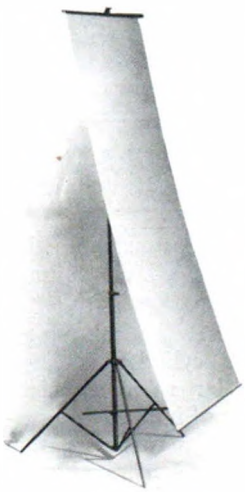
ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXXI. No. 803 SATURDAY, MAY 12, 1923 PRICE TEN CENTS $2.50 A YEAR

Home Portrait Helps

Eastman and F. & S. Home Portrait Reflectors



Eastman
Home Portrait Reflector

A good reflector is a necessity in home portraiture, where lighting conditions are not always ideal. The Eastman and F. and S. Home Portrait Reflectors offer the most convenient and efficient means for the proper reflection of light when working away from the studio.

The Eastman Reflector is 24¾ x 59 inches and is made of white opaque cloth mounted on a light metal stand providing a maximum height of 70 inches. The F. and S. Reflector has a spread of 44 by 72 inches with maximum height of 84 inches. Both are adjustable to give the desired lighting height. Compact for carrying and only 4½ and 5½ lbs. weight respectively.

Eastman Home Portrait Reflector	$10.00
F. & S. Home Portrait Reflector	14.00

Eastman Kodak Company

Folmer & Schwing Department Rochester, N.Y.

Gross Mail Circulation 3,868
Net Sales Through Dealers 99
Gross Circulation 3,967

GUARANTEED NET PAID CIRCULATION **3,853**

(Professional Circulation Only)

Hammer Plates

meet all conditions of climate, temperature and color-values. Manufactured of purest chemicals and under the most rigid inspection, they are unsurpassed for detail, latitude of exposure, uniformity, reliability and all 'round good qualities.



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

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

N. Y. Depot, 159 East 22nd Street, N. Y. C.
Ohio Avenue and Miami Street - - - - - - St. Louis, Mo.

THE PA-KO PRINT WASHER

In the PA-KO PRINT WASHER you will find a machine that combines the care and thoroughness of hand washing with the ability to do a large volume of work *automatically* at a low cost.



THE PA-KO WASHER is ideal for all classes of work. The cylinder is large enough to take care of large double weight stock. The arrangement of intake and overflow, in conjunction with a gentle rotation of the cylinder, keeps prints separated without injury to the finest surfaces.

THE PA-KO WASHER is a COMPLETE UNIT. It needs no sink or floor tray. It requires only three connections for installation—water, drain and electricity. It occupies a space of 37"x24" on your floor, and does its work in silence.

Write for circulars or information

PA-KO Corporation

Minneapolis, Minnesota

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. XXXI. No. 803 SATURDAY, MAY 12, 1923 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.

In Passing By

GETTING Photographs Before the People. In line with the national advertising campaign on which President Diehl of the P. A. of A. has been working for some months, it is interesting to note that a similar campaign is under way in Great Britain and already considerable progress has been made in acquiring the needed funds. Already it is figured that the sum of $75,000 will be raised before the end of the first year. Comparing the extent of the business in Great Britain with that in this country, we are bound to admit that over there, they have it over us here.

But while in this country the promises of subscriptions have come all from the manufacturers and dealers, the bulk of the British campaign funds have been subscribed by photographers themselves and the manufacturers and dealers have promised to contribute in the proportion of 50% of the amount raised by the photographers.

In the original plans laid before the members of the P. A. of A. at the Buffalo convention, it was suggested that photographers themselves should contribute to the fund in the amount of 1% of their total purchases of material, this sum to be paid into the general fund each month, either direct by photographers or collected by their dealers, the 1% being added to the month's statements of those who agreed to contribute. To our way of thinking, this would not have caused any great amount of extra work or bookkeeping to the dealers and the amount to be paid by each individual photographer would not have been such as to make them hesitate in the matter. A hundred dollar a month stock bill would only have called for the additional payment of $1.00. A small item, but like the story of the man up before a judge for murder—the judge says, "But my man, this is most extraordinary. You murdered the poor woman for a half a dollar? And the man replies—Well your honor, half a dollar here and half a dollar there—it soon mounts up, you know." These small items soon mount up and with a thousand contributors, each paying in half a dollar or more a month, a very respectable sum will soon be in hand and better yet, the manufacturers and dealers will be much more keen to contribute their share when they find that the photographers are willing to take up their

share of the burden. In addition, photographers will have a greater respect for themselves and have a greater interest in the whole campaign when they have a financial interest in it themselves.

At a number of the conventions held the past two years, the question of participating in a general fund to the extent of 1% added to their monthly stock bills was put before the members and in every instance they unanimously agreed to participate.

We believe that President Diehl is trying to raise a sum of at least $50,000 a year, to match an equal sum offered by the Eastman Kodak Co. under certain conditions which are not at all onerous. We suggest that the P. A. of A. now consider the matter of getting photographers to contribute either in the way mentioned above or by direct donations, so that the long agitated national advertising campaign can be started this fall to the benefit of the entire industry.

If it can be done in Great Britain, it certainly can be done over here.

My Photographic Reminiscences

(No. 39) ***Special to Abel's Photographic Weekly***

By F. DUNDAS TODD

NEXT I came to know John Edgeworth, the pocket edition of Prince Bismark. I believe he is still alive and as voluble as ever. John was brimful of interesting experiences, most of which I suspect were pure romance. I am afraid he had absolutely no respect for truth when telling a good story, though in all other matters he was perfectly reliable. When East met West a lot of us would have an animated discussion as to who was the biggest fibber in photography, and the battle would rage over the names of three men. One, long dead, was a stock dealer in New York, another was a member of a small camera concern in Rochester, the third was John. I always backed up John until one day I heard how a big man in the photographic world had described a certain tale as being quite Edgeworthian, and I thought the joke had gone far enough. All of these fibbers were alike in one respect, they were never unkind, not once did I ever hear one of them utter a word that would arouse the ire of anybody. They were romancers pure and simple who had missed their vocation.

The wit of the lot was Jack Pringle, followed closely by Dick O'Connor. Jack was a Scotsman, a son of the studio at that, his father having been a noted photographer in Edinburgh from the advent of photography. When Jack entered my office everybody struck work and for about two hours he would hang on to my desk, watching his umbrella which he hung on the end of it, and pour verbal shot and shell at poor me until our ribs were sore with laughter. Offhand one would call Jack a time waster, but Charlie Lovell once confided to me that he had had twenty-eight demonstrators all told, and the only one that earned his money, month by month was Jack Pringle. So one can never tell. We may study all the rules there are about how to do business, but in the end each of us has to do business in his own way.

Dick O'Connor is a Boston Irishman who has pestered me from the first day I met him until now. He will persist in telling me Scotch stories with an Irish brogue, so I have wanted to kill him a hundred times. Dick has been in my part of the world for many years, but lately he went to Seattle, so I have little chance of being harassed with his yarns, but curiously enough I am already beginning to feel a bit lonesome.

In Chicago his team mate was Charlie Krauss, one of the cleverest in fitting himself to a photographer's ways I ever heard of. Link Cossitt considered him the best man he ever had. Charlie, I understand, got tired of the road and tried farming in Kansas for a while, but later went back to photography.

The handsomest man on the road was undoubtedly Charlie Hetherington, a fine mixer and good fellow of the old type. I liked Charlie even if we did scrap a whole lot, but that is quite natural when two Scotch collies get together. Charlie in his old age has I hear gone in for painting and made quite a name for himself as a colorist. I knew long ago he had a fine eye for form.

At the Detroit convention of 1895 I heard

THIS week we are publishing number 173 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.

a fine full voice of magnificent carrying quality ring out in the hall while I was looking at the picture display and I wondered what giant was speaking, so I hastened to join the audience and was startled to see that the voice belonged to a man not over five feet in height. Later I learned that the orator was F. M. Pickerill, ex-major of the Federal army during the rebellion. Frank and I got to be very good friends in later years when he became a plate demonstrator. He was a long distance talker, just bubbling over with verbosity, and one could not check his volubility by any means permissible in law. When he worked for the Hammer Dry Plate Co., Dad Hammer hit upon a pretty good scheme, for he arranged his routing for small towns where there were only two trains a day. Frank would land in a town in the morning or late at night, call on the one photographer, and have to jump to catch the next train out. The great idea was that Frank would not have time to talk to the photographer to near death, so that in revenge he would cancel the order he had previously placed.

I have given these thumb nail sketches just to show faintly the conditions twenty-five years ago, and the kind of men who were suited to the times. Then, there were about forty manufacturers of photographic printing paper, now there are only a few firms, and conditions are standardized. The modern demonstrator is more of a "trouble-shooter," to use a telephone term, than a business getter. Photographers I suspect do not appreciate how valuable is the service demonstrators perform, nor how much money is spent by the manufacturers to ensure that their plates and paper shall be intelligently handled. I believe that the plate and paper bill of seventy-five per cent of professional photographers is not much over ten dollars a month, at least in my day that was about right, yet every one of them has at call the services of an expert to help them out when in trouble. Dozens of times I have known a demonstrator to travel from a hundred to three hundred miles in response to an emergency call, but probably the photographer never realized that the cost to the manufacturer of that visit would easily eat up the profit on several years' sales to the photographer. Coming right down to brass tacks it is a wonderful service the manufacturers give to their customers, and I know of no other line of business where such is done. And let me say something to surprise my readers. I suspect professional photographers do not consume three per cent of the output of the modern photographic factory. It undoubtedly is good business for the manufacturer to provide the service, but the amateur business, the big end, is got at a much smaller percentage of cost.

So when a demonstrator comes your way, do your best to show him he is welcome. He wants to help you, that is his job. Of one thing you may be certain, he is a fine fellow, if he were not he would not be a demonstrator long. In this line of work many call, a few are called, a very few are chosen, and much fewer stand the test of service. I have a sneaking idea that practically every photographer over thirty has at some time or other applied for the position of demonstrator, but he need not have bothered making the application, for when

Your Children

Lovable, hopeful, sweet little tots.

They contribute much to the joy of your life.
Let me make pictures of them now.
It will mean much to you later.
Specializing on home photography.

LEE F. REDMAN

Edgewood 1873 Kercheval at Van Dyke

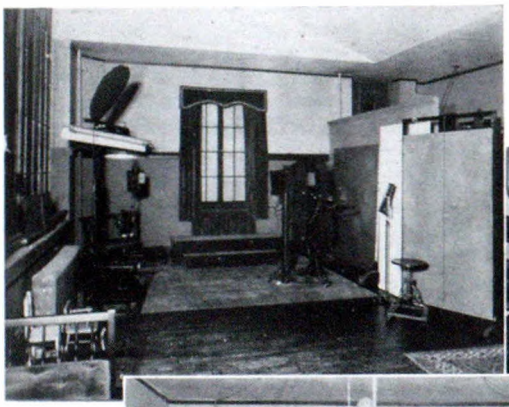
Here's some good copy by friend Redman, of Detroit. The original occupied four inches single column, and had a halftone at the top. He believes in running an illustration in all his ads. Good idea, too. It makes for attraction and interest.

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

Other Photographers' Studios. No. 38

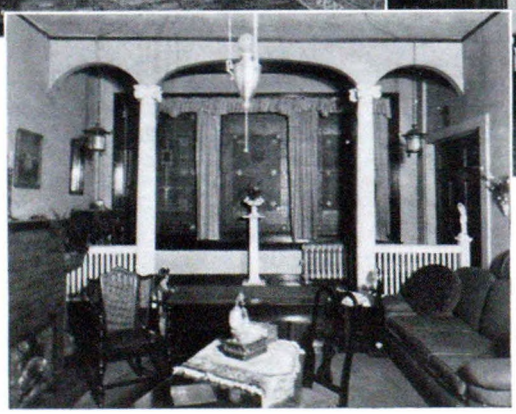
Tibbals Studio, Rochester, New York

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 shows you 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.



Bert Tibbals sends us these pictures of his place, saying that he hasn't seen many studios in our series from his section of the country. This is a portrait studio catering to the "appointment" class entirely. Every door and window except the skylight is stained glass of special design, and Mr. Tibbals can get home





portrait effects in any part of the rooms. He has the largest north light in Rochester—12½ feet wide by 14 feet high. The upper left picture shows the camera room, 24 feet by 36 feet. On the right we have the entrance to the main reception room, and below the northern end of the reception room, which is 18 feet by 24 feet. Other rooms not shown include dressing rooms, darkroom, printing and enlarging room, finishing and mounting room, and office with display room.

a man is needed a still hunt is started at headquarters for a likely prospect. If my memory serves me rightly out of ten men who go through the instruction course at the factory, seven are sent home and three go on the road, and out of these three only one lasts over three months.

The demonstrator therefore who walks into your studio is the survivor of a mighty strict weeding out process. He has proved himself to be a good man technically and socially. Now he is a wanderer, a stranger in a strange land. Take him in and treat him kindly for he is worthy of such, furthermore it will pay you to do so.

Attention Photographers—Ohio-Michigan-Indiana

AT West Baden, Indiana, in June the Annual meeting of the Ohio, Michigan and Indiana Photographers will be held. You have already had some notification of this event.

West Baden is more accessible than its location suggests. The West Baden Railroad runs a large number of trains daily and through coaches may be had from all large cities within a considerable radius of this wonderful resort. If you intend driving, well marked auto roads through beautiful

Southern Indiana will make your trip doubly enjoyable.

The impression seems to be out that this is an expensive place to locate in, even for a day, but such is not the case while the O-M-I Convention is in progress there. The West Baden Springs Hotel, which will be convention headquarters, will have rates as low as $6.00 per day which includes all your meals and they sure do feed you with the finest food obtainable. Then in West Baden proper, which is only two blocks from the big hotel, one can obtain hotel accommodations as low as $1.50 per day and find also several very fine places to eat where the food is good and the charges reasonable.

Our program is one that you can ill afford to miss. Clarence Stearns from Minnesota has a brand new program number that is worth its weight in gold to the Photographer and alone is worth the expense of your trip to West Baden. Mr. Charles Aylett from Toronto will demonstrate upon a movable platform, so that all may see and profit, some new and vital things to this wonderful profession of ours. Don't miss him. Other numbers are in preparation for the program which will be equal merit and by which you will profit if you come.

You may have attended meetings of this Association at Cedar Point and Cleveland and had a wonderful time but this will be the King Bee of them all. Aside from the demonstrations pertinent to our business and the display features of the convention in the wonderful Pompeian Room, amusement in large and varied doses will be offered you by the entertainment committee and you will be kept busy from the time you arrive at West Baden until you bid it a reluctant goodbye.

Write Walter Robbins, West Baden, Indiana, now for your hotel reservation. He will get you what you want at just what you want to pay if you will but tell him what it is.

Merl Smith, Secretary.

'Tis Here-Maybe



Here's a reader, Thomas J. Ronald, Woodbine, Iowa, who tells us that he likes to get letters from us because the color of our stationery is exactly what he wants for a shade to put around a 25-watt lamp, making a pleasant and safe light by which to print and develop Azo and Artura. "You can pass the tip on," he writes, "unless you are afraid it will make such a demand for your subscription letters that you can't fill it." We'll take the chance!

Frank Easter, who has been in Eskridge, Kansas, for many years, has moved to Port Huron, Mich., where he has purchased and is now operating the Hoskins Studio.

In the local automobile club journal we note the advertisement of a new movie camera which can be attached to any automobile and is, as they term it, "geared to the road." The camera goes in the center of the windshield and takes either single photographs or a continuous number of exposures.

The Halldorson flash lamps are being advertised quite heavily in the British photographic journals now that the Halldorson Company have connected with the well known firm of Houghton's Ltd., who are to handle them for the other side.

Photographers of Sterling, Morrison, Polo and Dixon, Ill., met recently and perfected arrangements for a local organization, later to be affiliated with the National. Meetings are to be held monthly at the different studios.

At the 1923 Photographic Fair, held in London, England during March, the cameras, lenses and shutters, and stands made by the Gundlach-Manhattan Optical Company, Rochester, N. Y., were shown by Sands, Hunter & Co., the British importers. Kodak, Ltd., of course had on exhibition a great many of the Eastman Company's products made on this side, and Houghton's exhibit of Halldorson flash lamps, completed the roll call of American materials and apparatus shown.

Not long ago a Paris (France) newspaper was fined 100 francs and ordered to pay 1,000 francs to a photographer who claimed that the editor who reproduced the picture misrepresented his ideas by altering the title when the picture was published. The picture was first reproduced in 1907 and the editor, thinking it would serve again at the end of 1922, again published it with a different title, which he found to be an expensive experiment.

——Have you bought your copy of the Ad Book yet?——

It is with sincere regret that we have been advised of the death on April 16th, of William Howard Webster, secretary and manager of the Caxton Co. of Cleveland, one of the leading engraving houses of this part of the country. It was this company that made the beautiful engravings for the 1911 P. A. of A. Annual.

Is this merely a coincidence of what? Pirie MacDonald has his studio at 576 Fifth Ave., New York City and Geo. MacDonald has a studio at 576 Fifth Ave., Brooklyn.

Walter Scott Shinn is a well known photographer in New York City and Walter F. Shinn has a studio in Brooklyn.

How about it?

Those who were at the Milwaukee national convention will remember the exquisite violin playing of little Olga Eitner, daughter of Karl Eitner of Ottawa, Kans., a member of the P. A. of A. Miss Eitner is gaining new honors right along. She has just been featured at a concert of the Bush Symphony Orchestra in Orchestra Hall, Chicago. You'll hear frequently of this young lady's career in the years to come.

H. DeForest Baumgartel of Chicago is offering original celluloid backgrounds to photographers. A very commendable proposition. Our only quarrel with Mr. Baumgartel is that he has printed on his letter head—"Member of National Association of Master Photographers."

Here's another of those absurd cut-price ads: "One dozen photographs for $2.00 with one 8x10 enlargement free, as well as one extra print free for School Annual."

This is the bargain one of the photographers at Council Bluffs, Iowa, is making to the Public High School Graduating Class of 1923.

Comment is unnecessary.

You'll sell your backgrounds, Mr. Baumgartel, just as easily without that high-sounding but non-existent membership claim.

William Shewell Ellis of Philadelphia and Wilmington, Del., is sending out a clever little booklet titled Ten Years Ago and showing a birthday cake on the cover. This is to commemorate the founding of his Wilmington Studio ten years ago.

ASSOCIATION NEWS

Published Weekly under the authority of the Board of the P. A. of A., under arrangement with the publishers of ABEL'S PHOTOGRAPHIC WEEKLY *and the* BULLETIN OF PHOTOGRAPHY

By S. R. CAMPBELL, JR., *General Secretary, 722 Bond Bldg., Washington D. C.*

RIGHT *NOW*, while you have it in mind, turn up your calendar to July and red-ink the week of July 16th. No matter what else you do this summer, as a progressive photographer, you owe it to yourself and your patronage to come to the National.

To Yourself, the renewal of old acquaintances among the Profession (they'll all be there), the attractive exhibits displaying the latest in equipment and accessories, the instructive talks and lectures by men who *KNOW*, and the exhibit of modern Portraiture are features of the year's progress that cannot be obtained elsewhere. *FLY* to the National.

To your Patronage, the last word in photographic styles and mounts, Studio arrangements and methods, are expected as a natural sequence to the annual Convention. As an asset, the prestige of attendance maintains the high standard which attracts exclusive business in your locality. *TAKE-A-TRAIN* to the National.

Aside from the Convention, Washington offers, as no other city in the country, a multitude of interesting places to visit, consequently, a portion of the time will be devoted to a Sight-seeing trip of the principal Government Buildings, Lincoln Memorial, the picturesque Mall and Potomac Park. (We don't need to mention the Monument, you can't get away from it). What person does not consider it worth the trip? *MOTOR* to the National.

The early application of Exhibitors for Space indicates a healthy business condition. Evidently they each have a 1923 Specialty to "put across" and know that their best opportunity of the year will be where the crowd is the thickest. 33,000 square feet of floor space may sound big, ¾ of an acre, but before all is alloted, we will wish for the full acre. More than one photographer has attributed his success to attending Conventions, as it keeps them up to date. Can you afford to miss it? *HIKE* to the National.

With these facts before you, take another look at that calendar, be sure the date is checked off, then make a resolution to *GO TO THE NATIONAL*, no matter *HOW* you get there.

Mark It on Your Calendar
P. A. of A. Convention
Washington, D. C., Week of July 16

Motorists-Attention

What do you say to organizing Motor Clubs to make the trip to Washington in July? This Office is prepared to furnish route maps and guides from any part of the country to individual members or to Clubs, to assist them in taking the best route to the Capitol. Guides give detailed touring information with speedometer readings to locate critical points and turns. This service has been secured through the courtesy of the National Motorists Association, without obligation to P. A. of A. members and should provide the open door to an easy trip. A beautifully situated Tourists Camp awaits those who wish to take advantage of it.

Advise the Secretary of your plans and he will proceed with the Club organization work.

Hotels

With still a couple to be heard from, the following Hotels are prepared to make reservations and grant a special rate to P. A. of A. members and their families. No time like the present to reserve a room, for Washington Hotels are decidedly busy in the Summer months accommodating visitors and conventions.

Hotel Washington—Headquarters: The Arlington Hotel; The Burlington Hotel; The Continental Hotel; Franklin Square Hotel; The Harrington Hotel; The Lee House; The New Ebbitt Hotel; The Powhatan Hotel; The Raleigh Hotel.

Winona School
July 30th—Aug. 25th

Like a stone rolling down hill, gathering momentum as it goes, so are the plans for the School forging ahead and registrations steadily increasing.

Lincoln appreciated the value of an education or he would never have walked twenty miles, after a hard day's work, to borrow books on Law. A glance at our file shows men are still willing to make the sacrifice of a long trip to acquire knowledge. Of special note are registrations from Canada, Maine, North Carolina, South Dakota, Colorado and Texas, with a generous scattering in between. These students are anxious to avail themselves of the School, will it pay you to delay registering? Think it over. $10.00 to the Secretary insures registration; $40.00 balance of tuition is payable at the School.



The photographer who is trying to figure out some new way of maintaining the interest of students in class portraits will be glad to see this idea from E. M. Hammond, of Porterville, Calif. Hammond has made one of these each year for several years, using the original for advertising purposes and selling many copies to the students. He writes that even now reorders for those made three and four years ago keep coming in, especially at holiday time.

The Comic and Serious Side of Photography

Given by Geo. Personius of Elmira, N. Y., at the N. Y. State Convention

(Concluded from last issue)

BUT to go back to the apeing. Dean Tilroe of Syracuse, in a recent address in Elmira, said—"God made people black, brown, yellow, red, white—but no pink ones. That of the six hundred or more millions, no two have faces exactly alike. That upon the face of every man God had placed His stamp, that distinguished him, made him different from every other man. All right, then, why should anyone try to look what they're not. Let's bring it closer home, —why should you or I, as photographers, try to picture people so that they appear different from what they are. We, ourselves lose, when we by artful means, rob people of their personality. Let's find the best in each face, the keen, the good, the noble, the sweet, and then photograph it. Not forgetting for a minute that every one wishes to be recorded at his best. Besides this—through the maze of Conceit, Deceit, Hypocrisy and Shame, the Truth must and will prevail.

The serious side of Photography, my friends, resolves itself into our responsibility as Photographers. With confidence people come to us, the more confidence, the greater the number that come. We are not true when we plan to get a lot and give a little. We have passed the day in business of such unequal exchanges. It is up to every one of us to do our best and make a fair charge for the service. In order for us to deserve to win, our product must be of value, must have enduring qualities. We should not forget our responsibilities—that we are dealing with the future as well as the present.

We should be inspired to do our best by the thought that perhaps the picture taken of the little curly headed child may be all the mother will have tomorrow except the memory. Or the picture taken today of the saintly old mother, may be all the daughter will have a month from now.

So the responsibility is ours—the making of the family photographic record. Commencing say, with the baby girl, at six months or less, again on first birthday—at two years—at three—and so on, at graduation, later the wedding, then perhaps, the mother and child, and then the start on another circle. Really, in all seriousness, if we are sincere, our standing in the home of a regular patron should be on a par with the preacher and family doctor—for after they have finished their ministrations, oftimes our work remains the only solace for broken hearts.

Along this line may I give a few personal experiences, and then close:

In September 1917 our local Military Company, Company L, left for Southern Camp for intensive training. Co. I, a volunteer company from Olean, N. Y., immediately took possession of their quarters in Elmira, and for the reason that my studio was near the Armory, I took individual pictures of all the boys in both Co. L and Co. I, and shortly previous to leaving time they came to the studio in droves, and in our haste we could not give much time to details.

One year later, Sept. 27th found the boys of Co. L. and Co. I., side by side in first line trenches before the Von Hindenburg line. The Germans found the exact range on Co. I trench and shelled it for half a day and the boys were wounded and many killed like rats. The next day—the historic Sept. 28th, Co. L, and what was left of Co. I, went up and over across No Mans Land into the teeth of death. Twenty-two of our boys died that day, the Olean loss was greater. The following morning, seven out of our hundred and fifty boys answered roll call.

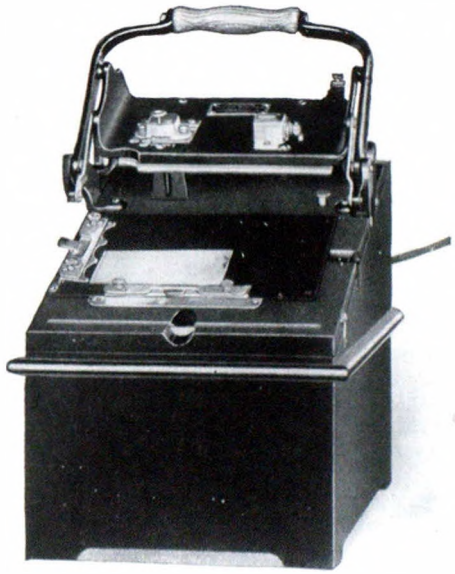
I had taken their last pictures—whether fair, good or poor, they were the last. Some of their negatives should have been better. The unexpected had happened—I had all that mother, sister or sweetheart could get of that boy who had gone West. And we did our best, and were amply paid by letter after letter received from those splendid old mothers with hearts overflowing, thanking us for our efforts.

May I tell you about Jim? It all happened about a month ago.

"The Friends We Never Meet."

"Around the corner I have a friend,
In the great city that has no end,
Yet days go by and weeks rush on,
And before I know it a year is gone,
And I never see my old friend's face,
For life is a swift and terrible race.
He knows I like him just as well
As in the days when I rang his bell
And he rang mine. We were younger then
And now we are busy, tired men—
Tired with playing a foolish game,

If you do amateur finishing you need amateur finishing equipment to do the work well, and with speed and economy.



Commercial Kodak Printer

New design with Metal Numbering Stamp.

It masks, exposes, numbers and counts the prints. It is quick and positive in action, has eight metal masks up to 3¼ x 5½ and 4 x 5. Prints from single negatives, films or plates, 5 x 7 or smaller, or from strip film. Order numbers are stamped on every print automatically and instantly changed by a touch on a plunger.

Adjustable masks control white margins, the quick, positive action of the platen makes the exposures while an automatic counter totals them. Uses a 150 watt lamp and sets on a table or in a table opening.

Complete with masks, ruby lamp,
electric cord and plug . . $60.00.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

Tired with trying to make a name.
"Tomorrow" I say, "I will call on Jim"
Just to show him I'm thinking of him.
But tomorrow comes and tomorrow goes,
And the distance between us grows and grows,
Around the corner—yet miles away.
"Here's a telegram, Sir." Jim died today.
And that's what we get and deserve in the end,
Around the corner a vanished friend."

Jim was a prominent man in our community life, socially and in a business way. For twenty five years he had been in business on our busiest street. Prominent in church, fraternal and military affairs, no one questioned his sincerity, integrity or ability. No one had a higher rating as a good citizen. But fate so willed that Jim met with financial reverses. This, Jim kept to himself. He carried the burden alone. Each day the burden grew heavier, he staggering under the load. Then on a Saturday noon, he came down to his office—there was no one along the road to give him a happy salutation, a cheery greeting word, no one to take him by the hand and look into his eyes and speak a word of encouragement, of appreciation, of true friendship. No one. If there had been such a one, I do not believe I would be telling you of this incident now. He reached the office at twelve thirty, locked it, then wrote a letter, a final message to his wife, then decided for himself the time and method of ending his life. His last picture was taken by me, five years ago. It was good, I am glad to say, it showed the admirable qualities, dignity, kindness, virility, with all the polish of a real gentleman, and Jim possessed all of these. We delivered an order of his pictures to the grief stricken family last Saturday. Can any of us estimate the value of such a picture at this time to them—certainly not in dollars.

My mind goes back to my first camera—an 8x10 view outfit, with rectilinear lens. It cost $70.00. I had to run in debt for part of that sum. I still have that camera—in my estimation it has increased in value. No one can buy it today for $5000.00. The first picture I ever made was made with that camera. A few days after getting the camera, I asked a lady—a lady past middle life—to come out on the porch of her home, so that I might take her picture, which she did. I made only one negative. At that time I felt I could not afford to use more plates. I surely needed experience. She had not had a picture taken in many years, and the one taken that day, was the last one. A year later, when taking views in an adjoining state, I received a letter from her, saying that she would like to see me, and I started at once for her home, arriving only to find her unconscious in her last sleep. I suffered a thousand regrets, the one negative must suffice. I have mentioned the fact that she was a friend of mine—she was all of that, she had cared for me through my whole life, from babyhood up, always watching, thinking, planning, loving, praying for me—she was my mother.

I have related these incidents for one reason only—to bring home to you the serious side of photography. To emphasize again our responsibility. That we should be sincere craftsmen, that our profession is a worthy one, that there is more to it than simply making pictures for a living.

What seem like big and little tragedies are happening all the time in our lives, in the lives of our friends and in the community at large. We have a place in our respective communities to fill equal in seriousness, in trust and responsibility to any other. Our allotted work in the big scheme of life is to make the portraits for the people of this generation—portraits not always especially pleasing, but portraits that are good, that appeal, that depict love, sympathy, sincerity—in other words, portraits that show character. Portraits that live and endure. And by adhering to this standard, we are then, and not until then, fulfilling our obligations to our fellowmen.

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Never Let A Customer Wait

IT does not make any difference whether a customer is in a hurry or not, the moment he steps inside of a place of business he wants attention. Two clerks talking to each other, whether it is about business, social affairs, or political arguments, do not interest him in the least. The customer feels they are there to give him service and he wants service immediately. It is behind the counter and at the telephone where customers must be given the best service possible. No matter what you are doing or who you are talking to, it only takes a few seconds to speak to a new arrival, and if you are busy with another customer, tell him so and that you will see him in just a moment.

In many stores you will find waiting rooms, reading rooms, rest rooms and often times notices "Wait here for the car." But, when you go inside you find the poorest service possible.

No matter what you are doing in your studio, take care of your customer first. About the coldest reception you can give, especially to a new customer, is to have him step into a reception room and find no one there. Sometimes this may be absolutely necessary, but if such is the case, leave the doors open so he can see you in some other room, even if you are working. The biggest opportunity for you to increase your business is to give your customers immediate attention and stay with them as long as it is necessary to give them the service desired.—*Ohio Photo News.*

Death of William Willis, Inventor of Platinotype

THE firm of Willis & Clements is well known and many of our older photographers are personally acquainted with Mr. Clements. But to most, the name of Willis was merely a name. William Willis, whose name headed the American firm, died March 31st, near London, England, over eighty years of age. Mr. Willis was the inventor of the platinotype process, which a few years ago was one of the most popular methods of printing for better class work. Only its price prevented it from being even more generally used. The advent of developing-out paper and the tremendous increase in the cost of platinum metal gradually diminished the sale of platinotype paper, but there are many who still use it and insist it gives the finest of all photographic prints.

Mr. Willis first marketed his new process about 1882 and naturally had great obstacles to contend with. He founded the Platinotype Co. which eventually enjoyed great prosperity. In later years the firm introduced Satista, a paper with a platino-silver base, and Palladiotype, both of which have been introduced here by Willis & Clements.

As one of the honored pioneers of photographic progress the name of William Willis will forever be recorded on the rolls of photographic history.

The Story of A Famous Photographer

By ALLAN HARDING

(Republished by permission from "The American Magazine")

NOT long ago, a woman walked into the New York studio of Pirie MacDonald, famous in this country and in Europe as a "photographer of men." And this was the story she told:

Her husband is one of our captains of industry: an owner of foundries and mills; a director in large corporations in various states. But he is not simply a solid business figure—he is a man of broad human sympathies; in half a dozen towns are hospitals and libraries built and given to the community by him.

Each of these institutions wanted a picture of him to hang on its walls; and the man had been sent from one photographer to another, and from one portrait painter to another, trying to get something that would seem just right for this purpose; but he had not succeeded. He was in New York now, his wife explained, on a business trip. Would Mr. MacDonald see what *he* could do?

An appointment was made for the following day; and what happened at that appointment tells what is probably the main secret of MacDonald's achievement—and is certainly one explanation of *every* worthwhile achievement.

"You may be, in technique, the most expert photographer in the world," he said to me, "and yet not be able to make a portrait that will satisfy the people for whom it is intended. To do that, you must give them something more than merely the outside of

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a face! You must give them the inner personality. And it must be just one special phase of the personality—the one that is wanted in *that particular picture!*

"Every human being is many-sided. If you, yourself, have been photographed often, you know that different pictures have caught you in different *mental* attitudes, as well as in different *physical* ones. Those mental attitudes are the facets of your many-sided personality.

"Suppose a man has a picture made to give to his mother. It may be so fine, technically, that it would take the grand prize in a world's competition; but if his dear old mother fails to find in it the man who is still, and will always be, *her boy*— then that photograph is a failure for the purpose for which it was intended.

"Or perhaps a man has a picture taken for his sweetheart. He carries it down to his office and all the fellows say, 'Gee, that's great! It's got more punch than any photograph I ever saw! Makes you look as if you could sell hot Scotches in hell!'

'But that picture is a failure if she doesn't like it. Because it was made for the girl! the girl to whom the man has given all his sweetness and gentleness. She doesn't want a salesman with punch! She wants the young lover—and if the picture isn't that to her it isn't worth a cent.

"You cannot expect the same picture to be equally satisfying on the wall of a directors' board-room, over a clubroom table where a man is a pal among his pals, and in the sanctity of his mother's home and heart. You must know *which* man, of the many-men-in-one, is wanted when you make a photograph.

"Well, then, take the case of this man I was talking about. What phase of his personality was the one which people would expect to see when they looked at his pictures in those hospitals and libraries? Certainly not the shrewd, hard-headed president of big business; the buyer and seller and bargainer; nor even the driver and leader of men. No—they would want something warm and human, the man who could give as well as get. So I began feeling about for his personal tastes and interests.

"I casually brought in some reference to the theatre. He was utterly unresponsive! He said his wife and daughter had gone the night before, but that he was tired and went to bed instead. I mentioned the weather—good day for golf. . . . Yes? . . . He didn't know the game. Hadn't time for that sort of thing. I worked around to some big news in international politics. Not a glimmer of interest.

"Then I began fussing with my camera, and covertly unscrewed a nut, which I allowed to fall to the floor. Picking it up, I said half to myself, 'That reminds me of the old days in the foundry.' Instantly the man came to life.

"'What do *you* know about foundries?' he demanded.

"'I went to work in the snap shop of a foundry when I was eleven years old,' I told him.

"'You did!' he exclaimed. 'Why, man! That was *my* first job when I was a kid.'

"Well," laughed Mr. MacDonald, "I'm almost ashamed to tell you how many pictures I sold that man. When he and his wife saw the proofs they ordered three thousand dollars' worth. And those pictures were satisfying, not because of mere technical skill but because I had found the wire that led to the warm human side of the man's personality.

"The idea behind that incident is supremely important, not only to a photographer but to any business man—in fact, to everybody. And the idea is this: The wider your range of human contact, the greater are your assets. I make it my business to know something about all kinds of subjects—business, politics, literature, sports. And everyone who wants to win with human beings must do this.

"When I was in Europe a year or two ago, I had an audience with the King of Denmark. The time allotted me was thirty minutes. He kept me for two hours and a half. Why? Because he found out that, at forty-nine, I had entered the officers' training camp at Plattsburg. He was intensely interested in a country where men of that age could, and would, keep themselves physically fit to take that training, and would do it at any cost to their business or their pleasure. He wanted to know every detail of my army experience, its results and reactions.

"The lesson is perfectly clear: The wider your range of experience, the wider will be your range of human contact. The more you know of life, the more secret springs you will be able to touch; springs that will open doors to the interest and sympathy of all kinds and conditions of human beings. Not one episode in your life is wasted, unless you choose to let it be.

"As I told you, I began work in a foundry when I was eleven years old. That was in Troy, New York. My father was Scotch, a visionary and poet by nature; a man who did not know how to keep money, for he always dreamed of making and of spending it in 'the grand manner.'

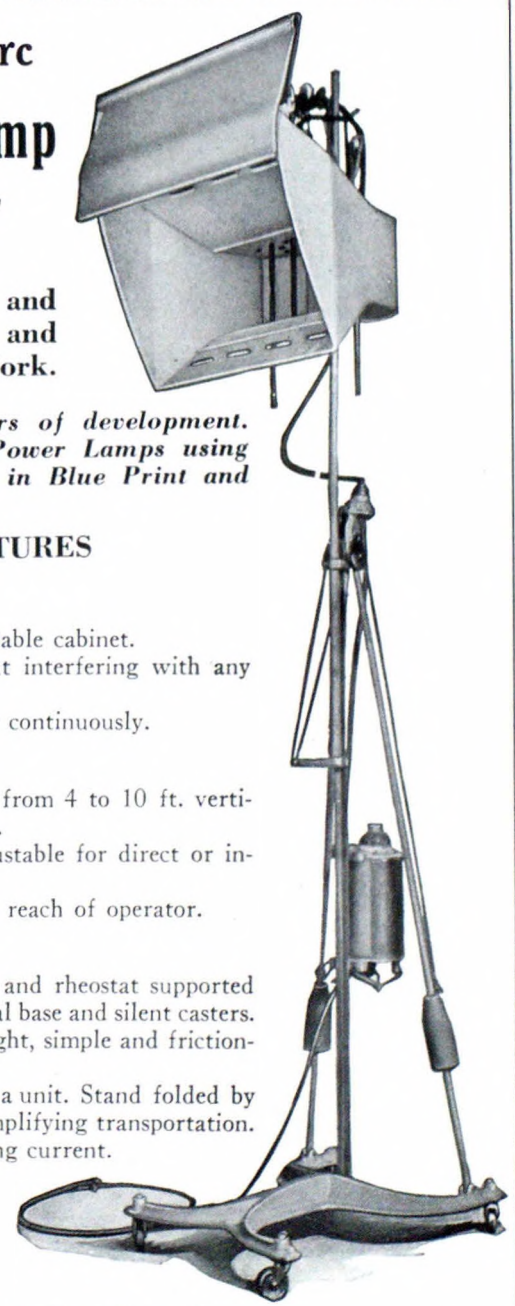
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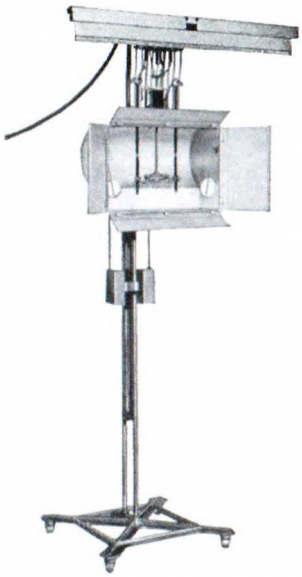
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"He would go away, on some will-o'-the-wisp chase after fortune, and be gone for months at a time. His pride would not let him come back without money—and he seldom had any to bring home in triumph. Occasionally he would send a little, perhaps ten dollars; and once in a great while he would return gloriously and flop five hundred dollars into my mother's lap. When that was gone—and, without realizing it, he spent most of it himself—he would be off again, chasing another golden dream. Meanwhile, my mother did the best she could with her family of four children, I being the eldest.

"But when I was eleven years old, things came to a crisis. We lived principally on oatmeal and milk, and the milk bill had grown to such proportions that McCarthy, to whom we owed it, was getting very restrive. If he had understood the situation, he not only would have kept up the milk supply but probably would have brought potatoes and other things too, for he had a kind old Irish soul.

"But my mother was a proud woman. Such a thing as that would have been intolerable to her. And to me! So I got that job in the foundry and McCarthy's bill was paid.

"I had various jobs after that. For a while I worked on a farm. Later, I traveled around with an auctioneer who sold dry goods in the little towns up the river. Then I got work in a dry-goods store. And from there I came to New York City and hired out to a silverware firm down on Broadway. This was more than forty years ago, when I was fourteen years old.

"I had a little room up under the skylight of a house near the store, for which I paid a dollar and seventy-five cents a week. I used to go down to Beefsteak Billy's for my dinners; not to Beefsteak John's,



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because he charged fifteen cents for steak, whereas Billy charged only twelve cents. The one drawback about Billy's place was that occasionally a cockroach turned up in the bread. However, I learned to preface my eating with what surgeons call exploratory incisions, so I was reasonably safe.

"I kept twenty-five cents out of my weekly wage for spending money, over and above my living expenses. The rest—which was little enough—I sent home. That dollar-seventy-five for my attic room was the big item. So I went to a little hotel, close by the store, and took a job as 'night hop,' after my day's work was over. That gave me a little place to sleep, back of the office, for the work was not heavy after midnight.

"I also bargained for the use of a bathroom. The manager stipulated that my bath must be taken before seven in the morning; but that did not bother me, for my hours in the store were from 7 a. m. until 6 p. m. I made friends, too, with Mandy, the cook; so the inner man also was provided for.

"This raised me to comparative affluence, but I still kept only twenty-five cents a week for spending money. With that I saw all the great actors of the day; Booth, Barrett, John McCullough, Lester Wallack—all of them. I sat up among the gallery gods, of course; but we really were the *gods* of the theatre then. It was by the verdict of the gallery that actors stood, or fell, in those days.

"A hard life for a boy? I didn't think so, even then. But what if it wasn't easy? Think what a capital it gave me, on which I draw dividends to this day! Compare my breadth of experience with that of the average schoolboy of that age. He would begin, on leaving high school, at seventeen, perhaps, where I began at eleven.

"After about a year in New York, I went to work for an up-state photographer. He was a technical expert, and the seven years



Single Kompakt Ventlite Outfit

THE LIGHT TEST

Put a sheet of Solio or Proofing paper under a sheet of glass in an 8 x 10 plate holder, put in slide and set holder on long edge facing a Ventlite Reflector just fifteen inches from globe to holder. Turn on light and pull out slide to just one inch opening and time one minute, now pull out slide to two inches and time another minute and so on until you have exposed the entire sheet showing a graduating scale of one to ten minutes exposure in one inch panels.

Now remove paper and reload with another sheet of same kind of paper and repeat the above operations with any competitive reflector. Be sure to use same GLOBE same CURRENT, DISTANCE and TIME.

Buy the reflector showing greatest exposure.

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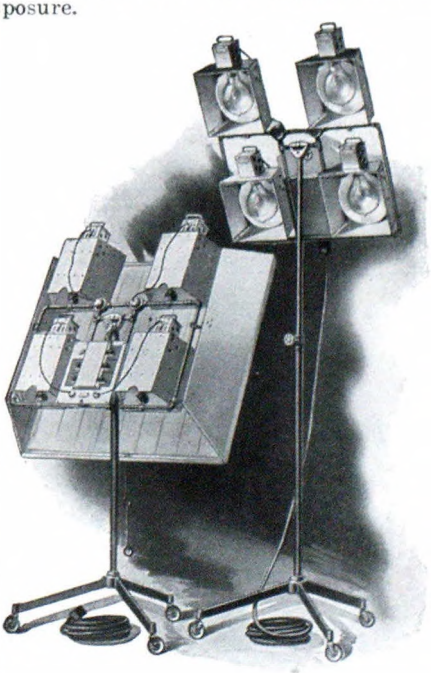
In actual practice a 1000 watt globe in Ventlite Reflector is equal to five 1000 watt globes without reflectors.

Ventlites diffuse all reflected light at the reflector enabling possibility of using light raw (without diffusing mediums) this gives additional advantage in speed over reflectors necessitating the use of a diffusion screen.

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VENTLITE SKILITES are complete in every detail; there is absolutely nothing required to install them beyond connecting the loose ends of the cable to your source of current, and Presto, you have established a Studio Light that is on tap twenty-four hours a day.

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Design No. 2204

Above design was illustrated in March 10th issue of Abel's.

We are now showing background effect when used with subject.

Woodland Background Studio

Gardner, Mass.

I spent with him gave me a great foundation in that phase of the work. At the beginning of those seven years I drew four dollars a week. At the end of the time I was getting eight dollars a week! In return for this alleged pay, I did the dark-room work, was the 'extra man on the roof,' made all the outdor photographs. I took the orders, kept the books, helped to make the frames, bought the Christmas cards—for we had a store, too—and did other odd jobs.

"In those seven years I managed to save fifty dollars. That, with my training, was all I had, when, in 1889, I reached the age of twenty-two. I knew that my work was worth more than eight dollars a week; and I had a hunch that the thing for me to do was to start out *by* myself and *for* myself. So I went to Albany; and before I returned I had rented a studio and had paid my fifty dollars down as advance rent.

"Whenever I have a hunch—a strong conviction that I ought to do a certain thing—I never give it up. I play it to the last card. Sometimes I have to wait until I *come* to the last card before I win. But I do win! Always play the game through to the end. You may win on the very last card—as I often have.

"When I told my employer that I was going to leave, he offered me twelve dollars a week to stay . . . . 'No,' I said; 'I'm going to Albany!' . . . Step by step he raised his bid—fifteen dollars, twenty, twenty-two-fifty—and said he would reimburse me for the fifty dollars I had paid for rent.

"'I'm going to Albany,' I reiterated.

"Then he said that if I left he would sell the business. He did so; and the new man offered me twenty-five dollars a week and a partnership within a few years.

"'No, I'm going to Albany!' I said. And I went.

"The studio was a dirty old place, but I went to work and cleaned it up myself. I

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found an old camera and a broken stand for it in the attic. I fixed them up—did a good job of it, too. Then I went to a dealer in photographic supplies.

"'I want a dozen plates, an ounce of silver, and a dozen sheets of paper,' I said. 'I have no money. But when I have sold my first dozen pictures I will pay you out of what I get for them.'

"'Oh!' he said, 'you will, will you? Who told you that you would?'

"I looked him straight in the eye—then I smiled an Irish smile and said,'*You* told me you would!'

(To Be Continued)

Even A Pair Beats One

WHY not ask "two prints of each?" when a customer brings in some films for finishing? It seems almost traditional for the salesman to say "one print?" as he fills out the ticket but it's just as easy to suggest two.

Most people need a second picture sooner or later and they'll often order it at the start if you mention it before they have decided on one only. Then you'll be sure of the business and you'll save printing costs by making a pair at one handling.

Suggest two, and see what happens. Chances are that the customer will agree.

—*Kodak Salesman.*

Last Week's Supplement

Criticized by HARRY DEVINE, *The Photocraft Company, Cleveland, Ohio*

IN the group picture the photographic quality is good but the posing too strained, which sacrifices the naturalness a scene of this kind should have. Too, the picture does not clearly tell a story. To me it might mean several things and yet I am sure it was made to advertise some one

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WARREN PRODUCTS CO. 261 Canal Street - NEW YORK

——*Get your competitor to subscribe to* ABEL'S——

WOLLENSAK LENSES
for Every Professional Purpose



From Series IIIa negatives by C. H. Staunton

No. 5—Wide Angle and Banquet Work

This ad is one of the following series discussing suitable lenses for various phases of professional photography:

(1) The answer to your lens prob-
(2) General studio work [lem
(3) General commercial work
(4) Portraiture
(5) Wide angle and banquet work
(6) Home portraiture
(7) Child photography
(8) Soft focus effects
(9) Enlarging
(10) Resumé—studio lenses
(11) Resumé—commercial lenses
(12) Anastigmats

You will find it profitable to follow this series. If you wish advance information on any of the topics covered, write us.

JUST one year ago, we announced the Series IIIa Extreme Wide Angle *f*12.5 Lens. We believe that since then, more Series IIIa lenses have been sold than any other lens of the wide angle type.

The reason for this popularity is the lens itself, its excellent performance and exceptionally moderate price. The Series IIIa gives good definition wide open, and anastigmat detail to the very corners at f18. It has ample covering power and will cover a plate a size larger than listed, when used at a small aperture.

The Series IIIa is available in sizes from 5x7 to 14x17, and is a mighty wise selection for all wide angle and banquet work. We know of no greater lens value, dollar for dollar, than the Series IIIa.

Where a faster wide angle lens of anastigmat quality is desired, we recommend the Series III Velostigmat *f*9.5. Both lenses are described in our current catalog.

WOLLENSAK OPTICAL CO.
Rochester — New York

Makers of Distinctive Lenses that make Distinctive Pictures

WOLLENSAK-ROCHESTER · LET THE USER JUDGE ·

The Callier Enlarger

A Medium Priced Projection Printer of Merit

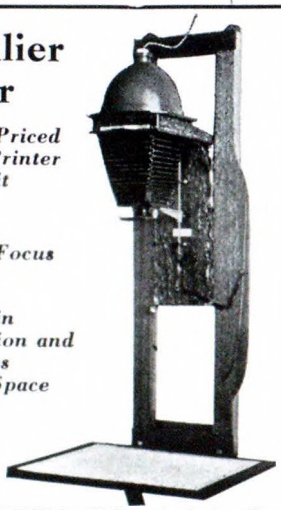
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Always in Focus

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Works in Vertical Position and Requires No Floor Space

Has simple Efficient Diffusing Screen



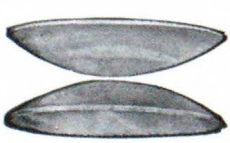
Supplied with SPECIAL Wollensak Series II Velostigmat F:4.5 Lens, 250 or 400 watt lamp, connecting cord and foot switch, ruby glass that swings in place permitting placing paper while light is on, two metal sheets for holding paper on copy table which accommodate the 8x10, 7x11 and 11x14 sizes.

Enlarges from 5x7 or smaller negatives

Price Complete $225.00

Sold thru dealers only

The CALLIER ENLARGER, BRUSH, COLO.



Condensing Lenses

9-in. diameter, 14-in. focus

$14.50

a Pair

We have just purchased 116 pairs first quality white glass condensers from the U. S. Government Surplus Sales which we are pricing at a figure that will move them quickly. Order today so you won't be disappointed.

Not Mounted

WILLOUGHBY

110 W. 32nd St. - - - - N. Y.
Branch Store, 118 W. 44th St., N. Y.

LOOKING FOR BARGAINS?

THEN SEND AT ONCE FOR A FREE COPY OF OUR

BARGAIN BOOK and CATALOGUE

in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

10-DAY FREE TRIAL GUARANTEE OR MONEY BACK IF UNSATISFACTORY

If you have a Camera or Lens and you wish to trade same for some other, consult us, as we may have lust the outfit you want.

CENTRAL CAMERA CO.

124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

thing. There seem to be too many objects to interest one's attention in this group.

The fashion picture is lacking in contrast, due to the close harmony of background and garment. The pose is poor, the hand lacking action. This could have been overcome by introducing some article which would have given the figure a chance to use the hand. The titling should not have been done by hand as that always detracts from the good qualities of the photograph. The use of Film Support and Type will improve this point.

RETOUCHING

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

RETOUCHERS FOR THE TRADE. Quick consistent service. Experienced retouchers. Shoot us a "get-acquainted-bunch." YOU'RE NEXT. ANCHURE RETOUCHING SYSTEM, 3945 Drexel Blvd., Chicago, Ill. 12-30-TF

RETOUCHING, COLORING—capably handled by an expert. Mildred Black, 320 Fine Arts Bldg., 3226 Euclid Ave., Cleveland, Ohio. 1-6-TF

MISCELLANEOUS

ENVELOPES, NEGATIVE POCKETS, PHOTO MAILERS. Jas. L. Old, Factory Sales Agent, Suite 261 Hippodrome Annex, Cleveland, Ohio. 5-5-TF

FOR SALE—One Goerz Dogmar F/5.5 11x14 inch Wollensak Studio Shutter (brand new) $210 net, or will trade on telephoto lens or naturalist Graflex. E. G. Barnhill, 12 3rd St. North, St. Petersburg, Fla. 4-28-3

FOR SALE—Eastman 5x7 Projection Printer, good as new, $200; Pako Dryer, $50, A-1 condition; Pako Printer, with cabinet, $50, new. Address A. W. Van Cleave, 2202 College St., Cedar Falls, Iowa. 5-5-2

FOR SALE—Set of Ingento 12 gal. tanks, clips and hangers go with it; $25 buys it. Write the Fried's Studio, Steubenville, Ohio. 5-12-1

FOR SALE—14x17 Anderson Camera and stand; 14x60 printing machine and frame; 11x14 printing machine; Gianett positive motion picture camera; 6 Prosch flash bags; other items. I. Bryar, 2358 E. 49th St., Cleveland, Ohio. 5-12-1-C

A BARGAIN: Baby-arc spotlight, purchased from Fowler and Slater for $90 will sell for $55 cash. Used only three times and guaranteed in perfect condition. T. A. Noble, 1940 Palms Ave., Detroit, Mich. 5-12-1-C

We will pay you

$7.00 Cash

For using one *FREE Sample* can of *Neco* Precipitant and sending us your *Sludge* for refining. NECO takes the *Silver* out of exhausted hypo—Silver that now goes into the sewer.

Write for *Free Sample—Postpaid.* Use it according to simple directions. Send us the sludge.

You will be ahead not less than

$7.00

Over $1500.00 Paid
one Customer last year for using Neco.

Why not get your share?

Order your FREE SAMPLE Today!

National Engineering & Refining Co.
Rapid City, South Dakota

When in doubt—consult ABEL'S

CLASSIFIED ADVERTISING

Italic type at double the rates quoted. Count every word, number and initial, including heading, name, and address. CASH MUST ACCOMPANY ORDER. Advertisements not accompanied by remittance will be returned. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

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.

EASTMAN 5x7 Projection Printer, cost $450.00, for $275.00; Korona Banquet Camera 12x20, list $275.00, for $160.00. All in fine condition. H. S. Stovall, Newton, Kans. 5-12-1

VOIGTLANDER HELIAR F/4.5 lenses. Sent C. O. D. with the privilege of examination. 16½ $185; 14" $135. Last opportunity. A. Breitling, 2311 E. 14th St., Brooklyn, N. Y. 5-12-1-C

FOR SALE—Kodak special 1-A with Bausch & Lomb Kodak Anastigmat F/6.3 Lens Optimo Shutter, carrying case. In fine condition. $30. F. H. Frey, Box 460, Winona, Minn. 5-12-1-C

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.

WANTED—Young man for kodak finishing and assistant in studio. Send photo and references in first letter. Nordin Art Shop, Wellsville, N. Y. 4-28-3

WANTED—Man with all-around experience; good wages, good treatment, steady work; must retouch, operate; last man here eleven years. Unless you are as above, please do not write. Corbit's Studio, Bridgeport, Conn. 5-5-2

WANTED—Young lady solicitor for high-grade home portraiture, to call on selected homes; salary and commission. Communicate immediately with G. C. Kehres, 3032 Woodbury Rd., Cleveland, Ohio. 5-5-2

WANTED—All-around workman. Permanent position. Scottow Studio, 654 So. 4th Ave., Louisville, Ky. 5-12-2

WANTED—Man or woman, as expert airbrush colorist, work up enlargements, and do coloring in oils. Permanent position. Communicate, G. Dobkin, 1517 Boardwalk, Atlantic City, N. J. 5-12-TF

WANTED—At once, a good all-around man who is capable of handling the work in a good studio, salary and commission to a good man. Address L-2, care of this journal. 5-12-2

WANTED—Good all-around photographer at once. Good proposition to the right man or lady. Apply Stokes Studio & Gift Shop, Meridian, Miss. 5-12-1

WANTED—At once, general studio assistant and kodak finisher; a real opportunity for studio experience. Send photo and reference in first letter and state salary desired. Nordin Art Shop, Wellsville, N. Y. 5-12-2

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.

A LADY of ability, experience and culture wishes a position as receptionist in a hgh-class studo. Released from present position May 15. Y-3, care of this journal. 5-5-2-C

WANTED, by lady photographer, a position in a good studio as general assistant. J-1, care of this journal. 5-12-3-C

POSITION wanted by retoucher and airbrush man on high grade work. Western or Southern States preferred. G-2, care of this journal. 5-12-2-C

STUDIOS FOR SALE

FOR SALE—Ground floor studio; excellent location; fully equipped. Established since 1903. Cash $1500 if sold before May 15th. Bassells, 1766 Broadway, Denver, Colo. 5-5-2-C

FOR SALE—Ground floor studio, Central New York town, no competition. Newly equipped. Priced less than invoice. For particulars, write A-2, care of this journal. 5-5-2

STUDIO for Sale—In one of the best towns in Central Indiana, population 30,000; well located; beautifully furnished; equipment complete. Will sacrifice to sell soon. Good reason for selling. Address A. W. Schneider, The H. Lieber Company, Indianapolis, Ind. 4-28-3

FOR SALE—Studio in County Seat of 3,000, good surrounding country with paved roads, and small towns to draw from. Worth $1500. Answer M-1, care of this journal. 4-28-TF

FOR SALE—Studio at the southern entrance to Yellowstone Park. Ill health compels me to sacrifice a good thing at a reasonable price. Chas. E. Sproul, Lander, Wyo. 5-12-3

FOR SALE—Best equipped studio on the west-side of Chicago. Exceptionally good proposition for one who also speaks Polish. Price reasonable, consistent with inventory. J. B. Oglozinski, 3010 W. 22nd St., Chicago, Ill. 5-12-4

ONLY studio in good college town, nearest competition thirty-eight miles. Old established business, new building, modern equipment. Other interests demands my attention. L. C. Glavind, Wessington Springs, So. Dak. 5-12-1

PLATINOTYPE, PALLADIOTYPE AND SATISTA

Representing the very highest standard of printing papers. Photographers who are interested may forward a negative for a free sample on any one paper.
Send for lists

WILLIS & CLEMENTS, 1814 Chestnut Street, Philadelphia, Pa.

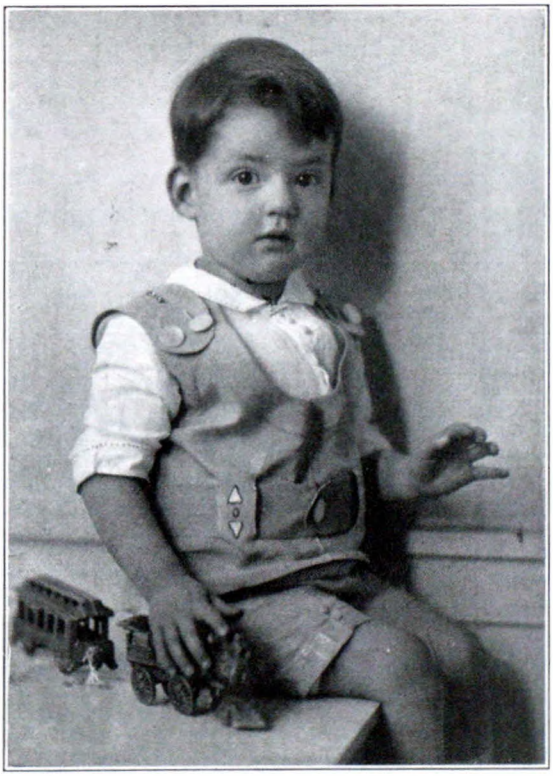


Photo by Norton, Cleveland, O., Lens F 5.6; exposure 1/5 Sec., Lighting, Two C. H. Tubes

"The Open-Eyed Innocence of Childhood"

Can be expressed photographically only by the use of light entirely free from glare.

Cooper Hewitt light is largely used in the finer grades of manufacturing because the softness of the "restful green light" entirely eliminates eye-strain.

This quality is invaluable in portrait photography—which accounts for its universal use in motion picture studios, where any interference with facial expression would be fatal.

Cooper Hewitt light also possesses the property of rendering the most perfect gradation of halftones, at the same time giving all the snap and vigor that are so essential to a convincing portrait.

Cooper Hewitt Electric Company

Boston—161 Summer Street
Chicago—Old Colony Building
Cincinnati—First National Bank Bldg.
Cleveland—Engineers' Building
Detroit—Ford Building
Hoboken—95 River Street

BETTER THAN DAYLIGHT

Hoboken New Jersey

Los Angeles—Kerr Engineering Corp.
Milwaukee—Security Building
Philadelphia—Drexel Building
Pittsburgh—Westinghouse Building
St. Louis—Title Guaranty Bldg.
Syracuse—University Building

CH-175

——Whatever's worth while is advertised in ABEL'S*——*

FOR SALE—Fine studio; fine town; fine business; good prices; low overhead. This is your opportunity. Terms to responsible party. Address P-1, care of this journal. 5-5-1

STUDIO for sale—Fully equipped in the best location. Selling on account of death. Address Jas. Roger Ward, Administrator, 204 West Green St., Connellsville, Pa. 5-12-1-C

FOR SALE—Old established studio, equipped to 11x14, 20,000 population to draw from. Price $2000.00. Gardner Studio, Rockland, Mass. 5-12-1

FOR SALE—Excellent chance for first-class workman. Has wide-spread reputation for high grade work and commands good prices, situated in large western New York city. Fine opportunity for man and wife, with or without living apartments. Address H-1, care of this journal. 5-5-2

GROUND floor studio for sale in a city of 65,000 population, doing $10,000 a year business. Splendid opportunity for a Polish photographer. Good reasons for selling. For information address A-1, care of this journal. 5-5-3-C

DEALERS WHO WANT YOUR TRADE

ALBANY, N. Y.—F. E. Colwell & Co., 465 Broadway.

ATLANTA, GA.—Glenn Photo Stock Co., Eastman Kodak Co., 183 Peachtree Street.

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. Golsen, 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., 916 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.—O. H. Peck Co., Eastman Kodak Co., 114 So. 5th Street.

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

NEW YORK CITY—Capitol Photo Supply Co., Inc., 522 Sixth Avenue

NEW YORK CITY—Eastman Stockhouse, Inc., Eastman Kodak Co., Madison Avenue at 45th Street.

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

NEW YORK CITY—J. L. Lewis, 132 West 32nd Street

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

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

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

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

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

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

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

ROCHESTER, N. Y. — Smith-Surrey, Inc., 119 Clinton Avenue, South.

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.

TAMPA, FLA.—Tampa Photo & Art Supply Co., 312½-314 Twiggs Street.

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

WINNIPEG, MAN.—Duffin & Co., Limited, 472 Main Street.

While it has many superiorities, the greatest advantage of Film is the quality of the results it produces. Put more quality into your work—use

EASTMAN PORTRAIT FILM

Par Speed—Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N.Y.

All Dealers'

VITAVA

A Distinctive Paper for the Spring Display or Exhibit

The Old Master surface of Vitava Athena will put new interest in any picture. It solves the problem of styles, stimulates business, increases re-orders.

The canvas-like texture is exceptionally pleasing, there is little or no loss of detail, the surface lends itself specially well to coloring.

Furnished in Double Weight stock, M White and O Buff, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Favor the advertised products—their makers are responsible