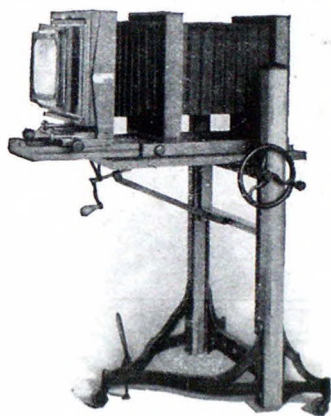


ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXVII. No. 684 SATURDAY, JANUARY 29, 1921

Price Ten Cents
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A combination of mechanical excellence and advantages gained in the use of Eastman Portrait Film.

Thirty-six inches focal capacity provides great latitude in the selection and use of suitable lenses. Quick acting horizontal and vertical swings preserve true parallelism of the subject. The sliding carriage carries either an 8 x 10 or 5 x 7 reversible ground glass adapter back. When required, two negatives upon one Portrait Film may be made with a simple adjustment of the carriage and a diaphragm. Eastman Portrait Film is used in regular Eastman View Holders.

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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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Vol. XXVII. No. 684 SATURDAY, JANUARY 29, 1921

PRICE TEN CENTS
\$2.50 A YEAR

Terms: Two dollars and fifty cents a year in advance. Postage free to all subscribers in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.
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TO PREVENT loss or delay by mail, all communications and photographs intended for publication should be addressed to Abel's Photographic Weekly, 421 Caxton Building, Cleveland, Ohio.
EASTERN REPRESENTATIVE: A. A. Winkler, 6 Colon Street, Brighton Dist. Boston, Mass.

In Passing By

TIME for a change. Somewhere recently, we think it was in one of the "Photographic Digests," we saw a note about its being high time to get people out of the old-fashioned idea that having a picture taken was something akin to visiting a dentist's operating room. We heartily agree with that. It is high time and no time better than the present to begin the work.

Probably hardly a day passes at any studio in the country but that some sitter does not make the old inane remark: "Won't I smash the camera?" or, "I'd rather have a tooth pulled you know, than sit for my picture"; and ninety photographers out of every hundred still call the room where the sittings are made the operating room.

This operating room idea is really the root of all the evil. In every one's mind, the words operating room connect up at once with hospitals and ether and surgical implements—and the idea is not a nice one. Naturally enough we have then folks who say they would rather have a tooth pulled than be "operated on" in a studio. Let's get away from that word once and for all and gradually the idea of connecting the making of a portrait with having a tooth pulled will disappear.

The next step is to get the right word for the room in which the sittings are made. Some have suggested "posing room," others "camera room." Maybe there is a better phrase yet. The mind at once turns to the words "sitting room" and while a pun is involved in the use of these words, what's the harm? Why not make it a sitting room in very truth? Which brings us at once to another reason for the public's dislike of going into the average photographer's "which-shall-it-be?" room. And that is, the excessively repelling appearance of the average camera room. The average studio proprietor seems to pay less attention to this room than any part of his establishment, unless we except his dark-room (another silly word). He lavishes his expenditures on the reception-room and maybe on the dressing rooms. If he has the means, nothing seems too good for the reception-room. Naturally he wants to create a good impression right

off the bat, but the camera room, in which the customer spends most of the time when at the studio, is treated in most step-fatherly fashion. Too frequently the walls or ceilings are stained—those blamed skylights will leak and oftentimes break. The walls are usually a cold gray tone with little ornamentation to relieve the monotony and when decorated are often merely so with some hideous wall-paper border. Maybe there is an oil-cloth or linoleum covering to the entire floor in which case it is sure to be much worn and usually unsightly or else there is some worn out rug which was too unsightly for use in the reception-room and is finding its last resting place in the camera room, where anything is good enough because, after all the customer has got that far and is therefore captured and can't help him or herself. Or else the rug or carpet is all right but for the one fact that it has a weird pattern, either shrieking aloud to the heavens with its bright reds and greens or else entirely out of harmony both with good photography, the general surroundings and the mood of the sitter. Then for furniture—either the room is chock-a-block full with a motley collection, for the lot of which the second-hand dealer would not give tuppence or else it is the reverse and contains just the posing chair, and maybe a couple of burlap covered boxes of varying sizes for posing groups. In either case it is repelling, cold, uninteresting. Yet photographers take their customers into such rooms and then expect to get life-like expressions and be told what fine artists they are. Artists (!). Did you ever go into an artist's studio? If you did, while you probably wondered at the general disorder you also noted the clever little color effects, the seemingly careless but in reality studied throw of some bit of drapery or shawl, the quaint chair or two, the comfortably-cushioned divan—all helping to create an atmosphere and keep you interested. Interested, that's the word. Keep that in mind, Mr. Photographer. Keep your sitter interested not only in yourself and your customary camera "patter" but in the surroundings of the studio and you'll hear much less of the tooth-pulling joke or the lens-cracking jest, and the silly old words: operating room, will soon go out of existence and belong to the remote ages of the ambrotype and tintype.

For want of a better word, then, let's call it posing room, or camera room or even "sitting-room," provided it is a real sitting room and makes one feel as if one were at home, but let's get quit forever of the words operating room. Are you with us?

Report of the Annual Board Meeting, P. A. of A., Buffalo, N. Y., January 9th and 10th

HERE were present all the members of the Board, namely: Howard D. Beach, president, of Buffalo; G. L. Hostetler, first vice-president, of Des Moines, Ia.; A. H. Diehl, second Vice-president, of Sewickley, Pa; Clara L. Hagins, third vice-president, of Chicago; Clarence Stearns, treasurer, of Rochester, Minn.; Chas. D. Kaufmann, chairman of Commercial Section, of Chicago; J. K. Harriman, chairman of the Manufacturers' Exhibition

Bureau, of Philadelphia, and J. C. Abel, general secretary, of Cleveland. In addition there were present by invitation, Chas. L. Lewis, retiring president, of Toledo; J. W. Scott, president of the Middle Atlantic States Ass'n, of Baltimore, Md; J. R. Snow, president of the North-Central Ass'n, of Mankato, Minn; A. E. Riley, president of the Ohio-Michigan-Indiana Ass'n, of Co-shocton, Ohio; Frank Chambers, publisher of the "Bulletin," of Philadelphia, and the

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.

following representatives of the manufacturers: H. M. Fell of the Eastman Kodak Co.; Paul True of Ansco Co.; M. C. Williamson of Wollensak Opt. Co.; T. E. Hall-dorson of Halldorson Co.; J. E. Reedy of the Photo Appliances Corp.; E. A. Taylor of the Bausch and Lomb Opt. Co.; P. P. Smith of Sprague-Hathaway Co.; Clint Shaeffer of the Hammer Dry Plate Co., and W. L. Brandel of the Nela Park Specialties Division of the National Lamp Works.

The meeting was opened by Mr. Lewis who thanked the members of the old board for their hearty support during his administration.

President Beach then opened the sessions by appointing Messrs. Diehl and Stearns and Miss Hagins as an auditing committee to audit the books which were approved.

The first day's meeting was given up to a discussion of the work of the Association. Committees were appointed to go over the various suggestions offered and report to the whole body.

The following matters were finally discussed and adopted:

That the officers' expense allowance shall be \$8.50 a day and railroad expense—railroad and Pullman.

That the Association shall establish its

own School of Instruction at Winona Lake, in the Daguerre Memorial Bldg.

That a governing and examining committee of seven shall be placed in charge of the School and the Committee shall appoint the Superintendent.

That on this Committee the following shall be asked to serve: G. W. Harris of Washington, and Felix Schanz of Fort Wayne, for three years; Pirie Mac Donald of New York, and Chas. Kaufmann of Chicago for two years; Theodore Marceau of New York and Clarence Stearns of Rochester, Minn., for one year and the president of the Association for one year.

That the sale at \$100.00 each of fifty life memberships in the Association be authorized towards the purchase of the Daguerre Memorial Building and the maintenance of the building and the school.

That two traveling exhibitions be prepared at once, at a cost not to exceed \$250, to be shipped to various cities for the purpose of acquainting the public with "better photographs" and as a means of local advertising for the members.

That the services of Attorney William Rothenberg, vice-president of the Cleveland Bar Association, be retained a legal counsel for the Association and to give free

Novel, certainly, and probably of timely interest to citizens of Stockton, Calif., but otherwise we do not recommend this type of advertising. It is too much on the "splash" order and does not help the dignity of the studio. No doubt Mr. Martin will say that he received many comments on the ad. Very possible, but were they desirable comments, and did the advertisement actually bring in business? After all, that's the real test.

I don't want to be your
MAYOR
 But I do want to be your
PHOTOGRAPHER
V. Covert Martin

21 S. San Joaquin St. Stockton, Cal.

advice to the members on legal matters pertaining to their studio practice.

That J. C. Abel be re-appointed as General Secretary and the president instructed to close a contract with him.

That a new design for the National Emblem be drawn and that Miss Hagins be instructed to obtain sketches from designers in Chicago for that purpose. The old emblem is to be withdrawn and its use stopped.

That the services of Messrs. Evans of the Moffett Studio of Chicago, and Pirie Mac Donald of New York, be requested on a committee to represent the photographic interests in the matter of the proposed new taxes.

That a certain member who had violated the National Code of Ethics be instructed that his membership in this Association will be cancelled unless he gives a written retraction and promise not again to violate the Code.

That when a complaint is registered by a member against another member in his home town for violating the Code of Ethics and said charge is proven and action is taken by the Board, that said action shall be reported to every member of this Association residing in that town or city.

That in the matter of both the Middle Atlantic States and the newly formed Southeastern Associations claiming the states of North and South Carolina in their amalgamations, the Middle Atlantic States be asked to concede to the Southeastern Association the state of South Carolina and that the Southeastern Association be instructed that a charter will not be granted to it unless it yields North Carolina.

That new charters be issued to all amalgamated associations specifying definitely the territory they include.

That this Association prepare plans to start propaganda on the Slogan:

**"Be Photographed This Year
On Your Birthday"**

That this slogan be pushed extensively in all the photographic journals, stock house organs, etc.; that local committees be asked to co-operate in this work and have billboard signs, street car ads., etc. prepared; that the Association print post-cards for issuance to members to distribute locally as much as possible; to have electros made of the slogan for the use of the members on their stationery, envelopes, etc., and for use in the newspapers.

That a prize of \$250 be offered to the Associated Advertising Clubs of the World for the best slogan to popularize portrait

photography, thereby gaining considerable publicity both for the Association and for photography.

That the idea of a National Photograph Week be approved and that a proclamation be issued announcing National Photograph at the proper time in the judgment of the Executive Board.

That Association News as a publication be discontinued and in its place a four page leaflet called "Pure Ginger," be issued each month to the members and that this leaflet shall contain notes and short articles and other matter at the discretion of the General Secretary.

That the dues of the members can be paid in two installments if preferred, the last installment to be paid before the annual convention opens.

THE ANNUAL CONVENTION

The second day of the meeting was given over to discussion of plans for the Annual Convention.

Various suggestions were made for a slogan, such as "The Brighter Business" Convention, etc., but nothing was definitely adopted.

It was moved:

That the fortieth annual convention be held at Buffalo the week of July 18th, and that the city of Buffalo's offer of the Auditorium be accepted with sincere thanks.

That "The Child in Portraiture" be the main theme of the Convention program.

That a practical studio similar to the one built at the Milwaukee convention be arranged for and that in addition there be:

A complete Amateur Finishing and Developing plant arranged for in connection with the Studio.

That all pictures sent in to the Convention be submitted to a Jury of Selection who will pass on them and hang all that in their judgment come up to the National Standard.

That National Salon Honors shall not be offered this year nor any certificates or awards of any kind given with the one exception of the:

Interstate Trophy which will be competed for again this year under the same rules as prevailed last year.

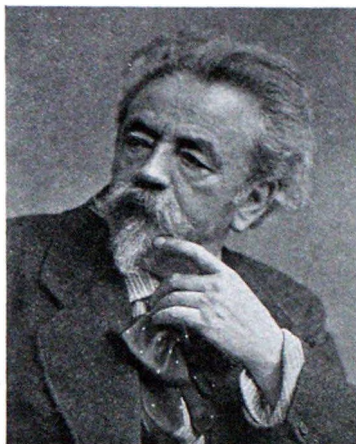
That the Ladies Auxiliary be invited to take charge of the reception of the members and of the comfort and welfare of the visiting ladies.

That an appropriation of \$100.00 be made to the Auxiliary for their use during the Convention.

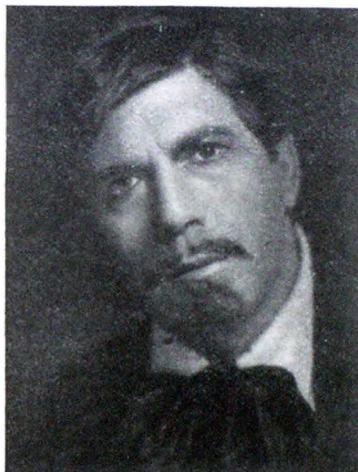
That the engaging of demonstrators and lecturers be left to the president and sec-



By Marcus Adams, London, England



By W. G. Hill, Stockton, England



By W. Lee, Grantham, England



By Dora Head, Ilford, England

We are indebted to the "Professional Photographer," published by Kodak, Ltd., of London, England, for the opportunity to show our readers these halftones. The portraits were selected at random from the 1920 exhibition of the Professional Photographers' Association, the English organization corresponding to our P. A. of A. Some others will follow in an early issue. They afford a valuable opportunity to compare English work with our own, and will be specially interesting to those readers who saw the big exhibit of professional work at the Milwaukee Convention, of the P. A. of A.

retary, and include the chairman of the commercial section in the commercial program.

That the matter and form of Convention badge be left to the president and secretary.

That our Canadian brothers be invited to attend this convention and if they so desire to hold their annual convention with us.

That the Ohio-Mich.-Ind. Association be invited to hold their annual convention at the same time and place as the National Convention and that all facilities be offered them for that purpose.

That no one shall be entitled to attendance at the annual convention or to enjoy its privileges without being a paid-up member of this Association.

'Tis Here-Maybe



A Detroit burglar was recently convicted solely on the evidence furnished by photographs of finger-prints left at the scene of the burglary. At first he denied any connection with the robbery, but when the evidence was explained he made a full confession.

The Haloid Company, Rochester, N. Y., have sent us just about the handsomest calendar we have received for some years—and we might say that we surely get a considerable collection. Photographers who want a really artistic calendar and one not covered with a mass of advertising, should write the Haloid Company. P. S. Don't forget to mention Abel's.

L. A. Lawrence of Cleveland, Ohio, has sold his interests in his photographic business to Olson & Fleming, who will conduct the business under the name of the Lawrence Studio, though Mr. Lawrence will have no future connection with it.

BE PHOTOGRAPHED THIS YEAR, ON YOUR NEXT BIRTHDAY. That is the slogan adopted at the meeting of the Executive Board of the P. A. of A. Every photographer, whether or not a member of the National, should use this slogan in all his advertisements, on his letterheads, envelopes, bills, proof-envelopes, checks, show-cards, in short, on all his printed matter. Clarence Stearns, the treasurer of the Association, went right back to Rochester and had all his stationery, including the envelopes, imprinted with the slogan in red. In addition, he is running it across the bottom of a full-page in the local newspaper. "Go thou and do likewise."

One of our readers in Louisville, Ky., writes us for the address of J. L. Lewis (522 Sixth Ave., New York City), saying that now things are a little dull he is going to make up some bromoils for his showcase. Good idea. If every professional would use his dull moments fixing up something new for his show-cases, there's be a big improvement in show-cases throughout this man's country!

We see that friend H. B. Dexheimer, of Indianapolis, Ind., is getting more or less publicity over the fact that a portrait taken by him was selected by President-elect Harding as his best likeness, with instructions that it be used for all printed matter in connection with the since called-off inauguration ceremonies.

"The new plant is a peach," writes George Barnum of the Barston Co., Cincinnati, Ohio. "We have six floors now and will take on three more of the same size in the adjoining building, making a plant that will meet the demand for all time." They make Barston Parchment and other exclusive products, you know.

J. B. Hostetler (he's the one in Davenport, Iowa), is looking for new worlds to conquer, and has opened a branch studio in Chicago.

HEARD IN THE OFFICE

"This editorial is in my best style," remarked J. C. the other day, as he two-fingered the typewriter viciously.

"I know it'll be a long one then," came back C. L., dodging an inkwell with the deftness, born of long experience.

—The Office Boy.

"I don't know whether I like these pictures or not," said the young woman. "They seem rather indistinct."

"But you must remember, madam," said the wily photographer, "that your face is not at all plain."—*Swiped.*

Harry Lechter, photographer in Newark, N. J., is now in custody of the Secret Service, having been arrested on a charge of violating the law prohibiting the possession of dies or photographs of banknotes. He is alleged to have been working with a patternmaker who has also been arrested.

It looks as if photographers as a whole are not much interested in the lantern slide as a method of advertising. We have published several requests that readers send in photographs of slides they are using, but so far we have only received six.

A Sidelight on Mercurial Intensification

BY L. T. WOODS

THE "unearthing" a short time ago of some dozens of old negatives that had lain—unwanted, but not forgotten—in a rather damp cellar has served to throw an interesting sidelight on the permanency of some intensification methods in use during the very early part of the present century—not so very long ago, it is true, but long enough to prove that certain methods of intensification may irretrievably ruin a negative.

In those early days I had a peculiar weakness for under-developing negatives and intensifying them with the once-popular mercury-ammonia solutions, in spite of occasional defects such as reticulation, frilling, and stains. I used the process for many years because it gave the very strong negatives I was in need of. The oldest of these mercury-ammonia negatives, I need hardly say, were found to be absolutely useless, having faded almost beyond recognition or developed the most peculiar kind of markings and spots. So bad were some of the negatives that the late Mr. A. Haddon—who was greatly interested in mercurial intensification—asked for an obtained a few of the most horrible examples for the purpose of analysis, with the object of making a report thereon, a task, alas, he was never able to perform because of death intervening. The worst specimens of fading were those negatives that were treated in the old-fashioned manner, namely, by bleaching in a solution of mercury, washing in plain water, blackening with ammonia, and finally washing well, they being treated before the advocacy of the use of weak hydrochloric acid after bleaching.

Mr. Haddon, it will be remembered, advocated the acid bath after many experiments, he analysing the bleached image before and after the acid treatment. Negatives treated with hydrochloric acid were in a far better state of preservation than those not subjected to it, but were by no means perfect, possibly because of faulty treatment combined with improper storage, but the acid treatment is to be recommended

rather than condemned. Haddon's plan of eliminating from the mercury-bleached film the last traces of a mercuric salt is to wash the bleached film for ten minutes in plain water, transfer it to a weak hydrochloric acid bath (60 drops of acid to 10 ozs. of water), in which the negative must remain for four minutes, and then rinse in water. The negative is then placed again for a little time in a weak acid bath, rinsed, and placed again in an acid bath, rinsed again and finally blackened in a diluted ammonia bath. The three separate acid baths do a lot towards ensuring permanency.

By far the best-preserved of the old intensified negatives were some I cared least about, and I well remember experimenting with them at a time the intensification fever was upon me, little caring about success with them. To my great surprise, however, they showed the least sign of deterioration. They were—in 1907—subjected to a mercury-soda sulphite treatment worked out by John Bartlett, of Philadelphia, and one strongly advocated by Dr. Chas. L. Mitchell of that city. The process did not appear to me to be a good one in theory, but knowing Dr. Mitchell, and that his knowledge of chemistry was greater than mine. I used the process, and the almost perfect state of the old negatives leads me to recall it, as it is not to be found in any books of reference.

First of all it is most important that the negative to be intensified should be thoroughly fixed, washed, and dried. The negative is then soaked in plain water for a few minutes, carefully wiped over in the water for a few minutes, carefully wiped over while in the water with cotton batting so as to remove air-bubbles, water poured off, and treated for one minute with a weak clearing or reducing bath composed of citric acid and iron perchloride (60 grs. of each) in one pint of water, and then washed for about five minutes. It cannot be said that this bath adds to the permanency of the negative; its use is to remove any veiling and

W. J. WOOD & SONS
Rochester, Minn.

Be Photographed This Year On Your Birthday

Showing how Clarence Stearns, Rochester, Minn., Treasurer of the P. A. of A., runs the new slogan clear across the seven columns of the local newspaper. Get the photos. together in your town and do the same.



"Olive Russell in Creative Dance," by Carle Semon, Cleveland. From an exhibition of pictorial work shown at the Cleveland Museum of Art. Halftone by courtesy of the "Ohio Photo News."

to furnish a groundwork for the subsequent deposit of mercury. The use of such a bath is advisable and has been recommended for many years, for, as is well known, intensifiers intensify any fog there may be in a negative, often making the supposed remedy worse than the disease.

The bleaching solution is composed of mercury bichloride and common salt ($\frac{1}{2}$ oz. of each) in one pint of water, and particular care must be taken not to overwork it. It will serve for many dozens of negatives, but the fewer it is used for the better. The negative is bleached in this solution in the usual way, and then given a bath of common salt (2 ozs. to the pint of water) for about a minute, and after a five minutes' wash in plain water is ready for

the blackening.

The American experts claimed that this salt bath dissolved out any mercury remaining in the film, and prevented the shadow portions of the negative from becoming clogged up during the process of blackening, a statement much questioned at the time of its introduction. That a mercury-clearing bath of some kind is required for the purpose of ensuring permanency all will admit, but they hydrochloric acid treatment appears—in theory, at any rate—to be the better one. I am inclined to think that the secret of the best-preserved negatives is the use of a sulphite blackener rather than a salt bath.

The blackener the process calls for is made up as per the following formula:—Soda sulphite crystals, 3 ozs. The soda is dissolved in 12 ozs. of warm water, allowed to cool, and then the acid, previously mixed with 4 ozs.; water, 16 ozs. The soda is dissolved in 12 ozs. of warm water, allowed to cool, and then the acid, previously mixed with 4 ozs. of water, added. Readers may be reminded that the way to mix sulphuric with water is to add the acid in vary small quantities, not water to acid, as in the latter case, owing to the violence and heat of the combination, the receptacle may crack or the acid be thrown into the face of the worker.

This soda blackener acts as the ammonia solution does, first browning and then blackening the bleached image, the image being, perhaps, more bluish-black than real black. The negative is finally washed and swabbed with cotton batting, a ten minutes' washing being sufficient, and then dried as usual.

It may be said that there is little difference between the above method and the mercury method commonly—or once commonly—employed, but what difference there is, I think, may be important, and make all the difference between impermanence and permanence, as I cannot believe that the more or less perfect state of my unearthed negatives intensified by the process is the result of chance, or of being washed more than those intensified with mercury and ammonia.

The mercury processes of intensification are not likely to be used very largely now that the chromium method has come forward, but there are still some workers who prefer mercury for some kinds of negatives, and the results of my "discovery" may be of some interest, if not of real service.
—B. J.

EASTMAN PROFESSIONAL BOOKLETS

"The Fundamentals of Photography"

By DR. C. E. K. MEES

As the author explains in his preface, this book provides an elementary account of the theoretical foundations of photography, in language which can be followed by readers without any specialized scientific training. In an interesting fashion it gratifies a perfectly natural curiosity as to the composition of the materials used and their reaction when exposed to light and treated with the various photographic chemicals.

Post paid, \$1.00

"The Photography of Colored Objects"

A book for the man who wishes to know more about the theory of color-rendering in monotone and the application of this theory to practical photographic work. It is a book worth studying, on a subject worth knowing. With color charts, diagrams and comparative illustrations.

Post paid, 50 cents

"Lantern Slides"

How to Make and Color Them

A hand-book of information concerning the production and coloring of lantern slides with a new method of dye-toning by the aid of American-made dyes.

Free on application

"Color Plates and Filters for Commercial Photography"

A booklet which makes clear the principles involved, the materials to use and the way to use them in the photography of colored objects.

Free on application

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

In Memorium

William De Wiveleslie Abney

K. C. B., D. C. L., F. R. S.

WILLIAM de Wiveleslie Abney, the eldest son of Canon E. H. Abney, was born at Derby on the 24th of July, 1844. Educated at Rossall and at the Royal Military Academy, Woolwich, where he showed a special ability in natural science and engineering, he became Lieutenant in the Royal Engineers at the early age of seventeen, was made a Captain in 1873, and retired from the service in 1881.

While still a Lieutenant he was appointed "Instructor in Chemistry and Photography" at the School of Military Engineering at Chatham, where the first edition of his celebrated *Instruction in Photography* was privately printed as a text-book for his students.

During the whole of his life he was the trusted adviser of the British Government in matters connected with physics and photography. The development of the Science and Art Department at South Kensington, of which he was appointed Director in 1893, owed much to his supervision; and he was made Scientific Adviser to the Board of Trade in 1903; six years later he received the honor of K.C.B. in recognition of his services on the Royal Commission on International Exhibitions. He was elected to the Fellowship of the Royal Society in 1876, and numerous universities have conferred upon him honorary degrees in recognition of his eminent services to natural science.

The scope of his work has been extensive and varied; military surveying benefited by his improvements in apparatus for levelling and the measurement of angles, and later on in the region of astronomy he was placed in charge of the photographic arrangements of the transit of Venus expedition to Egypt in 1874. In the department of pure physics he was much interested in the phenomena of radiation, and in 1882 received the Rumford Medal of the Royal Society for his researches on that subject.

The great work of his life, however, was done in connection with the science and

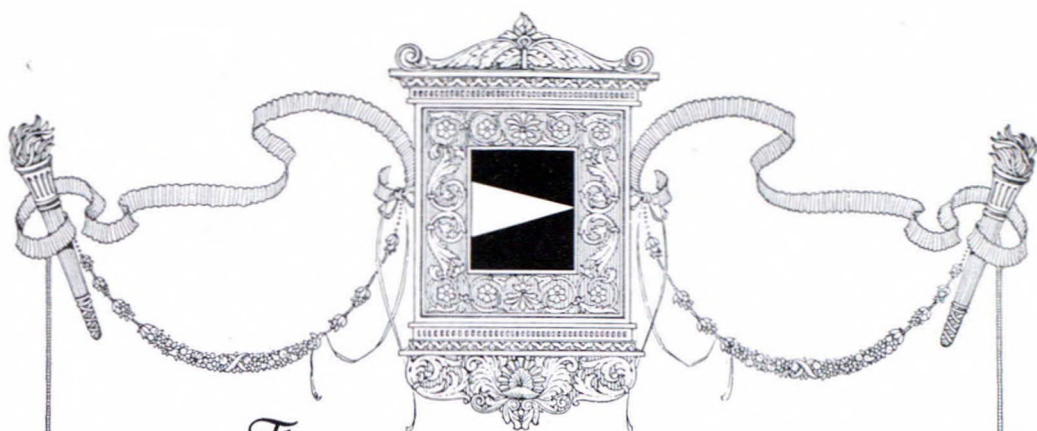
practice of photography.

Over twenty books on photography and kindred subjects were written by him, among which are to be noted the *Instruction in Photography*, which ran to eleven editions; his *Treatise on Photography*, and more especially his book *On the Action of Light in Photography*, an expansion of a series of lectures given at the Camera Club, 1895-96, which contains a mass of valuable information on sensitometry and kindred matters not to be found elsewhere.

He was awarded the Progress Medal of the Royal Photographic Society in 1876, was President of the Society 1892-94, received the Fellowship in 1895, was again President 1896, 1903-05, was awarded the Honorary Fellowship in 1903, and for many years has been the Honorary Editor of the *Journal of the Society*.

The great work done by Abney for the advancement of the science and practice of photography during the last sixty years can only be estimated by those who have the industry to read through and the ability to understand his numerous papers and communications to the photographic and scientific periodical press. Of great scientific insight and breadth of view, imbued with the true spirit of research and of indefatigable industry, he was not only an able experimenter, but, moreover, possessed the power of communication to others in a clear and intelligible manner the bearings of the results of his experiments. While properly tenacious of such of his opinions as he deemed supported by his experiments, he was always willing to recognize the value of the work of others, even if he was not in agreement with them on some minor points.

The advancement of photography owes much to him, and a study of his scientific papers, extending over a period of sixty years, will show in how many points the present position of photographic science is due to the work of Sir William de Wiveleslie Abney.—*W. B. F.*



The DARK CHAMBER

A mere toy, conceived in a moment of fancy, gave to the world a scientific phenomenon—an instrument of inestimable value. It was discovered by Giambattista della Porta, an Italian, in 1569, but remained undeveloped for nearly three centuries and uncommercialized for another fifty years.

The Dark Chamber, or "camera obscura" as it was called, was only a crude box with a hole in one end to admit the light. An image of distant objects was thus reflected on the opposite wall. It was, in fact, the principle of the modern camera which has remained unchanged through the centuries.

The changes that have brought photography, thus born, to its present position of high importance in modern life are largely the improvements that have been made in sensitized goods, particularly in photographic papers.

The makers of *HALOID Photographic Papers* have always tried to produce papers that were a little better than the best. They have aimed to keep a step ahead with quality always the prime consideration. Whether it is in the fine art of portraiture; whether in enlarging, finishing, or the various commercial uses, *HALOID Papers* are truly *Papers of Quality*.

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"Daddy" Lively's School Ready for 1921 Season

ON the first Monday in April, the Southern School of Photography, McMinnville, Tenn., will open for its 1921 course in photography. Under the personal tuition of W. S. Lively, familiarly known to professionals throughout the country as "Daddy" Lively, the students will get a course of instruction difficult to improve upon, and equal in scope to many weary years of apprenticeship in some studio. "Daddy" Lively has had a practical experience of thirty-two years as a professional photographer and graduates of his school are always in demand. His Post-Graduate courses, announced at special times during the year, are always very popular, and many graduates, successful in their own studios, come back in later years for a general "brushing-up" and instruction in the very latest ideas in the business.

The school is excellently situated as regards climate, and the students are surrounded by home influences. It is situated in its own building surrounded by a four-acre campus, the building being the largest in the word devoted exclusively to the teaching of photography. There are two large operating rooms, two retouching rooms, lecture hall, finishing rooms, developing rooms, etc., all of them completely equipped with the latest facilities. Instruction is as rapid as practical, consistent with absolute thoroughness. Each student advances independently of all others, which accounts for the extremely rapid progress made by those students who apply themselves.

The 1921 catalogue is now ready for distribution, and copies may be obtained from Mr. W. S. Lively, McMinnville, Tenn., by any readers who wish further information.

A Way Women Have

A camera in the gallery of a public hall may be a dangerous thing. It is liable, in the excitement of the meeting, to fall on the heads of the people below. At a women's convention held recently, reports the "Amateur Photographer," a lady photographer secured a point of vantage with her camera on the ledge of the balcony. But here it over-balanced and fell on the head of a lady down in the area, to the evident injury of her dignity and her hat. Full of contrition, the lady photographer rushed downstairs to make amends and retrieve her camera. "Madam," she began, "I came

down to see if there was anything I could do for you." "I think you have done quite enough for one day," said the other, ruefully. "But please let me do something," pleaded the offender. "Can I get you a doctor, or another hat?" The lady looked the feminine photographer over from head to foot, and then she said, with acid sweetness: "It is good of you to want to do it, but I am afraid your financial position would not warrant me in asking you." Then the woman in the photographer came to the surface. "I wish you would let me send for a doctor," she said. "I am not so worried about the hat. I am sure it looks at least as well as it did before."

American Pictorialists Issue Second Annual

"PICTORIAL Photography in America, 1921" has made its appearance on our desk, a very worthy example of American graphic art in make-up, engraving and typography. The 1921 edition sells at \$3, bound in boards, and as the edition is limited, orders should be sent without delay to Jerry D. Drew, Chairman, Distribution Committee, 63 Cliff St., New York City. There are fifty-seven full-page half-tones, representative of the best current work of American pictorialists. There is an introductory article, "Painting with Light," by Prof. Arthur Wesley Dow, of Columbia University, and an interview with Clarence H. White on "The Year's Progress of the Photographic World." Those who enjoyed the exhibition of pictorial photography at the Milwaukee Convention last year will certainly appreciate the work shown in this volume. There are a number of portraits worthy of careful study.

Unvarnishing Negatives

IT is sometimes necessary to remove varnish from a negative, either for the purpose of intensifying or reducing, or because the surface of the varnish has become scratched. Most people have an idea that wood alcohol is the proper thing to use, but it is not always that it is used correctly, as we have even seen the manipulator rubbing the alcohol on with cotton batting—a very lengthy process, which is likely to result in a streaky finish. Warming the alcohol in a dish and immersing the plate has been recommended, and is effectual, but the risk of fire when doing this should preclude it to any reasonable person. The most safe

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and certain way is to add a small proportion—say, a dram—of liquid ammonia to each ounce of alcohol used cold, says the "British Journal of Photography." The plate should be immersed for about five minutes, well rubbed with cotton batting or a soft sponge while in the dish, and then transferred to a little fresh alcohol in another tray, again rubbing the surface. If no streaks appear on the gelatine when dry, the operation may be regarded as successful, and any necessary after-treatment given.

Towards The Light

MANY excellent effects in bust and half-length portraits are to be obtained by taking a three-quarter face view, the camera being placed on the shadow side. There is, however, very frequently a tendency to hardness in such pictures, the high-lights

being too dense and lacking in flesh texture. To a certain extent this may be due to over-development, but we think more often to over-lighting. If a screen of cheese-cloth or similar thin material be placed near the head to soften the direct light a great improvement will be evident in the lighting, and that without lengthening the exposure. When taking such strongly-lighted subjects it is a good plan to lift a shade at the camera end of the studio, as this will illuminate the shadow side softly without destroying the modelling, as a reflector often does. If the effect is at first not quite satisfactory it is better to alter the position of the head and the camera in preference to touching the shades. The method we advocate has the advantage that the sitter may be brought nearer the light, whether day or artificial, with a consequent reduction in exposure.

Are You Recovering Your Silver?

WE have often in the past called attention to the large amount of silver wasted each year in photography. The Eastman Kodak Company have at various times supplied information as to its recovery—first by the sodium sulphide method, by which the silver was precipitated from worn hypo solutions as an insoluble silver sulphide, and secondly by the zinc method. Owing to the unpleasant odor resulting the sulphide process has never met with general approval. The zinc method has many advantages, as there is no odor and little room is required.

Many photographers would recover their silver if they knew where to dispose of it. We now have the announcement in our columns of the National Engineering Company, Rapid City, So. Dak., who, in addition to being silver refiners, employ a staff of trained chemists and metallurgists for the purpose of co-operating with photographers and assisting them in any difficulties they may have in connection with their silver recovery. This action fills a longfelt want.

STUDIOS FOR SALE

OVER \$35,000 BUSINESS IN 1920. Ground floor studio located in a growing prosperous city with a population of nearly 50,000. The studio was established in 1907 and is located on one of the best business streets in the city. It is one of the most modern and best equipped in Wisconsin. Average gross business in last three years were over \$30,000 annually. Net profits last year over \$7,500. Will sell for inventory price, about \$6,000. Terms to right party. This is a splendid opportunity to purchase an exceptionally well paying studio at cost. Excellent reason for selling. S-1, care of this journal. 1-29-3-C

The Shoberg Portable Skylight *is on the Market again*

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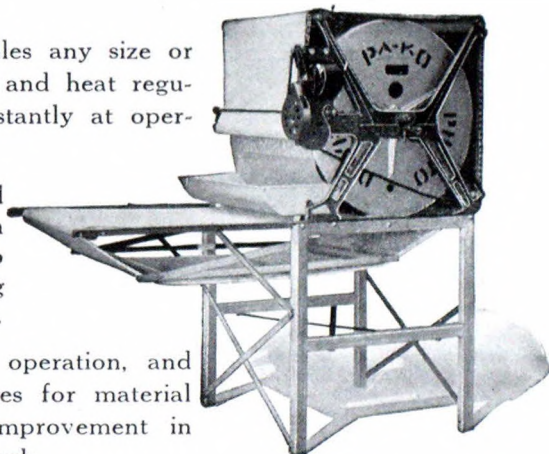
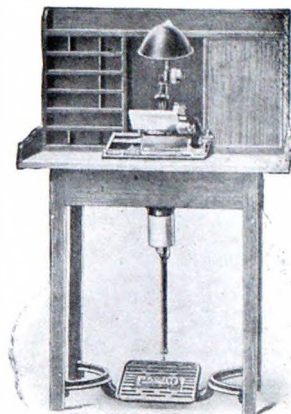
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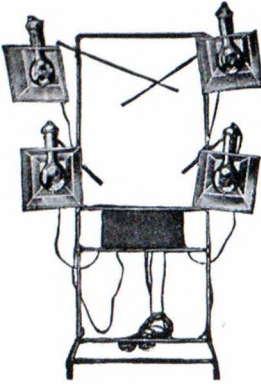
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95-97 Liberty St. New York City

MISCELLANEOUS

Wanted, To buy good studio, preferably in Michigan. Give full particulars in first letter. Cash deal. G-4, care of this journal. 1-29-2

Wanted, To buy an Artist's lamp, alternating current, in good condition. Chas. Gilbert Shaw, Bloomington, Ind. 1-29-3

For sale, One Buckley adjustable arm spot light. List price \$60.00, first \$45.00 takes it. Brand new, never used. The Reed Studio, 516 Genesee Avenue, Saginaw, Mich. 1-29-1

For sale or exchange, One 3A Eastman Kodak F 7.7 lens, one air brush. Would exchange for 8x10 lens or flash bag. Floyd Powell, Fayetteville, Ark. 1-29-1-C

Retouching. Mark the price you wish to pay on each negative and send by parcel-post. Clarence C. French (late of Paris), Box 607, Kalamazoo, Mich. 1-29-1-C

Photographs Wanted. The American Legion News Service, 627 West Forty-third St., New York, will pay for photos of American Legion activities. Pictures must have news value and be timely. Professional photographers can obtain many such pictures by getting in touch with local Legion officials. Pictures are wanted for redistribution to newspapers and magazines of country. We want clear-cut photos of people, action and pretty girls. No groups, building or banquets. In short, photos that newspapers will be glad to print. We will pay up to \$10 each for prints we can use and pay immediately on receipt. 1-29-3-C

For Sale, One No. 2 Radion enlarger, perfect condition. One 8x10 New York Studio outfit complete. Write Pulaski Studio, Pulaski, Va. 1-29-1

Wanted, To buy a going studio in city of 10,000 or more. Eastern location preferred. State terms and equipment. Address S. G. King, 19 Jay St., Albany, N. Y. 1-29-1-C

Circuit outfit wanted, size 6 or 8 inches, must be in good condition and a bargain for cash. A. Wright, Box 306, Berryville, Va. 1-29-1

\$20.00 REWARD, for information leading to the recovery or arrest of party who stole our I-C 5x8 Tessar Lens, Lens No. 27773819. Stolen the afternoon of January the 21st. Address The Photo Shop, Madrid, Iowa. 1-29-1

STUDIOS FOR SALE

For Sale, Only studio good progressive Iowa town 1500. Best equipment, good business. Have other interests and must sell by March 1st. Good proposition to offer someone. Terms if necessary. Address R. B. Ferguson, Reinbeck, Iowa. 1-29-1

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HELP WANTED

A manufacturer of Photographic Paper is looking for a live young salesman to travel. One who wants an opportunity to demonstrate his ability rather than one who stipulates in his first letter the amount of salary he is worth. D-1, care of this journal. 1-29-1

Wanted, Good man, a partner under 40 years old, good personality, ambitious and a good workman. Have a paying business, wonderful opportunities. No money required. Send picture samples of your work and tell me what you can do. Millers Studio, 22½ South Main St., Temple Texas. 1-29-1

Wanted, First class retoucher. Position permanent. Send samples of work and photo of self in first letter, with full particulars. Young lady preferred. Address Murillo Studio, 169 E. State St., Hammond, Ind. 1-29-1

Permanent position for a first class operator and retoucher; must be good. Send samples of own work along with photograph of self, stating salary wanted. A position worth while for a man that has ideas and willing to work. Carl Gist, St. Joseph, Mo. 1-29-2

Wanted, A-1 Portrait Operator, must also understand Home Portraiture. State experience, references and salary expected in first letter. Address Charles D. Kaufmann, 425 S. Wabash Ave., Chicago, Ill.

Wanted, Travelling salesman of experience to represent large photographic stock house in the Northwest. Box Y-1, care of this journal. 1-29-3

All around photographer wanted. Barkan Studio, 5807 Woodland Ave., Cleveland, Ohio, 1-29-2

Wanted, Salesmen for Photographic Material, who are capable of demonstrating photo paper. Rochester manufacturer has several territories open. In writing give fullest particulars. D-2, care of this journal. 1-29-2

SITUATIONS WANTED

Wanted, A position by operator-manager, fifteen years' experience, do oil color and air brush work, good in all branches of portrait photography. Will consider buying half or part interest in right place. Nothing but a high class place considered. Will cheerfully answer all correspondence. Box B-2, care of this journal. 1-29-2

By high grade all around photographer, in Detroit or vicinity. Box E-1, care of this journal. 1-29-1

Wanted, Position by young married man, all around photographer, nine years' experience in Studio and Commercial work, Post-Graduate of Southern School of Photography. Wife is expert amateur finisher. Ed Hotchkiss, 38 Alberta Apts., Chattanooga, Tenn. 1-29-1

Have retouching experience exclusively, but desire to connect with studio where I can get experience in other branches. J. F. W. Smith, 122 W. 7th St., Oklahoma City, Okla. 1-29-1

MISCELLANEOUS

Banquet Camera F. & S. 12x20 without lens, 3 film holders, carrying case. One 12 ft. extension tripod, two 12x20 porcelain trays, one 12x20 printing frame, used a few times—\$100.00. Address J. F. Thompson, 711½ Virginia St., Charleston, W. Va. 1-29-2

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

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

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

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

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

CLEVELAND, OHIO.—The Dodd Company, 648-52 Huron Road

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

CHICAGO, ILL.—Norman-Willets Photo Supply, Inc., Le Moyne Bldg., 180 North Wabash Avenue.

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

DALLAS, TEXAS.—C. Weichsel Co.

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

DENVER, COLO.—Denver Photo Materials Co., Eastman Kodak Co., 626 16th 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 Reimers, 238-240 West Third Street.

MINNEAPOLIS, MINN.—O. H. Peck Co., Eastman Kodak Co., 14 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.

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COLORNON	A Color plate rendering Orthochromatic values.
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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: 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

Wanted, Arc lamps. What have you? Will sell or exchange for lamps, No. 5 Majestic Dryer, 8x10 Seneca View, leather bellows, Ingento Enlarging lantern with condensers and lens. Cunningham's, Box 137, Utica, N. Y. 1-22-2.

RETOUCHERS FOR THE TRADE SINCE 1907. Just shoot 'em right along. Don't be timid. Let's get acquainted. NATIONAL RETOUCHING SERVICE, 4654 Cottage Grove Ave., Chicago. 1-22-tf

Wanted to buy studio. Must be a paying proposition. Give full particulars. M-2, care this journal. 1-15-3

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HELP 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.

In the market for the best all-around man in the country. Have permanent, congenial first-class position in a beautiful studio. Splendid financial opportunity, as can make from \$50 to \$100 per week. Man must have confidence in knowing himself to be A-1, in all branches, especially fine at printing before making reply. Samples and references must accompany first letter. Lefkowsky & Co., Beaumont, Texas. 1-15-tf

Wanted. The Northland Studios want a good clever receptionist who has the ability to handle a coupon proposition in their Indianapolis studio. Send reference, also photo to the Northland Studios, 713 Jefferson Ave., Toledo, Ohio. 1-22-2

Help Wanted, Retoucher and Printer. Must be a first class retoucher and etcher with artistic ability and long experience in high grade portrait studios. Permanent position. \$200 a month; living conditions the best in America. Castonguay Studio, 331 Dalhousie St., Ottawa, Canada. 1-22-2

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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.

Wanted situation in good studio by all-round man, operating, retouching, printing. Years of experience. Capable of taking full charge. Would rent or lease furnished studio. Address Photographer, Box, 937, Lincoln, Nebraska. 1-15-3

All around photographer desires situation in up-to-date studio. Experienced. O. Converse, Box 62, Loring, Iowa. 1-29-1

Photographer, (43) who is reliable, wishes permanent position with good firm. Can operate, retouch, print, etc. Could manage branch studio. Address K-1, care of this journal. 1-15-3

Wanted, position in studio. Can do A-1 work in all branches except retouching. Good reference. Twenty-five years old. Married. Address Raymond J. Hoble, 6523 Normal Blvd., Chicago, Ill. 1-22-3

STUDIOS FOR SALE

For sale, money-making studio, doing high grade business in prosperous eastern city of half million. Proprietor wishes to retire. Liberal terms. P-1, care this journal. 1-8-4

For Sale, Studio in an Ohio college town of 8,000 population. Fine location. Fully equipped. Will sell at a bargain. W-1, care of this journal. 1-22-3

For sale, Well equipped paying studio in Indiana county seat town of 5,000; a bargain at \$1,000 on terms. For information and reasons for selling, address Box L-1, care of this journal. 1-29-1

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ROCHESTER, N. Y.

All Dealers'.

The men whose work claims attention because of its originality, its daring lightings and its unusual quality, are the men who are using

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