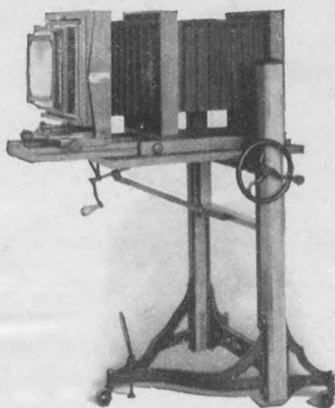


ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXVIII. No. 721

SATURDAY, OCTOBER 15, 1921

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Portrait of Bessie Love by J. W. Beattie. One baby arc Hi-Lite used, opposed to the daylight of an ordinary skylight. Shadows are from the Hi-Lite.

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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

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

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EASTERN REPRESENTATIVE: A. A. Winkler, 6 Colon Street, Brighton Dist. Boston, Mass.

In Passing By

THE "Use" In Enthusiasm. It's there all right, both in the word and in the meaning and it was particularly apparent in the Minneapolis Convention of the North Central States which was held from October third to sixth.

The odds were against this meeting being a complete success. According to some, the date was too late. But they were proved wrong. Poor business conditions pointed to a slack attendance. But poor business conditions seemed to figure little in the proposition. The outstanding fact is that, whatever the cause, the attendance of actual studio owners at Minneapolis was beyond expectations and the whole convention, from every point, can be considered as the best of the year. The Kansas City convention, earlier in the year, was a mighty good one and the total attendance there probably topped the attendance at Minneapolis, but the congestion in the halls interfered materially with the smooth running of the convention and too, at Kansas City, there was no attempt by the manufacturers to make their displays attractive. Dallas, too, had a fine convention, but not the equal of the Minneapolis meeting.

It is curious that the western conventions of this year have all been thoroughly successful, while those in the East have not measured up to their usual standard. We except the meeting at Atlanta, which being the first for this section, naturally attracted considerable attention.

Enthusiasm was the most apparent feature of this northern meeting and as we said at the beginning of this note, it was *used* to the full by the officers in charge. Right at the start, the lecture hall was packed by photographers keen to learn and on the afternoon of the fourth day they were still there in measurable numbers.

The long series of demonstrations by Buckley, the unusually fine display of pictures, well arranged, the open discussions and the absence of tiresome association business meetings were the most prominent features of this interesting gathering and probably we should add the entertainments, because they help to engender the acquaintances and friendships which are really the biggest factor in promoting the permanent life of these organizations.

"EASY" Advice. This is going to be a season when rather more than the usual efforts must be made to get in sitters, if the Christmas business is to be up to the usual average. We suggest that every possible dollar that can be spared be used to excite interest in photographs for Christmas presents. Advertising campaigns should be started at once, if not already under way, and they should be augmented by personal letters, well printed circulars and such schemes as present themselves to the imaginative studio proprietor, barring always the scheme of offering something for nothing or cutting prices to the core in the hope of attracting attention. Price-cutting has an awful backward kick. It may appear to bring in the money but when you start to compare notes between the hard work you have done and the cost of production with the money actually taken in, you will inevitably find that there is nothing in the price-cutting game and that in the long run it is a short cut to a mortgage on your plant and many uncomfortable interviews with your stock dealer.

Keep your head level, and your prices up but step hard on the accelerator and let your publicity go full speed ahead until the end of the second week in December. Then make good on all your promises and *collect* what is coming to you. Easy advice, we know, but it is a formula that beats all others for results.

Pirie McDonald In London

His Talk At A Complimentary Dinner Given By The British Professional Photographers' Association

TWELVE years or so ago, through the kind offices of Snowden Ward, I had the pleasure of meeting some of the gentlemen who are here tonight, and the only regret I have is that some two or three of the others have "passed on." It is a queer thing that as we get older the people we would like most to have enjoy what has come to our part seem to have gone ahead of us. But that is, as my friend, the Chairman and I discussed tonight, the inevitable.

Snowden Ward was a friend of mine for a great many years, and he took it on himself to introduce me to the British photographer. I felt at that time as though I was being received, not for any merit of my own, but simply as a friend of Snowden Ward. I felt that the respect and kindness which I received were not elicited by me, because I was a stranger, but were due to the affection which so many of you accorded our dear, old Snowden Ward. Tonight I feel much the same thing. Even with the kind and generous words of your Chairman fresh in my ears, I feel again tonight as though I were being accepted, not for myself, but that much of this goodness that you are giving is being extended to me more or less vicariously, because for the moment I am the medium, the person who

stands between, the link that connects you with the American end of our fraternity.

In the name of the American photographer I accept, friends, all that you have said and done. I am glad that it is so. I am infinitely more pleased to stand here as the representative of American photography than as one whom you were personally honoring. I feel this especially because now is the time—it is more to the point now than it has ever been before—that the American photographer and the British photographer—yes, and the American man and the British man—should come into touch and understand one another. (Applause.)

You have your time-honored institutions; we are a new country. We are composed of a heterogeneous set of peoples; we have not a common sentiment as you have. We have not been a nation as long as you have, and therefore your institutions have a certain quality which ours lack. Take, for example, your "Royal"—the like of that we have not in America; we have not lived long enough. We have no means of instituting such a brotherhood, as the Fellowship of the "Royal." You are fortunate here in having an institution which represents, as it does, achievement, and all that goes with time. We, in America, feel that we are rep-

THIS week we are publishing number 92 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

resented, as it were, by wooden buildings, and you by stone. We feel as though you had your feet rooted in the ground, while we are merely striving to find a place where we may stay for a while until we, too, may become homogeneous and stable. But, friends, we are much of the same type. (Applause.)

We, in America, have felt for a number of years that you have something that we should *join* with. And it has been the regret of a number of my friends—a number,

if I may say it, of the more distinguished members of the craft in America—that your Congress is held at a time of the year when, owing to our commerce and our customs, it is almost impossible for them to attend. We find, in the course of our commerce, that the months of July and August, thanks to the particular variety of climate that we have, are almost impossible for the prosecution of a successful business, and the result is that—in some degree, I am afraid, the habit may be attributed

OH-GEE THEATRE BUILDING

BELL PHONE 48-W
RES 270-R

ALBERT H. STREBLER

Portrait Photographer

EDWARDSVILLE, ILLINOIS

Dear Friend and Patron:

In a few months the holidays will be here—the time of the year when we ask ourselves "What shall I give?" This is a problem which arises each year. At this time we can assist you in deciding this question. The National slogan, "Your friends can buy anything you could give them—except your photograph," is very fitting.

Now since a photograph is a more personal gift than any trinket you can mention, we are going to make a special offer for a limited time in order to encourage early sittings and so avoid disappointments. During the month of October we will give a 10 Per Cent Discount, and during November a discount of 5 Per Cent on all work. To assure you our prices are not altered for these months, ask to see samples and prices before presenting this letter.

We also wish to impress upon you that in our new studio, which is one of the largest and most modern in this territory, we are equipped for appointments at night as well as day.

Trusting you realize the value and charm in portraits as holiday gifts,
I am at your command,

A. H. STREBLER, Photographer

Mr. Strebler believes in doing everything possible to get the people in early for the Christmas business. Here is his method of doing it. He sends out this attractively printed announcement, on note-paper. This scheme has been tried before in different sections of the country, and works very well.

to me, because I started it—you find many men who close their shops during the month of July, and others during the month of August, and some during both those months.

Let me tell you how it began. You will bear in mind that, while my name is that of a Scot, I had an English mother who was tintured with Irish blood, and I find, curiously enough that, whether you like it or not, or whether I like it or not, there is something about me that is cantankerously Irish. (Laughter.) When I was about forty I woke up to the fact that I had been working for many years at an average of fifteen, sixteen, or eighteen hours a day, and I got a bit shaky, and things did not look right, and I thought I would "cut it out" for a little while. I telephoned up to the wife and said, "Bring me down two weeks' clothes in a bag." "Why," she laughed, "you haven't got such a thing as a bag. You've never been away except for an odd night. Of course, there's the daughter's suit case, and I have got a bag—we can *loan* you one for a week." I had bought a ticket to London—to Tilbury—and when I said, "I am going over to London for a week," the wife, being the kind of woman one can live with for thirty-two years and still like her, made no demur, but packed up the stuff, met me at a quarter before twelve, took the money that would last here through the summer, and a kiss, went away with a smile, and I came to London.

I was away a month, and when I came back I saw things differently. I had, of course, the backing of the experience of former years, but what I had seen in your country had opened my eyes. Bear in mind, of course, that we have a hundred millions of people in America, and a good deal of talent and "go" amongst them. In the State of Ohio, for instance, we have a set of photographers that, for the same area, cannot be beaten anywhere in the world. Moreover, we have a climate that makes you work. Nevertheless, on my return, I had a something in me that I had never had before, and I realized that what I had gotten from your hands was a settling-down quality—something which came from the men themselves whom I had met here. Let a man make a million pounds, if he likes, and be bereft of his friends, and the money is worthless. Let a man go to the top of Mount Everest, and put up a castle there, and have it steam heated, and put in a wine cellar, and do all the absurd things he likes that can be done with money, but prevent him looking into the eyes of a human, and it is all worth nothing.

As a result of my visit I got something of the British character back again. I got it through coming over here and shaking hands with you. And at the end of the fiscal year I found that we had even done a bit more business in eleven months than ever we had done in twelve. So thereafter I took a month off a year, and when I got to forty-five I went further and took off two months a year, and when I got to fifty I went further still and took three months a year. Next January I am going to be fifty-five, and after that I shall take off four months a year, and when I get to sixty I shall take off still another month, and when I am sixty-five I shall work only half a year. But I am going to keep on working (because I just jolly well can't help it).

A man must not let his business absorb him to the extent of crushing out his feelings for his fellows. I am an enthusiast. I believe what I believe so essentially in Man. I believe in man—in mankind. I believe that men are essentially square. I believe that in the main they are decent and pure and right. Now and again a man takes a match between his fingers and sets light to something in the madness of youth, and now and again a man is diseased, but those cases are rare. Men as a whole are right.

I have talked "the British man" to our American photographers for a long time. Ten years ago it was debated as to our sending a representative to Great Britain to your Congress, and if it had not been for the unfortunate season of the year in which you hold your congresses you would have been seeing many of us by this time.

A very fortunate circumstance occurred this year. An Englishman suddenly made up his mind to visit the United States. He had the call to go, and most happily he carried with him the approval of British photographers. He went as their representative, and in Buffalo we were able to welcome Mr. Reginald Haines. (Applause.) We were glad to welcome Mr. Haines, entirely apart from himself, because as a sporting proposition we admire an outfit which can get one in ahead of us. We welcomed him also because he brought to us and left in our keeping the most sacred thing you have. He gave to us, in token of friendship and trust, an emblem that you all take to your hearts, and that we have accepted with the implied promise that we hold it as sacred as you hold it. He brought a Union Jack and gave it to us. (Applause.) That Union Jack is going to do a lot of good. It was a token from you. You gave us the best thing that you had, and we feel very deeply the trust

that you put upon us that we may keep it clean and undefiled and wrapped round with friendship. (Applause.)

We want to know you better. We are going to know you better. You must arrange your affairs so that it is possible that our better people can come to you. It is true that if an American photographer were to leave in April or May when you have your Congress he would very likely lose the better part of a thousand "quid" by coming over, and our photographers cannot afford that. It is beyond nature to ask a man to cut into the middle of his year's business. But the time is going to come. You are going to want us enough, just as we want you, and you will arrange the date so that we can come over. Nothing will give me more pleasure than to come to you in one of your Congresses and give you the best that I have. (Applause.) And I promise that if the way is open to us I will send you ten men, better than I am, one after the other year after year, and by the time we have used up the first ten we will have bred another ten to take their place. You need us, just exactly as we need you. The time is come when we who use the English tongue must remember that we stand alone before the world—we, of the English tongue—and that means that we of the English tongue must be knitted together, indissolubly, and this can only come about through genuineness and thruth, and honesty and honor and friendship.

I do not know where Augustine Birrell got the story, but it runs to this effect. Madame de Stael was sitting beside Sir John Makintosh on one occasion, when the subject of conversation was Napoleon, and the lady said, in her grandiloquent way, "Sir John, you know, Napoleon—Napoleon was not a man, Napoleon was a system," And Sir John said, "Magnificent, madam; magnificent." But it was only a moment later when he turned to his neighbor on the other side, and said, "But what did she mean?" Now, in this matter of friendship, what do I mean? I mean this. The most difficult thing in the world is for a man to hate another man that he has known—truly known. He can dislike him, in parts, but to hate a man whom you really know is difficult. If you have never met a man you can loathe him, but if you have met him face to face, and have seen deep into his eyes, that which might have been hatred between strangers becomes something that does have a human element in it. It may be a bitter sweet, but after all, it does have a sweetness. And the way to arrange this



Made with daylight and the Sunbeam spotlight by T. R. Churchill, Bern Studio, Cleveland, Ohio. Considerable delicate detail in the coat has been lost in the engraving.

matter of knitting together friends is to see the other man straight in the eyes and know him.

Years ago I was like most young men. I was not abnormal in anything—I was young. But I found that nobody absolutely agreed with me, and that I disagreed with everybody. My work was not good, and I knew it, but they told me so! (Laughter.) I found that I was becoming very disagreeable, not only to other people (which was bad enough) but to myself, which was much worse. I realized that something must be done, and there is where the Scot came in. One afternoon I "chucked the job" and went out into the country. I had an Irish terrier—and a good one, too—and he went with me. I sat down on a fence corner, lighted by pipe and had the dog at my feet, and I stayed there till after dark. But I beat the thing out, and came to this conclusion, the basis of the entire philosophy of my life—and if it is no good I am an unutterable



Successful Lantern-Slides Used In Movie Theatre Advertising

No. 35: By W. E. BURNELL,
PENN YAN, N. Y.

(We want to continue this series of lantern-slide advertisements. Keep it going by sending some of YOUR OWN)

failure—that as long as I live I am going to find in man—in every man and woman and child I meet—a something that I can like, and I will take that to my heart and cherish it and I will never mind about the things I don't like. Now, time and again I run across a man whom I find to have views diametrically opposed to mine, and I cannot abide him easily, and, because I am not going to have him upset my humor for the next fifteen friends I meet, I simply sidestep him and leave him alone; I let him "gang his gait" and leave him alone. But put your arms around the man you can like! I believe that if there is anything in those photographs of mine that is of any value, it is that the men look out of them as though they like the person that looked at the photograph. The only possible value there can be in a photograph that is made for a woman is to have the man look out of the photograph as though he loved her. You can make things as craftily as you choose, and as beautiful as you like; you can have them pass ten thousand juries, but if the photograph you made was intended for the man's mother, and it does not make the man's mother want to take the thing to her heart, it is not of any value. That photograph must have in it the appealing power of love. And we must bear in mind that that which we utter is returned to us in kind. If you are a grouch, everybody grouches with you; if you are a miser, everybody—well, everybody is most careful. If you really like a man, he is a hard one that don't come across and like you *some*. If there is anything in my photographs it lies in the fact that I like the man I am portraying. (Applause.)

About three years ago a man came into see me who had made his money in a sweat shop. He was fat under the chin through eating goose-liver patties and that sort of thing. He had been driving a bunch of girls, sweating them down, getting the last farthing out of them. He sat down in the chair I indicated and I asked him to move this way or that. "Just as I am," he said. "Yes," I said, "just as you are, but—" "But nothing," he said, "I want it made as I am." "Well," I said, "you can have it made in exactly the damn way you like, and right down at the end of the hall, to the left, is the door, and up and down the street there you can find a bunch of people who will make you the way you wish to be made, and I will wish you a very good morning." (Laughter.) I wasn't going to break up my temper for the whole day on his account, nor spoil the seven or eight sittings I had to follow in order that I might get money out of that beast. He could jolly well keep it if he wanted. (Laughter.) That is the way I treat the problem, but I assure you that it happens very rarely, for, as a rule, people do respond.

There are some of you, beyond doubt, who have not met a sufficient number of Americans, and you are probably possessed of an idea that Americans, as a whole, are difficult. From some point of view they may be, but you are going to find them just the same kind of men as you are if you will take the trouble to go after them and meet them; and, remember, for every step you take towards them they will take two towards you. It is the climate we live in. We have got the adventurousness of Great Bri-

tain over there. That spirit of adventure, combined with the climate, does bring with it certain rawnesses; but we have got it, and it is this fact which makes Americans take the two steps towards you. Every now and again you are going to find an American "blighter"—a bad one. When you have met him, and he annoys you sufficiently that you are uncomfortable, don't say, "He is an American"—don't say that. The thing to do is this: don't say anything, close your eyes and think of a British "blighter" that you know who is just as bad as he is, *pair them off*, and then forget about them. (Laughter and applause.)

Great Britain has always been the clearing house for adventure and ideas. For centuries she has been a clearing-house. Here is the logical center—right here! Not Milwaukee, St. Louis, Kansas City—*here* is the place where you should have talent of the world come. If you want us we Americans will do our share; you make things so that we can come and we will come. (Applause.) I have come here, not only to talk to you, but to talk to the Rotary Clubs as well. I

have been trying to get Englishmen, who have lived on a little island, to realize the people who have lived on a great range of country—people with rather different disposition, due to environment. I have come here to try to get them to reconcile themselves to one another, bearing in mind that we have got one great thing under us all—we speak the English tongue.

I do not want to go away without stimulating in one or more of you the idea that you must come over and see us, that you ought to come over and be part of us, as we are a part of you. I have not any better sentiment than that.

I have not anything more to say except that, coming here as representative of the American photographer, it has given me infinite pleasure to be with you. I am able to speak for as sporting a set of men as there is in the world, and in their name I try to tell of the pleasure it gives me to speak to these—(with the exception of the fact that I happen to be a naturalized American)—to these, my fellow countrymen. (Loud Applause.)

'Tis Here-Maybe



The Fox Company of San Antonio, Texas, one of the largest amateur finishing houses in the country, and the O. S. Lammers Photo Supply Co., also of San Antonio, were heavy sufferers in the recent flood in Southern Texas. Both firms had large stocks in the basements of their buildings, which were covered to a depth of four to six feet in mud and water.

S. D. Watrous, of the Ansco Company, Binghamton, N. Y., called at our office on the seventh, to pass the time of day and stay in out of the rain for a bit.

C. B. Burdsal, of the Voorhees & Burdsal Studio, Dallas, has returned to work after several months vacation in the Ozarks. He has leased the location formerly occupied by Browne & Browne and intends making extensive alterations. His former location was destroyed by fire.

The Sagamore Chemical Company have been doing so much business with the Agfa line of chemicals that they have had to move to more commodious quarters at 213 Water Street, New York City.

"Buck" Bulkley, of the Medick-Barrows Company, Columbus, Ohio, writes in rather sarcastically to suggest that the reason the pike caught by Jack Dietrich and Sam Marks on their recent fishing trip (see pictures in October first Abel's) were all of the wall-eyed variety was due to the nature of the bait carried along on the trip. Mebbeso!

B. Lefkowsky, of Beaumont, Texas, is on his way to Europe, his studio in the meantime being in charge of Mr. B. Way.

W. D. Blair, of Medicine Hat, Alberta, Canada, is wondering if his daughter is not the youngest professional photographer on the American continent. She was seventeen on the twentieth of September, and has been in business for herself, running a high-class studio in Medicine Hat, for fifteen months. Mr. Blair has no connection with her studio, although he admits that he had to "dig down" to give her a start. Has Esther Blair any contestants for the honor of being the youngest independent professional photographer in North America?

Other Photographers' Studios.

No. 2



Above we see how Mr. Diehl's Camera room has been built on to his residence, the comfortable brick house shown above. The skylight can be seen at the right of the picture.

Studio of A. H. Diehl, Sewickley, Pa.

It is always good to know the other man's ideas. Nearly every photographer intends to build—or at least equip—a studio which shall contain what is (to him) the last word in arrangement and equipment. This series of pictures will show studio exteriors and interiors in different parts of the country, not necessarily those of famous photographers but all worth careful study. File them away, and make use of the best of their ideas when the time comes for your own dream to come true.



Mr. Diehl's camera room. You will note that he is another photographer who does not believe in cluttering up the room with a lot of miscellaneous equipment. As shown in the picture, he has both skylight and artificial light, and uses mirrors to help get his effects. Mr. Diehl is the first vice-president of the P. A. of A., by the way.

Local Views As A Sideline

By C. BRANGWIN BARNES

MOST professional photographers seem to think that postcard publishing is too unremunerative a branch to tackle seriously, the more so as they are under the impression that what there is to be made out of it is really in the hands of one or two big firms. Hence, if they dabble in the matter at all, it is in a very perfunctory and half-hearted manner, just taking a dozen or so views of their town and supplying prints to one or two local drug stores, the net result being a dollar or two extra every now and then. This work, what there is of it, is mostly done in spare time, and in fact, the producer will tell you he only does it to fill in the gap, and that there is really nothing in it.

But once the business be embarked on in a really business-like and methodical manner, it will be found that the preconceived notions are erroneous, and that a really good livelihood may be made from the picture postcard business alone. One great point in its favor is that the initial outlay required is small, and that as the returns are imme-

diate the amount of capital required is also small. Then it will be found on inquiry that the larger firms will not supply less than 500, or at least 250, prints from each negative, whereas the average drug store proprietor does not care to stock anything like that quantity of a single subject; his usual order is for from one dozen to one gross of a subject, and rarely, if ever, for the same number of each, for while certain pictures will sell by the gross per week, others of the same series, while having a steady sale, will not possibly average a gross in the year. Really, it is only the multiple shop, i.e., the business with two or more stores in the same district, or the man with a large business, who buys in quantity to redistribute to the smaller man at a slight profit, who can really deal with the larger firm of publishers. Thus it will be seen that there is ample scope for the photographer who is ready and willing to supply the average retailer in quantities of which he can dispose in a reasonable time.

Having all supplies necessary, a start should be made with a home series, that is

The best developer—the most economical
developer for photographic papers

ELON

*We make it—we know it's right
and we recommend it for the
quality of the results it produces.*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

to say, start as near home as possible. It will not be found necessary to duplicate, as used to be done when plates were comparatively cheap. A series of from twelve to twenty views of your own town to start with, then a series of the next or nearest village or small town, and so on, gradually taking in the whole of the surrounding district.

It will be found in practice that small towns and villages pay better than the larger towns, one reason being that they are not overdone, and a new series will always find a ready sale. Do not be too anxious to get to touch outlying places until you have photographed all the district between you and that place. It must be borne in mind that the first set of orders is not going to be a very profitable affair, in consequence of the cost of plates and the time occupied in taking views, but you must look forward to the after orders when the negatives are in stock, it is then that the real profit-making commences. It is however, quite possible to get a bit of the initial expenses back by the sale of prints of suitable subjects to local papers, and anything ancient or historical is likely to command a ready acceptance, as may anything really rural, rustic, exceptionally pretty or artistic.

During the time occupied in getting together a full series of negatives there are sure to be some days either too wet or otherwise unsuitable for negative making and then the time can be filled up by fitting up the dark-room and workroom and in preparing the negatives already in hand by titling and *varnishing*. There are numerous means of titling. The one in most general use among the larger producers is by having the whole series typed by a printer in sheets, and then producing a negative film of each sheet, from which each separate title is then cut out neatly and affixed to the film side of the negative. This method necessitates the scraping away of the negative film and the affixing of a border mark, and great care is required to ensure obtaining an even margin, as it must not be forgotten that the paper on which the print is to be produced stretches, and that only in one direction, and allowance must be made for this contingency.

The film negative, too, requires to be so accurately exposed and developed as to produce black letters on a ground sufficiently dense as not to print through. On the whole, this method is perhaps too complicated for the beginner, and one of the other systems at hand will be more probably to his liking. The German-made reversed rubber type

rarely yields good results, as the letters are rarely anything like clean cut, and usually present a slovenly appearance as the gelatine film of the negative does not, as a rule, take the ink stamp at all evenly, and one or two of the letters are very apt to get out of the straight. Perhaps the best method of procedure is to print the titles direct on the negative by hand with a mapping pen and India ink, which can be obtained at the art stores. The style of lettering should, for neatness, be small block letters, though for Christmas or Easter greetings a more ornamental style may be used. The art stores can supply a little book giving the various styles of lettering, and it is perhaps advisable to obtain such a book, so as to avoid mixing up two or more styles in one title. The tyro may think that writing a title backwards is a very difficult matter, but a little experience and perseverance will be sufficient to make it seem an easy task. Should the worker find this beyond his ability, he can get over the difficulty by printing the titles the right way round on a sheet of thin celluloid, cutting them out neatly and cementing on to the negative, lettered side down.

I strongly advocate varnishing all negatives intended for publication purposes, as there is no knowing how many thousands of prints may be in time required therefrom, and every precaution should be taken to prevent such negative from every possible chance of injury from scratches or damp. The varnish I would recommend is gum kauri, dissolved in wood alcohol, and applied in the usual manner. It will be found advisable to number the negatives consecutively throughout the whole series, one result of which will be a great saving of time when booking orders and looking out the negatives for printing. Some publishers number each town or district separately, but so doing often results in confusion, even when an initial letter is used to denote the towns.

Each separate series should now be completed by the addition of a composite picture of from four to six of the principal subjects, and titled as "Greetings from —," "Souvenir of —," or "Just a line from —."

The next proceeding is to obtain a good set of proofs, both black-and-white and toned, and to obtain and execute your first batch of orders. When soliciting the same, do not let any opportunity go by, let no establishment be too large or too small to call upon, and you will often find the best business accrue where you would have

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thought it most unlikely.

In conclusion, never buy a postcard publishing business, or you will probably find that the reason it has been sold is that the stock of negatives is years old and altogether out of date and worked out; all you really get for your purchase money being apparatus, accessories and a decaying goodwill. Once you start on a business of your own you can go on increasing it by taking in fresh towns and villages, and by adding Christmas and birthday cards.—B. J.

Paste for Cloth-Backing Prints

NOT long ago we had an inquiry from one of our readers for a really satisfactory formula for paste to be used in cloth-backing prints. R. M. Harford, of East Lansing, Mich., sends in the following, which he has used successfully for ten years:

Formula for one gallon paste

Place 2 drams gum tragacanth in 16 ounces of water, and leave overnight. Add this to 48 ounces water and one pound of flour. Stir slowly to paste in a double boiler, working the liquid slowly into the flour in order to avoid lumps. Cool and add:

Nitric acid c. p.	2 dr.
Sheet gelatine dissolved in ½ oz. warm water	1 dr.
Oil of cassia	1 dr.
Salol	1 dr.

Force the completed mixture through a cheese-cloth bag. To thin, add water; if too thin let it thicken by evaporation.

Renovating Backgrounds

IF on frames, tack down the canvas in any cases where it may have parted company with the frame, and if torn, a piece of old background, or other canvas, should be glued to the back, the torn edges being firmly pressed down from the front.

We will take a plain white background first. To prepare the paint, take 4 ozs. of size and boil it up with a pint of water. When the size is dissolved, take 6 ozs. of whiting and mix to a paste with a little of the size solution, finally adding the whole of the pint, and stir thoroughly. Then commandeer the ordinary household bluebag, and give the paint a decided blue tint, remembering that it will dry considerably paler. If the blue is omitted, the paint dries a creamy tint, and will not photograph nearly so dead white. This should be applied evenly with a large distemper brush. The canvas should be first well brushed to remove all the dust.

To prepare black paint, take 5 ozs. of

size and boil up with ½ pint of water. Then put ½ oz. of vegetable black into a bottle, adding ½ pint of water, and shake up vigorously. When thoroughly mixed, add to the size solution, and stir up well. Vegetable black cannot be mixed to a paste like whiting. Being so light, it merely floats on the surface of the water. A ground painted all over with this, when turned a little from the light, gives a good dead black.

By mixing the white and black, any shade can be made to match any rubbed or damaged places on painted backgrounds. As this mixture is rather deceiving while liquid, it is advisable to apply a little to a piece of old canvas and let it dry, to see the correct shade, if it is to match exactly. This mixture is also useful for renovating studio accessories, such as "stone" seats, etc.

The paint is a mixture rather than a solution, and should be stirred round with the brush every time a fresh brush full is taken, and works better if allowed to stand, with an occasional stir, for a day, or even longer.

As size sometimes varies both in strength and aroma, a little more should be used if the paint rubs off when dry, and a little turpentine will kill any objectionable smell. Prepared or concentrated size may be used; about ¼ oz. to a pint of paint.

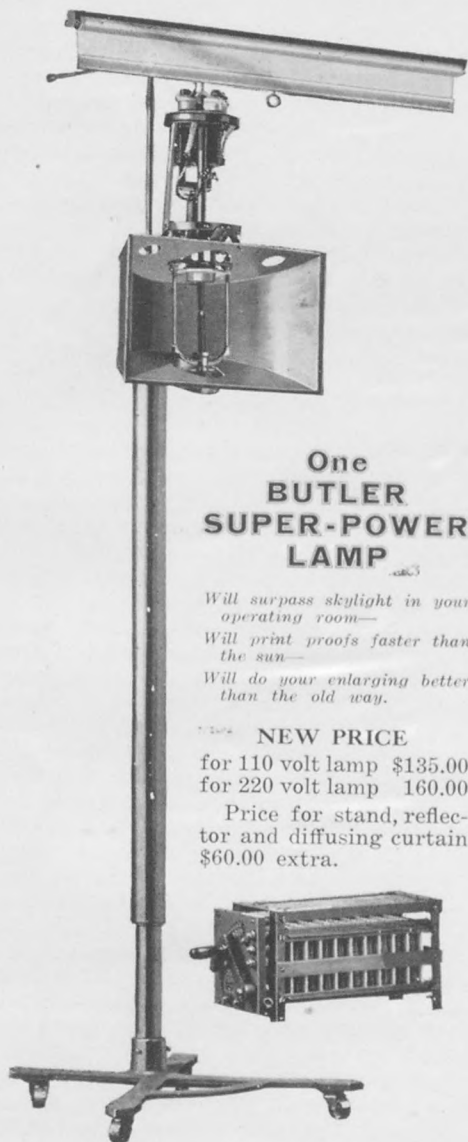
An out-of-date, disused background can easily be converted into a new one, a soft, clouded effect being an easy matter. Unless perspective and drawing is your strong point, anything in the way of straight lines should be avoided.

It Will Help You

WE hear at times that the world is growing better each year, and other times that the world is growing worse; that people are becoming hardened and care only for themselves. But after all is said and done, the world is sympathetic and fraternal—so is every firm, corporation and individual in the world. We judge others and their actions simply by what we know, while our judgment would be entirely different if we knew the exact circumstances in every case.

It would be utterly impossible to do business today without credit. But, credit should always be kept within reasonable bounds and should be guarded just as carefully as you guard your life. There are too many who commit credit suicide. Keep your buying within bounds of your income, and if you do this you will surely succeed. This will grow into a habit and your bills will always be paid promptly. Say NO to any de-

The All-Purpose Photographic Light



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sire you may have or any pleadings salesmen may make when you know if you purchase the goods you will not be in a position to pay for the same when the account becomes due. But, if for any reason whatever, you should purchase beyond your ability to pay and go into debt, meet the situation like a MAN and arrange to meet this indebtedness in a way that will be satisfactory to all parties concerned.

If you cannot pay an account immediately notify the firm, tell them exactly how you stand and ask them to advise you. If you cannot pay it all arrange to pay weekly or monthly, but don't fail to explain the matter fully so that there will be no misunderstanding in the future. Don't write a letter saying you regret that you cannot send a check but expect or hope to do so in one week when in your mind you know positively you cannot do it.

There are hundreds of cases that come up before every credit man, where through misfortune, misunderstanding or over buying, parties find themselves unable to meet the account when due. If, however, you will agree to make payments, large or small, monthly or weekly and stick to those payments you will find that the credit man will be very glad indeed to settle with you on these terms. When you absolutely refuse to reply to any letter, make rash promises to pay and are unable to meet these promises, you will find that the credit man gets nervous and uneasy, whereas if you had told him the whole truth, arrangements could be made which would be satisfactory to you. If necessary, take all your troubles, put them together, be perfectly honest and honorable about it, and tell the credit man just exactly how you stand. If you will give him and his firm a chance you will find that they will be your friends and aid you in every possible way. Don't lose out by refusing to reply to letters or give information which will enable them to know your exact circumstances and what you are able to do. — *Ohio Photo News*.

Vignettters

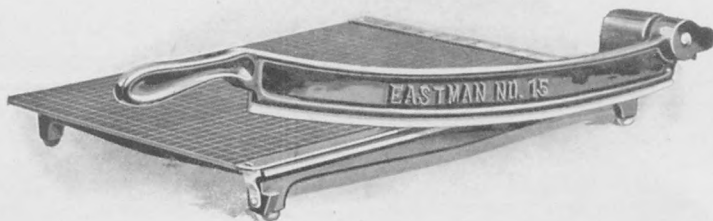
VERY useful vignettters may be made from waste negatives upon thick celluloid film by removing the image with a strong ferricyanide or cyanide and iodine reducer and painting the serrations and margin with opaque color or, what is more durable, black varnish. It is not advisable to remove the gelatine coating, as the paint adheres much better to this than to the celluloid sur-

face. Anyone who has had experience with soft colors can produce very soft gradations, which may be placed in contact with the negatives, by dabbing the color with the finger round the opening. Such vignettters prevent the creeping of the light beyond the desired limits in the shadows of dark drapery, and also allow of closer vignetting than when all the softening depends upon the distance between the vignetter and the negative. It should be noted that a black or opaque pigment is better for making vignettters than a red or orange, as with the black visual effect will be produced in the print, while with transparent non-actinic colors the light-stopping effect is greater than it appears. This was the fault of the old orange glass vignettters, which had soft graduation to the eye, but which printed with almost a sharp edge.

Oval Prints

NOWADAYS prints trimmed or masked to an oval shape are only rarely seen. This is somewhat to be regretted, as this style has its merits in helping to make badly-posed figures, particularly bust portraits, presentable by cutting off the lower portion of broadened figure or an obtrusive bit of drapery. It also allows of the figure being brought into a better balanced position upon the mount than by keeping to the orthodox rectangle which in many cases would necessitate a serious reduction in size. It is quite easy to cut ovals with a swivel trimmer and zinc gauge with a little practice, although a few mishaps may occur till confidence is gained in handling the cutter. An alternative style is to use an oval mask and to cut the print square, either leaving the margins white or tinting them by double printing. Effective border negatives, which give the effect of multiple mounting, may be procured from most dealers. The oval cut-out mount for vignettted enlargements is often very effective, an excellent effect being obtained by using a cream-toned rough-surfaced card for prints on white paper or *vice versa*. Oval frames are always on the market, and these may often be used with advantage to vary the display in a showcase or window. We would add, too, the reminder that when we are speaking of an oval, we mean a complete oval. We sometimes see specimens of prints or enlargements where a broken oval mask has been used and part of the subject vignettted out through the opening. We think there are very few subjects which lend themselves to this "fancy" style, which has nothing in the

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are instruments of dependable accuracy and their substantial construction insures a lifetime of service.

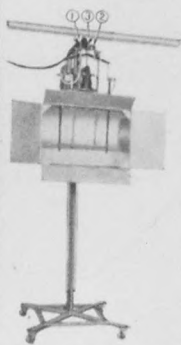
Eastman Metal Trimmers are furnished in three sizes with metal beds ruled with white lines in one-half inch squares, also accurate brass rules.

The Price

No. 10—10-inch blade and rule	\$15.00
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The Wagenhorst "Hi-Power" Twin Arc Lamp

A complete lighting equipment

Not only is it a convenient outfit but it is unequalled for dependable performance, ease of manipulation, simplicity of control and maximum efficiency at minimum operation cost and *there is no fire risk*. The reflector catches all sparks and dirt making the outfit safe and clean.

"Ten to fifty thousand candlepower with a twist of the wrist."
A postal will bring you "MORE LIGHT ON THE SUBJECT"

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shape of purity of form to recommend it, and has been vulgarized very largely in the make-up of pages of portraits in the newspapers and in other ways. In short, if an oval is the choice, let it be an oval, and not a mixture of oval outline and vignetting.

MISCELLANEOUS

SNAP OFFERINGS—5x7 Auto Graflex, six holders, film pack adapter, \$67.50; 8x10 Criterion View, six holders, six kits for 6½x8½, extra 5x7 back, case, \$26.00; Rochester retouching desk, \$1.75; 10x12 letter press, \$1.75; two 11x14 white enamel trays, \$4.00. Near new condition. Ad appears once. H. Schlomer, Traer, Iowa. 10-15-1-C

STUDIOS FOR SALE

For Sale—Studio in town of 3000. Heart of wonderful fruit country. 3000 cars of apples, prunes, and other small fruit already shipped this season. Big grain and cattle country surrounds the fruit territory. For a quick sale will make a bed-rock price. Failing eyesight only reason for selling. Don't write unless you have the cash and can take possession at once. Townes Studio, Washington Hotel Block, Weiser, Idaho. 10-15-1-C

On account of sickness, I must sell my photo studio in town of forty thousand, in best location, doing five thousand dollars worth of business yearly. Should do more with proper management. Price \$1,400.00. Terms. R. F. Nichols, 57 W. Main St., Battle Creek, Mich. 10-15-1-C

Forty miles from Los Angeles, population 18,000, established sixteen years. Average business \$8,000.00. Remodeled and newly equipped. North light. Three year lease. Will sell at a bargain. Eastman Studio, Santa Ana, Calif. 10-15-1-C

For Sale—Studio in a well-known southern city of 40,000, at a great sacrifice. Well equipped and situated in the heart of the business section. Studio and location must be seen to be appreciated. Price \$3000.00. Address S-6, care of this journal. 10-13

For Sale—The only up-to-date ground floor steam heated portrait studio, modern equipment, in shopping district Southwestern health resort town, skylight and artificial lights including Cooper Hewitts. State University, Santa Fe shops and six large sanitariums located here. Population 25,000. Inventory around \$3000.00. Price \$2000.00 cash or \$2500.00, half cash, balance six equal monthly payments. Have other business and cannot do justice to the above. Wire or write Hanna & Hanna, Incorporated, Albuquerque, N. Mex. 10-15-3

For Sale—Portrait Studio doing eight thousand dollar yearly business. Furnished living rooms in connection. Livest town in Montana. Good reason for selling. French Studio, Missoula, Montana. 9-24-4

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THE photographer who charges—and gets—good prices for his work knows well that poor mountings will ruin the appearance of the finest photographs.

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Anastigmat**

F:4.5 F:5.5

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

BIRMINGHAM, ALA.—Russell Photo Supply Co., 2229-2231 Second Avenue.

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

BOSTON, MASS.—Ralph Harris & Co., 22-26 Bromfield St.

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

CHICAGO, ILL.—Ralph J. Golsen, 1128 Argyle St.

CHICAGO, ILL.—Norman-Willets Photo Supply, Inc., Le Moine Bldg., 159 North Wabash Avenue.

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

CLEVELAND, OHIO.—The Dodd Company, 418-52 Huron Road.

CLEVELAND, OHIO.—Fowler & Slater, 306 Huron Road, S. E.

DALLAS, TEXAS.—Geo. H. Pittman & Bro., Pacific and Ervay St.

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

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

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FOR SALE OR LEASE—We have the oldest and the best known studio in this state, located in a town with a population of about 10,000 and with numerous small towns to draw from. A railroad center and manufacturing city and right in the heart of the coal fields in the northern part of the state. Now, on account of my age and failing health, this studio is for sale or lease to a thoroughly responsible party. For further particulars write to W. R. Loar & Son, Grafton, W. Va. 10-15-2

For Sale—First class studio in Northern Indiana town of 18,000. Centrally located, good light, reasonable rent. Established ten years. Doing good business. A-2, care of this journal. 10-15-1-C

SITUATIONS WANTED

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

Wanted—Permanent position in good studio, south or southeast, by October twentieth, as operator, printer or general work. Thoroughly experienced and capable. Studio for sale where working is reason for change. J. B. Williams, c/o Russell House, Chattanooga, Tenn. 10-8-2-C

Wanted—Position as head operator in commercial photographic studio; or will buy an interest in a good business. Over fifteen years experience with some of the leading firms in Chicago and Cleveland. Particulars cheerfully exchanged. Address N-3, care of this journal. 10-15-2

Commercial photographer and kodak finisher open for position October fifteenth. Best references furnished. If in need of capable man and a hustler, write S-S, care of this journal. 10-8-2

Wanted—By young man and wife, a position in studio doing general work. Amount of salary not first consideration. Students in Southern School of Photography at present. Address Mr. Elmer Knight, McMinnville, Tennessee. 10-15-1

Operator—studio and home portraiture—open for immediate. Understands all branches of modern portraiture and capable of managing if required. Very best references regarding ability and clean reputation. Please state in first letter what you require and best salary offered. Box 1224, Pittsfield, Mass. 10-15-2

Position wanted by a first-class man, as operator. Expert air-brush, background and color worker. Eleven years experience. West coast states preferred. Address Photographer, 2766 West 9th St., Los Angeles, Calif. 10-15-2-C

Wanted—By young married man, a position as manager of a kodak finishing department, or salesman. Expert workman with best of references. Position now or January first. Box 334, Mason City, Iowa. 10-15-1

Wanted—Position by first-class operator, both studio and home. Good studio manager. Years of experience and recommended by some of the best studios. Complete home-portrait outfit. Good retoucher. A. H. Reading, 607 N. Washington St., Valparaiso, Ind. 10-15-1

All-around photographer, fourteen years experience, thirty-four years old, married, wants a steady position with a good studio. Portrait work. South preferred. K-4, care of this journal. 10-15-2-C



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SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.
HELP WANTED: 3c per word. No advertisement less than 75c.
MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.
STUDIOS FOR SALE: 5c per word. No advertisement less than \$1.00.
ANSWERS IN OUR CARE: 10c extra for Each Insertion.

MISCELLANEOUS

For Sale—Auto Graflex 3 1/4 x 4 1/4. Film pack adapter, I-C Tessar F/4.5 lens. All in perfect condition. Lists over \$125.00. Save \$50.00. Quick action. A. J. Cunningham, Devereaux Bldg., Utica, N. Y. 10-8-2

Wanted—A second hand Northern light in good condition. Must be reasonable. Bachrach, Inc., 16 W. Lexington St., Baltimore, Md. 10-8-2

For Sale—Set 14 inch condensers, set 6 Prosch Flash bags. Would exchange for home portrait Graflex or F/4.5 Anastigmat. W. E. Burnell, Pen Yan, N. Y. 10-8-3

Wanted—To buy interest in a good paying commercial photographic studio. Or will take position as head operator or assistant manager. Eighteen years experience in large United States and Canadian studios. Write for particulars. Address N-4, care of this journal. 10-15-2-C

Wanted to Buy—A first-class Ventlite. What have you? Will sell one new Crusey Washer, 20 inch, \$20.00. Carlson Studio, Aledo, Ill. 10-15-1

For Sale—A Ford transient laboratory. Has 11x14 printer, projector, sink, cabinets, living room in connection. Suitable for home portraiture and general work. A money making outfit in A-1 condition. A bargain. Ideal for your Florida trip. Haney Bros., North Vernon, Indiana. 10-15-1

Wanted—To buy medium priced studio with low overhead. Give price, terms, extent of lease, and how heated, in first letter. W. J. Catron, General Delivery, Roanoke, Va. 10-15-1-C

For Sale—8x10 Vitax lens with silent shutter, \$95.00. Pako Electric Dryer, \$150.00. 5x12 Korona View Camera with extra 5x7 back two film holders each with case, no lens, \$35.00. Marsh Mitre Machine, Saw and Sander, \$20.00. F. R. Goodwin, Mandan, N. D. 10-15-1-C

I want to find a studio for rent, anywhere in the United States or Canada. Give description of equipment, last year's business, population, etc. Box 431.

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 employees.

Wanted—First-class retoucher and printer. B-3, care of this journal. 9-10-TF

Wanted At Once—An all-round assistant. One who can retouch, operate and assist in printing and finishing. State salary expected in first letter. Albert S. Rockwell, Richland Center, Wis. 10-8-2

Young man of good character for lantern slide making, copying, printing, etc. References desired. Photographic Dept., 404 Physics Bldg., University of Illinois, Urbana, Illinois. 10-8-2-C

Wanted—Operator and retoucher. Must be A-1 and rapid. Good pay and steady position. Send samples, state age and where you have worked. Truby Studio, Norman, Okla. 10-8-2

Wanted—Photographer for studio in Ohio town of 20,000. Must be proficient in retouching and printing. State salary wanted and give references in first letter. S-9, care of this journal. 10-15-TF

Kaylor's Studio, 112 North Main Street, Mishawaka, Indiana, has a real good position for a lady or gentleman photographer. 10-8-3

Wanted receptionist that knows retouching. Steady employment. The Newberg Studio, Iowa City, Iowa. 10-15-1

Wanted—Photographic assistant for studio in small Florida town. Must be able to retouch. Permanent position to right party. State experience and salary expected. Submit samples of work. R. E. Dahlgren, Winter Haven, Fla. 10-15-1

Wanted—First-class printer. Must be A 1 man. Send sample of work, photograph of self, state salary expected, in first letter. New York Studio, Conellsville, Pa. 10-15-2

An experienced lady or gentleman to sell Photo Coupons at once. A chance to make from \$300.00 to \$500.00 within the next six or eight weeks. Must furnish A-1 references as to honesty and character. Browning Studio, Reinbeck, Iowa. 10-15-1-C

Wanted at Once—Operator, printer. One capable of managing studio. P-1, care of this journal. 10-15-TF

Wanted—Retoucher. Must be first-class. Preferably one who can assist in other branches of the work. Spengler's Art & Gift Shop, Lexington, Ky. 10-15-TF

RETOUCHING

RETOUCHERS FOR THE TRADE. Quick consistent service since 1905 by experienced retouchers. JUST SHOOT 'EM RIGHT ALONG—don't be timid. NATIONAL RETOUCHING SERVICE, 4654 Cottage Grove Ave., Chicago, Ill. 1-22-TF

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PHOTOGRAPHERS! Expert Retouching. Beautifully Modelled, with prices and promptness of service that will please you. Russell & Russell, 113 W. State St., Rockford, Illinois. 10-1-4-C

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