working partner. Young man of good standing; no money required to start. Exceptional opportunity. Crescent Studio, 421 W. Jefferson St., Louisville, Ky. 5-29-11

The Amon Studio, Clarksburg, W. Va., requires the services of a high-class all-around man, especially in retouching. Good salary to one who will qualify. 6-12-4

Wanted, a retoucher; prefer a skilled one, but will consider a good, clean worker. We want one looking for a permanent position. Send letter and samples of work to Knaffl & Brakehill, Knoxville, Tenn. 6-12-4

Wanted, an A No. 1 Home Portrait man. A splendid opportunity. Also lady as retoucher. Give references and state salary expected. Mesny & Bishop, Norfolk, Va. 6-12-3

Wanted, an all-around workman, especially want good operator and printer. Advise definite experience and salary asked, and don't write unless you want permanent place. D. B. McQuire, 312 Main St., Joplin, Mo. 6-19-11

The Kueker Studio of Springfield, Mo., has changed hands, and offers an excellent opportunity for a STRICTLY HIGH CLASS operator, who can not only deliver the goods under the skylight, but meet society people on their own plane. This is an attractive and permanent proposition for the right man. 6-19-2

Wanted, good, all-around man or woman for portrait studio. Steady position. 374 Main Street, New Rochelle, N. Y. 6-19-4

Progressive place open for A-1 all-around workman, especially fine as printer and dark room man. \$50.00 per week to start. Be glad to pay additional commission to a fine worker, who is thorough and ambitious. Demand best quality of work. Send samples with first communication. Permanent to the right party. Lefkowsky & Co., Beaumont, Texas. 6-19-2

Wanted, A-1 printer on bromide and all other papers. Only a first-class man who can prove up. A fine position for the right party, steady work, good pay, advancement, work in a large wholesale enlarging and copying house. Large city in central west. J-7, care this journal. 6-19-3

Wanted, thorough experienced operator and retoucher for operating manager. Must be artistic workman and a gentleman. Gustave Lorey, 176 State St., Albany, N. Y. 6-19-3

Prominent studio desires the services of first-class printer and finisher. Big opportunity and permanent position for the right party. Must be clean and reliable. Answer immediately. B-11, care this journal. 6-19-2

Printer and amateur finisher wanted. State experience and salary wanted in first letter. Your specimen prints and portraits will be returned. The Thomas Studio, 1942 Fourth Ave., Huntington, W. Va. 6-19-2

Competent high-class amateur finisher. Write experience, references, knowledge of chemicals, etc. Adirondack Art Store, Saranac Lake, N. Y. 6-19-4

Wanted, high-class operator and retoucher. Good, permanent position at good salary for the right party. Young man preferred. Dickeson's Studio, Shreveport, La. 6-19-11

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The editor of Abel's will appreciate being advised when employes fail to accord this courtesy to employers.

Young man wishes position in portrait studio, as an all-around worker. Care Photographer, 325 Grace Ave., Nashville, Tenn. 6-12-3

Operator, retoucher, assuredly competent in all branches, and of strict integrity, seeks the best position that is open. Advertiser wishes to locate with a prosperous and congenial firm, where good service is recognized. Salary \$25.00. New York State preferred. C-3, care this journal. 6-19-2

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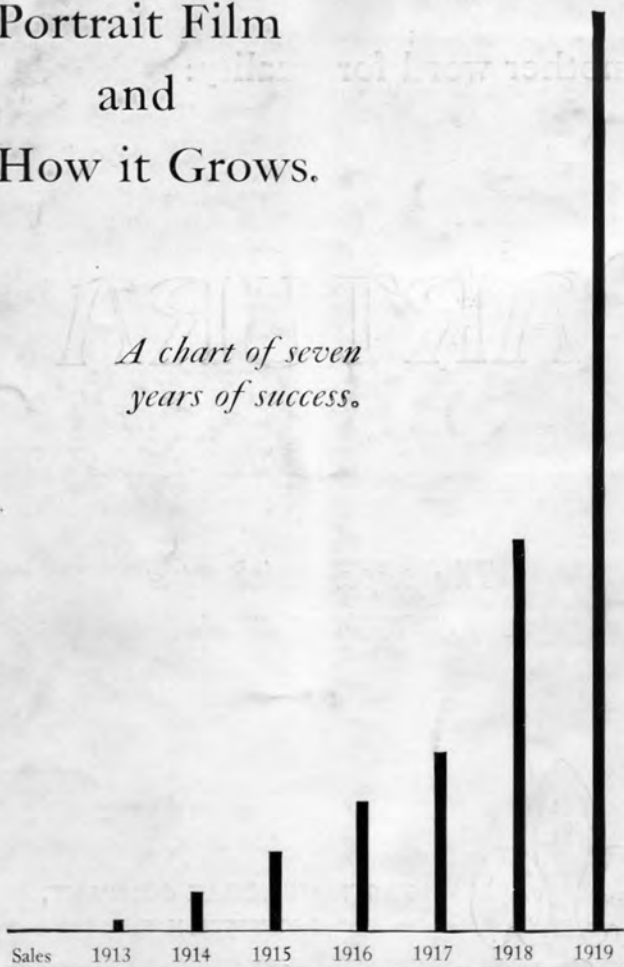


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