

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXXI. No. 808

SATURDAY, JUNE 16, 1923

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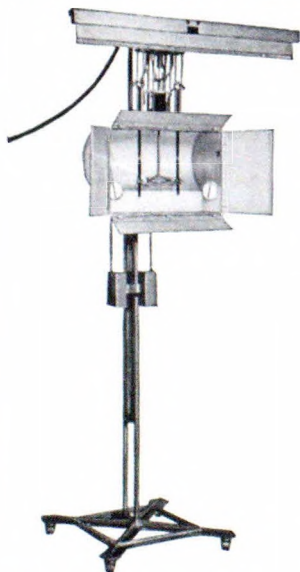
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The Photogenic Machine Co., YOUNGSTOWN, OHIO

Special Supplement to Abel's Photographic Weekly
Vol. XXXI, No. 808, June 16, 1923
Series II, Sample Studies No. 43



By THE GERHARD SISTERS, St. Louis, Mo.



By THE GERHARD SISTERS, St. Louis, Mo.



By S. ENGEL, Youngstown, Ohio



By PHILIP DE WOSKYN, St. Louis, Mo.

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

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

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SATURDAY, JUNE 16, 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

PIKE'S Peak or Bust. This short editorial is addressed more particularly to members of the P. A. of A. But it concerns all our readers, just the same.

A goal of two thousand—let's put it in figures for it seems bigger then, 2000—people in attendance at the Washington Convention of the P. A. of A. has been set. This means some few hundred more than have ever been at any previous convention.

There is no use wasting time telling members of the wonderful benefits to be derived from being present—if only for a couple of days—at one of these big national affairs, but every one of you members is acquainted with other photographers who either through lack of sufficient approach or through downright ignorance of what is accomplished at these conventions, have not yet seen fit to attend.

The few extra hundred people needed to reach the attendance figure that has been set can be readily got if every member will make it his duty to personally call on or phone to such other photographers as he knows and tell them about this convention and make as strong an urge as possible to have them go to Washington.

Then, if you intend to go yourself, write to every photographer you know in other localities and ask him to meet you at Washington. Make a date with your photographic friends, have a little reunion of your own and so make it extra pleasant for yourself and earn the good will of those you persuade to go there, for we have yet to learn of the man or woman who has ever regretted leaving business for a few days and being one of the interested crowd at a national convention.

Make this a duty you owe to your national association. You have spent or are going to spend ten dollars for membership, now make your friends and acquaintances come through in their turn. The bigger the attendance the greater the profit and pleasure to all concerned.

And remember that your employes, too, should be given the chance to see and learn. The more they learn and the more their interest in

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

The Toronto Convention

(Ontario Society of Photographers)

Prince George Hotel, Toronto, June 26th to 28th Inclusive

Speakers:—A. H. Diehl, President, P. A. of A.
Pirie MacDonald of New York
Will H. Towles of Washington
Reginald Haines of London, England
Harry Devine of Cleveland
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Hamilton, Ontario.

photography grows, the more valuable they become to you and the better the work they will do for you. If you can afford it, pay their way down. If not, at least give them the opportunity and the time off to make the trip to Washington.

Fourteen thousand photographic establishments in the country. Add another thousand or so for Canada. Say three people to a studio as the whole average or about forty-five thousand photographers and photographic employes to draw from. What's a little figure like two thousand out of so many?

Let's cinch that two thousand that President Diehl is calling for.

*Composition In Salable Photography

By ROBERT E. VOILAND, *Genelli Studio, Sioux City, Iowa.*

(Continued from last issue)

ALTHOUGH the average photographer is as a rule concerned very little with the neck of the subject, except in extreme cases, the composition of the neck may add much to or detract much from the appearance of the portrait. If well handled, the curves formed between the neck and head will lend grace and beauty to any bust portrait. A diagram will no doubt greatly simplify the explanation of neck composition, as I feel that dia-

gram 2, even though greatly exaggerated to illustrate the curves of the neck and face, is practically self-explanatory. Figure 4 is without question the position assumed the most often, but should at all times be avoided because of its ungracefulness. Figures 3 and 5 are undoubtedly improvements over figure 4. Figure 1 is quite common and a position the average sitter will readily assume, making it at all times a pleasing and natural posing. Figure 2 represents the position that is by far the most graceful. In this posing the lines of the face and neck

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DIAGRAM - 2

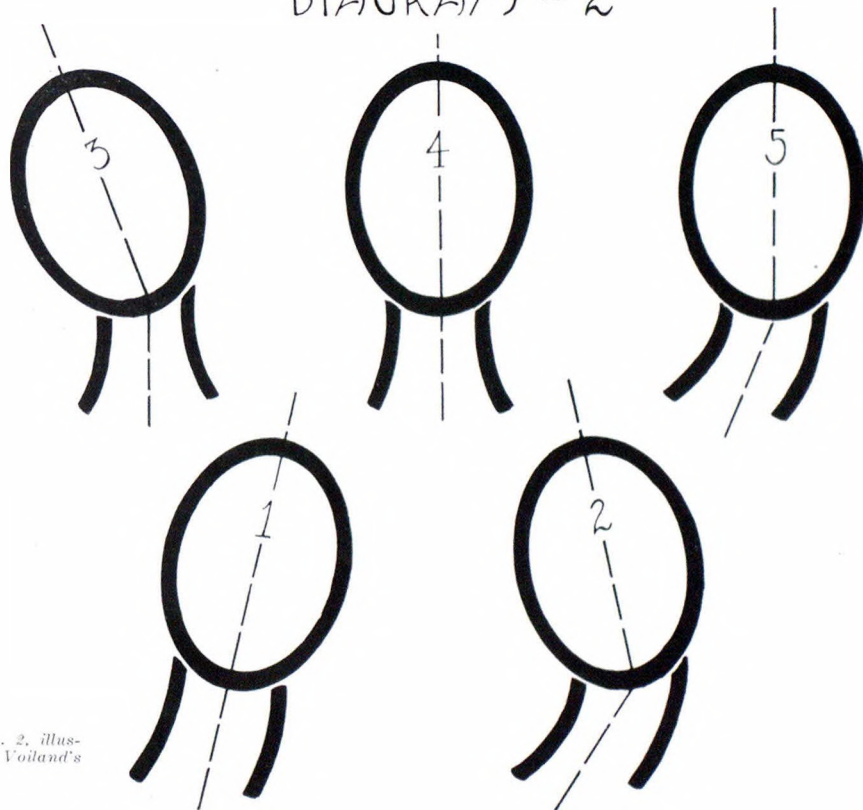


Diagram No. 2, illustrating Mr. Voiland's article.

flow together in a pleasing curve, which forms the ideal position of the neck with relation to the face. This posing, or rather composition of the neck should be used as often as possible, for it is always certain of producing the desired effect.

Unsatisfactory rendering or management of "Hands" is one of the biggest drawbacks of photographic portraiture. Naturally, the best method of handling is to leave them out entirely, but this procedure is rarely as simple as it seems. It is true that the hands are not absolutely necessary in a portrait, but if we are to avoid them entirely they must be left out in such a manner that their absence is in no way noticeable, or objectionable. This, of course, is no easy task so we are as a rule confronted with the problem of just how we are to best pose or manage the hands. The first of the few fundamental rules assures us that the hands should always be subordinated to the face. That does not mean that the hands should be rendered in such a manner that they are hardly discernable, but merely that they should be lighted is a somewhat lower key than the face. At no time should the render-

ing of the hands detract from the face, the highest point of interest in the entire portrait. There are only three logical ways to approach the subject. As I have said, we may avoid the hands entirely, which method is undoubtedly the most difficult. Again, we may render the hands in the simplest fashion possible, which method is unquestionably the easiest as the posing can be left almost entirely to the sitter. Or in the last instance, we may render the hands in a really impressive style. This method is also a difficult one, owing to the intricate construction of the hands, to the fact that the hands are almost always lighted in too low a key, and that the hands are too often seen without the wrists, which robs them of much of their beauty. It is always well to remember in this connection that the more there is shown of the arms the finer the line composition becomes. If the subject is seen holding a book, fan, or some like article, the manipulation of the hands becomes greatly simplified, as the sitter will unconsciously assume an easy and natural position.

In taking up Positions of the Body, the

second main topic, we shall first consider the standing positions. When photographing a standing figure at full length it is obvious that the position of the limbs and feet is of greatest importance. At all times the subject should be allowed to assume attitudes that are absolutely natural, for the simpler a figure stands the better it is for a portrait. As I have said before, the poses should never mean anything in themselves, but should merely show a man or woman in one of their most characteristic attitudes. Naturally, the salability of full length portraits depends to an immeasurable degree upon the taste of the photographer in handling the posings. In the making of full length portraits the three-quarter view of the body is perhaps the most effective and most pleasing, while the profile view of the body rarely looks well. Standing figures seen only to the knee are the most desirable, but of course we cannot hope to limit ourselves to the making of three-quarter length portraits only. Full length standing portraits require some special environment, and it is in this particular instance that careful and correct composition again plays a major part. The foregoing discussion applies principally to portraits of adults, for we all know that in the case of children's portraits we have a much greater latitude.

When photographing sitting positions at full length, the profile view from the forehead to the tip of the shoe is by far the most effective. A stated figure is at best a

jumble of lines, and when treated in the profile view these lines become greatly simplified. We see but one arm at full length and the limbs can be more easily and advantageously managed. The other views of the body however, are apt to have a much more picturesque tendency. When the body is seen in profile and the face in three-quarter view, we have one of the most satisfactory arrangements. The full three-quarter view of both body and face, is no doubt a trifle more pictorial. Here the lines become much softer, and appear to have a more graceful swing; an ideal position for portraits of women. The full front view of both body and face presents a simple posing and one commonly used, but one that invariably conveys an impression of certain awkwardness. It is here that we find too much symmetry, and far too many parallel lines. There are of course certain ways by which these objections can be partially overcome or corrected. Some special method of lighting may be employed, the arms may be posed in a manner that will break up the symmetry to a certain extent, or perhaps the most effective remedy would be to give the entire body a peculiar swing or twist. The three-quarter back view, which pictures the face looking over the shoulder, is undoubtedly the most pleasing as well as the most picturesque. This combination is one especially suited to women, and one that is always certain of an excellent pictorial effect. *(To be continued)*



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.

2000 Photographers—Where? At The National Convention This Year

THAT'S my story and I am going to stick to it. There is no one better able to make this prediction than the office of the Secretary and if the gate checker does not show a clean count of 2000, it will be because there are more. What a wonderful sight it will be and what a thrill our worthy President will get when he sees this assemblage. Every member present will share the same enthusiasm for having added his mite to making the 1923 Convention a long to be remembered event. 2000—more than simply Photographers, 2000 knowledge

and pleasure seeking Photographers—and they will find that which they seek. Knowledge will be found in the exhibitions of a long list of manufacturers, dealers and stock houses, where may be seen the latest in all things applied to photography. It will also be found in the following nearly completed program:—Fundamentals of Art and Photography, Howard Beach, Photography of Men, J. E. Mock, Photography of Brides, Frank Scott Clark, Psychology of Child Photography, Walter Scott Shinn, Pictorial Photography, Nickolas Muray, Government Photography, R. L. Davis, Cartoonist and Chalk Talk, E. K. Berryman, Miss Peggy Stewart, A. A. Chilcote, and one or two others.

—When you pay your dues to the National—say you want ABEL'S—

The late Joseph Byron

Joseph Byron of New York passed away May 28th. Byron was an Englishman who came to America 35 years ago to do magazine illustration and settled in New York where he became a prominent character in the photographic community. He was the professional pioneer in flash-light photography and for many years he was the acknowledged leader of the world in stage flash-light photography. He was a thorough-going workman and his technique was well nigh perfection and created for him a world-wide reputation.

Personally he had all of the best characteristics of the Englishman—bluff, hale, hearty, generous—he loved good living, was a good spender and a true friend.

We deeply regret to learn of his passing.

PHOTOGRAPH BY
PIRIE MACDONALD



Pick your specialty and see if it is not included above. It is these lectures by specialists in their respective branches that appeal to the photographer who would be a leader among his fellow men.

There will be an entertainment every night to make things lively. Monday night, the Officers Informal Reception and Dance at the Washington Hotel. Tuesday Night, Middle Atlantic States entertain with dance at Chevy Chase Lake, Wednesday night, a secret, watch for it on the program, it's GOOD. Thursday night, Banquet and Dance at the Washington Hotel, Friday p. m.

sight seeing.

Tuesday morning the ladies will be entertained by an auto trip and luncheon at Columbia Country Club. Don't forget to bring the ladies. Their numbers will help to exceed that 2000 mark.

And don't forget to write the Secretary NOW for that railroad roundtrip Identification Certificate. This is the *only* means by which members may secure the reduced fare to the Convention. One Certificate will suffice for each member and dependent members of his or her family.

An innovation for the Picture Exhibit was mentioned sometime ago. Well, the

secret's out. The Government Photographers are going to try and win from the Professional Photographers every prize, honor or mention, if any are awarded. They are going to hang an exhibit that will be unique in the class and variety of work portrayed and at the same time, submit portraits for comparison with the best. Watch your Step. All loyal supporters of the P. A. of A. are hereby warned. Send in your exhibit or these Government fellows will run away with the show. Exhibits should be labeled, "Portrait Exhibit," and addressed to S. R. Campbell, Jr., Secretary. P. A. of A. Convention Hall, 5th and L Streets, N. W. Washington, D. C.

We, are pleased to acknowledge the membership renewal of Z. Egi of Tokyo, Japan this week. Mr. Egi has a studio in Tokyo and while visiting this country last year attended the Kansas City Convention.

Winona School

Director Towles is wearing a smile these days. After many weeks of diligent search he has at last found a competent artist to

give a special course in Color Work at Winona School this summer. This practically closes his list of lecturers and demonstrators so he is confident of giving the Students a thorough course of schooling on Fundamental Principles of High Class Photography.

The Color course is intended primarily to benefit reception room attendants and others who are not necessarily interested in the actual photographic work preceding the "print." This little sideline of the art has been developed, in a great many studios, into a most lucrative branch of the business. The work is simple for an experienced hand and would soon repay the price of this Special Course at Winona School.

Registrations are still rolling in with the number well over the 50% mark and approaching the 2/3 capacity. There is no time like the present to insure a place at the School. Just send in a \$10.00 Registration fee to Secretary S. R. Campbell, Jr. 722 Bond Building, Washington, D. C. and pay the balance of tuition at the School.

'Tis Here-Maybe



Mr. and Mrs. Eugene W. Carter, Hutchinson, Minn., announce the arrival of Eugene William Carter, Jr., on June 2nd. Young Carter weighed 9½ pounds and his father thinks he gives every indication of becoming an excellent photographer.

Here is sad news indeed. We have just been informed of the death on Tuesday June 5th, of Mrs. G. A. Cramer, widow of the late Gustav Cramer, founder of the company that bears his name. Well known and well beloved by hundreds and hundreds of photographers, her cheery smile used to be one of the big factors at national conventions. A dearer, more lovely matron never lived than "Mama" Cramer as we all called her. All photographers were her children, and will grieve with the Cramer boys, Ernest, Adolf and Emil in their loss.

An English studio with an accumulation of two million negatives, housed in a specially built fireproof room, all indexed so that any particular negative can be promptly obtained, probably holds the palm for the largest collection held by any one firm. One rack holds 80,000 negatives.

On several occasions lately we have received word that our formal request, printed at the head of our Position and Help Wanted columns, that all applications be acknowledged, is not being complied with. In each case that comes to our attention, we have written to the parties concerned, and once more we would ask all those who use our columns in search of help or positions to at least give the courtesy of a reply, by letter or by postal, even if the parties are not suited.

It is just as annoying to an employer to have no attention paid to his letters to those who have advertised for jobs as it is aggravating to employes not to receive some acknowledgment of their applications for jobs, even if they cannot be accepted. **WILL YOU ALL PLEASE TRY AND HELP ON THIS?**

Harvey Voiland of Sioux City, Iowa, and president of the North Central Association has just organized another section at Watonna and also one at Mankato, both places being in Minnesota. The North Central now has nine sections organized, following the excellent lead set by Henry Moore when he was president of the Missouri Valley Association.

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Super Speed Film produces the same results under difficult light conditions or with fast exposures, reducing failures to a minimum—use both—

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N. Y. INSTITUTE OF PHOTOGRAPHY

NEW YORK CHICAGO BROOKLYN
141 W. 36th St. 630 So. Wabash Ave. 505 State St.

Fred Avery of the Robey-French forces (Boston) sends us a story about how Vivian Akers, accustomer of his, took some of his friends for an auto ride on the beach at Old Orchard, Maine, and how he slipped suddenly into soft, deep, clinging, slippery sand. The more Mr. Akers worked to get his car out the deeper it sunk and finally the whole party had to abandon the car, after eighteen strong men hitched themselves to the end of a rope and pulled till they could pull no longer. Mr. Akers in admitting defeat said: "People that go down to the sea in ships are apt to get sunk but people

that go down to the sea in automobiles are just like a freshman sitting in with seniors at draw poker. They are apt to get stuck." At last reports, the car was not only stuck but submerged with the wild waves running over the top and Mr. Akers with his party waiting at a nearby hotel for the tide to run out.

The annual London Salon of Photography will be held in from Sept. 8th to Oct. 6th inclusive. We have received several entry blanks and if any reader wishes to send his work over the water, we shall be glad to send on one of the blanks. Pictures should be sent unmounted (they will be properly mounted and hung by the committee) and must be in London England by August 29th.

Ellery T. Bridges, who travels New England for the Chilcote Company, surprised the writer today by quietly sitting down alongside of him at Rotary lunch. Bridges is a Rochester, N. Y. Rotarian and being in Cleveland on a visit to his headquarters, and being a good Rotarian, naturally attended our Thursday noon meeting. Incidentally we never knew his name was Ellery till we saw it written on his badge, though we have known him for at least fifteen years.



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\$2.15	2½x3½	\$2.65
2.65	2¾x4½	3.35
3.50	3½x4½	4.40
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4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

Latitude—

that obviates mistakes in exposure and development.

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white, clean, linen-rag stock, which makes prints which make friends—that last.

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The North Central Photographers Associated Club had a meeting June 5th in John Snow's Studio, Mankato Minn. It was an all day performance and talks were given by Mrs. Voiland; Harvey Voiland, president of the North Central Association; Thorwald Lee of Minneapolis; H. D. Thorp and Clarence Stearns, first vice-president of the P. A. of A.

How do you like the way this coupon, published in a Philadelphia daily, reads:—

"I enclose herewith \$1.00. It is understood that I may come into your Studio on any day, except Sundays, before Dec. 25th 1923 and by paying three dollars additional have one dozen of your regular \$14 per dozen photographs made, size 7x11 inches finished in Sepia or French Gray. It is further understood that this deposit gives me the option to select any other style photograph in your Studio at a discount of 50% from the regular price. Note, a choice of four positions will be given on this coupon."

Why comment on it?

James W. Ingraham, for the last four years in charge of printing all the samples for the Haloid Company, is now connected with the Heiser Company, Cleveland, Ohio, where he is manager of the printing department.

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Death of J. H. Faber

FROM Geo. L. Faber of Norfolk, Va. we have just received word of the death of his father, J. H. Faber, head of the well known firm of Faber & Son. For forty years, J. H. Faber, who was 65 years of age at the time of his death, was in business in Norfolk and was reckoned among the best known of her older citizens and one of the leading photographers of the state.

Mr. Faber was born in South Hadley, Mass., but his boyhood was spent in Charleston, N. C., and his early manhood in the

study of art in England, France and Switzerland. He moved to Norfolk about 1885. Mr. Faber is survived by his widow and three sons, two of them, Geo. L. and Thos. L. being in business with him.

He was one of the founders of the J. Sussman Photo Stock Co. of Baltimore Md., retiring from the partnership after a few years.



Correspondence

McMinnville, Oregon, May 26th, 1923

Editor ABEL'S Weekly,

Dear Sir:—

I WISH at this time to express my appreciation of what you are endeavoring to do for our profession through your weekly.

We on the Pacific Coast have some very pertinent problems to solve—Ethics in particular. During this year that I have been State V. P. I have devoted a great deal of time along these lines and while we as yet haven't Portland organized into a city association still have hopes. However we have made history in the Willamette Valley which is about 130 miles long and about 50 miles wide. We have every Studio in the Willamette Valley Association excepting

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14x17.....	5.30	2.95
17x21.....	7.00	3.88

THEN WE OFFER A SPECIAL

32x42—Heavy Zinc with special finish—extra deep with outlet for draining. Hardwood frame—a tray that would cost \$25.00 to \$30.00 to build—\$12.50 each.

Any tray returnable at our expense, if unsatisfactory.

WILLOUGHBY

110 W. 32nd St. & 118 W. 44th NEW YORK

four, and I think they will come in eventually. I have never worked with a more enthusiastic bunch in any kind of an organization and the boys are sure going strong.

We are going to discuss for the next few meetings Business Ethics. There will be

DEVELOPING OUTFITS

*Yes, for Amateur,
Commercial and
Professional Work*

Sterling Manufacturing Co.

BEAVER FALLS, PA.

about three different men or women talk on this subject each meeting so it will be pretty well discussed. I am furnishing each one the Rotary Code of Ethics, hoping that they will not only get it over to the rest but will absorb it themselves.

When we have our N. W. Executive Board meeting in Portland next month or July Mr. Markham and I have decided to call in all the surrounding photographers and those of Portland and see if we can't stir up enough enthusiasm to organize Portland. The Valley bunch will be there strong and we have one of the best song leaders here in the N. W. in the Rotary club and he will lead the songs. Markham attended one of our meetings about three months ago and he is still "PEPPED" up. At least I am sure that Oregon is going to send the largest delegation to Victoria this year that she has ever sent to any convention.

We held our last meeting at Eugene Oregon on May 19th we had some very able lectures from the Art Department of the "U." and some of the finest talks by several of the members on Reception Room methods that we have had.

Chester M. Coffey.

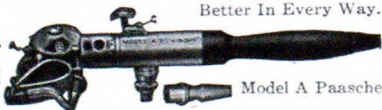
DON'T STAY IN THE OLD RUT!

You can't stand still and wait for BUSINESS to come to YOU.
New and progressive ideas CREATE BUSINESS. Why not try

**SOMETHING NEW
FOR A CHANGE.**

Better In Every Way.

You will see how quick
the Public sees also and
responds.



Model A Paasche

PAASCHE AIR BRUSHES

make the dull-off seasons Busy and the
Busy Season more profitable.

Write for Catalog

A dainty tinted photo given
with each dozen stimulates
business.

Keep your sample case attractive
with an air brushed photo.

**1924 Diversey Parkway
CHICAGO**

Paasche Air Brush Co.

We recommend

ELON

For the quality of prints
it produces.

We make it—we know it's right

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

Something To Consider—June, 1923

Your Salesroom is the eyes of your business.

Your Samples should be changed. They grow old and lose their *Selling Punch*.

Go after more business—Send in negatives for some New Snappy Samples.

Colegrove Bros.

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774-776 Main Street
BUFFALO, NEW YORK

OPEN FOR ENGAGEMENT

Many years experience in the PHOTO ART LINE, Enlarging, Printing, Copying, Carbon, Gum, Bromoil and Bromoil Gravure. Have my own press for transfer work. Worked many years for Blum here and abroad.

ARTHUR PRUY

Care of Sander, 4758 Kenmore Ave.
Chicago

RETOUCHING

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

COLORING, RETOUCHING, AIRBRUSH WORK AND MINIATURES; PROMPT SERVICE. Babette Johannesburg, 2258 Euclid Ave., Cleveland, Ohio. 8-16-TF-EOW-C

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

FOR GOOD, CLEAN RETOUCHING and consistent service, send your negatives to J. M. Klum, 210 W. 5th St., Marshfield, Wis. 6-2-3

FIRST-CLASS retouching and etching for the trade; five years experience; prompt service; reasonable prices. Mrs. Guy Austin, 5455 Drexel Blvd., Chicago, Ill. 6-2-4-C

RETOUCHING—Work of the finest quality at reasonable prices. Prompt returns. Mabel Jenkins, c/o Jenkins Studio, Denison, Texas. 6-9-4

MISCELLANEOUS

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

BARGAIN—300 cases imported plates: Cheap, new stock, high quality. This lot includes Portrait Plates, Fast Plates for out-of-door work and Commercial Plates, also Color Plates and Lantern Slide Plates. Any part of this shipment at less than half list price. W-1, care of this journal. 6-9-4

FOR SALE—8x10 Velostigmat Series II in regular shutter; A-1 condition; price \$80.00. Paul Mann, 510 Market St., Steubenville, Ohio. 6-16-1

WANTED TO BUY a studio in a city of 50,000 or more in Middle Atlantic States with prospects for commercial and portrait work. Price must be right for cash. R-1, care of this journal. 6-16-2

FOR SALE—One No. 6A Dallmeyer lens; a check for \$300 will get it. One No. 8 Portrait Unar; a check for \$100 will get it. C-2, care of this journal. 6-16-1

GOERZ Anastigmat Lens, Series III, Dagor; for 11x14 groups or architectural work it cannot be beat, \$175. 6 1/2 x 8 1/2 extreme wide angle lens, Taylor, Taylor Hobson, \$25. Imported 6 1/2 x 8 1/2 view camera, six double plate holders, Tripod, lens complete, \$50. W-3, care of this journal. 6-16-1

Make Your Trip More Enjoyable by a Refreshing Night on Lake Erie

(Your rail ticket is good on the boats)

Thousands of travelers between the East and West say they wouldn't have missed that cool, comfortable night on one of our fine steamers. A good bed in a clean stateroom, a long sound sleep and an appetizing breakfast in the morning!

Steamers "SEEANDBEE"—"CITY OF ERIE"—"CITY OF BUFFALO"

DAILY, MAY 1st to NOVEMBER 15th

Leave Cleveland - 9:00 P. M.
Arrive Buffalo - 7:30 A. M.
Leave Buffalo - 9:00 P. M.
Arrive Cleveland - 7:30 A. M.

Eastern Standard Time

Connections for Niagara Falls, Eastern and Canadian points; Cedar Point, Put-in-Bay, Toledo, Detroit and points west. Ask your ticket agent or tourist agency for tickets via C & B Line.

New Tourist Automobile Rate—\$10.00.

Send for free sectional puzzle chart of the Great Ship "Seeandbee" and 32-page booklet.

The Cleveland and Buffalo Transit Company
Cleveland, Ohio

The Great Ship
"SEEANDBEE"—the largest steamer on inland waters of the world.

Fare \$5.50



LARES MASTER PROJECTION PRINTER



PATENTED

IMPROVED MODEL

**COPIES,
REDUCES and
ENLARGES**

PRINTS TINTED BORDERS AT THE SAME OPERATION WHEN THE PRINT IS MADE.

TAKES NEGATIVES FROM THE SMALLEST TO 8 x 10 SIZE INCLUSIVE.

Should be part of the equipment of every studio, finishing plant, copying house and photo engraver.

BE SURE TO INVESTIGATE THE MERITS OF THIS MACHINE BEFORE ORDERING YOUR ENLARGING OUTFIT.

We have a limited Stock at factory and being made up. When these are sold out, it will be necessary to advance the price.

Descriptive Matter giving full information mailed upon request

Price without lights \$325.00

ALL ORDERS SHIPPED PROMPTLY

The following dealers carry Lares Master Projection Printers in stock and can take care of your order:

THE FOWLER & SLATER CO., Cleveland, Ohio, and Detroit, Mich.

GEO. MURPHY, Inc., New York City

W. S. BELL & CO., Pittsburgh, Pa.

BUFFALO PHOTO MATERIAL CO., Buffalo, N. Y.

HYATT PHOTO SUPPLY CO., St. Louis, Mo.

Z. T. BRIGGS PHOTO SUPPLY CO., Kansas City, Mo.

C. W. COURTNEY, Los Angeles, Calif.

TEXAS PHOTO SUPPLY CO., Houston, Texas

A. A. BAILEY, Jr., Portland, Ore.

CO-OPERATIVE PHOTO SUPPLY CO., St. Paul, Minn.

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Atlantic Photo Supply Co.

319 N. Howard St.

SOLE DISTRIBUTORS

Baltimore, Md.

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.

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 employees.

LIVE COUPON agent to handle a real money proposition for a first-class studio. H-4, care this journal. 6-2-3-C

PHOTOGRAPHER—First-class printer on kodak work. Steady job. \$40 a week to start for right man. State qualifications and references in first letter. Address Fred G. Clarke, 375 Main St., Catskill, N. Y. 6-16-1

WANTED Retoucher and operator. Must be first-class. Good salary and steady position to right party. Address The Gray Studio, Houston, Texas. 6-16-2

WANTED Good all-around man for permanent position. Must be a good printer. No retouching. Give reference and state salary. B-1, care of this journal. 6-16-4

AT ONCE—Retoucher-printer wanted. A first-class workman who desires permanent position. State salary required in first letter. Be ready to start at once. The Earl-Broadway Studios, Wedgeway Building, Schenectady, N. Y. 6-2-4-C

WANTED—An experienced all-around man. Must speak the Polish language. Joseph Ziawinski, 5848 Michigan Ave., Detroit, Mich. 6-9-2-C

WANTED—Operator and retoucher, one who likes children preferred. Wanted also printer who can retouch. J. W. Roshon, 329 Market St., Harrisburg, Pa. 6-9-2

Learn Photography at HOME

Make \$75.00 a Week on the Side

Establish yourself as a Photographic Expert quickly—during your spare time—under a leading photographer. I'll show you how to start your own business—or command a large salary. Send for my unusual offer—it's only \$2.00. Act at once. A postal will do. H. R. VANT.

International Studios, Inc., Dept. 687A
3601 Michigan Ave., Chicago, U. S. A.



I Buy Film and Glass

Highest prices paid. Write for prices and instructions before shipping.

P. H. KANTRO
PORTAGE, WIS.

WANTED—Commercial printer one who can make negatives when required. Position permanent. The Boice Studios, Franklin Sq., Troy, N. Y. 6-9-2

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 employees fail to accord this courtesy to employers.

WANTED—By lady photographer, a position in good studio as general assistant, 102 Clifton Ave., Lakewood, N. J. 6-9-2

LADY, with several years experience in studio work, wishes position as general assistant. Illinois or Indiana preferred. Address Mrs. E. Dunn, 5800 South Park Ave., Chicago, Ill. 6-16-1

A THOROUGHLY experienced operator—home and studio—retoucher and printer; fine H. P. outfit, electric and flash, air brush and Prof. M. P. camera. Years in own and best studios. At liberty June 1st. Address 53 Willow St., Valparaiso, Ind. 6-16-1

POSITION wanted as printer, dark-room man, and general assistant. Have had charge of the printing for one year with present employer. John Altruso, c/o Don Wallace Studio, 137 So. Main St., Dayton, Ohio. 6-16-1

POSITION wanted by first-class all-around man capable of taking charge of studio. E. A. Darrow, 923 Pine St., St. Louis, Mo. 6-16-3-C

STUDIOS FOR SALE

MY ART Store and Studio shall go to the first offer of \$6000 made. 102 Clifton Ave., Lakewood, N. J. 6-16-2

STUDIO FOR SALE in a live, hustling town in Vermont, population of 20,000; doing a good business and up-to-date in every way. No book accounts or checks. Reason for selling, owner is leaving this part of the country. It will pay to investigate. Address R. Cantu, Barre, Vt. 6-16-1

FOR SALE—Our studio and home at Alta Loma, Texas. Good home and a good country. Write for particulars to I. F. Smith, Alta Loma, Texas. 6-16-1-C

SICKNESS of wife compelling me to go west, will sell my studio. Good business, wonderful location. Truly rare opportunity for progressive photographer. Small investment. The Sole Studio, 1944 Linden Ave., Baltimore, Md. 6-16-2-C

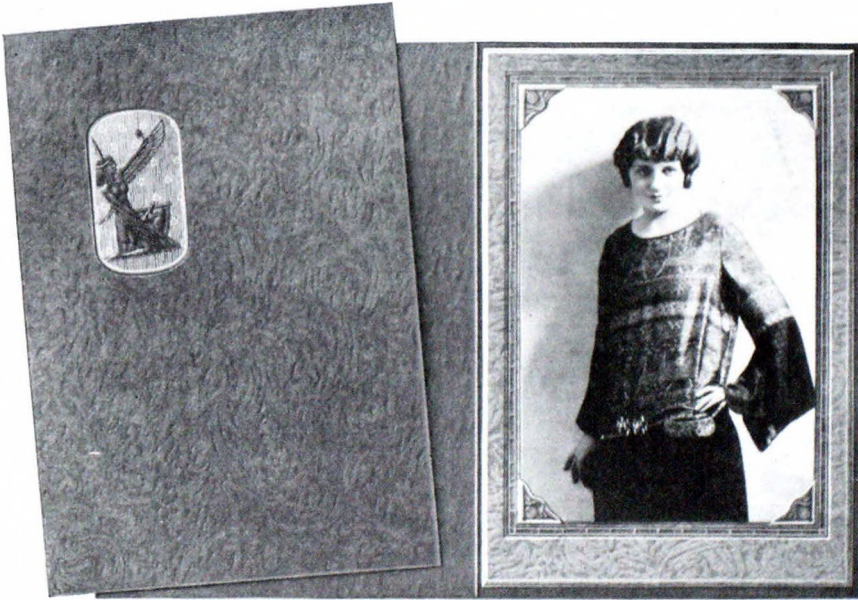
KODAK KODAK Finishers

Our immense stocks of **DELIVERY POCKETS** (all printed up ready to ship) are at your service at all times. Window Display Signs **GRATIS**. Send for Samples and Literature.

The Art Press, Adrian, Mich.



Stir up Business for the Summer Days



The Luxor

(KING TUT STYLE)

For 4x6 Prints

5x8 outside size

Price, \$9.50 per 100

GREY and BROWN

Egyptian designs are popular right now with the young folks. They have King Tut dresses, jewelry, etc., and they need a King Tut mounter—so here it is.

The ornaments—the stocks—are correctly designed in strict keeping with fashion's latest fad.

Put a dozen or so of these folders mounted with prints in your showcase—the display will attract attention—stir up things—create business. **TODAY IS THE TIME.**

Samples of both colors for five 2c stamps and we will include an attractive Show Card for your display case

SAMPLE OFFER No. 500

Taprell, Loomis & Company

(Eastman Kodak Company)

Chicago, Illinois

The Leading Card Novelty House of America

FOR SALE—Good paying studio in county seat town of 10,000 in North Indiana. Only one other studio. Price and reason for selling given by correspondence. Address S-1, care of this journal. 6-16-2

FOR SALE—Ground floor studio newly decorated, completely equipped, good prices. This year's business over \$6000. In beautiful west side suburb of Chicago town of \$20,000 on Lincoln Highway. Exceptional opportunity. Good reasons for selling. Price \$2,000. Address Studio, 504 Lake St., Maywood, Ill. 6-16-1

FOR SALE—Ground floor studio, excellent equipment, good business for a good photographer. Priced right for quick sale. Address Reneau Studio, Burlington, Colo. 6-16-1-C

I HAVE the largest portrait studio in New York City, well equipped and established for fifteen years, with moving picture and commercial departments. Will offer to man or woman one-half interest for \$5000. This studio is in the most central part of New York. S. M. Lawhun, 1269 Broadway. 6-16-3-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., 415 No. 21st St.

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 Street.

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

REGINA, SASK.—The Regina Photo Supply, Ltd., 1924 Rose 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.

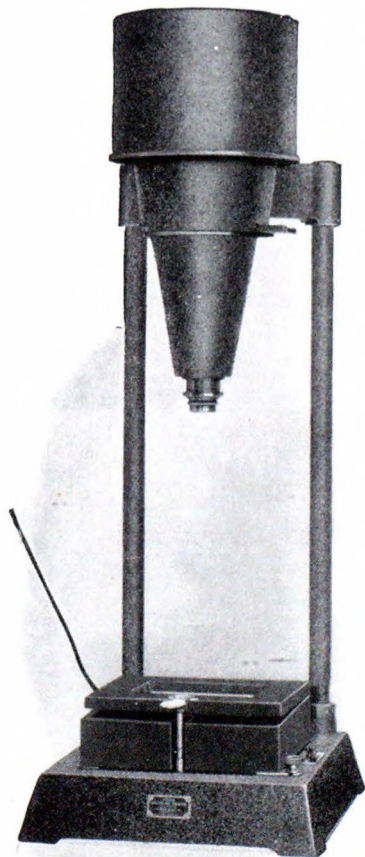
TAMPA, FLA.—Tampa Photo & Art Supply Co., 312½-314 Twigg's Street.

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

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

Velox Enlarging Printer

*A device that increases profits
in printing from small negatives.*



This new fixed focus enlarging printer makes large prints from small negatives on Velox at approximately the speed of a contact printer.

Enlargements $3\frac{1}{2} \times 5\frac{3}{4}$ from $1\frac{5}{8} \times 2\frac{1}{2}$ negatives
Enlargements 4×6 from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives
Enlargements 5×7 from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives
All with $\frac{3}{8}$ inch white margins.

It's the powerful monoplata filament, 250 watt Mazda Lamp, the special reflector, the three condensing lenses and the Kodak Anastigmat *f.6.3* lens that make such speed of enlarging on Velox paper possible. Average negatives print in from 2 to 4 seconds.

Prints from single negatives or uncut strips. The paper holder masks the print—closing the holder makes the exposure. Can be used in any light that is safe for Velox.

Velox Enlarging Printer complete, including lamp, two negative holders, three paper holders, Kodak Anastigmat Lens with Iris Diaphragm, electric cord and plug to fit any socket. Price (including excise tax) \$150.00. Set of two Diffusing Discs \$10.00. See it at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.



*The New Paper for
Distinctive Portraiture*

Vitava Etching Brown produces beautiful prints, warm in tone, with pleasingly smooth or medium rough surfaces, while Vitava Athena is furnished in two distinctively different surfaces—Old Master and Glossy. Old Master is a rough surface somewhat like canvas, and the effect is pleasingly distinctive. Glossy is a paper of unusual quality that is specially valuable when one wishes to reproduce a full scale of gradation, as is required in portraits for reproduction or high-grade commercial work. Use Vitava for distinctive portraiture or commercial work.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'