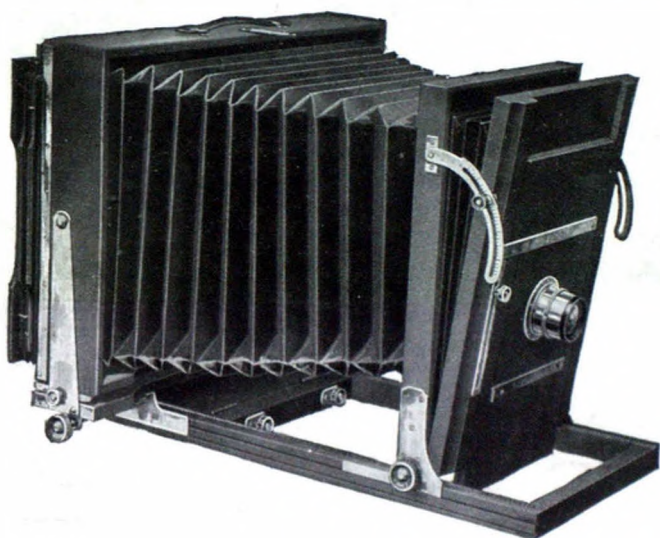


ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXVII. No. 705

SATURDAY, JUNE 25, 1921

PRICE TEN CENTS
\$2.50 A YEAR



F. & S. Banquet Camera

For making large indoor groups, fraternal and festive gatherings, the F. & S. Banquet Camera meets all requirements thoroughly. The swinging lens board has exceptional rise and fall to get subjects in remote parts of the room as well as those nearby.

The F. & S. Banquet Camera is made in two sizes—7 x 17 and 12 x 20 inches.

While especially intended for interior work it is equally suitable for out-of-door groups and general architectural purposes. The camera folds up compactly and is easily carried. Strongly made, it works with the utmost precision.

See it at your Stock House.

Eastman Kodak Company

Folmer & Schwing Department

ROCHESTER, N. Y.

Circulation 3,056
 Sales Through Dealers 104
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GUARANTEED
 NET PAID
 CIRCULATION **3,038**

(Professional Circulation Only)

Every changing season demonstrates anew,
the worth of

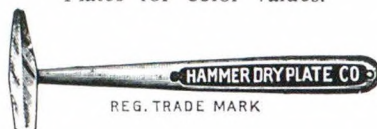
HAMMER PLATES

They develop and dry quickly with firm, tough films which reduce to a minimum the danger of frilling. **A necessity in hot and humid climates.**

Special brands for special needs.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label)
Plates for field and studio work and

Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic
Plates for color values.



Hammer Dry-Plate Co.

Ohio Ave. and Miami St.

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KODAK FINISHERS!!!

YOU CAN INCREASE PRODUCTION WITH A

SPEED PHOTO PRINTER

— This improved model will pay for itself in 30 days —

TEN BIG FEATURES:

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- 3.—Instantly adjustable masks, with illuminated scale of standard sizes of paper.
- 4.—Quick action film clip.
- 5.—Automatic paper clip on platen, giving perfect register and border.
- 6.—No trimming necessary.
- 7.—Economizes on paper.
- 8.—Practical electric switch inside box, which operates after contact is made between platen and paper, and allows up to 400 watts of electric current. Release lever for throwing off lights before raising platen. No afterglow.
- 9.—Only one second exposure required for medium dense films.
- 10.—Operation so simple it can be mastered in a few minutes.

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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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SATURDAY, JUNE 25, 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 Phillippine Islands.

FOREIGN SUBSCRIPTIONS: Canada, \$3.00; other countries, \$3.50 per year in advance.

TO PREVENT loss or delay by mail, all communications and photographs 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

BUY At The National. In four weeks from the day you receive this issue of ABEL'S, the Buffalo convention will be in full swing.

Full particulars of the affair, in a twelve page circular have gone through the mails to 16,000 photographers—11,000 American portrait studios, 4,000 commercial establishments and 1,000 Canadian photographers. So there will not be a nook or corner of this great country where the story of the convention will fail to penetrate.

The work of preparation is virtually finished. The details have all been worked out and now comes the even bigger task of gathering together all the thousand and one loose ends and forming out of them a real convention.

Much of the advance publicity for this meeting has been given out through the generous co-operation of the traveling men of the companies and firms who cater to the needs of professional photographers. They seem to have told the story so well that any further publicity efforts need only be in the nature of giving the smaller details and last minute ideas.

We have urged our readers to keep this one thought in front of them—to "Buy at the National." Never before have photographers had such an opportunity to see and inspect such a wonderful display of photographic material of every kind. It will be an education in itself and an eye-opener to any one who seldom leaves his studio and relies on catalogues or the few samples the traveling man can carry with him for his knowledge of what is being made for his convenience and for the improvement of his work.

So be prepared, those of you who have made up your minds to go to Buffalo, to "Buy at the National" and buy everything you need or that wisdom tells you will help in getting out your work better and more efficiently, which means also, more promptly.

It's going to be a big week. To cover the convention in all its details will take all your time and you'll probably wished it lasted longer.

The Big "Star" For The Buffalo Convention

PIRIE MacDonald, of New York, noted Photographer-of-Men-Only has consented to appear on the program of the Buffalo International Convention. Mac has appeared on national programs frequently, but not for many years has he consented to give a talk plus demonstration of his methods. They say that to do a thing well, better than anything else you do, is to divorce yourself from all other thoughts and to stick everlastingly to the one thing. Mac has ages ago given up doing anything else—that is, in his studio—but photograph men, and usually men of character, men who count for something. So little wonder that he is considered one of the best photographers of men in this or any other country. It was only a few months ago that Mac. was specially summoned to go the long way to Prague, the capital of the new Republic, Czecho-Slovakia, to photograph President Masaryk.

The picture shown here, by the way is the latest one that Mac. has. It was specially made for his old guide who went with him on his long 60 mile tramp in the Adirondacks last year. They tramped 27 miles in one day with the thermometer at 27 degree below and on the night of Mac's 54th birthday they slept out all night in an open shack with the thermometer registering 20 degree below. How would you like to do that? This picture, of course, was made in Mac's studio, and the exposure was actually made by Miss Sheldon, Mac's capable secretary. Mac. is slated to demonstrate at Buffalo, Wednesday, July 20th.



Pacific Northwest Assn. Offers Cup In Competition Open To All Professionals

THE next convention of the Photographers Association of the Pacific Northwest which is to be held in Vancouver B. C. from August 2nd to 5th next is creating wide-spread interest in the North Pacific States and British Columbia, more wide-spread than any previous convention. This is due largely to the fact that the energy put into the organization work by the Executive Board has been of the finest order.

Tom Gagnon, the President, has been working overtime to make this the best affair ever held in the extreme West, and it is to his efforts that the success of the convention is assured. He has covered some hundreds of miles, calling on the photographers personally from Vancouver, B.C. to Portland, Oregon, and as far East as Spokane. He has not spared himself one bit to make the meeting a success, and if every photographer were to put the energy into it that Tom Gagnon has, the profession as a whole would be a great deal better. Mr. Gagnon has assisting him W. M. Ball of Corvallis, Oregon, another able worker, who has also reached personally large numbers of the photographers in this big territory to the sacrifice of his own business. The third member of the Board is Archie Bridgman, who attends to the secretarial duties, and he asserts that this is some job, as thousands of pieces of mail are passing through his office.

The Board are expecting a large Foreign Exhibit, judging by the correspondence coming in, and they are offering in the portrait class for photographers outside their jurisdiction three handsomely engraved cups for first, second and third prizes. They are also offering three cups on the same terms to the three best commercial photographs sent in from the outside. In view of this photographers in the other parts of the Country should look over their negatives immediately in preparation for the prize list which will be published shortly.

The Vancouver photographers are making elaborate preparations for entertaining their guests, and the delegates will be assured a good time while in the City of Vancouver. Incidentally this is doing the Vancouver Photographers a lot of good, as they are coming to know one another better, which is a good thing for photographers generally.

The Association stands for the ideals of producing better work, better service, and a greater demand for professional photographs, and in this latter we recognize the fact that up to date we have not had sufficient publicity for our business. Other lines of business such as electrical dealers, moving picture theatres, bicycle dealers, and many others have been getting away with the business while the photographer slept peacefully on. This association feels that

DON'T WAIT TOO LONG! Get your Baby Pictures in for the **HETHERINGTON COMPETITION**, to be judged at the National Convention. Open to any reader of Abel's; pictures must be of children under three years; framed or unframed but no glass; closing date July second; send pictures to Abel's Photographic Weekly, 421 Caxton Bldg., Cleveland, Ohio, marked "Hetherington Competition." **PRIZE:** Six Hundred Dollar Painting by Charles Hetherington.

THIS week we are publishing number 76 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.

the time has come to put a stop to this state of affairs, and looks to the near future when photographers will get together, and advertise themselves to the world as having products to sell which the public needs.

Panoramic Groups

ALTHOUGH the demand for this special kind of group photograph has declined with the demobilization of the army, most photographers have at some time or other to take groups which are long and narrow in shape. While a camera of the Cirkut is the best for the purpose, quite passable results may be obtained upon the half (lengthways) of an ordinary large plate. With a 11x14 camera two exposures, each 5½x14 may be made upon the same plate, by using a sliding mask. As distant a point of view as possible should be chosen, so as to utilize a lens of as great a focal length as will include the whole subject. This minimizes the broadening of the faces near the margins. If the lens is of the rectilinear type the group should be arranged in a curve, but not so deep a one as is required by the Cirkut. In order to equalize the illumination a rather small aperture,

say $f/22$, or in good light $f/32$, should be used and a full exposure given.

—B. J.

Posing Chairs

PHOTOGRAPHERS who are investing money in furniture should bear in mind that a chair needs to be something more than attractive looking to be of the greatest utility in the studio. Many chairs have a tendency to cause the sitter to have a "bunched up" appearance, due to their being too low. For bust portraits and three-quarter length ordinary poses the seat should always be high enough to keep the knees well below the line of the thigh bone. The height of the seat also has a considerable effect upon the pose of the shoulders, so much so that some workers advocate a standing position for head and bust portraits. When selecting a chair it is a good plan to secure the services of a lady who will act as a model and test the possibilities of the article by sitting in it. It will often be found that very graceful-looking (chair) arms come very awkwardly in the way in certain poses. Two or three small tightly-stuffed cushions will be found of great value for increasing the height of the seat to suit the pose and the figure of the sitter.



WRONG IMPRESSION is prevalent throughout Vicksburg to the effect that we only make high-priced portraits in our Studio. This is incorrect. We wish to emphasize the fact that while we are showing a beautiful assortment of elaborate and expensive work, our prices are graduated down to suit the tastes of those who wish neat, attractive pictures at a moderate price.

Studio of JOE HILLHOUSE.

Here is a very good enclosure card to send out with circular letters or other direct mail advertising. We particularly like the way in which Mr. Hillhouse uses the Association emblem.

What Is Your Studio System?

Professional Problem Number Two (concluded)

By V. S. MACFEE

I have already suggested that rush orders can be marked "Special" and hurried through in that way, but I want to add here that we should make an extra charge on special orders. This is no more than right and fair. Delinquents in practically all other lines of business are exacted a monetary penalty for being late, therefore why should it not be so with us. It is not so much that we want this extra money, but it will get many customers out of the notion that they are in a terrible hurry for their pictures. This little dialogue will show how it works out.

(Customer is returning proofs).

Customer—"Now when will my pictures be finished."

Receptionist—"They will be ready on the 15th."

Customer—"Oh my! But I must have them next Thursday. I'm leaving town."

Receptionist—(very sweetly and diplomatically) "We could not possibly get them out for you by Thursday, but we could make your order a 'Special' and get it out for you by Saturday. Of course there is a little extra charge on special orders."

Customer—"Oh is that so! (hesitatingly) Well maybe I could have my sister come and get them. (deciding). Yes I'll do that. I'll have my sister come and get them, and then she can send them to me. They'll be ready on the 15th, you say. All right. Good-bye."

Everybody satisfied, everybody happy, and no offense given. This is not a theory. It has been tried. It works.

There comes to my mind a little incident which illustrates that systems may be very strong in some spots and very weak in others. The photographer in mind had quite an elaborate system of cards, forms, etc., for handling his current orders, but for some unknown reason had entirely overlooked devising any method for filing his negatives. He simply piled them in a corner. It so happened that a baby had died in the community and the mother entered his studio about eight months after the original sitting to re-order some more pictures of the child. Our photographer in mind, proceeded to hunt for the negative. He went through hundreds of them, pile after pile. The first time through he missed it. But the second time he found it. He consumed a solid half day in the effort, and then received \$5.00 for his order. Was it profit-

able? It certainly could not have been if he figured his time worth anything.

Here is my idea for handling negatives.

We install in our finishing department a good-sized cabinet with four separate compartments. Each compartment is numbered and labeled as follows:

No. 1—Proof Negatives.

No. 2—For Finishing.

No. 3—For Retouching.

No. 4—For Filing.

Here is a cabinet which is practically self-checking. After proofs have been made, the negatives are returned to Compartment No. 1, to remain there until proofs are returned by the customer. A glance at Comp. 1 at anytime shows just how many proofs are outstanding. It would take a long time to learn what proofs are in and what proofs are out by checking up from the studio register. Here it is at a glance.

When customer has returned proofs the negative is selected and moved over to Comp. 2. When retoucher has finished with it, she returns it to Comp. 3, and when finisher is through with it he returns it to Comp. 4.

Every two weeks the negatives are removed from Comp. 4, and permanently filed away in strict numerical order in the large and permanent separate filing cabinet.

Retouchers and finishers can see at all times by looking in their compartment just how much work is ahead of them. If it is a very large studio doing various grades of retouching and finishing it is simply a case of adding a few more compartments to the cabinet, the basic idea remaining the same.

Very simple, very elementary, also very efficient. A ten year old boy could figure that out. To me, that is the kindergarten part of our problem.

Now Mrs. Brown enters the studio for a re-order, say six months after her original sitting. The receptionist looks in her studio register index which shows that Mrs. Brown's order is on page 46. Page 46 shows that Mrs. Brown's order number is 209. Going to the permanent filing cabinet she looks nine negatives under No. 200; there it is, just where it should be. The operation has taken three minutes and Mrs. Brown goes away highly elated with a gratified feeling that here at last is a studio where they seem to know what they are doing.

The above remarks are not intended to

apply to the photographer with a limousine trade, who makes deliveries with a uniformed messenger boy and then lets the account lie on the books for six months, nor on the other hand does it apply to the extremely little fellow who makes perhaps one sitting a day, but to the ordinary, everyday, busy, popular-priced studio, which are the big majority, the studio operating on the pay-as-you-enter or pay-as-you-leave basis. To them do I confine my remarks.

Now to sum up the question "What Is Your Studio System?" it is my contention that no matter how elaborate our cards and forms may be, we are still going to have trouble until we learn the fundamental weaknesses of human nature; until we learn the value of time; until we learn to make positive statements; until we learn to keep our promises; until we eliminate "about" from our dictionaries; until we have definite proof and delivery days; until we group our work; until we learn that we are, first, business men before we are artists.

Then, and then only, will we enter the Elysian fields of peace and harmony.

Spotting Prints

A method of taking out defects in D.O.P. prints, which may be commended to the less expert worker, is by means of a mapping pen and the "Indian ink" if too intense in color, may be freely diluted with boiled or distilled water to the required degree, and in this way the tone of any part of the print may be easily matched. A good plan is to dilute one part of the ink with four parts; another, with eight or ten parts; and another, with sixteen parts of water. These three solutions are kept in small bottles, and the worker is then equipped for spotting a number of prints and possesses a medium diluted to any required density. A fine mapping pen should be chosen, and an attempt made to take out the defect with one application of the pen. This is quite an easy matter; indeed, far more so than is the case when using a fine-pointed sable brush, unless the worker is practiced. A point in favor of the method is that the ink is fixed and will not rub off; a decided advantage over water-color and pencil spotting, especially upon glossy surface prints.

Don't Overlook This!

THE Western Clock Co., La Salle, Ill., offer \$250 for the best photographic illustration of the Big Ben clock in still live composition. It must be photographed without life, but with any other articles you wish to incorporate to show the clock in daily use. Make a photograph that tells a complete story. A representative of the company will be at hand at the convention with a check for \$250 to hand the winner when the award is announced. There will be three judges—a competent photographic authority, an advertising man, and a prominent artist.

You can enter from one to three photographs. They must be in Buffalo on or before July 17th. No names, numbers, or markings may appear on back or front of photographs. Mark the package plainly on the outside with "Big Ben Exhibit" and your own name and address. Each photograph will be numbered as the packages are opened in Buffalo, and a list of the numbers and names will be filed with the secretary of the Commercial Section, not to be opened until the award is announced.

All photographs must be 8x10, glossy prints suitable for reproduction, without glass, unframed and unmounted. Buy or borrow the clock from your local jeweler.

If you cannot procure one locally, notify Howard M. Webster, Chairman Exhibit Committee, 53 W. Jackson Blvd., Chicago, giving the name of your jeweler, as a clock will be furnished you through him.

*The
Big Ben
Clock*





Clarence Stearns of Rochester, Minn. Treasurer of The Photographers' Association of America. Mr. Stearns will give an illustrated talk on photographers' advertising and advertisements at the Buffalo convention.

The Fraternal Spirit

WE reprint below a couple of which illustrate to the very highest degree that standard of friendly competition combined with fraternal co-operation which is the aim and ideal of the Code of Ethics of the P. A. of A. The first letter is from Charlie Lewis, of Toledo, Ohio, past-president of the P. A. of A., to A. E. Murphy, of Saginaw, Mich., and the second is Mr. Murphy's reply. After you have read the letters we think you will agree with us that further remarks of our part are superfluous. We can only say that we wish there were more Lewises and Murphys.

Dear Mr. Murphy:

Mrs. A. D. Eddy of your city was for thirteen years my receptionist in the studio, when she married Mr. Eddy. During all these years our relations were most amicable and naturally she entertains a strong prejudice in our favor when it comes to photographic work. She has requested that we go to Saginaw to do some home portrait work for her immediate family and a few friends. She made this proposition to us some time ago and I deferred the matter until now she has become quite insistent

and I have agreed to have Mr. Armstrong go up there next week to make a few sittings.

I felt an explanation was due you and trust you will not consider this an intrusion but merely a response to a request which is but reasonable by virtue of circumstances explained above.

Mr. Armstrong will doubtless call on you while in your city and convey to you my sincere regards and appreciation of the favor you once extended to us in giving us the formula for the toning of prints, and will exchange with you any ideas he may have subsequently worked out.

With most cordial fraternal greetings, believe me,

Yours very truly,
C. L. Lewis.

Dear Mr. Lewis:

Your letter of the 19th is one I shall always prize. It gives me the greatest pleasure to welcome "Our Bill" to Saginaw. I trust he will call me as soon as he arrives so that I can be of immediate assistance.

I just want him to feel he has a right to the use of any of my equipment which may have been too bulky for him to bring, also my studio or dark rooms. I trust you are enjoying good health and that business is keeping up.

Believe me, very sincerely yours,

A. E. Murphy.
P. S. Hope to see you at Buffalo.

An Open Letter From President Riley of The O-M-I

TO THE MEMBERS OF THE OHIO-MICHIGAN-INDIANA PHOTOGRAPHERS ASSOCIATION

Dear Friends:

YOUR executive board has definitely decided to postpone the annual convention which was scheduled for Winona Lake, Indiana, August 9th to 12th.

The reasons for this action are plentiful and varied, but chiefly we have come to the conclusion that our meeting was dated too soon after the National Convention and no other dates were available this year at Winona. Then again, the manufacturers and dealers feel that they cannot give their whole-hearted attention to a convention coming so soon after the hard work of the National and further our old reliable members are expressing their intentions of attending the meeting at Buffalo and feel they could not or would not attend a second convention so soon after. Last but by no

(continued on page 664)

*More than 80% of the X-Ray workers of
America use Eastman Tested Chemicals*

They must eliminate the element of
uncertainty from their work.

The surgeon's knife is guided by a
diagnosis of the X-Ray result.

Your results are not a matter of life or
death, but they are a matter of dollars
and cents.

Specify

EASTMAN TESTED CHEMICALS

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'.

The Study Of Lighting

THE novice in portraiture can be excused for feeling somewhat bewildered when he visits an exhibition of modern photographs in the hope of learning something about the art of lighting the human subject. Usually, he will find such a variety of treatment that he will be led to the opinion that lighting is almost a matter of chance, and that what he had best to do is expose his plates under almost any conditions and trust to luck for the result. Such a conclusion would, however, prove fatal to his own prospects of turning out consistently good work, for though he might occasionally "fluke" a success, the lack of knowledge would prevent him from repeating it with such modifications as would be necessary with another sitter. Therefore, the beginner must learn to control his light. He must start on the simplest styles, and when

these are mastered attempt those which are more ambitious.

Although servile coping of a style, whether it be that of a photographer or a painter, is to be deprecated in work which is to be shown to the public, it is invaluable to the student, whom we strongly advise to procure such portraits as appeal to his taste. Selecting, as sitters, such of his friend as have some resemblance to the originals, let him endeavor to produce something as nearly approaching his model photographs as possible. It is not to be expected that success will attend the first effort, but repeated attempts should be made until a near approximation is arrived at. Some of these attempts may appear more pleasing to the photographer than the original model, but they must be laid aside until the purpose aimed at, that of reproducing a partic-

'Tis Here-Maybe



V. S. MacFee, for many years a member of the profession and recently manager of the Eastern Studio, Columbus, Ohio, has resigned to enter business for himself. He terms himself "The Success Builder," and stands ready to give advice on all matters pertaining to business problems. His new address is 48 E. Main St., Columbus, Ohio.

J. J. Schuermann, of the *Fein Studio*, Clinton, Iowa, has sold his place to J. A. Cope.

The store of The Daniels & Fisher Co. in Denver, Colo., is one mile above sea level; twelve stories above that is the Hopkins studio, in the Tower, with the studio on the twelfth floor and the workrooms on the eleventh. The studio has been made famous in Denver and vicinity by the use of the slogan "Mrs. Hopkins wants to take your picture," which is always used at the top of the Daniels & Fisher advertisements. So well known has the slogan become that no matter where Mrs. Hopkins goes in Denver, someone is sure to ask her, "Do you want to take *my* picture?" The Tower is one of the show-places of Denver and all visitors go up in the elevator past the studio, which is announced loudly by the elevator boy. Mrs. Hopkins is also using to good advantage the national slogan.

We have received a very attractive announcement of a visit of the stork to Mr. and Mrs. M. Baer Salov, of Bloomfield, N. J. A seven-pound girl was left by the old bird.

The Lord loves a cheerful forger, and the Lord also knows we have a lot to forgive these days. So we will forgive the printer who in the list of booth-holders at the Buffalo convention, published in *Abel's* a week or two ago, gave the California Card Mfg. Co. booths 44 TO 55, instead of 44 AND 55.

We are glad to learn that H. W. Lyon, of Au Sable Forks, N. Y., whose studio was burned out a few weeks ago, has once more got his business under way.

J. Vernon Shea, home portraitist of Lexington, Ky., advertises himself in rather a novel manner. He is a prestidigitator, and frequently gives magical entertainment at socials, lodges, smokers and other entertainments, without charge. He finds that this gives him the *entre* to many exclusive homes and brings in many appointments for sittings.

Charles B. Bergen, of Brooklyn, N. Y., has opened a new studio with all modern equipment, at 733 Tenth St., N. E., Washington, D. C. "The Bergen Studio" is the name of the new venture.



In memory of
B. Robert Pascal
 who died June 12, 1921
 in his thirty-fifth year

A man among men was B. Robert Pascal—full of thoughtful kindnesses to his friends—for all were his friends, whether customers or acquaintances—full of that energetic get-there spirit that stamps the best type of American business man—full of that house-loyalty which is the mark of the thorough-bred, full of love for his own and helpfulness for others.

Working in our interests to the very end, for he least of all, suspected how near he was to the arms of his Maker, his death came as a terrible blow to us, who counted him as a dear friend and one of our most faithful co-workers, and to all who ever came in contact with him.

His passing away was painless—in his sleep his tired heart failed him.

To the end that all who loved him may keep his memory ever green, we publish this tribute.

THE CHILCOTE COMPANY

PHOTOGRAPHIC MOUNTINGS



The PA-KO Washer

WHEN rush work crowds you hard, the PA-KO Electric Driven Washer is your right hand man.

It is fast, careful, *responsible*. You entrust it with your finest prints without worry—there will be no make-overs.

Putting prints in and taking them out is the only attention required. Flawless washing is automatic—certain.

The sturdy electric motor keeps the drum always turning just *nine revolutions per minute*. Directed water circulation keeps the prints separated; thorough cleansing is the result.

The drum cannot speed up and batter the edges of prints when water pressure runs high; it cannot slacken and let prints bunch together when pressure drops.

The drum is made of sheet metal; the door is so designed that when open it makes a draining tray for the wet prints.

Prints can be removed *without rolling up the sleeves*—a foot lever lifts the drum nearly out of the water for unloading. No cold plunge for the arms.



PA-KO
MINNEAPOLIS

Shoulders the Load

There is no splashing—the PA-KO Washer operates smoothly, quietly.

The PA-KO Washer is compact—it uses only six square feet of floor space.

Three batches of prints are thoroughly cleansed per hour. With reasonably pure water, the output is 1,000 average size prints per hour, or 225 to 300 portrait prints.

Electric drive gives *unfailing operation*. The PA-KO Washer's full capacity is always available when you need it.

It requires only *fifteen minutes'* attention out of each hour it works. The operator has the remaining 45 minutes for other work. One employee easily handles *three* or *four* PA-KO Washers.

This Washer *shoulders its load*—you need give no further thought to the washing of your prints. It will be properly done by the PA-KO.

Twelve months a year it lowers your needs for labor; lowers the *cost* of your work; holds that work up to the strictest quality standards.

What you will pay a helper in a couple of months makes you the owner of a PA-KO Washer. A few weeks' work in the rush season, and it pays for itself.

Put the PA-KO Washer on your work floor now when you need it most.

Price complete with motor, \$150.00. This quotation is guaranteed for the year 1921.

Order now for shipment through your nearest PA-KO dealer.



CORPORATION

MINNESOTA



HALLDORSON PRODUCTS

A FULL LINE OF
**Flash and Electric Lamps for
Photographic Lighting**

- ☐ Studio Flash Lamp
- ☐ Home Portrait Flash Lamp
- ☐ Giant Portrait Flash Lamp
- ☐ Flash Powder
- ☐ Triangle Flash Lamp
- ☐ Studio Electric Lamp
- ☐ Home Portrait Electric Lamp

Electric Spotlights

- ☐ Style OO
- ☐ Style A
- ☐ Style B
- ☐ Centrifugal Print Washers



Home Portrait
Flash Lamp

Mark outfits you are interested in, and pin to your letter. We will send full information by return mail.

The Halldorson Company 1770 Wilson Ave.
Chicago

ular effect, has been achieved. Such practice with various styles of lighting will rapidly bring a facility in working which could not be attained by years of unsystematic work.

To come to practical details of lighting, it should, in the first place, be understood that, provided a sufficient volume of light is available and can be made to fall upon the sitter at any desired angle, the actual design of the studio is of little consequence; moreover, that any effects obtainable by daylight can be equally well obtained by an efficient electric installation. Apart from the direction of the light, one of the most

important factors is the distance between the light and the sitter, the lighting becoming softer the farther the sitter recedes from the light. This is most apparent with a light of small area, such as a single enclosed arc lamp, of course, properly screened, but it can easily be demonstrated with daylight (care being taken that the angle of the light is not altered) by placing the sitter at distances of four and seven feet from the light side of the studio, and if possible taking negatives at both positions. It may be useful to point out that the eye requires a good deal of training to appreciate variations in lighting, as it is necessary to ignore the effect of color; negatives, being monochromatic, give a safer basis for comparison. A bust painted grey or buff is useful for experiments in lighting, or green or blue spectacles may be used to eliminate the colors factor. For the same reason it is not desirable to judge of lighting by inspection of the camera screen, since the effect, owing to the reduced size and the presence of color appears satisfactory in almost all cases.

Comparatively few photographers appreciate the value of translucent and semi-opaque screens which are used close up to the sitter. Many lighting problems which are extremely difficult of solution if the ordinary blinds are available, are very simple if local shading can be done. A couple of ordinary head screens, covered, one with cheese-cloth and the other with a thin dark material, should always be at hand; the latter is particularly useful to reduce the light on white drapery or to throw the hands into semi-shadow.

Reflectors should be sparingly used, and should be introduced only to obtain such effects as cannot be produced by direct lighting. This does not, of course, apply when the reflector is used as the principal source of light, as when the light of an arc lamp is directed upon a white screen, no direct rays reaching the sitter. In most studios white reflectors are used and some careful portrait photographers whiten them frequently. At the same time we suggest the occasional use of a light-gray reflector, which, while it softens the shadows, does not betray its use, and is certainly less liable to give cross lights in the eyes. Another point in using reflectors is worth noting. If they are brought forward there is a tendency to destroy all the modeling on the shadow side of the face, but if kept well back, so that the front edge is level with the sitter's ear there will be no risk of double lights in the eyes, and the delicate shadows in the face will be preserved.

One more hint. When arranging for

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WITH ROTARY DIAPHRAGM

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Any quantity of light can be used and controlled by the Diaphragm, Lens and Ground Glass Cap System.

The Sunbeam Spot Light with Rotary Diaphragm controls and places the light where it is wanted.

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High Power Reflector.

Rotary Diaphragm with openings one to four inches, permitting the use of any quantity of light.

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Plano, Convex Lens Cap for Sunbeam concentration of light.

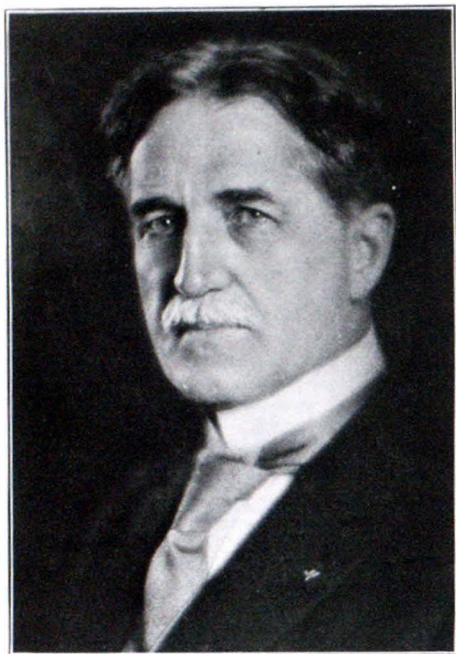
Ground Glass Cap for Diffusion and use as a Reflector in Home Portraiture or Studio.

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(And remember this: The Butler Lamp gives natural highlights in the eyes.)

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strong effects in lighting it is desirable to admit a fair amount of light at the farther end of the studio. This illuminates the whole subject with a very subdued light, which is much to be preferred to reflected light, from the small source of light which is actually producing the picture.



(concluded from page 656)

means the least, we have considered the general business conditions. A number of equally potent reasons could be given but these seem sufficient for the decision of your board.

We have been given assurance both by the manufacturers and the officers of the National that they will give us full support next year and we believe it would be wiser to wait than to court failure.

Fraternally yours,

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A. E. Riley

Secretary O-M-I Secretary O-M-I



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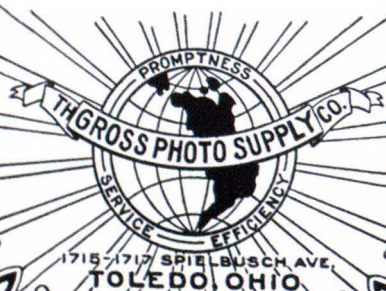
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Arrive Buffalo - 7:30 A. M. Arrive Cleveland 7:30 A. M.

(EASTERN STANDARD TIME)

Connections at Buffalo for Niagara Falls and all Eastern and Canadian Points, and at Cleveland for Cedar Point, Put-in-Bay, Toledo, Detroit and all points West and Southwest. Railroad tickets reading between Cleveland and Buffalo are good for transportation on our steamers. Ask your ticket agent or tourist agency for tickets via C. & B. Line.

New Tourist Automobile Rate—\$10.00 Round Trip with 2 days return limit, for cars not exceeding 127 in. wheelbase.

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Cleveland, Ohio

atives being made in positions which would otherwise be impossible, and this applies particularly to work under very strong conditions of light, such as prevail in many countries. Perhaps, for ordinary work, the best form of hood is a simple flap attached to the front of the camera, which can be fixed in any position without interfering with the use of the flap. Tubular lens hoods, unless lined with a non-reflecting material, such as black or dark green velvet, are liable to reflect light from their lower portion, but a flap is free from this objection.

STUDIOS FOR SALE

Exceptional opportunity for an expert photographer on percentage for new very attractive novelty studio on a truck. Can cook, eat, sleep, take and develop pictures in car twenty-six feet long when opened. Beds for five. All the conveniences of a modern house. Would sell for \$2,200. D. Baughman, General Delivery, Cleveland, Ohio. 6-25-1

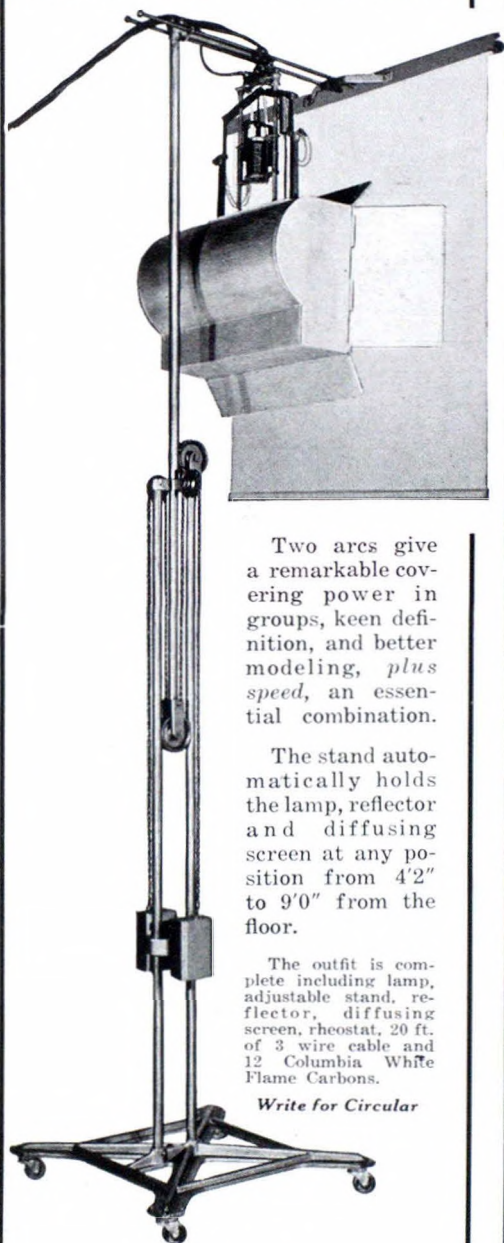
For Sale—Studio in Western Pennsylvania. High class trade. Can be had at a bargain. Owner leaving town. T-2, care of this journal. 6-25-1

For Sale—Best paying studio in Chattanooga. Five hundred cash, balance one thousand, easy terms. Will take automobile if in good condition. Brooks Studio, Chattanooga, Tennessee. 6-25-1-C

For Sale or Lease—Studio located in Northeastern Kentucky, in a town of twenty thousand population. Holiday work will pay for place. For particulars write S-8, care of this journal. 6-25-2

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The stand automatically holds the lamp, reflector and diffusing screen at any position from 4'2" to 9'0" from the floor.

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The leading studio in a thriving Seaport city of 40,000 population, easy terms to a first class reliable photographer. Your opportunity to get a good paying studio at reasonable price. Investigate. Address Southland Studio, P. O. Box 928, Newport News, Va. 6-25-2-C

For Sale—Residence studio in town of 2,000, no competition. \$1500.00 takes studio including building. Samuelson's Studio, Wayland, New York. 6-25-1

For Sale at a Bargain—Studio doing good commercial and amateur finishing business. Reason for selling, going into the oil game. Terms if desired. Write Box 937, Great Falls, Montana. 6-25-2-C

MISCELLANEOUS

Set of twelve gallon Sterling tanks with water jacket, complete \$25.00; also a 5x7 Wollensak Verito Lens F/4, \$20.00. The Stone's Studio, Terre Haute, Ind. 6-25-1-C

Wanted—Photo Medallion Press and dies oval 5 1/4-7 1/4 or larger. State price. L. J. Sick, 1516 Race St., Cincinnati, Ohio. 6-25-1-C

First class operator and retoucher, twenty years experience in all branches, wishes position in good studio with option of buying same. S-5, care of this journal. 6-25-2

For Sale—One Aristo Lamp in good condition, \$25.00. Five new Graflex plate holders for \$10.00. One Paasche Air Brush, \$20.00. L. Lindler, 1306 Main St., Columbia, S. C. 6-25-1

Wanted—To buy a good one man studio in a town of 3,000 to 10,000. Must be a bargain and no junk. Give full particulars, description, rent and lowest cash price in first letter. Address Box 643, Akron, Ohio. 6-25-1

Wanted—A lens, Cooke F/4.5, Series 2, No. 23 1/2 or 24. Paine Studio, 923 "F" St., Washington, D. C. 5-28-5-C

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Takes up only 26 inches square floor space.

We would suggest that you not order your enlarging outfit until you investigate the merits of this machine.

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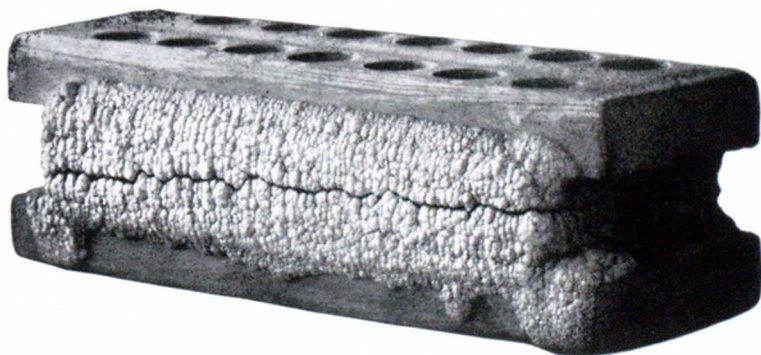
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SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

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.

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Photographers! To show you how expertly and promptly we can handle your retouching by mail, we invite you to send a sample negative to be retouched free. We would not make this offer if we were not confident of pleasing you. Large heads and fancy lightings a specialty. Russell & Russell, 113 W. State St., Rockford, Ill. 6-11-3-C

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RETOUCHING Send us your plates and films to be retouched by experts. Prompt service. Work guaranteed. Prices reasonable. Send a trial order. Long distance phone Main 5857-W. Lomax & Williams, 759 Popular Ave., Memphis, Tenn. 6-25-2-C

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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—A good retoucher and operator, a permanent pleasant position to right man. Address J. B. Schriever, Scranton, Pa. 6-11-4

Experienced printer for portrait, commercial and enlarging who can also operate. Only a good clean workman of good habits and lots of pep need apply. Send references, state salary expected and tell us about yourself. Start work July 25th. The Tyler Studio, Newton, Iowa. 6-25-2

Wanted—By one of the largest and most exclusive portrait photographers, a first-class saleswoman over twenty-five years of age. Must have reception room experience and be willing to travel. Splendid opportunity. Address B-5, care of this journal. 6-25-2

Wanted—First class printer. One who has knowledge of outside work preferred. Position permanent. Address at once O. L. Harrington, Logansport, Ind. 6-25-2

Wanted—An operator for one of the largest studios South. Permanent position. H-1, care of this journal. 6-4-4

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Wanted—Young man who can retouch and also do studio operating. Good chance for advancement. State age, salary expected and previous experience. Send samples of work with first letter. Address Bachrach, Inc., 16 W. Lexington St., Baltimore, Md. 6-25-2

Wanted at once—Reception room lady with pleasing personality—selling ability most important. I assure to the right party railroad fare and a pleasant and permanent position. Give references and state salary and age. Apply The J. J. Fein Studios, 9120 Commercial Ave., Chicago, Ill. 6-18-TF

Wanted—Traveling man, experienced in selling photographic supplies. Apply Zimmerman Bros., St. Paul, Minn. 6-18-3

SITUATIONS WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employer 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.

A-1 retoucher, with many years experience in the best studios, wishes permanent position with good house. Salary \$35.00 per week. Address c-o Mr. Beck, 2020 15th St., N. W., Washington, D. C. 6-18-2-C

Experienced commercial operator, capable of managing business, operating and producing, wants a position with a live and reliable firm. Would prefer an offer of salary and commission. Would consider managing, with privilege of buying, an exclusive commercial studio or the commercial department of the amateur finishing department or both of any studio; or will furnish good equipment to start a commercial department in some studio in any town large enough to justify it. Give full details in first letter. S-4, care of this journal. 6-18-2-C

Position Wanted—Commercial operator and all-around man with business ability wishes position, or connection. Can make home portraits and do highest class printing, either commercial or portrait. E. C. Graham, 11802 Forrest Ave., Cleveland, Ohio. 6-25-1

A good commercial man is looking for a permanent place. Leaving present employ only because of lack of work. Capable workman. Can give references. D-6, care of this journal. 6-25-1

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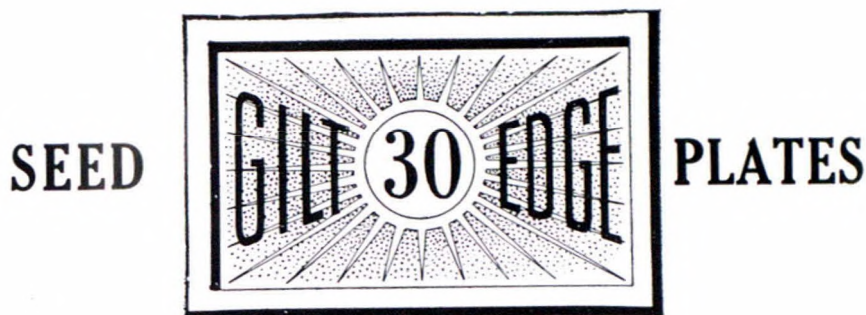
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