ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXIX. No. 737 SATURDAY, FEBRUARY 4, 1922 PRICE TEN CENTS $2.50 A YEAR

CENTURY STUDIO OUTFIT No. 4

8 x 10



While this outfit is designed and constructed especially for work in a confined space, it is, nevertheless, complete in every respect.

It has a bellows draw of 22 inches with a 9 x 9 in. lens board, liberal swings—both vertical and horizontal; rack and pinion focusing device.

The Century Studio Outfit No. 4 is rigidly constructed and built of mahogany and cherry, handsomely finished, with brass parts polished and lacquered.

Regular equipment includes one 8 x 10-5 x 7 Reversible Adapter with one 8 x 10 and one 5 x 7 Eastman View Plate or Eastman Portrait Film Holder.

See it at your Stock House

Eastman Kodak Company

Folmer & Schwing Department Rochester, N. Y.

Gross Circulation	**3,215**
Net Sales Through Dealers	**111**
Gross Mail Circulation	**3,326**

GUARANTEED NET PAID CIRCULATION **3,209**

(Professional Circulation Only)

For the shortest days of the year use the longest plates in the market.

Hammer Plates are EXTRA LONG in speed, detail, color-value and every quality that goes to make a perfect negative.

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 Company

Ohio Ave. and Miami St. - St. Louis, Mo.

There IS a difference in Developers

METAGOL, "CIBA"

proves it with richer, warmer tones, greater energy and longer activity

Made by the Society of Chemical Industry in Basle, Switzerland makers of standard chemicals since 1864

AT YOUR DEALERS OR WRITE US

You can rely on Metagol, "CIBA" and *Hydroquinone* "CIBA"

TRADE  MARK

REGISTERED

CIBA COMPANY, Inc.
Cedar and Washington Streets
New York City

GLYCIN "CIBA"—DIAMIDOPHENOL "CIBA"—PARAMIDOPHENOL "CIBA"

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

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

Published Weekly at 552 Fifth Street, Lorain, Ohio, by The Abel Publishing Company

Editorial Offices, 421 Caxton Building, Cleveland, Ohio

Enterel as second-class matter February 28, 1921, at the Post Office at Lorain, Ohio, under the Act of March 3, 1879

Vol. XXIX. No. 737 SATURDAY, FEBRUARY 4, 1922 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.

FOREIGN SUBSCRIPTIONS: All other countries, $3.00 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

KNOWLEDGE is Power. President Hostetler of the P. A. of A., talking to us the other day said, "I want to plan a program for the Kansas City Convention which will be within the grasp of every man there, but yet will not descend to ordinary everyday teachings with which every photographer should be already familiar. I want our members to go away feeling that they have added to their store of knowledge, have learned new methods which will lighten their everyday tasks, have gained ideas which will help them to bring in more business and I don't propose to waste one minute of the program which will not work toward that end."

Knowledge is what we all lack. No matter how clever we are, there is still always more to be learned. The more we know of our business, the greater is our opportunity of success, the greater is the *power* in us to force conditions to our betterment. Therefore Knowledge is Power, and in those three words is concentrated the whole basic idea of this Kansas City convention. So for a slogan for this year's International convention —and what better one could be chosen?

KNOWLEDGE is POWER!

STARTING the Annual Round. We have just bought our tickets for the first convention of this year and for the next few months our travels will be many, for this Atlanta meeting will be followed in a month by one at Pittsburgh and then comes the International at Kansas City early in May, with a meeting of the New York State photographers scheduled for the latter part of May.

This southern convention will not give any real line on how such meetings will be attended this year—the Pittsburgh gathering will be a better guide—but we hope to gain many new ideas which may come in useful for other conventions.

The Eastman Professional School is not scheduled for its usual appearances this year, and those photographers who like to get a little annual brushing up will have to fall back on the conventions entirely, so we look for at least the average attendances.

Talking about the Professional School, one local dealer here in Cleveland is taking advantage of its absence by running a school of his own. Buckley, of Binghamton, Kossuth of Wheeling, and several other well posted photographers have been engaged and a regular program of demonstrations and lectures will be given, and, like the Professional School, everything will be free. We have to give this dealer credit for his progressiveness but just the same we do hope that this private school idea will not become too popular and put the annual conventions in the background. The charm of the convention and its real value lies in the *organized* companionship which is engendered. As we had occasion to say at a meeting in Youngstown the other evening, this organized companionship creates trust and faith between men of a like business and trust and faith between men are a far more secure foundation for square dealings and mutual respect of each other's rights than any Code of Ethics that can be devised.

My Photographic Reminiscences

(No. 8) ***Special To Abel's Fhotographic Weekly***

By F. DUNDAS TODD

FOR about five months I had the time of my young life. My work brought me in contact with all the big men of the Fair, such as department managers, architects, sculptors, painters, many noted journalists, business men, etc. I felt glad I had taken Ernest Edwards' advice, for here I was learning in a few months a thousand things about the United States that ordinarily I would only attain in a life time.

Speaking of Ernest Edwards, I wish to say that I found a month ago in the hands of an art collector many hundreds of albumen prints of famous Britons made by him fifty years ago, that they were in excellent condition, and the lighting on each face was exactly that displayed by Hollinger at Detroit in 1895. Edwards was assuredly a master workman in his day and generation.

Arnold had a dream the World's Fair would make him rich. He was, I understand, to get a percentage of the profits which he figured at an immense sum, as he charged five dollars for making an 8x10 negative, other sizes in proportion. Hosts of men came to him trying to get concessions. One wanted to make stereo views alone, another to photograph buildings, and so on, all offering big sums of hard cash before a plate was exposed. But Arnold was so built that he did not realize that the best way to make money is to give other men a chance to make some. He wanted the last cent for himself, and had dreams of a huge staff working under his directions.

He also lacked a sense of justice, and soon aroused the ire of the journalists, for while he charged a big price for making a negative, the moment it was made he considered he was entitled to sell prints from it to all and sundry. The natural result was that often a competitor would buy a print for fifty cents and have the reproduction appear in his paper before the man who had paid for the making of the negative had a chance to use it in his own journal.

So far as profit was concerned I am afraid he came out with about one-tenth of what the anticipated. When the Fair opened every thing was in a big rush, the needs of the moment demanded instant attention and one man simply could not plan for the hundred ways that records of the multifarious features of this stupendous exhibition could be brought before those interested in them while everything was warm.

The managers granted a few concessions directly, but far too much of this wonderful aggregation of beautiful and interesting things never found a permanent photographic record. Hundreds of books were planned that never saw the light simply because there were in control, first a novice in the business world, second, a man who was most excellent in his own line, but being without business experience, without vision, except vaguely, of the great possibilities.

Towards the end of January the journalists who were writing up the Fair in their respective publications got so indignant

THIS week we are publishing number 108 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.

over the treatment they were getting from the official photographer that they entered a protest with the managers and demanded that his connection with the Exhibition be terminated. I understand the managers pointed to the great experience he had had in this particular line and asked, could the protestors name a photographer fit to take his position. They replied that I was really doing the negative making, that they all got along with me very pleasantly, and they felt sure I would give them a square deal.

I was absolutely ignorant of what was going on, but I could see that Mr. Arnold had something on his mind, and the climax came the last day of the month as I was leaving the premises, when in front of one of my friends he picked a quarrel with me about nothing in particular, and started out with a tirade of his picturesque speech. I had rather enjoyed his language in private, it was so unique, but in public it was a different proposition, so I took a hand in the game, and literally snowed him under. When I had him absolutely silenced I walked out the door. Next morning I was fired, by deputy, the first and only time such an experience had happened to me. Later in the day when I was packing up my traps he summoned up courage to face me, and began to upbraid me for my perfidy in trying to get his job. When he realized I had nothing to do with the matter he proposed that I continue on, but with me the past is always past, besides I was then planning a new mess of fish to fry.

Years afterwards Arnold and I met in the Strauss studio in St. Louis, when "Papa" Cramer thought he was making us acquainted for the first time. There was a big bunch of "the boys" present, and I could see Arnold hanging back wondering what reception he would get from Todd, the editor, a different man from the tenderfoot of 1892, but I took hold of his hand

Distinctive Photographic Portraiture

Rex Soice
138 NO. CICERO AVE.
CHICAGO

AUSTIN 3000

YOU are cordially invited to visit us in our new studio,
ONE THIRTY EIGHT N. CICERO AVENUE

It is easily accessable, being opposite the West End Theatre.

We have equipped this Studio with artificial light, exactly the same as the great Motion Picture Studios, and we are now enabled to offer you an unlimited variety of those wonderful lightings that you see in the Movies, any time, rain or shine, day or evening.

Whether you want portraits or not, we want you to visit us in our new studio. Come!

(FORMERLY AT 220 N. CICERO AVENUE)

Here's a removal announcement from a Chicago studio. It's been waiting in our files for a long time, but is just as good now as ever. The cut at the left is Mr. Soice's trademark, and he uses it in all his publicity.

Other Photographers' Studios. No. 13

Genelli Studio, H. C. Voiland, Sioux City, Iowa

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





Left: Ground-floor entrance.

Right: North side of first studio, looking from entrance of second studio.

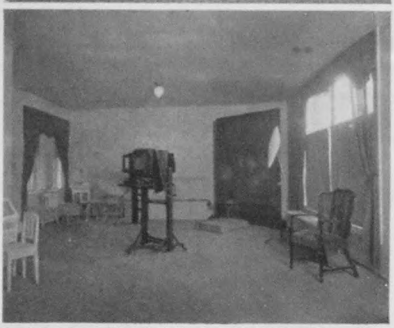




Left: North side of office and sales-room. (Each flat-top desk contains a complete set of all styles of samples.)

Right: South side of first studio. Skylight and Cooper-Hewitt tubes, also a couple of spotlights.





Left: Waiting-room. Front of second floor.

Right: Second studio. Straight side-light, also Wagenhorst twin-arc lamp.





Left: Hall from waiting-room to first studio. Looking from first studio. Ladies' and gentlemen's dressing rooms on left.

Right: Looking through second studio, first studio and hall, to waiting room.

in turn as I went round "the den," turned to the crowd and said, "Gentlemen, let me present to you the man who made me a first-class negative maker." He reciprocated by stating that I was the only dependable man he had ever had on negative work. I have not seen him since, but at this late day I am still grateful to him for the hard drilling he gave me thirty years ago. As a technician I considered he held in architectural photography the same status that Joe Steffens in my day held in portrait, and Alfred Stieglitz in landscape photography.

'Tis Here-Maybe



E. T. Carlson, Aledo, Ill., does not like to tear the ads out of his copy of our new book ADVERTISEMENTS FOR PHOTOGRAPHERS when he sends them to the newspaper. He places a sheet of Azo Hard S.M. on the reverse side of the sheet, makes a print as from a negative, and thus has his copy for the paper, as well as keeping his book intact.

According to an order of the Second Assistant Postmaster General dated December 30, 1921, on and after January first, 1922, second-class publications will be accepted for mailing to foreign countries at the postage rate of one cent for each four ounces or fraction thereof. This reduces our postage to foreign countries from $1.00 per year extra to 50c. It isn't much, but it all helps, and in those countries where the exchange rate is high just now, it makes a heap of difference.

Homer T. Harden, Wichita, Kans., announces a house warming in his new commercial studio in the Gordon & Koppel Bldg., Kansas City, Mo., which he has taken over from Vern O. Williams.

H. H. Hoffman, well known Cleveland commercial photographer, has been in the hospital for the past six or seven weeks suffering with a serious nervous breakdown.

We learn that "Bill" Towles daughter Thelma was married to Mr. William Hoffman Pattison on Wednesday, January twenty-fifth, at Washington D. C. Thelma's many friends will join with us in wishing the young couple the best of good fortune.

A. G. Ruffie, Elgin, Ill., recently purchased the Daniels Building, that city, in which his studio is located. Business must be good in Elgin.

F. R. Pratt, Grinnell, Iowa, has sold a half-interest in his studio to Floyd J. Kingdon, of Spencer, Iowa.

J. H. Field, Fayetteville, Ark., has been getting considerable local publicity over an exhibition of his work held in Little Rock, Ark., in connection with the work of the Arkansas Advancement Association.

The Photographers' Club of Spokane, Wash., had as their guest of honor at their January meeting T. W. Tolman, affectionately known to professionals in that section as "Daddy" Tolman. Mr. Tolman has just finished 50 years in the profession, 25 of them in Spokane. During the dinner R. E. Roye, in behalf of the Club, presented Mr. Tolman with a handsome leather carrying case. Inside the case were gifts from several of the supply stores. Among those present were J. Don and D. M. Alexander of the Alexander Motion Picture Co., with five assistants, Fred Christian, C. R. Lewis, Mr. and Mrs. B. J. Lash, and Mr. and Mrs. J. W. Dennison, representing the commercial branch. From the portrait studios came Manager Lake of the Princess Studio, with four assistants, Mr. and Mrs. Phelps, Mr. Nelson and his two daughters, Miss Royce and Mr. Roberts of the Royce Studio, Mr. Michelson of the Dorian Studio, Mr. Campian, and O. L. P. Angvire Mr. Oleson of the Krum Drug Co. was the only kodak finisher and Miss De Lashmutt of the Spoksman Review the only newspaper worker, but the home portraitists were well taken care of by Miss Berseth, Mr. and Mrs. Roye, and Mr. and Mrs. Ingalls and daughter. "Daddy" Tolman, who is a commercial man, loves his work and often says: "Photography is the greatest business in the world."

We sincerely regret to learn of the death of W. E. Nottingham on January 25th. Mr. Nottingham was for many years in the employ of the Seed Dry Plate Co., but up to the time of his death had been representing the Central Dry Plate Co. He had a host of friends for he was a most likable man.

Inventories And Other Things

Plymouth, Pa., January 9th, 1922
Editor ABEL'S WEEKLY,
Dear Sir:—

WE'RE a bit late for greetings, but we can wish the best in everything for the photographic traders and trade; and everybody connected.

We here in Pennsylvania, and especially the hard-coal fields—have had no complaints to make during the last year; and it seems as though we are about the best off in general as far as industrial conditions point. Though we, too, must go and get 'em, very much like the rest of the world; and most of us find that advertising really pays.

I did not begin this letter however, merely to tell the world that we are doing pretty well, and what we started out to do was to suggest a plan which will keep the manager or boss posted on the inventory end of the business the year round.

Our dope is about as follows:

"Hang up or tack up cards in the necessary departments spaced or marked off (divided) into as many spaces as there are items in the department to be used, and instruct or compel the help to mark down just what they use—as they use it, in the proper space given that item or article.

In the darkroom, there can be a card for the various sizes of plates or films; and same to be marked used as they are developed; In the printing room—perhaps a larger card will be necessary for the various grades and sizes of paper, and kept track of as same are printed. While in the stockroom, same can be followed as the folders and other materials are being taken out of their boxes to be used immediately.

There might be a sort of checking system followed up in the proofing department, where one might keep track of the good negatives—the medium good, and the useless ones—if our help really make useless negatives as well as prints or proofs.

Then the retouchers can keep tabs on the negatives worth retouching also, or those submitted for retouching, which when checked up with the decrease in stock will show what waste there is in films or plates.

Pencils can be hung on a string over each card, so as to be handy when wanted. Same can be practiced in the use of Chemicals: Hypo, Sulphite—Carbonate—Pyro and Metol, as well as other ingredients, by ounces and grains just as used; and in fact everything can be inventoried as it is used. Then the dates can be jotted down for a more accurate inventory if time can be spared; and every end of the week—one could merely look over the cards of each department—and make out a general inventory of the entire stock or business.

The above is about what I decided on for the new year at least, and anyway—I'm going to see how long and what result it will lead to.

The help as a rule, is fond of spoiling paper more than anything else, and throwing it away; and that plan will perhaps make them just a little more careful.

There are times when we decide on some fool stunt or other of experimenting; and naturally waste a lot of material that way: and we even intend keeping track of that also.

We did that little thing some short time ago, and we were surprised ourselves at the material we spoiled; but are sending a print to show what results we obtained by trying to imitate something I saw somewhere, or perhaps merely dreamed; by making our own masks out of the common black paper which is wrapped about the film, in combination with another common (not thick) store wrapping paper; and printing through both.

We are not stuck on the print ourselves; but some of our patrons think its new hereabouts; even all of the photographers I have known: and most of them have an idea that it is not very bad in appearances. Therefore I just decided to send it in and see if it really is of any account or not.

Of course it is rotten from the picture point of view; but I hope it will just show up the idea of the thing.

The mask is cut in the way of the Infallible kind, and the lines drawn with pencil to suit the artists taste in decorating the thing up.

Our artistry is limited however, in as much as we have it in straight lines only.

In submitting same we don't expect to be decorated for bravery or anything like that; but if it is any use to anybody—you think, just pass it along.

Here I wish to add that I'm the fellow who told you at the Buffalo Convention—that we had no time to read when approached about a subscription; but since I finally have started to get it regularly, I find that I make it a point to read it before doing anything else.



By Edna Florence Steffens, Cleveland, O. One of the illustrations from the 1921 Annual, Photographers' Association of America.

Oh yes, I got everything! Especially the membership sign to the association. I put it on the door plate glass, and it seems to be doing good duty in my hallway outside; because I've quit worrying about competition and price cuttings.

And now I want to thank Mr. Secretary for mentioning the fact in ABEL'S, about my name being a bit tangled up after the convention; when your entry of my name in the membership list was delayed, etc., and my neighbor photographer told me about same as the result of reading it.

I am sure that the membership in the P. A. of A. pays; and please find enclosed my ten bucks for the 1922 membership and what goes with it, even though I doubt my ability to take in the main show of the convention this year, due to the distance of it from here.

We might be able to save up enough to get out there however by the time it comes and well, who knows? we might be on the job again.

W. B. Neuwells

(The picture Mr. Neuwells mentions will appear shortly.—Ed.)

Portraits For Coloring

EVEN those who are most prejudiced against the use of panchromatic plates for ordinary portrait work must acknowledge their value when the object is to pro-



Successful Lantern-Slides Used In Movie Theatre Advertising

No. 46: By Hostetter's Photo Shop, Freewater, Ore.

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

duce a hand-colored portrait. A sitter with blue eyes and bright golden hair is an ideal subject for coloring, and at the same time one which it is almost impossible to render decently without faking during printing. If the hair is shaded with matt varnish or color on the back of the negative the scale of tones, bad as it is already, is further falsified by the hand-work. If, however, a panchromatic plate, with a fairly light filter, which need not require more than double the exposure, be used, a print giving a close approximation to the visual value of the coloring will be obtained without trouble. Even without the filter a great improvement will be manifest, but the use of the filter is to be recommended. A rather soft-working paper should be chosen to avoid heavy shadows, and sulphide or hypo alum toning should be adopted, as these do not block up the shadows of a strong print or give a foxy color to a delicate one.

"Get Together" Meeting In Cleveland

"ON the Way to Better Business" is the motto chosen by The Fowler & Slater Company for their get-together meeting to be held in Cleveland February 8th and 9th. The program will consist of demonstrations and addresses by L. J. Buckley, Binghamton, N. Y., M. W. Wade, Youngstown, Ohio, B. D. Amsdell, Jamestown, N. Y., George J. Kossuth, Wheeling, W. Va., O. P. Sells, Delaware, Ohio, and W. M. Bartz, Youngstown, Ohio. There will be a complimentary dinner on Thursday, February 9th, at 6 P. M. for all who attend. The Fowler & Slater Company are to be congratulated on this effort of theirs to do their part in boosting business conditions back to normal. Every photographer who can reach Cleveland on those dates should attend, and all will be welcome. For complete information write The Fowler & Slater Company, 806 Huron Road, Cleveland, Ohio.

KNOWLEDGE is POWER

Kansas City Convention, May 1-6, 1922, *Be A Booster!*

A BOOST for the Convention, is a Boost for the Profession. You can't afford to be anything but a BOOSTER!

The Kansas City Convention is now but a few weeks ahead; are you planning to contribute to its success?

You may not be able to lecture or demonstrate; but you can contribute to the one *great thing* that will benefit all who attend *the Picture Exhibit.*

Lectures may be dull; demonstrations may fail to interest; but who ever found fault with a large, first-class display of portraits? It is the one outstanding feature of any Convention that pleases the masses; educates the rank and file of the profession; and sends the membership home, stimulated and inspired to do larger things.

Your officers are providing space for the largest exhibit ever shown at a Convention; Will you furnish the portraits to fill it?

A. H. DIEHL,
First Vice-President.

Specify

ELON

The most highly refined of coal-tar developers. Elon is produced in our own laboratories under the supervision of chemists who know the requirements of a developer for photographic papers.

We make it—we know it's right.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

The Pittsburgh Convention

Schenley Hotel, February 27-28, March 1-2, Photographers' Association of the Middle Atlantic States

ANOTHER year has gone around and we are calling you to another convention of the Photographers of the Middle Atlantic States. Pittsburgh has already been noted for its hospitality and this year will prove no exception. The photographers of the Pittsburgh Section will see that everyone is taken care of and nothing will be left undone to make your trip to The Middle Atlantic Convention the most pleasant and profitable you ever had. Mark down the dates February 27-28, March 1-2. Get together Monday evening at the Schenley Hotel then the next three days of work mixed with just enough entertainment to make it pleasant.

There will be quite a change in the plan of handling this year's convention. Instead of having a demonstration then a half hour with the Manufacturers and Dealers then another demonstration we will open our business meetings the first thing in the morning and then run continuous until twelve-thirty, at that time the lecture hall will be closed and the Manufacturers and Dealers hall will be opened and will run continuous until 5 P. M. This gives a fifty-fifty break and a better chance to have a big crowd present at all meetings with no noise and interruptions like we have had before.

ELIAS GOLDENSKY—The next change will be that Elias Goldensky, master photographer, will give a lecture demonstration each day with his own special lighting equipment. It has long been recognized that the average thirty minute demonstration was far too short for the performer to really show his ability. Mr. Goldensky plans to spend from an hour and a half to two hours each day in what he calls "Educational Instruction." In that time he will cover portrait photography from every angle. The first day head and shoulder pictures, the second day three-quarter figure, arrangement of the hands, posing, and spacing. Third day, modern and extreme style of lighting manipulation. This departure in demonstrations is so important that no one can afford to miss a single day.

CHAS. AYLETT—Another demonstration we are proud to offer is that of Mr. Chas. Aylett, Toronto, Canada. We are proud to honor Canada and proud to have Aylett, who had a very beautiful collection of pictures at Buffalo. At Pittsburg he will show us how he does this beautiful work.

HARRY WILLS—Harry Wills in a theoretical demonsoration of dark room work. This is to be a talk by a dark room man covering the time from when the plate holders are filled in the dark room until the negatives are hung up to dry. This talk will include exposure, development, chemicals used, what each chemical does, both tank and tray development troubles, rinse baths, hardening bath, hypo baths, washing and proper drying of the negatives. Harry Wills' broad experience as a photographer and his trips from coast to coast give him an insight on this particular subject that I am sure will make his talk extremely valuable.

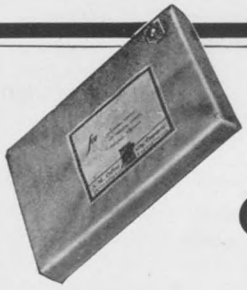
JIM SCOTT—There will be something doing for the commercial man. Jim Scott of Baltimore will give two commercial talks and demonstrations and will conduct an open forum for the commercial man where you can ask questions and get help on topics you want to know about concerning the commercial game. Pack up your troubles and bring them to the Pittsburg Convention.

CLIFF RUFFNER—Cliff Ruffner in a talk entitled "Studio Advertising" and the successful marketing of photographs. Mr. Ruffner has had a broad experience in this field and is a very interesting talker, much money is wasted in photographic advertising each year and Mr. Ruffner will show us one way to make this money bring better results.

THE EXECUTIVE BOARD OF THE NATIONAL ASSOCIATION—President Gus Hostetler will be with us during the week and will tell us all about the Kansas City National Convention.

First Vice President—A. H. Diehl of course will be there with an interesting message also Sec'y J. C. Abel and possibly some other members of the executive board.

THE PICTURE DISPLAY—There will be no prizes for pictures submitted for exhibition but there will be ten salon awards, giving each winner one of the beautiful Vellum certificates for each of the ten best pictures selected by the judges. Make up three of your best prints unframed and send them to Pittsburg—we ask for them



33
COLLINS FOLDERS
FOR
$1.00

An Investment of One Dollar May Win Your Local School Business—It is Worth the Effort



THE man who becomes the photographer to the local graduating classes is he who best meets their ideas in STYLE and PRICE.

You should have your sample folders ready now to display your work to the best advantage.

We have prepared this box containing thirty-three Collins folders in twelve styles, especially designed for school work, to help you get the business. There is a style to suit every class of school trade at popular prices.

These sample sets are now in the hands of our dealers ready for mailing. Clip the coupon below—slip a dollar in the envelope and mail it today. The beautiful set of samples will be forwarded at once postpaid.

The folders shown in the sample set are carried in stock by our dealers. They will give you quick service in large or small quantities.

COLLINS OAK LEAF FOLDERS
"Add Charm to Every Photograph"

A. M. COLLINS MFG. COMPANY
PHILADELPHIA, PA.

Mail This Coupon Today

A. M. Collins Mfg. Co.
Philadelphia, Pa.

I am planning to use the Collins Sample Set of School Folders to stimulate my business this year. Enclosed please find $1.00. Send the sample set postpaid to the address given above.



Sometime ago we published a display card used by A. E. Erickson, Estherville, Iowa, in which he claimed a pretty high record for photographing babies. J. W. Roshon, of Harrisburg, Pa., sends us the above and wants to know who can beat it.

unframed because of the ease in handling and shipping.

Stickers will be mailed you later addressed, all ready to put on your package. Get your prints ready now.

ENTERTAINMENT—The traveling men will be the hosts in all the entertainment this year. C. O. Towles is chairman with a very efficient committee and while he isn't saying much he has been doing a great deal. Their get-together meeting on Monday night will have some stunts with light refreshments.

On Wednesday evening the Pittsburg section will stage a very interesting bit of entertainment ending with a dance with Billy Breckon in charge, on Thursday night the big banquet with fine eats and speeches the early part of the evening ending up with a grand ball. There will be many other stunts added which will be announced later but we'll guarantee that the traveling boys will make it snappy.

Hypo-Alum Toning

THE progress which has been made of late in the manufacture of development papers exhibiting more widely marked characteristics, is perhaps one of the causes of the varying experience in the use of the hypo-alum toning bath. As is well known, the manner of "ripening" the bath by introducing into it a certain quantity of silver compound has a good deal to do with its proper toning action, and is found variously to influence, according to the nature of the paper on which the prints are made, the particular tone which is obtained. The method of ripening a bath by addition of clippings of waste P. O. P. or bromide paper is certainly a plan which is preferable to the addition of silver nitrate, sometimes recommended. But a still better system, so it seems to us, from the point of view of standardizing the hypo-alum toning process is that which has just been embodied by the Eastman Kodak Company in the instructions for toning by the hypo-alum method. Probably many who have had difficulty in the process will be interested in making trial of this new bath, the instructions for making which are as follows:—Dissolve 1 lb. (400 gms.) of hypo in 80 ozs. (2 litres) of hot water, then add 3½ ozs. (90 gms.) of ordinary alum; stir well and boil for two or three minutes; cool down to about 150 deg. F. (65 deg. C.) and add the following silver ripener:—Dissolve 20 grs. (1 gm.) of silver nitrate in 1 oz. (30 c.c.s.) of water and add, drop by drop, .880 ammonia until the precipitate first formed is just re-dissolved; (stir vigorously while adding the ammonia). Add this to the hypo-alum mixture and stir well. In a further ounce (30 c.c.s.) of water dissolve 40 grs. (3 gms.) of potassium iodide; add this to the hypo-alum mixture and stir well. This bath can be used over and over again. It may be kept up to its original bulk by the occasional addition of fresh solution, and when it ceases to tone satisfactorily it should be thrown away. Prints for toning by this method should be fixed as usual, briefly rinsed in water, soaked for ten minutes in a saturated solution of alum, rinsed, and then toned at a temperature of 140 deg. F. (60 deg. C.). After toning, sponge the prints with lukewarm water to remove sediment, and wash as usual.

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Latitude, softness, brilliancy, sheer beauty of tone and gradation invite—and reward—the printer whose goal is uniform excellence of handiwork.

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ROCHESTER, N. Y. AND BRANCHES

Intensifying Autochromes

By ROBERT M. FANSTONE

AS a general rule most Autochrome color transparencies are all the better for intensification. Many formulæ have been put forward for this, but most represent difficulties in making up or are uncertain in action. The uranium intensifier, though quite effective in adding density, tends to upset the balance of the colors. Pyro-silver has often been recommended, and is the formula put forward by the manufacturers, but I must say that in my hands it has not proved very satisfactory. Other workers pin their faith to the mercuric intensifier, but, after a careful trial of most, I prefer the chromium bleacher as introduced by the late C. Welborne Piper, which has several distinct advantages over the others. It is simple to use, its action is certain, and the degree of intensification is easily controlled, and, not least in importance to many, the formula contains no scheduled poison. A description of my own method of using the chromium intensifier for Autochrome plates, though not new, may be of value to others. Many workers assume that the chromium intensifier is not equal in its results to those given by the more complicated pyro-silver, but I can only say that, in my own hands, the results are decidedly better, and, provided ordinary care is taken, the process is absolutely safe and certain even when used by the inexperienced worker.

In the first place, a little discrimination is needed in deciding when an Autochrome needs intensification. If the plate, after being removed from the second developer, seems satisfactory in every way, except that it is thin and the colors have a weak and washed-out appearance due to over-exposure, the qualities of the picture may be made good by careful intensification. This must not be mistaken for the flat, heavy results of under-exposure and the plate intensified under the impression that the additional density gained will put the matter right. For these there is no real cure, though reduction sometimes has the effect of slight improvement. But, in my opinion, these are best thrown away and the exposure repeated, correcting the original error.

Prior to attempting intensification upon an over-exposed plate, the transparency should be put back in the developer for at least another five minutes in strong light in order to ensure that the picture is fully developed. If this is neglected after the final re-development, when the plate is afterwards put in the necessary fixing bath, the action of the hypo upon the reduced silver may leave practically nothing of the picture. It is a good plan in order to ensure that the second development is effective, if the plate is to be intensified, to give the plate a few minutes in a bath of fresh developer.

To proceed with intensification, the bleacher may be made up according to the formula published in The British Journal Almanac, which I quote:—

A.—Potassium bichromate, 1 oz.; water, 20 ozs.

B.—Hydrochloric acid, pure, 1 oz. fl.; 1.160 sp. gr. to 10 ozs.

The most satisfactory bleaching bath for Autochrome work is made up of 4 ozs. of A, 3 drachms of B, with 16 ozs. of water, or the tabloid preparation issued by Burroughs Wellcome & Co., may be employed. The latter is very convenient, as the process is not one employed very frequently.

The transparency should be taken from the second developer and well washed in order to get the developer out of the film. This, with the thin Autochrome film, takes only a few minutes, when the plate is ready to be placed in the chromium bleacher. The action of this is rapid, half a minute being sufficient to bleach the film thoroughly, after which the plate should be held under a gentle stream of water from a tap for two or three minutes or until the film is fairly free from the yellow stain.

Re-development may then be proceeded with. The old developing solution should not be used, for I have found that there is a tendency for its action to be uneven, and particularly if it has been partially exhausted or discolored by previous use. Moreover, its action is slow, and with the extreme delicacy of the Autochrome film anything that tends to prolong immersion in any of the solutions is to be avoided. My own preference is for Rytol, though amidol is entirely satisfactory and perhaps advisable if a second application of the intensifier is necessary, though any good non-staining developer will give good results.

If at the end of a couple of minutes in the developer the plate is examined it will probably be found considerably improved in color rendering. It may, however, be thought that it is still far from perfect, and in this case the process may be repeated even to the extent of five or six times, provided the film does not show signs of leaving the plate or of blistering. Before the plate is

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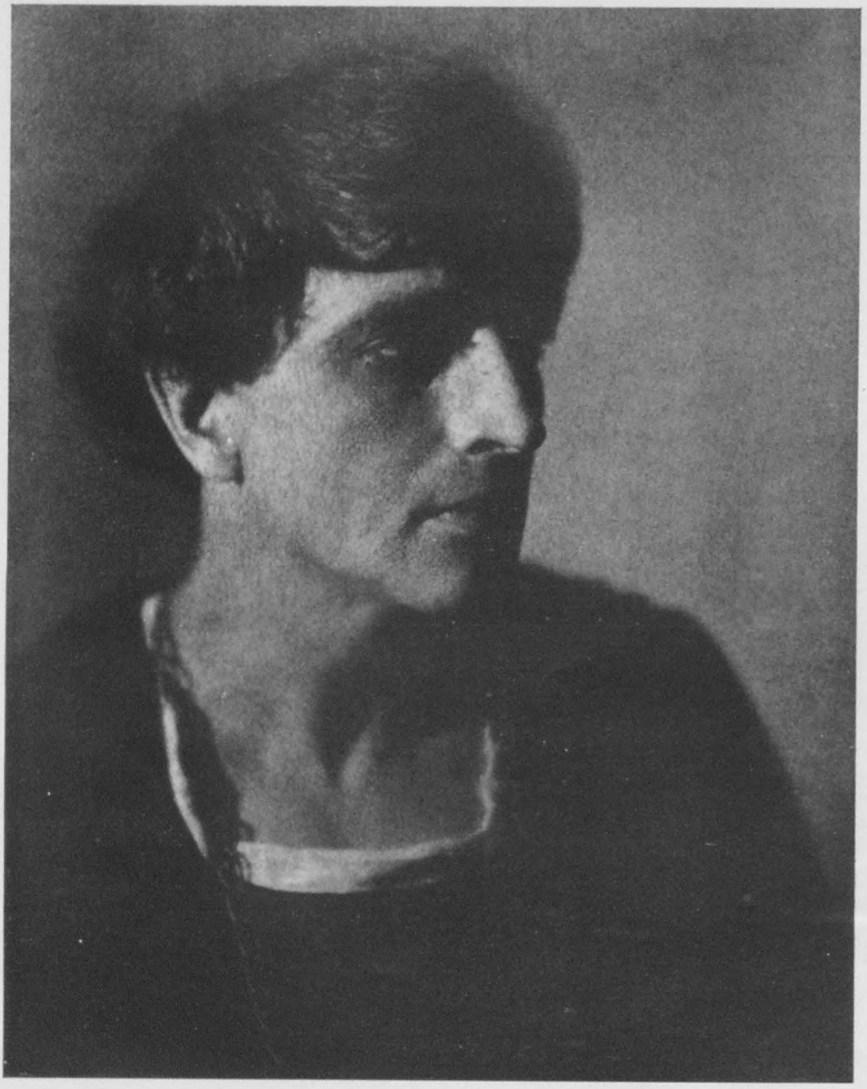
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By Maurice Goldberg, New York City. One of the illustrations from the 1921 Annual, Photographers' Association of America

bleached again the developer should be thoroughly washed out, for if this is not done there is a tendency for the action of the intensifier to be uneven, or stains may result. I have often intensified a weak over-exposed Autochrome several times and succeeded in the end in producing a passable transparency. Care should be taken not to hurry development by taking the plate out of the solution too soon, and if the solution is a non-staining one the process may be allowed to continue for several minutes, which ensures the image being fully developed out.

It sometimes happens that, after repeated intensification, the whites of an Autochrome plate may become stained and the colors somewhat dull and brownish. If this happens the plate may be cleared by immersing it in a non-acid permanganate solution. MM. Lumiere recommend the following formula:—

Potassium permanganate, 15 grs.; water 35 ozs.

Care must be taken not to mistake this for the reversing solution. If the Autochrome has become too heavy in character, the colors appearing clogged up and thus indicating that the intensification has been too great, it may be reduced by immersing it in the acid permanganate reversing solution used after the first developement. This must be diluted to about thirty times its usual strength, or to a pale pink color.

There has never been a better developer for films or plates than Pyro. The Pyro developed negative is not so much to look at but it does have the quality that makes a beautiful print.

There has never been a better Pyro than EASTMAN CRYSTAL PYRO. Specify "Eastman" and your dealer will furnish you with Pyro in its cleanest and most convenient form.

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ROCHESTER, N. Y.

All Dealers'

The action of this reducer is rapid, and the plate should not be left in it for more than half a minute. A very short period of immersion in this bath will be found to clear the image very considerably.

The next step is fixation. MM. Lumiere say that fixing is indispensable when an Autochrome has been intensified. This probably applies more to the silver intensifier, which forms a fresh silver compound, but a fixing bath, if not absolutely essential for the chromium method, does no harm provided the plate has had a full second development in full light. I give my own Autochromes about three minutes in an ordinary acid fixing bath.

All that then remains is to give the plate a brief wash, say, for about five minutes in a gentle stream of running water, this being sufficient to remove the hypo from the film, after which the plate may be set up to dry in the usual way.

The foregoing, I think, deals fairly exhaustively with the advantages derived from the use of the chromium bleacher in Autochrome work. One other point I may add. All intensification should be done when the plate is wet, as an Autochrome that has once been dried, when re-wetted, tends to produce a crop of the green spots that were the bugbear of the photographer in the early days. Also, quite apart from this, the chances are the film may frill or entirely leave the glass. The worker should make up his mind as to the further treatment of the plate while it is still in the second developer, and the work should be at once proceeded with, thus avoiding re-wetting.

It should be the aim of the color photographer to select his subject and so time his exposure that intensification or reduction will not be needed. There is a danger that the quality of the work may suffer through the photographer becoming careless as to his exposures, thinking that after treatment will put matters right. It may or it may not, though my own belief is that nothing can equal for beauty or brilliancy of color an Autochrome that has been so exposed that no further treatment is needed beyond the second developement. However successful intensification methods may be, they should be the exception and not the rule.—*B. J. of P.*

How Opinions Differ

HERE are two letters we have received in the last day or two regarding Mrs. C. R. Watson, of coupon-selling fame all over the country. The first letter, from the north central part of the U. S., is a beautiful roast for Mrs. Watson, and the second, from a southern studio, boosts her proposition strongly. "You pays your money and you takes your choice." We are only reproducing parts of the two letters, as here:

Editor ABEL'S WEEKLY:—
Dear Sir:—

As a reader of your Photographic Weekly, I take exception to the publicity you gave, one Mrs. Watson of Coupon Schemes.

Her proposition does not help the photographer as she would lead him to believe. and I have letters before me from photographers who say that they will soon be out of business if the coupons continue to come in.

She has worked in several cities in this part of the state, and she has been the only one to make any money.

How any photographer could go into a scheme whereby he gives two 4x10 photographs for nothing is more than I can see, but the Grass Gets Green Every Year.

Yours truly,

Editor ABEL'S WEEKLY:—
Dear Sir:—

I first learned of Mrs. C. R. Watson through the columns of your paper and she has been here in Charleston for some time, and has most certainly stirred up some profitable business for our Studio.

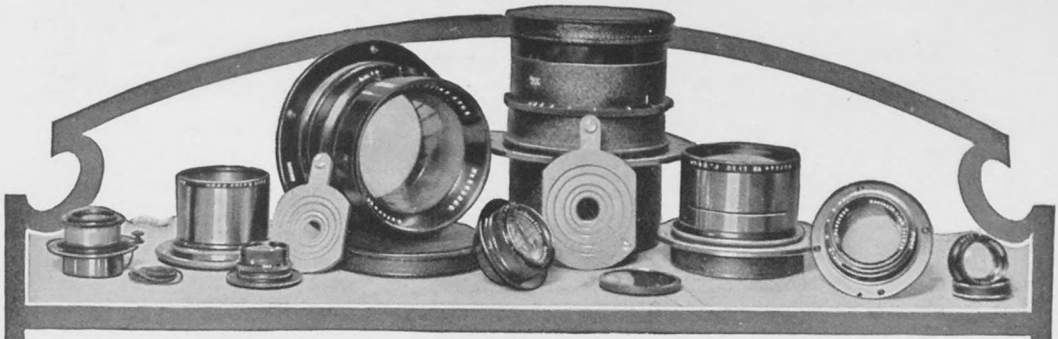
Very truly yours,

A Criticism of Buckley's Draping

Saginaw, Mich., Jan. 4, 1922
Editor ABEL'S WEEKLY,
Dear Sir:—

IN looking over your issue of Dec. 31st, we notice you lay great stress on Mr. Buckley's draping. As it is open to criticism from an artistic standpoint we might suggest an improvement which you may publish as we so desire.

First of all, the satin should have been pressed as no gown is worn in that condition, the creases being altogether too prominent. The skirt should have been draped on first and not less than 14 inches from the bottom as the points are altogether to low. Gowns of all sorts are exceedingly short. The selvedge should have been turned under and caught down permanently with a fine basting thread to give it a hem effect. Then the bodice should have been draped in surplice effect and brought down to the waist line over the skirt to give it a girdle effect which is always called for.



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Then topped off with a soft fluffy knot at end of satin, ostrich trimming or satin flowers. We then feel safe to say Mr. Buckley would have a real drape or evening gown effect.

Mrs. L. Schultz,
Receptionist at Reed Studio.

(Editor's note:—The critic should remember that these materials had been carted across the country and it is more than probable that Mr. Buckley did not have the time to have the materials ironed out before using them. It is natural to suppose that they would not be crushed when actually used in a studio for a sitter. Also regarding the length of the gowns. It should be remembered that the long gown is strictly the mode just at present and especially for such formal occasions. The ball gown is not always short, by any means. It is largely a matter of individual choice. For the balance of the suggestions we can only say there are thousands of ways of draping a bodice or gown. Mrs. Schultz's ideas sound very effective though that does not necessarily imply that Mr. Buckley's idea in this instance was not equally effective.)

SITUATION WANTED

Situation Wanted—By lady, as retoucher preferred, but can assist in other branches if position requires it. J-1, care of this journal. 2-4-2

Wanted Position. Man twenty-six years old with pleasing personality and good appearance. In a good studio. Will consider a proposition of operating studio for owner. References exchanged. Eight years high grade experience. State salary paid. R. J. Hoble, 6523 Normal Blvd., Chicago, Ill. 2-4-1-C

MISCELLANEOUS

For Sale— Wollensak Velostigmat 8x10, Series II, F/4.5, Focus 12 inches regular shutter. Good general-purpose anastigmat. Unexcelled as a group lens. Perfect condition. Price $95.00, list price $146.50. Address The Brown Studio, New Berlin, New York. 2-4-2-C

For Sale—Ford transient laboratory. Fine condition. A bargain. Good reason for selling. If you don't mean business, don't ask for information. Address Haney Bros., North Vernon, Ind. 2-4-1

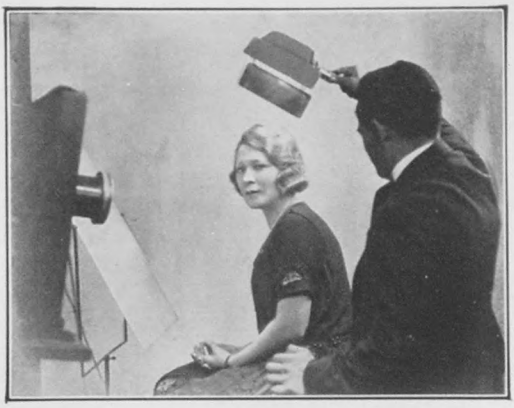
HELP WANTED

Wanted—Young man, unmarried, to assist in studio. Must be able to operate in a pinch. Moderate salary to start. V-1, care of this journal. 2-4-TF

Wanted an expert operator who is also an extra fine retoucher and etcher. Position all year round and best place for a good worker. Give complete information in first letter. Palace Studio, Brownsville, Pa. 2-4-2

Wanted—Photo coupon salespeople to work for first-class studio featuring new lightings and diffused prints. Reply immediately. Box M-1, care of this journal. 2-4-1-C

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With a Brieloff Midgett Lamp you can get the finest lighting effects at your studio or in any home. Equipped with a 400-watt photographic, Mazda this lamp gives more illumination than a thousand-watt light. **Midget Outfit $12.50, Mazda Bulb $6.00.**



The Brieloff Universal Studio Lamp, shown at the left, is the latest device in artificial lighting. All adjustments are automatic and it not only acts as a flood light, but can be used to obtain special lightings as well. Uses from 500-watt to 1500-watt Mazda. **Price complete $45.00.**

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¶ The weight of the E. Z.-Change Background Carrier is about 90 pounds, and being equipped with noiseless castors it may be easily moved into any position.

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HELP WANTED

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

An excellent opportunity for an experienced business-manager in high class studio. Must be able to operate in studio occasionally if necessary. Apply Mesny & Bishop, Norfolk, Va. 2-4-TF

Salesman of Photographic Mounts in Middle West and Western territory, for reliable, long established concern. State references and experience. Commission or salary and commission. M-6, care of this journal. 1-21-3

Manufacturer of Photo Colors desires several colorists to tint photographs for advertising purposes. Work may be done at your home or studio. Give experience and send a sample if possible. Address M-5, care of this journal. 1-7-TF

Wanted—Studio and home portrait operator who would like to connect with a first class organization catering to the best people. Prefer a refined, well educated young man who is interested in his work and willing to work in with our ideas. Send samples and photo of self at once. Morrall Studio, 154 East Ave., Rochester, New York. 2-4-2

Wanted—Salesman or saleswoman. I have a good coupon proposition for a live coupon agent. High-grade studio in a progressive Wisconsin City. P-2, care of this journal. 2-4-1

Wanted—An expert operator who is also a first class retoucher. Answer at once C-4, care of this journal. 1-28-2-C

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Yield rich sepia tones in a sulphide or hypo-alum bath
Sample dozen, 8x10, of any of the above grades mailed on receipt of $1.25.

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Salesmen who have been selling photographic mountings direct to studio trade. Steady positions for right men. State territory covered. Information will be held confidential. Box No. S-2, care of this journal. 1-21-4

Wanted—Any young man or woman who can tint photographs with Peerless Japanese Transparent water colors and will demonstrate these colors at the Photo Supply dealers, one or more days each week, may learn of something interesting if they will write and submit samples of their work to the advertising Department, Japanese Water Color Co., Rochester, N. Y. 1-21-4

Wanted—Good all-around man able to take full charge of studio. Permanent position. State experience and salary expected. Fine opportunity for right man. A. V. Roehm, Charlotte, Mich. 1-28-3

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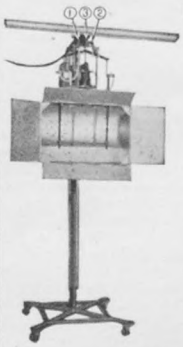
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Not only is it a convenient outfit but it is unequalled for dependable performance, ease of manipulation, simplicity of control and maximum efficiency at minimum operation cost and *there is no fire risk.* The reflector catches all sparks and dirt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

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

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

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

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

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

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

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

CHICAGO, ILL.— Western Photo & Supply Co., 328 W. Madison St.

CINCINNATI, OHIO—Simpkinson & Miller, 433-435 Elm Street

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

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

CINCINNATI, OHIO—The Huber Art Co., 124 W. 7th Street

COLUMBUS, OHIO—Columbus Photo Supply, 75 East State Street

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

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

DETROIT, MICH.—The Blome Bros. Co., 332-340 Grand River Ave.

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.—Z. T. Briggs Photo Supply Co., 914 Grand Avenue

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.

MEMPHIS, TENN.,—The Memphis Photo Supply Co., 60 South Main Street

MILWAUKEE, WIS.— Henry Reimers, 238-240 West Third Street.

MINNEAPOLIS, MINN. — Northern Photo Supply Co., 902 Nicollet Ave.

MINNEAPOLIS, MINN.—O. H. Peck Co., Eastman Kodak Co., 114 So. 5th St.

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

NEW YORK CITY—Capitol Photo Supply Co., Inc., 416 Sixth Avenue

NEW YORK CITY—J. L. Lewis, 522 Sixth Avenue

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

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

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

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

PHILADELPHIA, PA.—John Haworth Co., Eastman Kodak Co., 1020 Chestnut Street.

ROCHESTER, N. Y.—Marks & Fuller, Inc., 45 East Avenue

ST. LOUIS, MO.— Hyatt's Supply Co., 417 N. Broadway.

ST. LOUIS, MO.— W. Schiller & Co., 6 South Broadway.

ST. PAUL, MINN.— Zimmerman Bros., Eastman Kodak Co., 380 Minnesota St.

SALT LAKE CITY, UTAH—Utah Photo Materials Co., 423 Main Street.

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

WINNIPEG, MAN., CAN-Duffin & Co., Limited, 472 Main Street.

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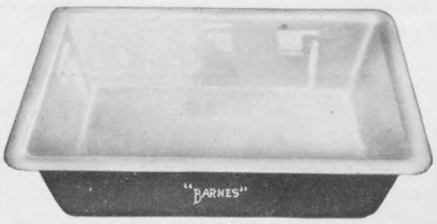
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MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.
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The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The editor of ABEL'S will appreciate being advised when employes fail to accord this courtesy to employers.

Young lady receptionist desires connection with a first-class studio where good work is appreciated. Can handle reception room office work, and finishing. State salary. Prefer Cleveland. B-1, care of this journal. 2-4-1-C

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Wanted—Position by an all-around man with sixteen years experience. Iowa or surrounding states preferred. Best of references. Address H. E. Larsen, 1212 Iowa St., Sioux City, Iowa. 2-4-1

Wanted Position—A-1 manager of amateur finishing and kodak store. Also commercial and home portrait man, wants management or position with reliable firm. Married. Age twenty-eight. Contract particulars first letter. K. DeLong, 830 Williston Ave., Waterloo, Iowa. 1-28-2-C

Position Wanted—Young man, single, with moderate habits, wishes position with a good photographic studio. Best of references, graduate of leading college of photography. Will consider partnership or buying studio. Address P-1, care of this journal. 1-28-2

Wanted—Steady position by gentleman with fourteen years experience as retoucher or printer. Can operate. Would prefer some Oklahoma town. B-4, care of this journal. 1-28-2-C

Position wanted by all-around man with fourteen years experience and business ability. Age twenty-nine. Single. Wishing to connect with reliable high grade studio where dependability is valued. Address F. A. Sabel, 86 Gorton St., Buffalo, N. Y. 1-21-3-C

Position Wanted—Expert operator, A-1 printer, portrait and commercial. Am all-around man. First class studio only. A-1 reference. L-3, care of this journal. 1-28-2-C

MISCELLANEOUS

Wanted—Motion picture lens and tripod. I have Goerz F/5 or Crown Portrait 6½x8½ in good condition to exchange. Will also exchange for 8x10 view lens. Atherton's Studio, Gouverneur, N. Y. 2-4-1

For Rent—A photograph gallery. 22x100, on the main street of Madison, Wisconsin, a city of 40,000 inhabitants. The gallery has been occupied for the last 35 years. Possession February 1, 1922. Solomon Levitan, The Commercial National Bank, Madison, Wisconsin. 1-14-TF

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For Sale—One convertible 11½" focus Verito lens, for 8x10 or smaller, latest type, brand new, price $40.00; one Northern Twin Arc Lamp for 60 cycle or direct current with carbons, cost $75.00, price $35.00; one Century 5x7 automatic sliding attachment for 8x10 camera and eight 5x7 curtain slide plate holders $25.00; One Buckley Studio Light Stand, $20.00; five dozen 5x7 film developing holders, 20c each. Above goods like new at a great saving in cost. Cash with order. Gustave Lorey, 130 State St., Albany, N. Y. 1-21-3-E.O.W.

Wanted—A 12x20 banquet camera, tripod, printing frame; also 10 inch Cirkut camera. Price must be right. State full particulars. 1-28-2

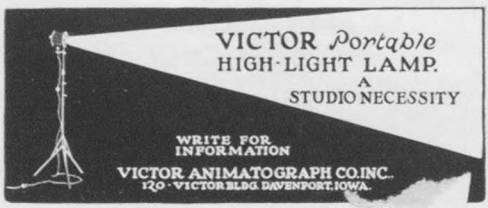
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