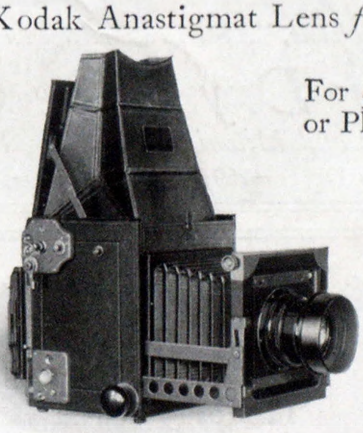
ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXX. No. 775 SATURDAY, OCTOBER 28, 1922 PRICE TEN CENTS $2.50 A YEAR

Home Portrait Graflex

With Kodak Anastigmat Lens *f*.4 5



For 5 x 7 Films or Plates

To the usual well known Graflex characteristics, the Home Portrait Graflex adds some features that make it invaluable for home portraiture or child photography.

The tilting front which may be swung up or down to overcome false perspective and soften draperies, when desirable, is particularly advantageous to the home portraitist.

The Kodak Anastigmat Lens *f*.4.5 of twelve inch focus, gives large images on the 5 x 7 film or plate without approaching the subject too closely, and makes sure of successful pictures of children.

The revolving back permits a quick change for vertical or horizontal pictures and the Graflex Magazine Cut Film Holder, taking twelve Super Speed Cut Films, provides for short exposures in rapid succession. The extra large head on the focusing pinion, similar to that on regular studio outfits, is an added convenience.

Send for descriptive catalogue

Eastman Kodak Company

Folmer & Schwing Department Rochester, N. Y.

Gross Mail Circulation 3,502
Net Sales Through Dealers 96
Gross Circulation 3,598

GUARANTEED NET PAID CIRCULATION **3,485**

(Professional Circulation Only)

No photographic studio can be thoroughly equipped with a line of

HAMMER PLATES

Extremely rapid and with wide latitude in exposure, they produce negatives rich in details and color-value. They are indispensable in autumn field work.

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.



Send for Hammer's little book, "A Short Talk on Negative Making" (10th edition)

Hammer Dry Plate Company

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

New York Depot—159 West 22nd Street, N. Y. City

Portrait Printing on a New Basis



In artistry and in volume the Pa-Ko Professional Printer gives you a new freedom and range.

It embodies such refinements as:

Diffusion that is instantly adjustable as to intensity—
Ample Platen Pressure without exertion—
Doctoring, right side up and automatically in register—
And Local Printing with spot light.

This machine makes really artistic printing much easier and faster than you have ever known it—a reputation-builder and a money-maker.

Write for complete information—either to your dealer or direct.

THE PAKO CORPORATION

Minneapolis Minnesota

Special Supplement to Abel's Photographic Weekly
Vol. XXX, No. 775, October 28, 1922
Series II, Sample Studies No. 30



By The Kiddygraph Studio, Seattle, Wash.
Winner Second Prize, 18th Annual convention, P. A. of Pacific Northwest.



By J. C. Scoles, Perry, Iowa



By Philip De Woskin, St. Louis, Mo.
Made with a Struss Pictorial Lens.



By Alva C. Townsend, Lincoln, Nebr.
One of the six most beautiful girl students at the University of Nebraska, chosen in a recent contest.

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
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Vol. XXX. No. 775 SATURDAY, OCTOBER 28, 1922 PRICE TEN CENTS $2.50 A YEAR

SUBSCRIPTION RATES: $2.50 per year in advance, in all parts of the world. Subscriptions taken by photographic supply houses and recognized subscription agencies everywhere.

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

GETTING Leverage on the Parcel Post Problem. Interest is gradually being aroused in the very necessary change of modification of the parcel post regulations.

Representative Evan J. Jones of the 21st Pennsylvania District has written to A. A. Nicholas of Kane, Pa., "Now as to the main subject of your letter, I see the problem, and I assure you that when such a bill as you suggest is before the House for consideration, I will give my influence to it and vote for it."

H. H. Morris of Galveston, Texas, always a live wire, sent a couple of pages from ABEL'S WEEKLY, devoted to the subject, to his congressman, Representative Clay Stone Briggs of the 7th District of Texas and received the following reply—"Yours of the 8th inst, with enclosures of ABEL'S WEEKLY, is at hand, and I desire to assure you that I shall be only too glad to give the matter to which you refer every consideration. It is my understanding that the Joint Congressional Commission on Postal Matters has now under consideration the question presented by you, together with other subjects, and that it is expected that it will be able to make a report at a comparatively early date."

In the Association News for this week, General-Secretary Cook gives the text of the Bill which will be introduced in Congress at the next session by Mr. Steenerson of Minnesota, Chairman of the Post Office and Post Roads Committee. With the chairman of the committee championing that bill himself, it should not be difficult to have it made law.

So you see, things are moving in the right direction. We again urge our readers to put their shoulders to the wheel, write to their congressional representatives and urge the change so much wanted by the entire profession, namely the inclusion of small packages of photographs under the parcel post privileges.

———*"Seek and ye shall find"—in* ABEL'S———

"Is The Customer Always Right?"

In ABEL'S for September second, we published a letter from Geo. E. Blackford, of Sibley, Iowa, in which he brought up several debatable points of studio practice and asked for information or advice as to the best methods of handling them. We offered $10.00 for the best answer received. A great many have come in and will be published from time to time, the prize-winner being announced when all have appeared.

By MISS EMMA BICEK, *Lee & Co., Grand Forks, N. D.*

WHEN Mr. Geo. E. Blackford of Sibley, Iowa, stated his problems and asked for a solution of them, he summed up the problems of nearly every photographer—and so—to begin with—Is the customer always right? Yes, because to this we must concede a commercial viewpoint, as, from merchant to buyer, for in the case of the postcard customer who insists on several negatives we can use this same viewpoint to our own advantage. Of course you are limited on time and material when making a postcard sitting, so we state definitely to our sitter that for such a choice of proofs as she demands an additional charge must be made, (no need to handle this type of customer with gloves) also have it understood that any postcard resittings will be charged for at material cost. This method commands respect for our time and material that can not be gained in any other way, and impositions of this nature become rare.

When portraits are ordered and delivered and customer returns them, saying "They are horrid, much worse than the proofs!" then some one has erred. That customer never did like her proofs in the first place and has been urged to order from something that she never wanted, or else some one has said disparaging things about them. The thing we do is to work for a resitting, agree that it must have been an oversight that such a proof ever had been delivered, and certainly does not do her justice. We can laugh at our own mistakes, and we unvaribly get the resitting and remain good friends.

The method which we employ in getting every proof returned to us is to have stamped distinctly on the back of each proof, that this proof is the property of our studio and a charge of seventy-five cents will be made if not returned to us, the knowledge that we place a value on each proof should bring them in for a resitting if disatisfied.

When a customer refuses flatly to pay a deposit with various objections, we let them know that the photographing of people is past the experimental stage with us as our work would indicate, and that never, never, would we allow them to leave the operating room unless we are certain that we have some very fine things of them registered on our plates, that the deposit required at this time does not compensate us for the time and material used and is a partial payment on their order, which eventually will be paid.

When a customer fails to call for the finished order after being notified once or twice, (never more then twice), we send the order to them by mail or messenger and a letter on this order follows which nearly always brings results. That it is easy to forget to pay small bills that we have not given much thought to the fact that their pictures have not been called and paid for but will they not however help us to clear our records by discharging this debt. Our credit terms on photographs they will remember are payment on receipt of order, two notices have already been sent, but this is our first call on their personal consideration, that we favor their friendliness as customers and we call on that friendliness for prompt response, and may we please have their check for the amount due, and the pictures are being forwarded by mail.

And may this be of help to you.

By R. B. CLIFTON, *Vernon, Texas*

Replying to the letter of Mr. Geo. E. Blackford, Sibley, Iowa, in September 2nd, edition, will say I regard the customer as right under any and all circumstances. A friend made or retained is worth many times the profit or an order. Satisfied customers are by far the best ad any studio can have. One angry or dissatisfied customer will do more harm than a long and expensive advertizing campaign can undo.

As to the postcard sitting mentioned, I have quit making them. When I did make postcards, I let the customer know from the first that I did not guarantee satisfaction, as a postcard was merely a cheap substitute for a photograph. But after that, if they complained, I gave satisfaction, if it took the hide off. If you feel like "cussing" a customer; wait till she is gone, go into the dark room, shut the door and do a thorough job of it. But get a smile back on your face before you come out.

———'most everything worth while is advertised in ABEL'S———

THIS week we are publishing number 146 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.

I make a resitting or reprint at any stage of the game. If nothing but a return of money will do, I return it with an apology for not being able to get just what she wants.

I never refuse to print proofs, even if a deposit is refused. The proofs cost very little more than you are already out, so take a chance. You nearly always win, and you don't make an enemy.

As to the pictures not being called for after being ordered, I have a plan all of my own. I have a special case, with this sign in it, "These pictures are for sale for charges." At the end of 60 days I notify such customer that her pictures will be advertized "for sale for charges" on a certain date. This nearly always brings results. If not, I put them in the case. They are then probably valueless, except as a warning to others—but they serve a good purpose that way.

The Civil Service Commission announces open competitive examinations on November 8th for the position of Photographic Laboratory Aid, to fill vacancies at entrance salaries ranging from $780 to $1100 a year. If interested, apply to the Civil Service Commission, Washington, D. C., for form 1312, stating the title of the examination desired.

The Value of a Buckley Made Photograph

Your baby—your children—will be "grown up" all too soon. You want their photographs as they are TODAY.

We specialize in portraits of children. We understand the "kiddies" and can photograph them naturally.

And the grown-ups also. Buckley makes sittings in from 10 to 30 minutes. This insures natural poses, beauty of character and expression.

IT ISN'T TOO EARLY TO THINK OF PHOTOGRAPHS FOR CHRISTMAS GIFTS. Nothing exceeds a well-made photograph for Christmas gifts. Your friends can buy anything else.

Twelve Buckley-Made Photographs will solve 12 Christmas problems of "what shall I give."

LAST YEAR IT WAS NECESSARY TO TURN AWAY HUNDREDS OF PEOPLE who wanted Buckley-Made Photographs for Christmas gifts—we simply couldn't handle them and give real Buckley Service.

AVOID DISAPPOINTMENT THIS YEAR BY ARRANGING SITTINGS AT ONCE. You needn't take the pictures until you want them. No sittings will be booked over the number we can handle efficiently before Christmas.

BUCKLEY-MADE PORTRAITS ARE EVERYTHING YOU EXPECT IN A PHOTOGRAPH.

Beauty of expression, unforced posing, and that fine, intangible quality which makes your friends exclaim: "HOW NATURAL!"

BUCKLEY

Press Building THE PHOTOGRAPHER Phone 3123

"Be Photographed this Year on Your Birthday"

In this space, of course there is too much "copy" but the original ad occupied a quarter page of a newspaper and so proper display could be given. There is a wealth of good arguments.

'Tis Here-Maybe



The Heyn Studio, Omaha, Nebr., has taken a ten-year lease on a new and much larger location at Sixteenth and Farnam Streets. When completed, the new studio will have two camera rooms. six dressing rooms, and large and comfortable workrooms. The entire studio will be finished in brown mahogany, with French windows, the carpets, rugs and tapestries being all in harmony.

C. O. Knudsen, of the Hammer Dry Plate office in Chicago, Ill., writes that we want to be sure and mention that Frank Sustek, of that city now has a handsome new studio at 4143 W. 26th Street.

The troubles in Smyrna come close to us when we find that one of our readers and a staunch member of the P. A. of A., was one of the fugitives from that unhappy city. Andre Coconis, a photographer in Smyra, has sent us a postcard—he writes always in French—saying that all Asia-Minor is destroyed and burnt by the Turks but that he escaped to Athens. Evidently he intends to start right up in business again, as he asks for another of the P. A. of A., brass membership plates.

As a speaker we listened to, today in Rotary, said, we folks over here do not realize how fortunate we are to be here in America.

One aim of this new society is the fostering of better photography, and the making possible of practical instruction for those desiring to take up professional work. They suggest giving to young men and women of character who wish to take up the business a comprehensive and systematic training, the course being six months or more in the studio of some accredited photographer.

In sending us his check, one of our subscriber says—take a squint at the ad, in the newspaper enclosed. You'll not blame us then for delaying payment of your bill. The enclosed newspaper had a big advertisement of a photographer who advertised "revised prices— 8 x 10 in handsome folders or 11 x 14 sheet prints for framing for $12 a dozen. All other sizes in proportion." Prices like that are so unnecessary and they do make one a bit tired.

Secretary Merl Smith of the Daguerre Club of Indiana, sends us a belated note concerning the fall meeting of that club at Winona Lake, early part of September. Members of the Ohio and Michigan Societies were guests. E. E. Mangold of South Bend was elected president; L. D. Phillips of Kokomo, vice-president and Merl Smith was continued in office as secretary-treasurer. The next meeting will probably be held in South Bend.

The Daguerre Club proposes to inaugurate a publicity campaign next year to acquaint the people of Indiana with the excellence of its organization and the necessity for having portraits made.

Cleveland photographers, to the number of about thirty are pooling their interests in a combined advertising campaign. The "Plain Dealer"—morning paper— advertising staff is responsible for the whole thing, obtaining the contracts from the individual photographers and working up the designs and copy. At present a 60 inch advertisement is to be used, once a week, with the names, addresses and telephone numbers of each photographer subscribing to the plan. The newspaper makes its own collections from each subscriber. The cost is about $8.00 per week and the campaign will last till the first week of December. Should a few more subscribers be obtained, then the 60 inch ad, will be run twice a week for the same amount to each subscriber. This method does away with the unpleasantness of some individual photographer working up the interest and obtaining signatures and subscriptions. The Battle Creek photographers are also doing some co-operative advertising but in their case, each photographer has his own individual ad, on a page devoted to the photographers and in the middle of the page, there is some little article on professional photography and good portraiture.

At a lecture on the subject of photography, the speaker declared with emphasis during one part of his talk, "But at first, do it on the side, *on the side!*" A small man in the rear of the hall leaned forward, cupped his hand behind his ear and inquired loudly, "Do it on the sly, did you say? Do it on the sly?"



Made for a jewelry firm advertisement by Edward Weston, Los Angeles, Calif. Shadow projected onto rear of muslin ground by a Beattie Hi-Lite. Subdued daylight for the general lighting.

My Photographic Reminiscences

(No. 26) ***Special to Abel's Photographic Weekly***

By F. DUNDAS TODD

EARLY in July I issued "Artistic Lighting" by James Inglis, for which there were advance orders for 500 copies. And right here let me say something plain and blunt to photographers, just as I used to do. Never did a series of articles in a photographic journal create such a furore as did those by Mr. Inglis, never did a man whip photographers so unmercifully as I did, never was so much talk for and against a new idea as was about this one, yet out of 13,000 photographers then in business on this continent only 700 of them went to the fountain head and subscribed to the magazine in which they were appearing. Furthermore, the real sale of the articles in book form was to amateur photographers, not professionals. Do my readers blame me for then believing that Americans do not like to read but they do love to talk.

Every once in a while I get a good hearty laugh at the mechanical devices that are advocated for artistic expression. For instance Joe Steffens once had a background so painted that he secured a white spot behind the deepest shadow of the sitter's head, and at once every photographer bought a duplicate of this ground.. The

(continued on page 482)

——Don't miss the ads—they're worth reading, too!——

SPLASHES FROM THE MELTING POT

BY
ALBERT JAY COOK
SEC'Y. PHOTOGRAPHERS' ASSOCIATION OF AMERICA
SEWICKLEY, PA.

The Kind of Postal Bill We Want

The probable form of the Bill which will be introduced in Congress at the next session on the change for which the P. A. of A., is fighting is as follows:

"A Bill"

for the consolidation of third and fourth class mail, and prescribing rates therefor. BE IT ENACTED BY THE SENATE AND HOUSE OF REPRESENTATIVES OF THE UNITED STATES OF AMERICA IN CONGRESS ASSEMBLED,

That the classification of mail as of the third and fourth classes is hereby abolished, and *hereafter all mail matter not* embraced in the first and second classes shall be consolidated into one class to be known and designated as parcel post: PROVIDED, That the rate of postage on books, seeds, cuttings, bulbs, roots, scions, and plants, weighing eight ounces or less, shall be 1 cent for each two ounces or fraction thereof for any distance; and the rate of postage on all other parcels shall be 1 cent an ounce or fraction thereof up to and including four ounces, and on parcels above four ounces the existing pound rates according to the zones shall apply: PROVIDED FURTHER, That the written additions permissible under existing law on mail of the third and fourth classes shall be permissible on parcel post mail as herein defined.

The above Bill, according to Mr. Steenerson of Minnesota, Chairman of the Post Office and Post Roads Committee will be presented by him at the next session. Mr. Steenerson has always been an ardent champion of any changes that will benefit the service of the Post Office Department in giving the best of service to the public.

The following additional Congressmen have written to this office expressing themselves as favorably inclined toward the Bill:

Hon. John W. Summers, 5th District, Washington.
Hon. Merrill Moores, 7th District, Indiana.
Hon. W. O. Atkeson, 6th District, Missouri.
Hon. Allen T. Treadway, 1st District, Mass., states that "if favorably reported on recommendation of the Postmaster General, it would likely receive careful consideration by the members of the House."

Hon. John Kissel, 3rd District, New York, states, among others, that he is head over heels in a red hot campaign and will take the matter up when the House re-convenes.

Probably the above bill will take care of most of the complaints with regard to third and fourth class mail matter. It is up to the members of the Photographers' Association to get in touch with their Congressmen and it is up to the photographers in general, if they can see their way clear to do it, to back this Association in its battles by becoming a member of the organization. Many photographers in a year's time will save a good bit over the annual dues both in time and worry if the above bill passes—and things look mighty promising now.

Don't let up on your Congressman. If you can't get to see him personally, write him and explain that even the Postmaster General's office is in favor of the Bill.

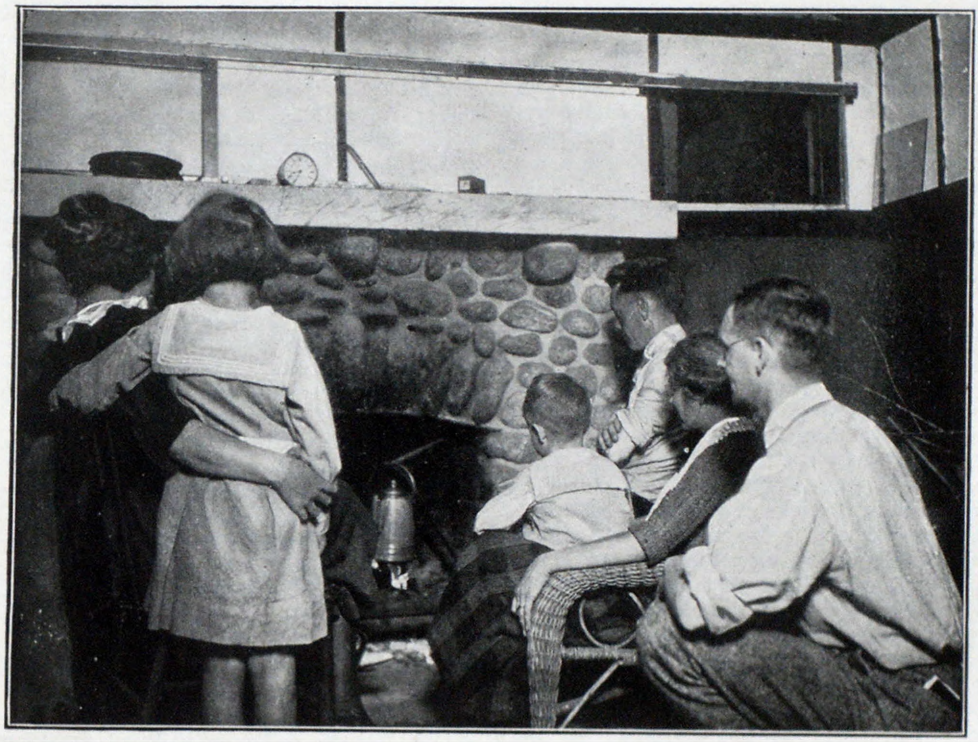
Towles Makes Winona School Report

The Reports of Mr. Will H. Towles, Director of the Winona Lake School held last summer by the Association will be interesting to those members of the Association who made possible, by their assistance, the wonderful success attained. One has only to look at the sheaf of letters received from the students to realize what it has meant to have a man like Mr. Towles in charge:

Gentlemen:

I take pleasure in making a report of the School held at Winona Lake during the month of August, 1922, of which I had the pleasure and honor of being the Director.

The school was conducted for a period of four weeks, with fifty-one students, representing twenty-one states and Canada, in attendance. Practical instruction in camera-room, dark-room, retouching, printing and enlarging was given every day, and in addition we had a number of special lectures and demonstrations dur-



Prize winner in the June John G. Marshall Flash Powder Competition, Made by Chas. H. Prior, Pasandena, Calif.

ing the month which were of great interest and benefit to the student body.

Too much cannot be said for the splendid manner in which the Manufacturers co-operated in making the School a success.

In the near future I will submit suggestions for changes and improvements in the building which, when made, will permit the Association to take care of one hundred to one hundred and fifty students.

Attached you will find Financial Report.

Yours very respectfully,
(Signed) Will H. Towles.

Financial Report of Will H. Towles,

in charge of the P. A. of A., School of Photography, Winona Lake, Indiana.

Receipts and expenses of the Photographers Association of America School at Winona Lake, August, 1922.

RECEIPTS

To 50 students $50.00	$2500.00
To 1 student for two weeks	30.00
To 7 deposits 10.00	70.00
To 1 complimentary student	
	$2600.00

EXPENSES:

Printing Room	$ 300.00
Janitor	80.00
Express, freight and hauling, prepaid on all manufacturer's goods returned	67.84
Chemicals and supplies	90.54
Carbons for Lamps	6.01
Office supplies, before and during school	42.74
J. C. Abel, R. R. and hotel	32.30
Secretaries office	250.00
Retouching room, salary and supplies	191.63
W. H. Towles to Board meeting in interest of school,	64.18
W. H. Towles services at school	1000.00
	$2125.24
Amount Mr. Schanz has to be accounted for	300.00
Cash on Hand	174.76
	$2600.00

Note: Mr. Schanz has filed his account showing expenditure of the $300, on his hands for preparation of the building for the School.

REMINISCENCES

(continued from page 479)

present mechanical aids are twofold, soft working lenses and spot lights, and everybody is doing it. I see the results in ABEL'S and smile. But so far I have yet to see a photographer duplicate the beautiful dark line lightings that Billy Root used to make in Chicago thirty years ago. Why? Because the source of the creation lay in Billy's head, not in a tool.

And right here I want to take up a remark dropped some months ago by J. C. Abel about a change in my point of view so far as fuzzy photographs are concerned. He insisted that for a while I opposed them strenuously, then became a convert to the vogue. I deny the impeachment, not from a desire to prove my consistency, for I do not pretend to have a grain of that characteristic in my make up, with me past is past, the point of view I hold today is the sum total of all my past experiences, and is largely opposed to ideas I have previously held. I make absolutely no pretense to consistency with my past, but I have certain definite principles that have stood the test of time, and one of them is this, "Do a thing well, but not too well." A man must dress well to show he is taken care of, just as he must mow his lawn to prove to his neighors it is looked after, but if he dresses too well he becomes a dude and a subject of jokes. So in photography, focus well, that is a necessity, but not too sharp, for then the viewer's mind will concentrate upon this feature to the neglect of all other qualities. Conversely, focus well, but not too soft, for the fuzziness will clamor in this case for special notice just as much as sharpness did in the other. Where then is the dividing line? In the rendering of texture, that marvelous power of the photographic lens, which in this respect has no equal. I do not care how fuzzy a photographic print may be, so long as satin looks like satin, silk like silk, wool like wool, and skin like skin.

Once upon a time an amateur dropped into my office when I was looking at a very fine landscape by W. H. Porterfield of Buffalo. He was a stranger to me, but just for fun I put the photograph into his hand without comment. He looked at it then at me. "How do you like it" I asked. "Not at all, it's fuzzy, I like to make photographs in bright sunshine and get everything sharp." "Let me see some of your prints." He pulled out a handful from his pocket, and I spread them on my desk. "All taken in bright sunshine you say, where's the sunshine?" He simply gasped. "Look at the back of that photograph." He did and read out "A misty day." "Did he get it?" "You bet he did." "Now look at the print and show me a single line that is out of focus." He could not, in other words he was confusing light and shade values with definition. His photographs were sharp as razors, but were devoid of planes, they were full of lights but had no shades, and had not the faintest suggestion of brilliant sunshine in them. .

As each issue of The Photo-Beacon came out I was in receipt of letters protesting against the fuzzy photographs, and invariably I asked the writer to point out the ones that lacked definition, and that usually held him for a while. I have reproduced many hundreds of photographs that were far too sharp, but mighty few that were fuzzy. I stand pat and demand texture first and last, that condition satisfied there will not be very much wrong with the focussing.

Getting back to my book publishing activities in 1897. In the month of October I issued "Second Step in Photography" and also Part I of "A Reference Book of Photography." Altogether in that year I wrote five books on photography and published four of them, printed over twelve thousand copies, and sold the lot, all this single handed, and in addition I wrote several series of articles for my journal. Furthermore, I put in a couple of hours in the twenty-four to reading books on the Anglo-Israel theory under the tutelage of James Inglis.

Let me outline a day's work during that time. At nine I entered the office to find a stack of letters. These opened I began to fill orders for books, and until after midday I was busy making up parcels of them, ranging from one copy to as high as five

Vote For The Most Popular Salesman

ABEL'S PHOTOGRAPHIC WEEKLY
CLEVELAND, OHIO

In my opinion Mr......

selling for the.....*Co.*
is the most popular salesman.

(signed) .....

(city) .....
Oct. 28, 1922

For the best large portraits, use the paper made specially for portrait enlarging:

EASTMAN PORTRAIT BROMIDE

Stocks — White and Buff

Surfaces — Rough Matte and Rough Lustre

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

——Read the ads—they're worth while——

hundred. Then these had all to be billed and entered on the ledger. Next subscriptions had to be entered, then I had to answer a dozen or two of letters concerning all phases of photography, especially lighting. From that day until the last I was in business I put in two hours every day replying to queries about photography for which I was never paid a cent. I have had as many as thirty-eight questions put me in one letter, any one of which could have been answered from a book costing twenty-five cents. In the course of the day I would have at least a dozen visitors, all of whom I was glad to see, but I had to work while we talked. About five I would leave for home. After dinner it was a case of getting young folks to bed, then at nine o'clock start to write, going on so long as words came freely, which might be until midnight or even until two in the morning. Luckily for me if I know a subject I can write or dictate a matter of three thousand words without need of revision just as fast as I can write or a stenographer can take the notes. I would squeeze in my little hobby or hobbies at any time of the day or night for a rest, then go at work again..

By the end of the year my financial tide turned, income began to be greater than expense and I began to pay off my debts at a very rapid rate, and the general outlook was most rosy. At the end of 1897 I felt I had done something worth while.

With A Portraitist In The Studio

(The following is a further paper of the series by Mr. J. Effel, written with the aim of giving a more intimate kind of instruction in the practice of studio lighting and posing than is perhaps ordinarily attempted in articles of this kind. The two previous papers appeared in the "British Journal" of last week, the first being an introduction to the series and the second dealing with the arrangement of the bust portrait. Further chapters in the series will be published during the next few weeks.)

III.—The Point of View

IF there is one thing more than another that stamps the work of the portraitist as commonplace and uninteresting it is the "full front face" picture. The man who offers the majority of his clients this class of goods has no right to grumble at bad business. To be quite charitable, however, it must be admitted that most of this "looking to the front" photography is produced in the belief that the public prefer those pictures to more ambitious efforts, and not a little because the photographer has not trained his eye to see anything but the obvious.

"Well, but what's wrong with the front face, and isn't it a fact that they ask for that sort of thing?" I hear someone say. Now, it is just to clear up this confusion that I am writing this chapter. Do not lose sight of the fact that I am more concerned with the consideration of the making of *portraits that will sell better* than I am about what might be described as "Photography for High-brows." I am an old studio worker, I have traveled widely and seen most phases of the business. I have intimate knowledge of dealing with the best people, and know how to cater for less intelligent patrons without loss of dignity. You will not find me talking high prices to the man whose studio is in a purely working-class district and who simply *must* deal in postcards and conduct his business to suit the spending conventions of the wage-earning community. One need not offer red chalk carbons to a glossy bromide public. I do not think sufficient thought has been given to the small man by the leaders in the profession. We all admit that it is very much easier to photograph well-bred, well-dressed persons and children who will respond to our advances, taking reasonable time to the work, than it is to deal with those who, in addition to their awkwardness, are very frequently unable to appreciate beautiful and artistic work. After all, the West End man knows all I have got to teach and has everything in his favor. It is the worker in the middle class or cheaper studios that I am most concerned about "gingering up." Let me say this by way of comfort to the professional whose studio is an unpretentious one in an out lying suburb: there is no other business I know of where the small man can successfully compete with elaborate and central premises so much as in photography. One cannot imagine a lady forsaking the big store for the little one round the corner, but for something distinctive and personal, such as a photograph, clients who have discrimination will go anywhere.

Probably you are wondering what the foregoing paragraph has to do with the iniquity of photographing sitters looking to the camera, so I'll be more direct and answer your questions. The human face is not a flat surface. I have compared it to a physical geography map. A photograph of

Professional DEFENDER

for Portraiture

The qualities demanded in a portrait paper are all found in ***Professional Defender.***

Tone range—gradation—plasticity and perfect adaptability to either black tones or sepia.

Ask for
"The Book of Defender Papers"
through your dealer or direct

DEFENDER PHOTO SUPPLY CO., INC.

ROCHESTER, N. Y. OR BRANCHES

When in doubt—consult ABEL'S

the face is a representation on a flat surface of a more or less round object *as seen in monochrome with one eye.* If one could see a perfect face both eyes would be of the same size and shape, one ear would match the other, the nose would be straight and the mouth would not droop at one corner. Now, I think a face like that might be worth taking "full front" to show the regularity of the features, but, considering the limitations of the photographic lens, the nose, the face's most prominent feature, would not be truthfully rendered, unless by very skilful lighting. Assume, however, that we have got a good front face photograph of a perfect face. You will find that if a line were drawn down the center of the picture, both sides would be exactly alike. Why then, I ask, should we photograph two ears and two eyes from exactly the one point of view, why should we foreshorten a good nose and chin, give but the one line of cheek and neck, and fail to indicate in the slightest degree the shapeliness of the head? There is no answer, unless you tell me that the public ask for photographs "looking straight at the camera." I have had the request nearly every week of my professional life, and, as a picture "that just looks at you" is very popular, I must explain how I reconcile my detestation of the front face with my ideas of giving clients what they like.

Customers only know what they want approximately. They use the terms "side," "front" and "full" to convey their meaning in a general sort of way. The photographer who would argue with his sitter about the difference between "three-quarter face" and "'full face," or, indeed, about any other technicality, would be an ass. When a lady tells me that she doesn't wish to be taken "too near the camera," I do not give her a lecture on the relativity of the focal length of the lens and the dimension of the sensitive plate. I know quite well that what she wants is a comparatively small figure. Not one person in a million would ask for a front face and then grumble if the head were turned slightly, and yet *that slight turn makes a world of difference.*

Let us turn back to the perfect face and the front view portrait of it. I showed that one side is but a repetition of the other and indicated that many beauties were completely hidden. Once, when out walking with my little daughter, I said. "Look over there at the pretty pond with the ducks swimming about." Margaret looked in the direction indicated, but saw neither pond nor ducks. Only when I put my head down to the level of hers did I notice that a small hillock completely hid what I wished her to see. A photograph from the child's standpoint would have shown us the landscape lacking in the interest I got from my slightly elevated position. Exactly so it is with a portrait. If the pond and the ducks are worth disclosing, or, to drop the metaphor, if there are hidden beauties just round the corner, the camera or client should be altered to reveal them.

Always appear to gratify the wishes of your clients. If you leave a feeling that you have not taken a lady as she wished it is a certainty that your proofs will be severely criticised. Given a lady who has insisted on a front face, don't, for pity's sake, let her sit down facing the camera and then start turning her away. That will invite an argument right away. My procedure is as follows: "I 'size up' " her better side and place the chair either slightly looking to the light or away from it, so that it is impossible for her to be "fair on" to the camera. Then, when the blinds have been arranged a little and my assistant has focussed roughly, I say "Now I must turn your head a little, for, of course, you wish to be taken looking at the front." It is then quite simple to select a pleasing point of view, and, the eyes always looking in advance of the turning, a "looking at you" portrait is perfectly easy. As a matter of fact, all the best portraits with the eyes looking to the front are what is known as "three-quarter" face pictures. Look at the portrait work of the old masters, look at the fine work of leading poster and advertisement artists, and, bearing in mind what I have said, I think you will be surprised at the wonderful variety possible with what would always satisfy the public as "looking to the front" portraiture.

Paradoxical as it may seem, a simple front face portrait calls for more knowledge than a "Rembrandt." It only requires the ability to focus and expose to make a photograph which will look like a child peering into a candy-store window. Something more is required by the public from the photographer who calls himself a "portrait specialist."

In practicing selection aim to hide the ugly while showing the beautiful. Keep continually asking yourself, "What should I disclose here, what should I keep out of sight?" Our clients, as a rule, know nothing of Art and cannot give good reasons for their preferences and dislikes. It should be sufficient for us that they *don't* like our work. Nature punishes us for breaking her laws, but whether we have eaten unwisely, neglected our sleep, or carelessly exposed

The rush season is almost upon us. Glass plates coated on one side only speed up dark room manipulation, can scratch on one side only, can gather dust on one side only. Greater speed means more negatives, more prints and more business.

Hammer Dry Plate Co.

Central Dry Plate Co.

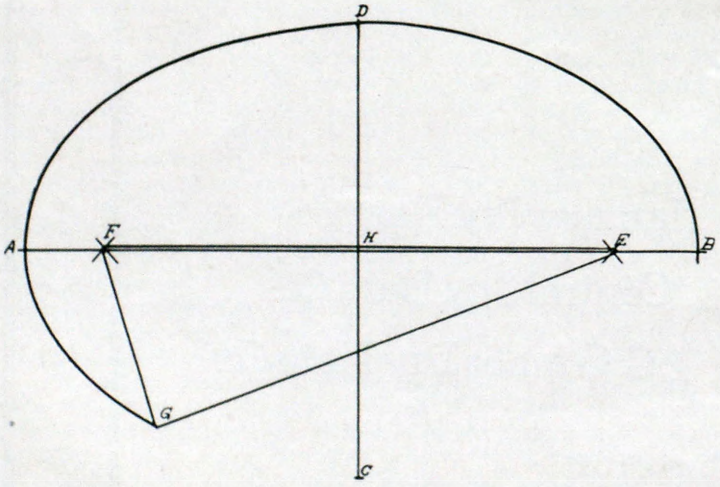
G. Cramer Dry Plate Co.

True to the negative — prints from glass plates

ourselves to cold, *we have to find out* to effect a cure and to guard against a recurrance of the trouble. Regarded superficially, there is but little difference between the front face portrait of an ignorant worker and that of an expert. Yet, put them to the vote of our ordinary customers ,and the latter will win hands down. Why? Few will be able to satisfy us on that point beyond saying that there is "a something" about it that compels their preference. After all, it would be an evil day for us if the general public cultivated art criticism. Those who like beauty are far easier to serve than those who have a smattering of the technical side of our business. A well-known musician once put me right on the subject of the public. I had just told him that I was a music lover, but could play no instrument myself. "Then you are a lucky chap" was his unexpected remark, "for you can sit down comfortably and enjoy the art of a good performer—the soul of his music—while I can't help criticizing his tone, tempo and technique. I always play to the music lovers, *never* to the musicians in my audiences. After all, old man, we are all members of the public on most subjects. Now, take your art, I'm just in exactly the same position regarding photography as you with music. I admire a picture—well, just because I *do* admire it, while you go nosing around it analyzing and picking faults, because you are a confounded professional."

Don't take your portraits to satisfy photographers, but think very hard of pleasing your clients. If you are troubled with frequent re-sittings, or very small orders, it is up to you to find reason, to find in what particular your work is lacking. Don't waste your breath reviling the public. Allowing for some annoying manifestations of right down stupidity—Ihave known a few masterpieces to be turned down—the fault is always with us, our work or its presentation. Take the rejected proofs, study them well, and then reconstruct them in your mind. Most likely the sitter told us what failed to please, or the fault may be quite apparent. Quite conceivably, however, you are at a loss to find out what is wrong. In such a case it is evident that the photographer is limited in his knowledge of the infinite variety and possibilities of his art. One who has seen little but front faces for years requires some extra knowledge, to say nothing of courage, to bring himself to look all round his subject for a pleasing point of view.

My reason for placing "the point of view" first in the factors that go to make up a successful portrait is that, like the skeleton to the anatomist, or the drawing to the painter, it is the structure upon which the complete composition is built, determining the general effect. "Yes, that's all very fine about selection," says a young studio assistant, "but now that you have ruled out the front face, what is to guide me and what rules have you for my guidance with all the different faces I have to



Lay out center lines A-B and C-D Length and width of required oval Distance H-B (¼ of length) masured from points C and D to line A-B gives points E and F. Place brads at points E and F and strech loop of cord so as to reach from F to B. Pencil point placed in loop and moved keeping cord taut will describe oval B-D-A-G

J.H. Cook.

J. H. Cook of Hamilton Mo., sends us this diagram which was passed around at his last club meeting. It will give an accurate outline of any oval, any size, you may wish to cut, and will come in handy for cutting mattes.





Bausch & Lomb Plastigmat Lenses For Unusual Results

THESE new lenses have been enthusiastically received by all progressive photographers who have given them a trial, substantiating in actual studio work all the claims made for them. They offer the following distinctive advantages over other so-called "soft-focus" lenses:

1. Produce negatives of such softness as to eliminate nearly all retouching;
2. Give desired results at full opening of lens;
3. Reduce halation to a minimum;
4. Detail is preserved in deepest shadows, with almost total absence of so-called "double lines";
5. Practically free from distortion at margins of field, making them desirable for architectural work;
6. Give you on the negative exactly what you see on the ground glass.

We have also added a Plastigmat of 9-inch focus, which is designed especially for reflecting cameras and produces exceptionally beautiful pictorial results.

Write for New Portrait Lens Catalog

Bausch & Lomb Optical Company

631 St. Paul Street Rochester, N. Y.

New York Washington Chicago San Francisco London

Leading American Makers of Microscopes, Projection Lanterns (Balopticons), Photographic and Ophthalmic Lenses, Stereo-Prism Binoculars, Telescopes, Range Finders, Gun-Sights, Searchlight Reflectors, Automobile Lenses and other High-Grade Optical Products



deal with?" That is exactly the question I wish to answer.

We need not enter into an academic discussion on "What is Beauty?" for everyone has different standards. Even with the white peoples there is considerable diversity of opinion, but it is sufficient for our purpose to mention those "points" about a face which we would all agree were good ones, to consider how to make the most of them in a photograph. A straight nose, large eyes, ears close to the head, regular teeth, abundant hair, rounded cheeks, lofty forehead, are universally admired. If ever you get that combination of features in one client you will scarcely be able to go wrong. But as nature is not often so lavish with her attributes of beauty, you must train yourself to search out the most pleasing aspects of your most difficult subjects.

(To Be Continued)

Club Notes

Oregon Professionals Form Society

MR. and Mrs. Ball of Corvallis, Ore., were host and hostess at a meeting held in that city Saturday evening, October 7th, by the photographers of this section, and the Willamette Valley Photographer's Association was organized.

A banquet was served to the members at one of the leading cafes, after which a business meeting was held in the camera room of the Ball studio. About thirty-five people were present, and the following officers were elected:—Chester M. Coffey of McMinnville, president; Mrs. W. M. Ball of Corvallis, vice president; Miss Kathryn Gunnell, of Salem, secretary-treasurer. The meetings will be held once a month, at one of the studios in the different cities. The next meeting will be held in Salem, November 4th.

After the business session, the members were conducted through the new Ball studio, which is one of the most spacious, and best equipped studios on the Pacific Coast.

Kathryn L. Gunnell, Secretary.

New Society Formed in Central Iowa

THE Professional Photographer's Club of Central Iowa was organized at the studio of Chas. Pierce in Ottumwa on October 9th and 10th. The section includes some 22 counties in and around Des Moines. There are 24 members at present. Officers elected were Chas. Pierce, President, Lyle B. Tyler, Secretary and Ross Apgar, Treasurer. The organization is rather unique in that the officers are also the board of directors and advance to the next higher office each year, one new member being elected each year to the office of Treasurer. The Club meets three times a year with a different member who is host and has charge of program. The next meeting is scheduled for Des Moines in January..

Have You Voted Yet?

We want all our readers to vote in that Popular Salesman contest. Each issue of ABEL'S for the past three weeks and for the next few weeks will carry a voting blank and all you have to do is to cut it out, fill in and mail to the office of ABEL'S.

You wont find the salesman asking you to do this or going round soliciting votes. But they will surely appreciate if you think enough of them or any one of them to record your choice. Some one traveling salesman, a road salesman or a city man, is going to win a handsome traveling bag with the compliments of ABEL'S Photographic Weekly.

Why Not Standardize Prices

Gaylord, Mich., Aug. 17, 1922

Editor ABEL'S WEEKLY,

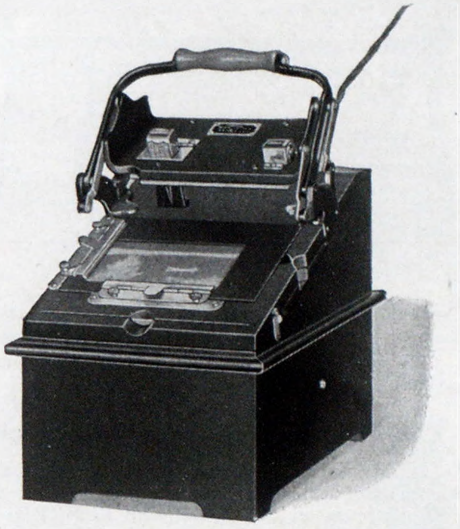
Dear Sir:

DO you know that the fitful discussion now going on in your columns is one of the most practical stunts you've put on? England has standardized her prices. Why not America? Our free-for-all system of competition has its vices as well as its virtues! There should be standards and rules —just as in any game. Even *"Catch-as-catch-can"* wrestling as its forbidden holds.

In these days, of quick and easy transportation, people learn who works for the least money, and send their work there, without worrying the least whether the laborer has self-respect enough to charge what the work is worth.

It is being brought out very emphatically in your columns that some plants are doing at least some of their work at a loss. And among all, there is a significant lack of consistent charging for quite the same results produced. So that people will candidly tell you how much to charge them, or in other words, how much they intend to pay—basing their figures entirely upon what they happen to know someone who

A printer for the amateur finisher that for speed, accuracy and efficiency is unsurpassed. Built for service—adaptable to the largest or smallest finisher's needs.

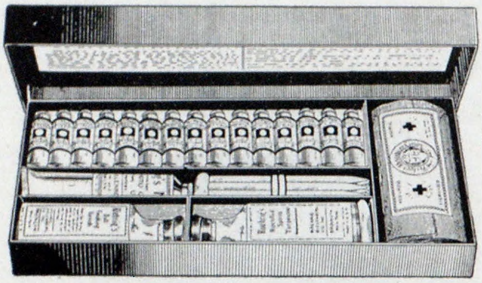


Commercial Kodak Printer

Takes plate or film negatives up to 3¼ x 5½ or 4 x 5. Is arranged for strip or single negative printing—has the right slant for the convenience of the worker and may be set on a table or in an opening flush with the printer top. It is supplied with a set of metal masks, has adjustable guides for uniform white margins, negative clamps, automatic numbering device and counter. The quick acting platen has a convenient hand grip and operates the lighting switch when perfect contact is made. Dimensions: 10¼ x 15 inches, 12 inches high. Complete with electric cord, ruby lamp and 150 watt Mazda C Lamp, $55.00.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

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Color Your Pictures
with

ROEHRIG'S

Transparent Oil Photo Colors

(*Guaranteed Permanent*)

Complete Outfit, $3.75

The leading transparent oil colors on the market today. Will positively give the results claimed. Quickly applied and *easily removed for alterations.*

No brushes necessary. By our original method of applying these colors, any one can use them.

Once used, always used. A trial will convince you.
Write for literature or inquire from your dealer.

As spurious imitations of the world-famed Roehrig Colors are offered to the public, purchasers and dealers are requested to see that the name ROEHRIG-BIELENBERG CO., INC., appears on all labels. The ROEHRIG-BIELENBERG CO., INC., manufactures the Roehrig Colors and the Roehrig Colors ONLY and has absolutely no connection with any other concern of similar name or engaged in the manufacture of similar products.

ROEHRIG-BIELENBERG CO., Inc.

155 NEVINS STREET **BROOKLYN, N. Y.**

will do the work for, and not caring to examine into the actual cost of living and doing business which are the factors which should determine the price—not the cheapest of cheap skates are willing to do it for!

So get busy and inject some business sense into the profession!

T. R. Whiting.

What Do You Think of This Plan?

WHY not advertise 14 pictures for a dozen in October, 13 pictures for a dozen in November and 12 in December?

I got this idea a few days ago from one of our customers who has used it successfully in starting his holiday business early.

In keeping with the plan of most merchants to try and start Christmas buying early, this photographer decided to give his customers a little more for their money during October and November, but to tell them just why he was doing it.

Three times each week his advertisement appeared in his local and surrounding papers. Not a large, flashy ad, but a neat ad large enough to attract attention. He featured the ads 14 for a dozen in October, 13 for a dozen in November and 12 in December.

Interest was soon created in photographs, and many people who otherwise would have waited did come in earlier and besides the appeal was individual and different and the cost was no more than he would have spent for fall advertising anyway.

He ran a neat ad, about six inches double column, and in each ad he told themwhy

Pay as you use it!

WRITE FOR OUR

NEW CATALOG No. 20

Studio Equipment, Kodak Finishing Equipment.

Z.T. Briggs Photo Supply Co.

916 Grand Avenue, Kansas City, Missouri

The Leading Apparatus Stock House

SPECIAL! **A totally new Satista paper especially made for high grade portraiture.**

Cream stock. Warm black tones. Matt surface.

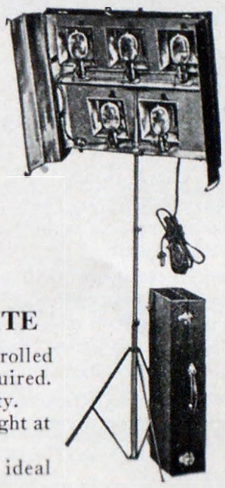
Sample portrait mailed to Photographers on request.

WILLIS & CLEMENTS, Philadelphia, Pa.

—Advertising increases sales—therefore reduces production costs—

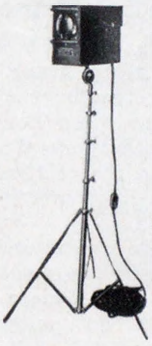
The Light That Always Works

***The Brieloff Portable Skylite* is the most compact and efficient portable lighting outfit for the photographer.**



Constructed with five lights, 400 watts each.
Can be turned on separately which means perfect control.
Individual reflectors of hexagon shape bringing out double value of each globe.
Can be separated into two sections of three and two lights each.
Automatic tilting device making perfect skylite effect.
Side reflector shields control light from the sides.
Silk diffusing curtain instead of tracing cloth means more illumination and softer light.

Complete outfit $60.00
With five 400 watt clear globes 81.75
With five 400 watt C-3 blue globes 90.00



THE BRIELOFF PORTABLE SPOTLITE

A powerful concentrating Spotlite that can be controlled perfectly so as to give as small or as large a spot as required.
The focussing arrangement is unique in its simplicity.
The automatic control device makes it easy to tilt light at any angle to direct the spot exactly where desired.
The outfit is compact and light in weight making it ideal for home portraiture as well as studio use.
Made of aluminum, inside blackened to exclude all unnecessary reflection, and the outside is finished in beautiful moire morocco.
Price, *Brieloff Portable Spotlite* complete with 400 watt globe, four section folding tripod, wiring and attachment plugs $40.00
Including Studio Stand 47.50

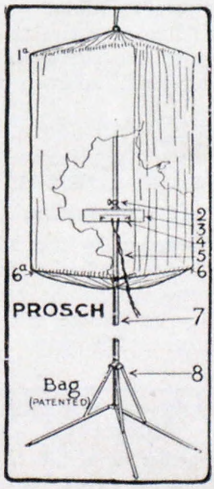
SUNLITE FLASH POWDER

"The Light That Turns Darkness Into Daylight"



A uniform and dependable Flash Powder of exceptionally high actinic value combined with maximum speed.
The nuisance of noise and smoke is reduced to a minimum.
By comparative test, *Sunlite Flash Powder* proves to be scientifically and chemically perfect.
A trial will convince you. Three grades: Soft, Medium and Extra Fast.

Price of ½ ounce bottle ..... $ .50
Price of 2 ounce bottle 1.65
Price of 1 pound bottle 11.50



PROSCH UNIVERSAL BANQUET BAGS

We have completed a set of Banquet Bags that is within the reach of every photographer, and which can be used either alone or in series.
We do not know of its equal for practical work in studios, homes or banquets, even for more expensive apparatus and equipments. It is very suitable for individual as well as the biggest groups, and can be operated by electric current or dry battery where electric current is available.
Size of bag is 5 ft. high, 2 ft. 9 in. wide, 1 ft. 10 in. at the side.

Price of Bag $20.00
Outfit of four Bags complete $60.00
Tripod 7.50

Write or ask your dealer for booklet describing Brieloff Lighting Equipment and Prosch Flashlite Products

Brieloff Manufacturing Company

33 Union Square - - - NEW YORK

Wellington

Bromide

For Professional, Amateur and Commercial Use

Yields rich black tones in any standard Bromide Developer and a beautiful sepia tone in a Sulphide or Hot Hypo Alum bath.

Sample package 8x10 containing 12 different grades mailed to any address upon receipt of $1.25.

Send for complete Wellington price list

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SOLE UNITED STATES AGENTS

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WOLD HAS MADE AIR BRUSHES



for the last 30 years and knows the photographers' requirements. *Ask about our Studio Outfits.*

THE WOLD AIR BRUSH MFG. CO.
2173 N. California Ave. Chicago, Ill.

Professional Photographers Require the Best Tools Obtainable for Retouching

"CASTELL" Pencils and Leads

GIVE THE BEST RESULTS

ABSOLUTELY FLAWLESS

A. W. Faber, Inc. - - Newark, N. J.



Photographs Burned Into China
EVERLASTING
For Monumental Purposes. Also for Brooches, Lockets, etc. In photograph tone; also tinted.
Write for Catalogue
F. J. H. ABENDROTH
7203 Franklin St., P. O. Box 277
FOREST PARK, ILL.

it would help them both because a good photograph required careful finishing, which requires time, etc.

He gave every possible reason for having an early sitting, but did not lay too much stress on disappointing late comers, as he wanted to take no chances on business dropping off early in December.

This plan looks good to me. You may want to use it for your holiday advertising.

If you use this scheme, remember that even if it does not bring in a large number of early customers, it represents good solid advertising, which costs no more than your regular fall advertising and is well worth the money spent.

If you haven't a better one, try it.

—*Z. T. Briggs.*

The October 14th Supplement

Criticized by I. BUXBAUM, *Brooklyn, N. Y.*

PHILIP DeWOSKYN, of St. Louis, Mo., shows a three-quarter length of a man strongly resembling Edgar Allen Poe. The composition is fine and the general effect excellent. The shadows in the original are transparent, and the highlights well balanced.

The photographs by Mr. Aylett and Mr. Higgason, respectively, are the results of their demonstrations at the Kansas City convention, and therefore not subject to criticism.

The full length by Alva C. Townsend, Lincoln, Nebr., is of good photographic quality. Right here I wish to say that we photographers ought to give to linear composition as much attention as to other things. This picture is positively bad. The upper part of the figure is out of proportion. The fan is placed to give the appearance of a hobby horse; the corresponding shadow in the background is even more grotesque.

This Week's Supplement

Criticized by I. BUXBAUM, *Brooklyn, N. Y.*

THE second prize winner by the Kiddygraph Studio, Seattle, Wash., is no doubt a pleasing photograph to the general public, but can hardly be classed with up-to-date child portraiture. The pose is ex-

JUST LIKE DAYLIGHT

HALLDORSON ELECTRIC LAMPS

Send for interesting folder, "Artificial Photographic Daylight," together with full information about the Spotlamp, Home Portrait Lamp, or Studio Lamp—*Free*

THE HALLDORSON COMPANY - - 1770 Wilson Ave., Chicago

SEE ads in ABEL'S *Sept. 9 and 30, Oct. 21, Nov 4*

Whatever's worth while is advertised in ABEL'S

METEOR

FLASH POWDER



OCTOBER

$50 Prize

Competition

OPEN TO ALL

Closing Date, December 1, 1922

Pictures must be taken with Meteor Flash Powder or Cartridges and must have been made prior to September 15, 1922. Literature direct or from dealer.

JOHN G. MARSHALL

1752 Atlantic Ave. Brooklyn, N. Y.

Bargains

Recently Purchased at U. S. Government Surplus Sale at Buffalo

50—5/7 Ingento Enlarging Lanterns (slightly shopworn) with Condensing lenses (no projection lens.) Regular price $114.00. ***Sale Price*** **$55.00**

30—5/7 Berthiot Olar Anastigmat Lenses in Iris Barrel, speed *f*5.7, focus 9 inches. ***Sale Price*** **$25.00**

Surplus Stock of Lenses

from our own recent inventory, discounted about 1/3 off regular prices

CARL ZEISS IIB TESSAR *f*6.3

13—3¼x4¼ focus 13.5 C.M. in Compur Shutter . . . **$35.00**

10—4x5 focus 15 C. M. in Compur Shutter **38.50**

CARL ZEISS IC TESSAR *f*4.5

10—2¼x3¼ focus 12 C. M. in Compur Shutter . . . **$36.50**

10—4x5 focus 15 C. M. in Compur Shutter **$48.50**

GOERZ DAGOR *f*6.8

5—2¼x3¼ focus 12 C. M. in Compur Shutter . . . **$40.00**

5—3¼x4¼ focus 13.5 C. M. in Compur Shutter . . . **41.50**

15—4x5 focus 15 C. M. in Compur Shutter **45.00**

5—3¼x5½ focus 16.5 C. M. in Compur Shutter . . . **49.00**

GOERZ DOGMAR *f*4.5

11—4x5 focus 15 C. M. in Compur Shutter **$48.50**

6—3¼x5½ focus 16.5 C. M. in Compur Shutter . . . **54.00**

The above Carl Zeiss and Goerz Lenses are slightly shopworn, but we guarantee them to be equal to new and offer subject to 10-day approval.

WILLOUGHBY

Cameras and Supplies
110 West 32 St. - New York

Branch Store, 118 W. 44th Street, N.Y.



The Genuine Beattie Lites are sold only by Beattie, DIRECT-TO-YOU

Beattie's Hollywood Flood-Lite

THE GREATEST STUDIO LIGHT IN THE WORLD

The accompanying photo is by Chas. Henry Brown, Santa Barbara, California. *Beattie's Hollywood Flood-Lite* used at "Low Speed"—20 amperes—with both diffusing screens in place. Exposure one 30th of a second, Thornton-Pickard shutter, Verito at F:6, Par Speed Film.

Owing to the actinic quality of the light produced by the *Flood*, the subject is not conscious of any great light intensity, even when the light is keyed up to work at the 100th part of a second.

Write for details, new terms, and prices, *direct-to-you*

Beattie's Hollywood Hi-Lite Company

1645 Hudson Avenue
Hollywood, California

tremely awkward, and for a child in street costume most certainly inappropriate. The expression, however, is charming.

The portrait of a man by Philip De Woskyn, of St. Louis, Mo., invites particular attention. The reclining pose of the body and head are nicely balanced, and the eyes well directed. The light on the shoulder is too strong. Mr. De Woskyn makes evidently good use of his pictorial lens.

The lady with roses by J. C. Scoles, Perry, Iowa, shows excellent flesh values (in the original) due to well balanced light. The line to the right of the nose is a little too harsh. The neck line on the shadow side should be slightly modified to remove the appearance of stoutness. The eyelid of the right eye appears heavier; in a case of this kind the light should be reversed.

The three-quarter length by Alva C. Townsend, Lincoln, Nebr., shows that light coming from various sources with too much front illumination results in extreme flatness, so much so that in this case the nose is flatter than the face.. The perpendicular and horizontal lines are far too prominent. The hands holding the fan are inartistically placed. The cone shape of the pillow is decidedly out of harmony.

MISCELLANEOUS

For Sale—Royal Portrait lens, 16 inch focus, speed F/3.8. Just the thing for the dark days of November and December. Gets the kids every time. Frank H. Gilmore, Geneva, N. Y. 10-21-2

For Sale—Complete home portrait outfit, 8x10 lens; light, trays, etc. Mr. Draper, c/o Frank Moore Studio, Bulkley Bldg., Cleveland, Ohio. 10-28-1

Don't throw away prints that are too dark. We have a formulae that reduces without affecting quality. Simply brings print back to where it should have been stopped in developing. Works on both grays and sepias. Send one dollar and fifty cents for formulae. Money back if not as represented. The Art Shop, Needham Bldg., Columbus, Ga. 10-28-1-C

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A Lighting Unit of Super-Excellence for Every Photographic Need

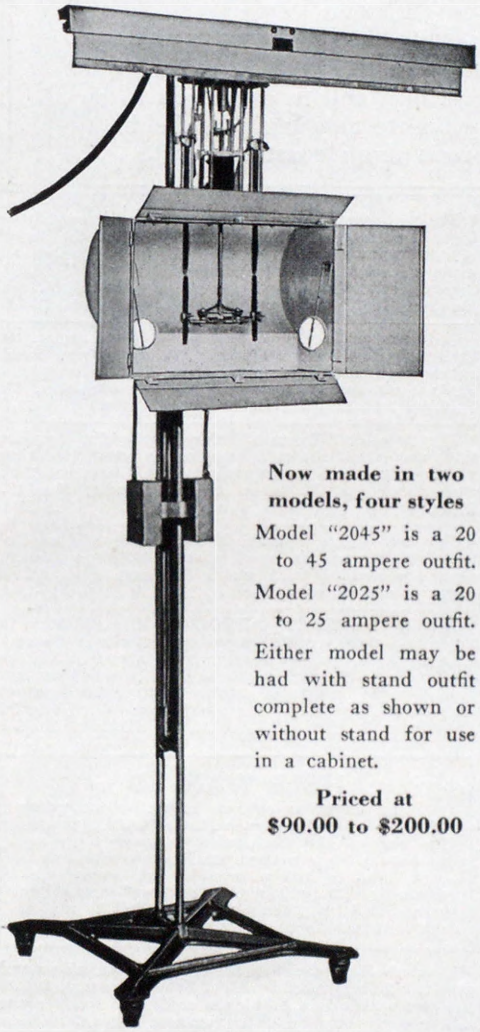
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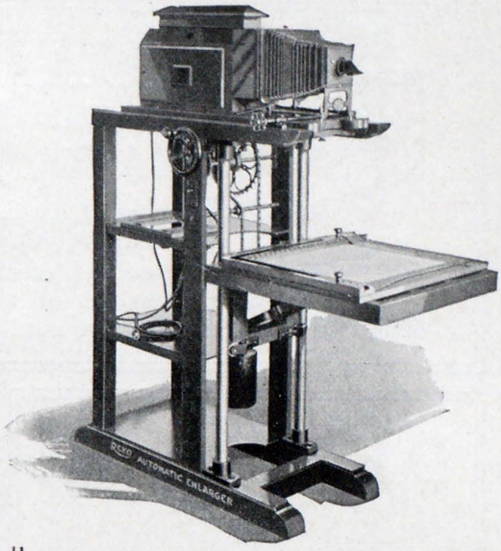
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Partner wanted with $10,000 cash to invest in the largest portrait studio on Broadway, in the heart of the business section of New York. Studio has all modern equipment and occupies a space of 10,000 square feet. Established for twenty years. S. M. Lawhun, 1269 Broadway, New York City. 10-21-4-C

A liberal price will be paid for a Ware Automatic Printing Machine, preferably 11 x 14 and wood rather than all-metal construction. Must be complete, but not necessarily in perfect working condition. W. F. Oliver, 16 Elm St., Baldwinsville, Mass. 10-21-2

For Sale—5x7 Ingento Enlarging Outfit, complete with arc lamp, rheostat, condensing lenses, focusing platform and Ingento enlarging easel. List price $140, first check for $70 takes it. Rich Studio, Bemidji, Minn. 10-28-1

For Sale—Sixty 6½x8½ No. 4 Eastman Film Developing hangers in good shape; $4.50 per dozen. One Eastman 15 inch metal trimmer, used, $7.50. Heyn Studio, Omaha, Nebr. 10-28-1

MAKE PERFECT AUTOCHROMS: Ability to make and show meritorious color plates is a pleasurable asset. My method assures success and eliminates costly disappointing experimenting. Instructions and formulas the results of twelve years experimenting and experience. Write for particulars—Will Rounds, Autochrom Expert, 112 First St., Lowell, Mass. 10-28-1

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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 adertisement, 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.

Wanted—High-class operator who is an all-around workman. Permanent position. Salary to start, $45.00 per week. This is a high-class studio. If you are not a high-class operator, do not answer this ad. Address Seebold, LaSalle, Ill. 10-28-2

Wanted—A speedy first-class retoucher and all-around workman. Good salary and best of working conditions. Steady Position to man who qualifies. Sykes Studio, 17 West Main St., Madison, Wisc. 10-21-2

Retoucher—Capable of doing highest class of work; Northern Illinois city of 70,000. Prefer lady with personality, capable of some reception room work. Good salary for one who can qualify. Moffett Studio, 114 W. State St., Rockford, Ill. 9-16-TF

Wanted—A good all-around commercial man; must be steady and reliable; submit samples of work and state salary expected, samples will be returned. Cunningham's Photographers of Commerce, Inc., Utica, N. Y. 10-7-4

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ATLANTA, GA.—Southern Photo Material Co., 83 Peachtree Street.

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

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

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

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

BUFFALO, N. Y.—J. F. Adams, 459 Washington Street.

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

CHICAGO, ILL.—Ralph J. Colsen, 1128 Argyle Street.

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 Street.

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

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.

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

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

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

DETROIT, MICH.—The Blome Bros. Co., 332-40 Grand River Avenue.

DETROIT, MICH.—The Fowler & Slater Co., 156 Larned Street, W.

FORT WAYNE, IND.—M. L. Jones, 112 W. Wayne Street.

GALESBURG, ILL.—Osgood Photo Supply Company.

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

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

MILWAUKEE, WIS. — Milwaukee Photo Materials Co., Eastman Kodak Co., 427 Milwaukee Street.

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

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

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

MONTREAL, P. Q.—Montreal Photographic Supply, 116 Notre Dame Street, West.

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—Hathaway-Dunn, Inc., 22 East 30th Street.

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. 2nd Street.

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

PITTSBURGH, PA.—W. S. Bell & Company, 410 Wood Street.

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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 Street.

SAN FRANCISCO, CAL.—Howland & Dewey Co., Eastman Kodak Co., 545 Market St.

SEATTLE, WASH. — Northwestern Photo Supply Co., Eastman Kodak Co., 1415 Fourth Avenue.

SYRACUSE, N. Y.—I. U. Doust Photo Materials Co., 126 South Salina Street.

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

WINNIPEG, MAN.—Duffin & Co., Limited, 474 Main Street.

Wanted—Young man who is a fair printer and who, in a pinch, could do other things about a studio. Cannot afford to pay a large salary. State experience and salary expected in first letter. Address V-2, care of this journal. 10-21-2

Printer Wanted—Qualified to do dark-room work and small amount of commercial operating. State salary expected in first letter. Single man preferred. Weber Studio, Champaign, Ill. 9-16-TF

PRINTER WANTED. Peck's Studio, Akron, Ohio. 10-21-TF

Wanted—High grade retoucher and etcher. Good wages and permanent position in beautiful new studio where quality work is desired. Submit samples. Address S-3, care of this journal. 9-30-TF

Wanted—A good retoucher, man or lady, to help out until Christmas. Koch's Studio, La Porte, Ind. 10-21-2-C

Photo Mount Salesman by manufacturer selling direct. Permanent position for one willing to work and capable of getting results. Write stating age and experience. L-2, care of this journal. 10-21-2

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SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.
HELP WANTED: 3c per word. No advertisement less than 75c.
MISCELLANEOUS and RETOUCHING: 3c per word. No advertisement less than 75c.
STUDIO FOR SALE: 5c per word. No advertisement less than $1.00.
ANSWERS IN OUR CARE: 25c extra for each Insertion.

Saleslady with good personality to take charge of studio and home portrait selling, catering to exclusive trade. Good salary and commission. Lee F. Redman, 7962 Kercheval Ave., Detroit, Mich. 10-21-2

Wanted—High grade rapid retoucher, preferably one able to do coloring and background work. Will pay according to ability, and will pay for ability. If you want a position for eight months or longer, if satisfactory, wire age, salary wanted, and when you can come. Either lady or gentleman. Truby Studio, Norman, Okla. 10-21-TF

RETOUCHING

Coloring, Retouching, Airbrushing of your own prints and enlargements. 24 hour service. J. B. Oglozinski, 3010 W. 22nd St., Chicago, Ill. 10-7 TF

Retouching—Highest grade work, prompt service, reasonably priced. Jos. M. Klum, 210 W. 5th Street, Marshfield, Wisc. 9-30-4

COLORING, RETOUCHING, AIRBRUSHING of your own prints and enlargements. 24 hour service. J. B. Oglozinski, 3010 W. 22nd St., Chicago, Ill. 10-28-TF

SITUATION WANTED

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

Situation wanted by an A-1 printer and darkroom man formerly in charge of printing and finishing in one of the largest studios in West. Fifteen years experience. P-1, care of this journal. 10-7-4

A very capable young lady desires permanent position in good studio as receptionist; excellent sales ability. Can take full charge of studio work. Experience in best studios. Address A. V. L., 84 Huntington Ave., Boston, Mass. 10-14-3-C



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Position wanted by an all-around workman; twenty-six years of age; temperate, industrious and thoroughly experienced in all branches of professional work. Am fair retoucher and will work for a reasonable wage. G-3, care of this journal. 10-28-1

Dependable, all-around man with seven years experience wants steady position with reliable firm in Chicago, Ill. Am first-class retoucher and etcher. Jos. Lourentz, 4440 So. Maplewood Ave., Chicago, Ill. 10-28-1

Receptionist—Experienced in finishing, office end, and front room work—wishes to learn more of business. Cleveland only. B-2, care this journal. 10-28-1-C

STUDIOS FOR SALE

Ford's Studio, 123 W. Bay St., Jacksonville, Fla. Would consider trade for studio in college town of 20,000 or more. 10-7-5

Long-established, ground-floor studio in good location positively must be sold. Owner retiring. Christmas business will pay for it. W. M. Boughton, 2134 Michigan Ave., Detroit, Mich. 10-28-1-C

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FOR SALE—The owner of the Northland Studios wishes to dispose of his interests in the Middle Western cities and open up a chain on the Pacific Coast, where it is necessary for him to live on account of his wife's health. Have studio at Detroit, Cleveland, Chicago, Pittsburgh, Indianapolis, and Toledo. Will sell each one separately or as a chain. Have been established twelve years and can show from auditor's reports or from income tax receipts that they have been the best paying propositions of the kind in the country. The finishing plant, which is located at Toledo, is the largest and most complete in the world, without exception, and was built to accommodate twenty-five studios. Will sell this with the studios as a whole or sell to anyone wanting to open a chain of studios or do finishing for the trade. Long lease at nominal rent. To any live wire who has the necessary capital or who can raise it through the organizing of a stock company, this is a gold mine. It will take quick action. Address L. W. Gentry, 715 Jefferson Ave., Toledo, Ohio. 10-28-1

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F 2 White—F 3 White—Glossy Surface

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All Dealers'

——If it's advertised in ABEL'S *it's good——*