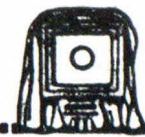


ABEL'S



PHOTOGRAPHIC



WEEKLY



Vol. XXXII No. 812

SATURDAY, JULY 14, 1923

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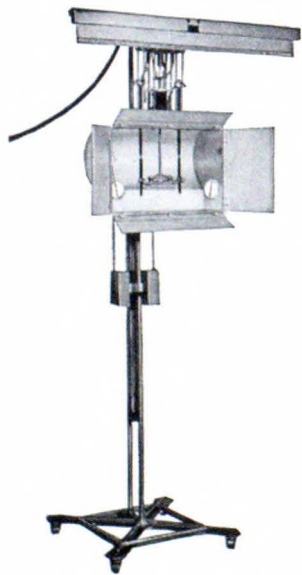


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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

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

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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

THE Big Week. All eyes are focussed on Washington this week for the forty-first annual convention of the P. A. of A. will be in full swing by the time you folks who have stayed at home receive this issue of ABEL'S.

For ourselves, we hope that all our readers have gone to Washington because we have every reason to believe that this meeting will be a notable one both in point of interest and attendance. President Diehl has personally attended to the selection of the lecturers and demonstrators and has kept close touch with every other detail of the convention.

To those who have never really been closely connected with the staging of such an undertaking as the national convention has come to be, it would come as a revelation to stand alongside the president and the secretary and follow the hundreds of details that have to be worked out and dovetailed into each other to make a smooth working meeting. We always figured it out as six months of planning, four weeks of really hard work and six days of intense, nerve-racking activity. We have had the privilege of being intimately connected with four of these annual conventions and at each one about the fourth day we suffered a severe spell of nerves. The present secretary is a much younger man and so will probably be able to withstand the continuous shock of attending to a hundred details and answering a hundred questions every minute and all at the same time. But it is not a joy party for those who have the management in charge, and let no one think it is.

If President Diehl has his way, the Constitution of the P. A. of A. will undergo many changes. Some of the older members feel that the poor old Constitution needs a rest and even with its defects, is sufficient to cover the needs of the association. But the P. A. of A. of today is a very different body to the P. A. of A. of say six years ago, and while the Constitution has been amended from time to time, and was almost rewritten at the Cedar Point Convention, 1919, it does need a real revision at this time to cover the ever broadening activities of the Association and to bring it in closer relationship to the many state and local organizations.

—Don't forget you "saw it in ABEL'S"—

Our California friends are going to make a vigorous effort to win the 1924 convention for their state. This reminds us that many years ago—we believe at a Detroit convention—Carl Ackerman, who was at that time editor of *Camera Craft*, came within a very few votes of swinging the membership vote for San Francisco. Had Mr. Ackerman had any real support he might have won. Now there is a strong state organization on the Coast and a sizable delegation has come across the country to prove to the officers and members that the Coast photographers want to be more closely allied with the P. A. of A. and that they need the convention just as much as any other part of the country does. Chicago, we understand is also to make a strong bid for the 1924 meeting. Incidentally, let it be remembered that the year 1924 is the Centenary of the discovery of Photography by Niépce, the Frenchman who not only discovered a latent image on a prepared surface, but also fixed it. So our 1924 national convention should be in the nature of a celebration of that interesting and highly important historical fact.

My Photographic Reminiscences

(No. 42) *Special to Abel's Photographic Weekly*

By F. DUNDAS TODD

ANOTHER very lovable Chicago photographer was Charlie Stafford, a man of many financial vicissitudes, but in no way did they spoil his beautiful disposition. He was a modern instance of Robert Burn's description,

"He'll hae misfortunes great and sma'
But aye a heart abune them a'"

Charlie and I had one hobby in common, flower raising, so when the year turned and the ground was gripped tight in the frosts of winter, and photographic portraiture was about as unproductive as the soil I could look forward to a few visits from my good friend. I remember one year I had decided that I would get acquainted with all the flowers at once if possible so I searched through the catalogues of all the leading seedsmen and made out a blanket order. Altogether that spring I sowed 147 different kinds of seeds, and in summer I had a show garden which was visited by people from far and near who saw an opportunity to get acquainted with every flower that it was possible to raise from seed.

One cold day in February my first lot of seeds arrived, so after I got the morning's mail cleared off my desk I proceeded to investigate the contents of the big package. Right in the midst of my efforts in walked Charlie, and with a good morning salutation he at once sat down and began to handle lovingly the envelopes. Not a word was said for quite a while then he leant back in the chair and remarked, "Say, Dundas, don't we raise the finest flowers

in zero weather when we are comfortably seated near a radiator or have our toes pointed to a roaring fire; the blooms we get in summer are poor things in comparison to the ones the florists picture on the packages and we see in our imagination as we plan the activities of spring and summer."

Another of Charlie's sayings fixed itself permanently in my mind, for it is just as pertinent today as when it was uttered, and just as applicable in these days of mechanical art as seemingly practised by a number of photographers. Charlie had been to a convention at Lake Chautauqua where Hollinger had made a magnificent display of 6x8 photographs, every one a gem. Walking into my office about a week after his return to Chicago he planted himself in a chair, looked me square in the eye and started off. "Say, Dundas, you know how hard I study art, how I have read Burnet's *Essays*, the books of H. P. Robinson, *Ingalls' Artistic Lighting*, and everything else that is printed on the subject that comes my way. Tell me why, after all these years of study, I cannot do as fine work as Hollinger." He fairly took my breath away so I sparred for time and wind. "Charlie, you can answer that question just as well as I can." "Well, Dundas, it must be that he sees more than I do." I would like to impress this short sentence on my readers as it sums up the whole situation tersely and exactly. What counts is the seeing, what is evident when the eyes are bared from the

inside as well as from the outside. The beauty of line and light and shade does not exist to the eye if the mind behind the eye does not observe. Consequently the photographer who has no conception of light and shade cannot pose and light a subject artistically.

Once Charlie could not see with his mind and he lost what in those days was a small fortune he had gone West to Southern California and invested in an orange grove about fifty miles East of Los Angeles, in fact the city of Redlands stands today on the spot. Things went well with him till one day three men wanted to buy him out, finally agreeing to pay him thirty thousand dollars spot cash at noon the following day. That night a cold wave swept over the region and froze everything. Charlie assumed the deal was off, so he made no move to his lawyer to have the necessary papers drawn up. At noon the three men appeared and wanted to know if he was ready to complete the transaction. Charlie looked at the ruined grove, then confessed that he had done nothing, and why. The trio told him they had bought the grove yesterday, and were not pikers. So the afternoon saw the completion of the deal and the money in the bank. So far the tale interested me, but the next chapter was fascinating.

The banker was an erstwhile Jew peddler who got his financial start by being awarded one hundred dollars damages for the bite of a dog that was set on him by a disgruntled householder. His name I cannot recall with certainty, but I know Charlie said he was famous in the banking circles of New York City, and I think he was the famous Jacob Schiff. Anyhow he wanted to know what Charlie meant to do with the money. His idea was to buy a tract of desert land, set it out in trees, subdivide and sell, in fact repeat his success on a larger scale.

But the banker objected emphatically, pointed out to him that thirty thousand dollars of ready cash were rare then in California, and could be put to more profitable use. A water system was very much needed for the region, his thirty thousand dollars was a good nucleus in financing it, why not put it there. Charlie would be provided for by being made cashier in the bank at fifty dollars a month, clerk of the school board and of the water company, maybe ninety or a hundred dollars a month all told, enough to live on quietly for a year or two, perhaps three, until the proposition was completed. Then he would come into his own. "Mein Gott, man, you put the money vere I say and I make you vun reech



Here we have the latest portrait of a well known photographic character—Nate Corning of the Hammer Dry Plate Co. Nate attended the first meeting of the P. A. of A., just a mere kid, an albumen paper printer working in a small Iowa town. This first meeting was held in the Grand Pacific Hotel in Chicago, Ill. 1880. Nate has been a continuous member of the P. A. of A. since then, either as an employe, proprietor of a studio, representative of a photo supply house and for the past twenty-five years as a demonstrator and he feels he has still another twenty years of service to the photographer in him. That is some record to be proud of—how many can equal it?

man." But Charlie knew photography and orange culture but nothing of the ways of finance as he picked a mountainside and planted the trees. Just as the job was finished frost hit his side of the mountain and he was practically financially dead.

He was through with California so back to Chicago he came. About this time squab raising was being boosted in the newspapers and he had seen the thing at work in California, so he thought he would make a venture in this line near Chicago with the little capital he had saved from the ruins. He started just across the Indiana line, putting up the finest outfit in the United States, in fact made a show place of it. His story of that venture was weird, unfit to print in the words he used. It seems that pigeons have no conception of sanitation so the man who runs a dovecot on a big scale has to clean up every day. Charlie slaved each day from dawn to dark feeding pigeons, cleaning around squabs nests and killing the birds for market. He was a very cleanly man,

but for eighteen months, he said, he breathed, ate and drank foul dirt, then he collapsed. In the dry climate of California such constant cleaning is unnecessary, and it was easy to hire Chinamen for the work. But conditions were very different on the humid shore of Lake Michigan.

Absolutely dead broke Charlie once again got into photography. He told Dick Sweet his troubles, and wanted to know what Dick could do for him. "There's the store, get what you want, pay when you can." Dame Fortune never again smiled on Charlie, he

struggled with financial worries to the end, but through them all he retained his happy disposition, just another proof that cheerfulness is not dependent upon the possession of wealth but is a purely personal quality.

Really, when I started out to tell about Charlie Stafford I intended to dispose of him in a few words but my pen has run away with me. Yet I think this short sketch is worth while for through it all runs the great idea, the need of inward vision. His own words "He must see more than I do" sum up the whole story.

'Tis Here-Maybe



The Photostat Corporation of Rochester, N. Y., makers of the copying machine by the same name, have incorporated Photostat, Ltd., of London, England, with a capital of a thousand pounds in order to push the sale of the Photostat and its accompanying products in the United Kingdom.

In Poland there is a manufacturer of matches who has adopted as his trade mark a camera, and sells his product as the "Camera" brand match.

Rungs
Edited by
Howard D. Beach

Constructive criticism in photography is the criticism most worth while. It is the art of allowing just credit to the several properties forming the picture.

Justice demands, first of all, that the standpoint of the maker shall be determined. What it was that actuated him to select that particular subject is to be ascertained. This in hand, a key is given for the treatment which has been accorded. By treatment is meant conception, composition, action, tonality, definition, etc. The mind thus working in harmony with the producer takes the same furrow and tills the soil afresh toward a profitable yield.

Howard D. Beach

W. C. Woods, photographer in Tulsa, Okla., wishes to warn photographers against a man going around buying old negative glass, and giving in payment, order on a fictitious picture framing company of Chicago, Ill. He says the man is about 30 years old, 5 ft. 5 inches tall and weighs about 145 lbs. He also offers a reward of \$25.00 for information leading to the arrest and conviction of the above party.

We note that Frank Chambers has merged the Photographic Journal of America with his monthly amateur publication, The Camera. The Photographic Journal of America was formerly known as Wilson's Photographic Magazine and was the oldest of our present day journals.

The Southeastern Nebraska Photographers Club met in the studios of Alva Townsend and E. J. Dole of Lincoln, July 2nd. The meeting was thoroughly enjoyed and very instructive as a general discussion of business and business ethics was carried on throughout the day. The speakers were Clarence Gale of Beatrice, sec'y Mo. Valley Ass'n; Alva Townsend, treas. P. A. of A.; Dan DePutron, manager of Lincoln Photo Supply Co.; G. N. Skoglund and E. J. Dole of Lincoln and J. F. Wilson of Pawnee City. The next meeting will be held in York next October, arrangements being left with Robert Gale and O. M. Chambers of that city.

It was the opinion of those present that the Nebraska clubs should have a closed membership and all members be elected to membership after a certain date, their qualifications for membership to be based upon business ethics, etc.



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.

Forty-first Annual Convention (International) Photographers' Association of America. Convention Hall, Washington, D. C. July 16th to 21st, 1923

THE eve of the Convention, with every assurance the 41st National will go down in history as the greatest gathering of photographers ever assembled for the purpose of education and entertainment. Reports are coming in from all sections, Texas to Canada and as far West as California of a good representation from each, so nothing short of an earthquake can mar the success of the occasion. And Washington is not noted for terrestrial earthquakes.

The mailing of Railroad Identification Certificates has developed into a business by itself requiring the full time services of two stenographers to keep up with the flood of requests. And with it all we are grateful to the membership who accompany their request with payment of current dues. This is one way to reduce a congestion at the gate and the Secretary is doing his share to reduce it at the registration desk.

The National Motorists Association has been most generous in supplying touring information to over fifty members who contemplate making the trip by auto. July is the time of year when the roads are at their best, Spring repairs have been completed and the effect of a hard summer's traveling not yet made its impression on them. To these members a pleasant trip is in store with a delightful camp on the banks of the Potomac awaiting those who are lovers of out-of-doors. Washington bids you all a hearty welcome to the 41st Annual Convention of the Photographers' Association of America.

Winona School of Photography

Winona Lake, Indiana, July 30th-August 25th 1923

Located about 100 miles east of Chicago and 40 miles west of Fort Wayne, Indiana on the main line of the Pennsylvania Railroad is as near to the center of population as a suitable site could be found for a school of Photography. Winona Lake has long been

known for its famous Chautauquas and is ideally located for an inland summer resort.

The possibility of further enrollments is getting so small that it hardly seems worth while to eulogize on the merits of this important activity of the Photographers' Association of America. Fifteen more names will see the doors closed and those who have waited till the 11th hour, will have to bide their time till next year.

The thoroughness of the course starts with "no over-crowding." Director Towles of Washington has refused to accept more of a registration list than he can comfortably and efficiently handle, so each student is sure of a seat in the lecture room, a place to work in the laboratories and a definite time for the use of the camera rooms' equipment. Of the latter, there will be three in operation this year. The old indoor daylight camera room has been remodeled and supplemented by an indoor artificial light camera room and an outdoor garden. With these three it will be possible to do posing and lighting under every condition with which the average photographer comes in contact. The garden will appeal particularly to those specialists on HOME PORTRAITURE who have had difficulty in handling groups on lawns or verandas.

The secret of the "control of light" is 90% of the requirement of a finished camera-man and bears fruit in reducing the mechanical work on the plate and print to secure an approved photograph. Director Towles has specialized on lighting to such an extent, he has developed the proverbial "camera eye" itself for picking out a stray beam of light and warping it into harmony.

The laboratory and dark rooms will be equipped with the latest appliances for handling negatives and prints, thanks to the hearty cooperation of manufacturers and dealers in this line of goods. Everything

will be at hand for turning out high class work with maximum efficiency and a minimum of time. A competent instructor will be in attendance at all times to give personal instruction.

The delicate art of retouching will be taught by a specialist on this important branch of photography while a side line on stunt printing will bring out a few tricks that overcome a lot of difficulties and accomplish wonderful results.

The general course in color work has been developed into a feature with a special course of two weeks for those who would perfect themselves in this alone. There is such a demand by receptionists and other non-photographers about the studios, for a good, concise course in this lucrative side line, Director Towles has made a determined effort to have an expert colorist take charge of this subject. This special two weeks course in coloring will not in any way detract from the thoroughness of the course for regular students but is intended to fill

a long felt want by those with undeveloped artistic ability for handling colors.

The business side of photography will be made practical through a series of lectures on advertising, studio department, salesmanship organization and accounting.

The recreational possibilities of Winona Lake must not be overlooked. With six hours a day for school work, an excellent opportunity is open to indulge in swimming, bathing, fishing, golf and kindred sports. What a fine chance to combine business and pleasure on a summer vacation?

The hotels and boarding houses are making special rates to students of the School thereby assisting in reducing the total expense. Early reservations will insure accommodations on July 30th.

Applicants for the remaining scholarships should send in their \$10.00 registration fee to the Secretary, No. 722 Bond Building, Washington, D. C. at once. Balance of tuition \$40.00 payable at School.

*Composition In Salable Photography

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

(Continued from June 30th issue)

NOT only should there be this definite arrangement of the lighter tonal planes, but there should be a definite scheme of arrangement of the planes in each tone expressed, thereby binding together the entire portrait. In this particular connection the problem of the photographer is perhaps a more difficult one than that of the painter. The painter can make use of color in the plating of the various planes, each color following its own definite scheme of arrangement leading up to the main point of interest. A logical and successful arrangement of the various colors then, binds the entire portrait together. But the photographer is handicapped in this respect and the problem is greatly intensified due to the lack of color in the medium he uses. The composition of the various tonal planes must therefore, be carried out in the one hue in which the photograph is expressed, and the task is by no means an easy or simple one. Personally, I find it very helpful to partially close the eyes when mapping a composition I am about to photograph. The composition is then seen in a much lower key and it is much simpler to follow the arrangement of the tonal planes, especially the lighter ones in their relation to the darker planes, or rather the rest of

the composition. Simplicity is as important here as elsewhere in photographic composition, and we should strive to eliminate all unnecessary accessories that tend to complicate the tonal arrangement. Lack of tonal gradations is, of course, as unwise as too much of a jumble. Again it is the good judgment of the photographer that determines largely the extent to which the composition will be salable, and we must bear in mind at all times that above all else the completed portrait must be unobtrusive and pleasing.

In taking up a discussion of "Lighting Effects" I realize first of all that it is almost impossible to lay down hard and fast rules for light manipulation. We all have our own peculiar ideas concerning lighting, and I shall not in any way attempt to point out particular lighting effects that are correct from a compositional standpoint and therefore, should be the only methods of lighting that we should employ. Then too, the longer we work the more we learn concerning the handling of light, regardless of its source (day-light or artificial), and consequently the better becomes our taste and good judgment as to just the type of lighting that is ultimately more pleasing and salable. We all agree undoubtedly, that the most effective lighting effects are produced by the most simple handling of the light

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Robert E. Voiland, Sioux City, Iowa.

The man who wrote the interesting article on Composition which we are concluding in this issue.

that is possible, and that at all times the light should be soft and pleasing and in no way obtrusive. This one guiding principle should always control all of our efforts and results, for all other rules of lighting are directly or indirectly based upon it. There are of course, certain fundamental rules that will tend to keep our lighting soft and simple. In the first place our lighting arrangements and effects should be natural. The light should strike the face naturally, the strongest high-light appearing on the forehead and nose, then the lower lights on the cheeks, upper eye-lids, and around the mouth and chin. Although I have said it several times before, I shall repeat again that the face should always present the largest and most prominently lighted plane in the entire portrait. When this is not the case and the strongest high-lights are to be found on some part of the figure or accessories, we always sacrifice something of the likeness and the portrait is certain to lose much of its pictorial effect. In considering the source of light, it is obvious that it should either explain itself or strike the face so naturally that it needs no explanation. A prominent writer on composition tells us that a spot of light concen-

trated upon the forehead, the upper part of the face, one side of the face or the other, or in fact in any one place, will never do in correct portraiture. His statement, although a trifle too severe, is in many respects absolutely correct. The light should at all times strike the face in such a way as to preserve the natural modeling, and if we are to concentrate a spot of light upon one part of the face or another it is obvious that this natural modeling cannot be saved. The highest points of interest should graduate into shade and shadow, conveying at first glance a sense of roundness. The spotlight that has become so popular among present day photographers has its commercial value to be sure, and if correctly handled often adds much to the effect we desire to produce, but there is perhaps no other one item that can, and has, robbed the face of a fully rounded out lighting that is so essential to correct portraiture. Only a very short time ago I saw the reproduction of a photograph by one of the country's most prominent portrait photographers, in which he had made use of a double spotlight, one from either side. The main source of light formed a flat plane extending across the front of the face to about the middle of each cheek, then the spotlights did their bit by forming a flat plane of a much higher key from the middle of each cheek back to the ears. In this particular instance the spotlighted planes were exceptionally wide, and of course the lighting gave the impression that the head was square rather than round. Had the spotlights been much softer and used only to produce a line on either cheek, the effect would have been much more pleasing, but even so the face would have been robbed of much of its roundness. I do not wish to convey the impression that I do not believe in the use of spotlights, for as I have said, they are often very desirable if correctly handled. A soft spot of light that is not too broad will no doubt give an effect that can be produced in no other way, and there is no question but that there is a big demand for just that type of lighting. But, the freakish spotlights that contribute much to our so called "jazz art" are surely out of question if we are to make our portraits in any manner compositionally correct. The way in which we handle the lighting in our portraits is certain to mean much to their salability, and we should never lose sight of the fact that the most pleasing lightings are those that preserve the natural roundness of the face.

I thoroughly realize that many important points have necessarily been omitted in this

discussion of photographic composition, as I have tried merely to touch the high spots in the subject as they apply directly to our peculiar type of work. As I have already said I am thoroughly convinced that composition for the photographer is much simpler than that found in any other art. In the first place it does not require a period of several years to gain power over the medium we use, then too, colors are entirely eliminated in our processes. However, I have endeavored to emphasize at least two main thoughts which I sincerely hope will not soon be forgotten. First of all, literally speaking, it is utterly impossible for us to work with a book of "rules of composition" in one hand and a bulb in the other, and make salable photographs that are correct. The principles must be so thoroughly ingrained into the photographer that correct composition comes as second nature, and with no sense whatever of conscious effort

to follow mere rules. And finally, it is just as easy and certainly more profitable for us to make portraits that are correct in their composition. I will repeat that not only do we owe it to the community in which we work but to ourselves as well, to make every photograph we produce as nearly correct as it is in our power to make it. It is my earnest contention that although the majority of the people for whom we work do not know that the portrait which pleases them most is compositionally correct, it remains nevertheless that it is just this sort of portrait that holds the greatest appeal for them, and certainly the average individual can choose at a glance the one that appeals to him the most. It is essential then, that we make portraits that are correct from a compositional standpoint, for those are the portraits with direct appeal—the portraits that are in the long run most salable.

Should the Prospective Customer's Attention be Called to the Mounts When Showing Portraits?

By HENRY A. MERKER, *Chilcote Company, Cleveland, Ohio*

THIS question arises frequently when mount salesmen talk business policies with studio owners. Being personally very much interested in all questions that are vital to the general success of the photographic profession I set about seeing if it was possible to arrive at some definite answer to this puzzling problem. By reading, observing and getting such information as was possible to get from men in other lines of business I was enabled to gather some interesting facts.

Let us ask, first of all if the use of quality mounts and calling your prospective customers attention to them will increase your profit? If it does that is the subject any man in business *is* or rather *should* be interested in. As a rule photographers do not pay enough attention to this end of their business. Let us see how successful men in other lines of business have solved their container problem. Here is part of an advertisement clipped from one of the photographic sections published as part of a newspaper in one of our larger cities. It is the advertisement of a very well known perfume maker:—

"How perfect is the package. How perfect is the *parfum*. Dainty little vials—French in their charming design—French in the fragrant contents. A chic little crys-

tal *bouteille* topped by an exquisite golden cap." A successful candy man says in his advertisement, "candy packaged in pretty boxes bedecked with ribbons."

The jeweler speaks of the attractive mountings used on the many precious stones he sells. There is no doubt but that the perfume firm does not make those "golden capped *bouteilles* neither do the other firms make the respective finishing touches to their wares but notice in each case the container receives as much attention as the contents when advertising to their prospective customers. Still it is not unusual to hear a receptionist say, "Oh we never call attention to the folder—we make and sell photographs here—not folders." It may be well to study our successful manufacturers' policies—emulate them and profit thereby.

But why compare perfume, candies or jewelry with photographs you might ask? The answer is that photographs like these other things usually wanted for gifts to persons upon whom it is desired to make a favorable impression. Psychologists tell us first impressions are the lasting ones—and the container is usually the thing seen before the contents. Mountings are to portraits very much what clothes are to human beings—Some people contend good looking men or women do not need to wear good look-

ing clothes to show off their sterling qualities but most people will agree it is a good investment to appear properly attired. And still we find many an elegant portrait encased in some cheap makeshift. Of course again like clothes we find many an imitation product in a flashy outside making up for what it's lacking within. This is practising poor business policies to the other extreme.

A grocer told me the other day he carried two brands of peaches—one has a plain appealing label on the can the other a beautiful lithographed attractive label showing the peaches in their proper colors and that is the one, though it costs very much more, of which he sells the most.

True, the class of people you cater to

have much to do with the styles and colors of your mounts. It is well to study these conditions and then adapt yourself accordingly to the tastes of the majority of your prospective customers.

It is a mistake to allow portraits into which you have put your best efforts to go into the world in a poorly half dressed fashion. Remember the mounting is representative of your taste and judgment and should receive the same amount of pride that you put into making of the portraits.

It is only as photographers study to increase their profits, as, men in other lines of business are continually doing, that they can hope to continue to make the splendid progress made in the profession the past few years.

A National "Photograph Week"

ORREN JACK TURNER, Secretary of the Middle Atlantic States Association is much impressed with the idea of a national photograph week, in line with the many other "weeks" which have been set aside for different purposes throughout the country, such as Safety Week, Clean-up Week, etc., etc.

He has written to the presidents of various organizations and obtained their hearty endorsement and he now suggests that photographers everywhere get busy to prepare for such a week and to advertise it. He suggests the following dates and here is his call:—

**NATIONAL PHOTOGRAPH WEEK? SEPTEMBER
10TH TO 15TH**

Participants: All professional photographers belonging to associations, national, sectional, or state or affiliated with organizations devoted to the production of professional photographs.

Purpose: To concentrate on a period of six days in the year in advance of which all photographers will unite, and universally admonish, remind, induce, and persuade the public of the necessity of being photographed during the period which offers exceptional values or styles or service throughout the United States. By advertising weeks ahead so that the public will have had time to investigate and make appointments, to become interested and divert the attention of friends. To create in the minds of the public the true meaning of displayed badges showing membership of photographic associations, and a general incentive to make members of the profession approve their work, styles, premises, show-

cases, etc.

Procedure: Begin advertising at once. Communicate with your home paper immediately, contract for all the space you can conveniently carry, and add five hundred inches. Pay up your membership dues to the National and write the Secretary for window display advertising. Address: S. R. Campbell, Jr., 722 Bond Bldg., Washington, D. C. Keep at it all the summer and watch for the largest week's business you ever had. For the convenience of busy photographers, we submit the first copy for your home paper.

IT IS COMING!

The greatest week in photographic history will be celebrated from September 10th to 15th, and will be known as National Photographic Week. The Presidents of the Photographers Association of America and all its affiliated societies have set aside six days in September during which every member of the organizations will offer special inducements to the public to be photographed. This ought to prove especially interesting to millions of people who have not been inside of a studio since the old-fashioned "gallery" held sway with the iron head-rest which allowed no swaying. Our local photographers are heartily in accord with the movement, and are already celebrating "clean-up week" preliminary to preparing special styles, new accessories and interesting exhibits. Keep this week in mind, and be photographed—you owe it to posterity.

Any editor will be glad to print the above notice as a news item. If not, pay him for it and change the reading to suit your particular position.

—If you don't know who sells it—write ABEL'S—

Artificial vs. Natural Lighting

(A discussion started by a letter from Miss Emme Gerhard of St. Louis, Mo., stating that she considers all artificial light a substitute and that she finds a far greater variety in daylight. ABEL'S offers a prize of \$10 for the best article or letter sent in as a reply to Miss Gerhard.)

By R. R. CAMERON, Grand Rapids, Mich.

HAVING used a studio flash-cabinet and a twin-arc for several years now, and a skylight before that, I have had a little experience with both forms of illumination. I cannot see any way in which daylight is superior to a properly controlled artificial light, and can see a number of ways in which it is very inferior.

Reading the letters which have been published on this subject, pro and con, it seems to me that the trouble with those who have tried artificial light unsuccessfully is that they were and are unaware of the fact that artificial light requires a quite different technique from daylight, and one which is more precise in its exactions. After using a skylight for a number of years a man will try one of the new forms of artificial light, nitrogen—bulbs or a twin-arc perhaps, maybe Cooper-Hewitts or a flash-cabinet. He will not place his subject at the exact distance from the light necessary for the lighting he wants, he will not direct the light properly, he will use a reflector too much or too little, he will use *too small a light source*, and do a few other things he shouldn't, and then cuss out artificial light as rotten, when the trouble all lies with himself. Under the skylight he has made wonderful negatives, simply because he has learned the technique of that kind of light. Artificial light presents totally new problems to him although he is wholly unaware that they even exist. He is a first-rate operator, has taken prizes at conventions, maybe learned the business in the old wet-plate days, and a little thing like a new kind of light is easily mastered by his superior wisdom. "Light is light, ain't it? Sure." And there you are! A few plates spoiled, and artificial light has another rabid foe.

However, the essentials to learn are these:

A: Use a light-source (cabinet-front) plenty large enough. I am using a twin-arc in a home-made cabinet with a five-foot square front. It could be larger, but as it is I can use the light close to the subject, about five feet on an average, which means much shorter exposures, and still get brilliant yet beautifully soft lightings, as soft without being flat as any man could desire. I direct the light just as I would use the light from a skylight, excepting that on

some subjects I get the cabinet quite low.

B: Don't try any fool stunts like having a light-source, such as a single Ventlite, from the direction of the camera in order to lighten the heavy shadows. If your cabinet is properly built, and properly used, there will not be any inky shadows; but you will have a soft, round lighting with pretty little catchlights on the flesh. That is, if you like that kind of lighting. I do. I notice that a number of the New Yorkers, men who do a lot of stage work, are especially fond of that front-light stunt. It is all right if you don't like flesh values or modeling, but personally I want to bite a railroad spike in two when I see that kind of work. It hurts my eyes.

C: Use a reflector by all means, but use it with caution. Experience will show that when using an arc, flash, or nitrogens, the shadows are actually more luminous than they appear to the eye. An allowance must be made in lighting the subject by having the shadows a little more heavy than is desired; they will photograph lighter than they look.

D: Fourthly, lastly, but by no means leastly, use the spotlight with kid gloves. When a man has paid fifty to ninety berries for a spotlight he rather naturally itches to use it, both to get his money's worth and to show his sitters that when it comes to up-to-date effects he is two feet ahead of the front rank. There are many, many things for which the spotlight is not suitable; the operator must use his judgment to determine when it should be used, but the safest rule to follow is: In case of doubt, DON'T. When it is used, care should be taken not have to have the spot too large or too intense. Otherwise the proof may show too much of the figure emphasized by the spot, and the spot itself just a chalky mass of white. The spot is really only for emphasis, to bring out some certain thing, but that thing should not be so strong as to dominate the whole to the exclusion for the rest.

To summarize my contentions, they are in short that the worker with artificial light must take the time to learn his light thoroughly, recognizing the fact that he has a different technique to contend with; he must have a light-source sufficiently large; and he must sit firmly upon his hankings

Almost any lighting will produce some quality-destroying halation in a glass plate negative.

The thickness of the glass plate causes it—the thinness of film prevents it. Use

EASTMAN PORTRAIT FILM

Par Speed—Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

to use his spotlight on every occasion, regardless. If he will do these things he can get results fully equal to any he ever made with daylight; he will also get results which he never could get with daylight, even at its best. If he fails with a standard form of light, it is he who is at fault, and if he will convince himself of that and try again, he will get the results he is after.

By W. B. OGDEN, Winchester Ky.

A great deal has been said in the numerous contributions on the subject of light equipment and its comparisons and it seems that a good many of the articles published contain prejudiced arguments. The writer has used both daylight and artificial light and at present works under a home constructed cabinet with two thousand-watt Mazda bulbs screened with draftsman's tracing cloth for adult sitters and for babies from the ages of five to ten years the use of four lamps is found more practical. I prefer the artificial light to daylight for many reasons the first being the steady illumination at all hours and its permitting of night sittings for business men or those who find it impossible to give time to a sitting in the daytime. I find that this light with the use of two lamps enables me to make exposures of from one second to two seconds, producing a fully timed negative. What more could be expected of any light that has been screened down with head screens to give balance and cut away the hard contrast that is evident with the inexperienced operator? As to the scientific action of light and the technical differences in daylight and artificial light as relation to photography I have no thorough knowledge but with the same amount of reflectors and head-screens I find that if any difference is noticeable it is in favor of the artificial light in that my negatives are a fraction softer.

My personal opinion in the comparison of the two light systems is that there would be little argument other than the artificial lighting being more practical than the daylight due to the ever changing strength of daylight and the dismal cloudy days that come with every season and are liable at any time to say nothing of its prohibiting the making of photographs at night and late in the evenings when on many occasions the photographer has opportunity to make sittings of the most influential business men whose daily routine make it impossible to sit during the business hours of the day when the daylight is at its best. Then the school sittings come usually in the afternoon usually from three-thirty to four and later

and if three to six sitters happen at once and one takes any time in making each individual sitting it makes for his disadvantage when the last sitters are due.

As to the quality of light and its effects, a lighting system is equal to the finest lens. When you place a high priced, highly corrected lens in the hands of one who is incompetent and knows nothing of its use, of its limitations or of its possibilities, then it is as pearls before swine, better he be given a very inexpensive lens that he can master. So, the artificial light or the daylight. If one masters the artificial light, can see his modeling and thoroughly understands its use, he has a light that is indispensable.

Artificial lighting permits of a general run of negatives that are nearer a standard, once he determines the strength of his light, making good negatives a rule rather than an exception. The cost of the artificial lighting is no factor when its conveniences are considered.

I cannot help comment on a few of the articles published in and under this heading when one photographer champions the use of freak lighting and voices his opinions of those "old fashioned" operators who use the forty five angle degree for general or main light. I would like to see some of his negatives in which he disregarded likeness and modeling for flat faces and substitutes the use of flat spotlights. Mr. Clifton's article on the use of spotlight is very good and were the careless and inexperienced operator not given modern emulsions that eliminate fog, etc., he would find that he would have to reform his spotlight or rid himself of it altogether. A spotlight can be made to work wonders when worked in conjunction with good basic lightings in the hands of one who understands his business. I give more thought to my lighting and its effects than any other branch of my work and it a subject that cannot be overlooked.

This article I contribute not as a critic but as one who constantly works under artificial light and who has had equal experience under daylight; contending that artificial light is most practical providing one acquaints himself with its qualifications and understands its operation.

By HERM. HELLBOM, Lakeland, Fla.

I agree with Miss Gerhard to a certain extent. For I would add: a very poor substitute as that. Even poorer than Oleomargarine is for butter! The very name speaks for itself, "artificial." Did anybody ever hear of anybody who ever found anything artificial better than the genuine goods, No. Did anybody ever construct a heating ap-

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A new product from cellar to garret, this paper retains the best characteristics of the Noko and Cyko you have known, but is not an adaptation or modification of them. Built to the specifications of leading photo-finishers, it is the best paper ever offered to the finishing trade. This is a strong statement; we invite you to check it.

Note These Points

1. Requires no special treatment or manipulation. Run it right through with the paper you have been using.
2. Uniform in speed, contrast, and quality.
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10. Regular Noko price.

This is a very fine paper in all details. Every step in its manufacture is under careful control; no cost or effort has been spared to make it the very best obtainable.

First the film—now the paper

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paratus better than our good old sun? No. Well, nobody ever has or ever will construct a lighting system better than that old source either, we may rest sure of that.

Now, I don't mean to say, that there are not hundreds nay thousands of "studios" throughout the land, which without artificial light would be out of existence, in as much as that very light brought them there. But that doesn't belong to the subject. Neither does the advantage of being able to resort to artificial light after dark, as one of the contributors points out. The question is: which is the better light to employ while making a first-class photograph? And I answer, nothing has so far surpassed day light. It is next to impossible to produce such gradations from highest lights to deepest shadow with any other lights. For any other light will leave the deepest shadows more or less without details. And a shadow without transparency has no business in a well produced portrait.

What gets me is, how so many photographers can support and praise the artificial-light business, when they see how it is employed. But probably, they don't see it.

Some advocate of artificial light mentions the name of a known, "Photographer of men" as a support for his action of the superiority of artificial light.

Not because he admires the gentleman's work "but, because he happens to be considered one of the finest photographers in the country," and is a user of artificial lights. Well, "he" is a great man. I consider him by far to be the greatest caricaturist-photographer of men I ever saw! "He" is a "Photographer of Men." Why? Because they are the only specimens of humanity, that will stand for such treatment. No woman would, and he always uses men past middle age. For no young fellow would stand for it either.

Why isn't a man entitled to a decent picture as well as a young man or a woman? Why make his portrait look like a product contrary to all laws of technique and art? Why make him look like he was rubbed over with lampblack and finished off with a greasy piece of cotton?

That fakelight or "spotlight" business is almost too ridiculous to deal with. It might sometimes serve a poor "artist" in trying to excuse the poor quality of his products by telling the ignorant and uncritical customer that, "it is high art?" "High art," to show an effect of lighting for which there apparently is no reason, and contrary to all technical laws. And why anybody should wish to have a picture looking like he or

she had a big dash of soapsuds in the hair or cheek, a decoration which no doubt would be but little appreciated in real life. I often wondered at.

Looks like photography was on the verge of decadence.

But like Miss Gerhard and hundreds of photographers of reputation I guess, I don't understand these things, and probably never will.

By the PILLSBURY STUDIO, Rockland, Maine

Miss Gerhard,
St. Louis, Mo.

Deer Madame:—I bane reed de discuss you bane have in Abel's Weakly about which is de bes, daylight on artificial lite. I bane tink about Chrismus time when lots of de sittin come in de nite, artificial lite got de daylite beet. In dis part countrie dere is lot of storm an dark short dais in de wintaire tam an I also tink artificial lite got heem beet. About de daylite saving are de standard time it don't make no diffurent as we doan get up no earlier in de morning.

Your trooly,

Joe La Niemi,
Rockland, Me.



Two Recent Coupon Plans

A VARIATION of the coupon game being worked in some towns is a hook-up with some local stores by means of a purchase card, which is issued to the store customers complimentary and which bears a series of graduated price marks, totalling \$5.00. With each purchase, the amount of the purchase is punched out and when the full \$5.00 has been punched out, the customer pays 10c to the store and then gets an order on the photographer for an 8x10 photograph, free of charge, the value of the photograph being stated as \$5.00. The photographer's name occupies the center of the purchase card and the merchant's name is stamped or written in in the space provided. The card states that this method is being used to advertise the studio's modern enlarging and color photography.

We understand the agent who places these cards with stores, gets 10c from the store for each card and probably the photographer gets nothing for the original picture, trusting to his skill or luck or both in persuading the customer to pay real money for some extra pictures.

Just another of those schemes which belittles the fine profession of photography.

Here is another plan being worked in



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7.25	5 x 7	9.00

Latitude—

that obviates mistakes in exposure and development.

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which prevents waste and increases profit.

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and that means something more than contrast merely. It is brilliancy, pluck, crispness.

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

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THE PERFECT BACKING CLOTH NO PASTE OR GLUE REQUIRED

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Cleveland. A Loan and Savings Bank has an arrangement with a local photographer by which each new depositor opening a savings account of one dollar or more gets an order on the photographer for one cabinet picture in folder, without charge. We happen to know that in this case, the photographer gets nothing from the bank and has to charge the time, labor and material up to advertising, unless a cash order result from the free picture.

On the face of it, this plan does not look as bad the one given above, but it is always poor business to do work for nothing and deliver a good picture into the bargain.



A Chance For Some Cue

Clarendon Chamber of Commerce

Clarendon, Arkansas,
June 26, 1923.

Editor ABEL'S Weekly:

Dear Sir:—

WE are wondering if you could put us in touch with some capable young photographer who would be interested in investigating this place as a location for a studio.

One of the main reasons we wish to have a business of this character here is that our organization intends to inaugurate certain forms of publicity which require the services of a capable operator.

We may say in passing, also, that there is little doubt in our mind as to the likelihood of a moderately successful business in this town if such an enterprise is handled in a business-like manner.

We shall be pleased to furnish the necessary information as to our population, volume of business, trade territory and other details of this as a field for a studio.

Yours very truly,
E. W. Pickins, Secretary.

—Don't forget you "saw it in ABEL'S"—

SITUATION WANTED

OPERATOR, with many years experience in studio as well as home portraiture; I also do expert retouching, etching and background work. Will not go west of New York State. Address H-1, care of this journal. 7-14-1

FIRST-CLASS studio and home portrait operator, well versed in all other branches of photography, desires position with high grade studio; twenty-seven years of age; single, with interesting personality; good references. Only proposition with ample salary will be considered. Address S-7, care of this journal. 7-14-3

STUDIOS FOR SALE

FOR SALE—Studio, fully equipped, old established, good location, was and can be again the best in city of 14,000. Here is an opportunity for party that has ability, pep, and small capital. American Security Co., Elwood, Ind. 7-7-2-C

FOR SALE—Studio on Euclid Avenue doing a large business, increasing every year. Long lease, and fully equipped. Magnificent opportunity for someone. Will sell for part cash. Will require investment of \$3000 to \$4000, balance on terms. H. M. Fowler, The Fowler & Slater Co., 806 Huron Rd., Cleveland, Ohio. 7-14-1

FOR SALE cheap if taken by August 1st, only studio in county located in county seat, 3500 population, fourteen other towns in county ranging from 400 to 1200 population; flat in connection; rent studio and flat heated \$45; located on best corner in city; doing wonderful business; prices good, 4x6 \$10; reason for selling, wife's health. If you haven't cash, do not write. If you mean business, wire me to hold and come and investigate. If already sold I will wire you. A mint of money to a hustler. Address R-2, care of this journal. 7-14-1

ONLY STUDIO in Elberton, Georgia, "The Granite City of the South." Population of city 6500, thirteen rural routes. Fully equipped; doing high-class portrait and commercial business. North light, also Super-Power Electric Arc. For price, reference, etc., address Orr Studio, Elberton, Ga. 7-14-1-C

FOR SALE—Only commercial studio in Racine, Wis., doing a business which clears about \$5000 a year for the owner. Rent \$45 a month. Equipped up to 14x17. Really a first-class opportunity. Owner quitting because of serious eye trouble. Price \$1500 for quick sale. Address B-4, care of this journal. 7-14-2

FOR SALE—Have two studios and can't handle both. Will sell branch studio worth \$500—no reasonable offer refused; or will sell home studio. Either studio will and does pay well. One other studio in town. If your work is good, you will have all the work you wish. Address Strathman Studio, Manchester, Iowa. 7-14-3

FOR SALE—Studio in growing healthful city of 15,000. Good one man or couple place. \$300 cash. Palace Studio, Breckenridge, Texas. 7-14-1-C

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Number 7—Child Photography



This charming portrait, by Miss Peggy Stewart, beautifully illustrates the possibilities of the Vitax for portraiture and child photography.



IN making portraits of the youngsters, speed is the first and most important consideration. A fast lens means fast exposures, better negatives, fewer spoiled plates.

Because of its extreme speed of $f3.8$, the Vitax Portrait Lens occupies a unique position of supremacy in the child portrait field. It operates as fast as you can work the shutter and will even make snap-shots in the studio under good lighting conditions.

For portraiture, particularly large heads, busts and three-quarter lengths, the Vitax is ideal. With its improved Petzval formula, it produces that desirable roundness which adds so to the life-like qualities of a portrait.

If you desire the best in child photography, if you want a nicer quality in your regular line of portraits, consider the Vitax $f3.8$ —the portrait lens of today.

Complete catalog on request.

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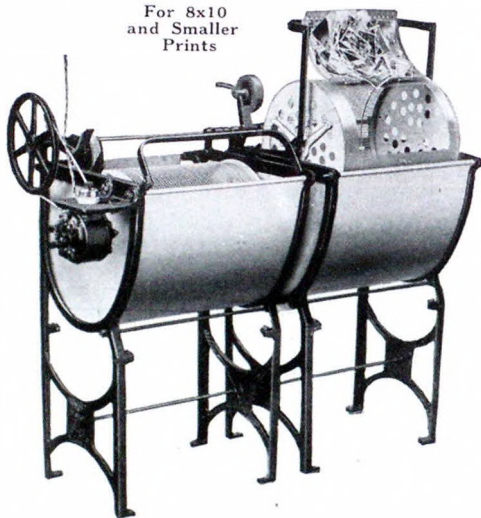
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FOR SALE—Fully equipped studio in a busy city of 20,000. Ideal climate. Reason for selling given. 22½ No. 2nd St., Yakima, Wash. 6-30-4

FOR SALE—Corner, ground floor studio, West-side Chicago, fifteen years' reputation for high-grade portraiture. December business \$2000. Owner interested in other business. 5660 W. Lake St., Chicago, Ill. 7-7-2

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.

RETOUCHER and operator who can handle high-class patronage wanted by studio in Middle West. See Mr. Abel at convention. 7-7-2

WANTED—Women to solicit home sittings in Michigan and vicinity. Must furnish best of references. Salary or commission. Poling Studio, 96 Monroe Ave., Grand Rapids, Mich. 7-7-2-C

WANTED—A first-class experienced printer, one well versed in projection printing. Prefer a man who has had experience in enlarging plants. Steady position. State salary wanted when answering. Knaff & Bro., Knoxville, Tenn. 7-7-TF

ONE OF THE leading studios of high repute, in one of the largest cities, wants a business Promotion Manager who is experienced and is a hustler, to work on a liberal commission basis. One of ability can make from \$100 or more a week. Give experience and reference together with picture of self in first letter. Address C-4, care of this journal. 7-7-4

WANTED—First-class printer, capable of operating. State experience and salary expected in first letter. J. Carroll Brown, 536-A Main St., Worcester, Mass. 7-14-1

WANTED—Middle-aged all-around man, one who can take charge in owner's absence. Rarick Studio, 35 W. 3rd St., Williamsport, Pa. 6-30-4

WANTED—A-1, all-around man to take full charge of modern studio at once. Must be a hustler and a good business manager. Salary and commission. Position open three to ten months. Birkeland Studios, Hutchinson, Minn. 7-14-2

WANTED—First-class retoucher. Answer with complete detail of your ability, price, etc. Position permanent, working conditions pleasant. If you understand other branches, better still. J. L. Stearns, 51 Public Sq., Wilkes Barre, Pa. 7-14-2

MISCELLANEOUS

GUMMED LABELS! Rubber Stamps! Interesting Samples Free! All kinds of parcel-post stickers, engraved advertising seals, brass signs and autograph signatures. Edward Harrison, "Printing," Baltimore, Md. 6-23-4-C

FOR SALE—8x10 Velostigmat Series II in Regular Shutter; A-1 condition; Price \$80. Paul Mann, 510 Market St., Steubenville, Ohio. 7-7-2

A WOMAN photographer would like another woman as partner in her business. Delaine Oviatt, Huron, So. Dak. 7-7-TF

BARGAIN—300 cases imported plates: Cheap, new stock, high quality. Standard German Make. 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. 7-7-TF

FOR SALE—One Verito 14½" diffused focus lens, \$40; One 7x11 Eastman View Camera, six film holders, two front boards, carrying case, \$40; One Century No. 4 camera stand, \$12; One Simplex Reflector, 15", good condition, \$5; One 8x10 Anasco Printer, first-class condition, \$15. All this equipment new except reflector and printer. E. H. Eckler, 702½ Central Ave., Hot Springs, Ark. 7-14-1

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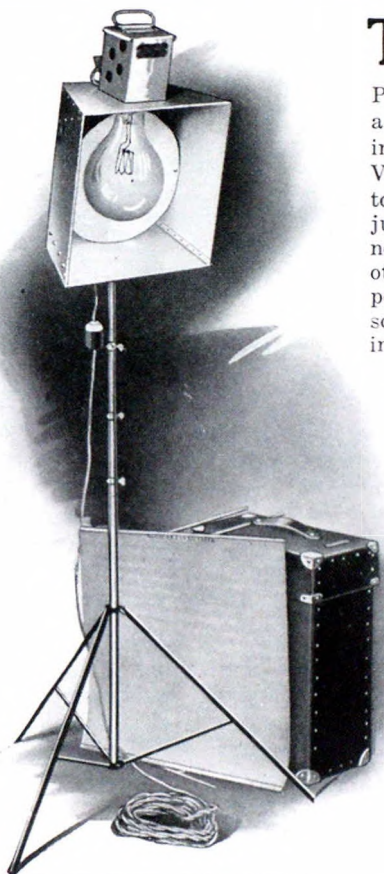
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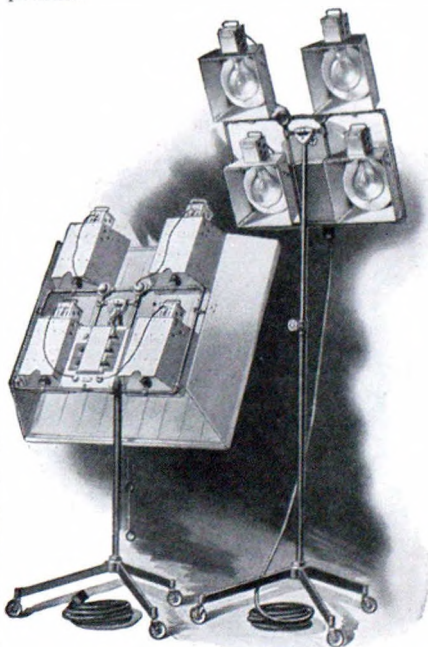
In actual practice a 1000 watt globe in Ventlite Reflector is equal to five 1000 watt globes without reflectors.

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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All above facts can be proven.

A Ventlite Skilite using four 1000 watt globes yield fully timed exposures on children and small groups in a fraction of a second and larger groups up to fifty or more in two to three seconds exposure.



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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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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.

THE NEW GLOBE PRINT WASHER

PAKO BUILT

MADE for the finishing plant or studio whose volume is not great enough to warrant the installation of a larger machine, but whose work is so exacting as to require a washer built on correct principles.

The New Globe Washer is built with the PAKO principle of water circulation, which with a gentle rotation of the cylinder gives separation and thorough cleansing of prints without laceration, and makes this small washer safe for washing medium sized portraits.

The cylinder of the New Globe Washer is perforated in the same manner as the cylinder on the large PAKO washer insuring efficiency and durability. The lever lift, the cylinder stop, the door support and the friction drive are all carefully worked out to give positive, silent action without slippage, and convenient control in every detail of operation.



Each machine is designed to stand on its own legs in a sink, and is driven by an individual 1/20th horse power electric motor.

Dimensions—

Length (with motor)	27 inches
Height (open)	30 inches
(closed)	19 inches
Width	19 inches
<i>Cylinder Dimensions—</i>	
Length	18 inches
Diameter	16 inches

Finish—

Sheet metal parts galvanized and finished in aluminum. Motor, motor cover, castings and angle and band iron finished in black enamel.

Price—

Equipped with direct or 60 cycle A. C. motor for either 110 or 220 volt current

\$75.00

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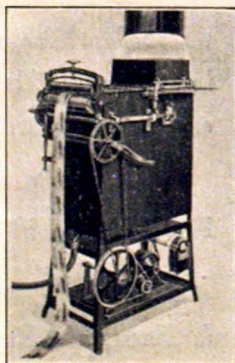
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Developing and Printing Machine

This machine prints from either dry plates or flat films, producing perfectly uniform prints in any size up to and including 10 in. x 12 in. Prints are not touched by hand at any stage.

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Inherent qualities of Cooper Hewitt negatives.

Because the negative emulsion is less rapidly penetrated by a light of short wave length, negatives made by it record with perfect gradation the longest range of tones between highest light and deepest shadow. They show the least halation. Moreover, such a light permits the greatest latitude in exposure.

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Rapid City, South Dakota

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Was \$185.00, now \$135.00. By using four 1500 watt globes instead of five 1000 watt and by other improvements in production we have lowered the price while raising the efficiency. Complete with globes \$167.00.

There are no carbons to regulate, and the light from the photobulb is of just the right intensity for ordinary studio use, is always uniform, and is of the correct quality to properly register with incandescent, arc, or day light.

Attractively finished in polished nickel and black enamel, and so small and light that it is adapted for either studio or home portraiture. Supplied either with folding or studio stand.

Price (without globe), folding stand \$45.00, with studio stand \$50.00. Photo Blue Globe \$4.50.

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EMPLOYING the famous photo blue Mazda globes, the light is steady, silent, intensely actinic, gives no disagreeable glare, unpleasant coloring or sputtering.

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supplies the full light required for a portrait or commercial studio, and makes a skylight unnecessary.

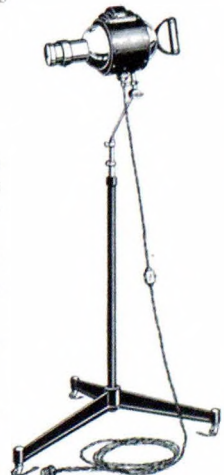
It uses four 1500 watt Mazda bulbs and develops 115,800 lumens. Each bulb is controlled by separate switch. Light is merged into one unit by diffusing curtain.

The frame construction is rigid without being unwieldy. Large casters, balanced up-and-down movement.

HALLDORSON Concentrating Spotlamp *For Those Special Lightings*

IT gives a sharp or diffused spot, and is supplied with ground glass cap for screening down where very soft spotlighting is desired.

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Any tray returnable at our expense, if unsatisfactory.

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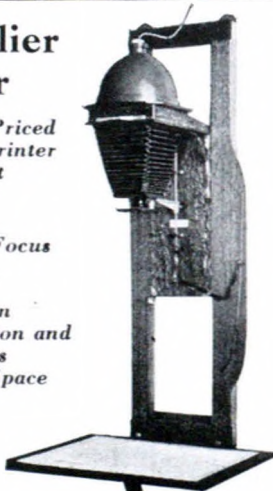
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SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.

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CENTURY 8x10 No. 2 portrait camera with stand, 8x10 curtain slide holder, will sell or trade for 5x7 Graflex in good shape. Also one 5x16 Al Vista Camera. Brion's Studio, Lock Haven, Pa. 7-7-2-C

STUDIO FOR SALE—8x10 outfit complete: ground floor studio; rent reasonable; fine opportunity and good prices. Address Noble Studio, Waterford, Wis. 7-14-1-C

FOR SALE or Trade—Eastman Film Developing Racks, \$4.00; 6½x8½ \$6.00 per dozen; 5x7 \$4.50 per dozen; or will trade "one for two" of same sizes "Core" plate racks in good shape. Five brand new Artistic Brown Spruce mortised background carriers, well made, shipped knocked-down, cost \$12.50 each, price \$7.50 each, sizes 8x8 and 6x8. The Heyn Studio, Paxton Block, Omaha, Nebr. 7-14-1

WANTED to purchase a large photo-finishing plant which is completely equipped and doing a good business. Prefer a plant in centrally located city in the East. Also interested in first-class portrait opening. Address N-2, care of this journal. 7-14-1-C

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ESTABLISHED FINISHING PLANT FOR SALE. Modern Kodak finishing plant, located at Louisville, Ky., possessing two hundred agents; Pako equipped throughout. Last year's gross business \$12,000, will run \$20,000 this year. Will stand investigation. Price very reasonable. O-1, care of this journal. 6-23-4-C

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Ask your Dealer or WRITE US !!

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I Buy Film and Glass

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

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

WANTED—Position as apprentice, by lady with some photographic knowledge, and references from Mr. Harold Wagner of Chautauqua, N. Y., in summer resort or town within fifty miles of Cleveland. Julia M. Parsons, 13531 Lake Shore Blvd., Cleveland, Ohio. 7-14-1

POSITION wanted by experienced photographer, portrait or kodak work. Write W-2, care of this journal. 7-14-2-C

POSITION wanted—By young man desiring to learn thoroughly high class portraiture. Four years experience in commercial, newspaper and portrait photography. Moderate salary. Prefer small city or town in New England or Middle West, but will go anywhere on permanent position. If you want someone who is quick to learn, will have your best interest at heart, and with sufficient training and practical experience to develop rapidly, address G. F., Box 457, Hartford, Conn. 7-14-3-C

POSITION wanted by a photographer. Address Photographer, 116 D. St., N. W., Washington, D. C. 6-23-4-C

YOUNG LADY just arrived from Europe wishes a position as retoucher or all-around assistant in studio preferably in or near Philadelphia. Have served a three year apprenticeship with a high-grade studio in Germany. I am a first class retoucher. Miss Ella Mann, 3331 Potter St., Philadelphia, Pa. 7-7-2-C

WANTED—Position by first-class retoucher. G-4, care of this journal. 7-7-2

ATTENTION Mount Manufacturers—Young man, with twelve years experience as mount manufacturer able to take charge, would consider proposition in any State. E. W. Daigle, 170 Center St., Indian Orchard, Mass. 7-7-2-C

RECEPTIONIST of ability and experience desires position in high-class studio. Y-1, care of this journal. 7-7-2-C

POSITION wanted by first-class all-around man capable of taking charge of studio. Took course at Southern School of Photography two years ago and taking Post-Graduate course now. Portrait man but also have had a few years in commercial work. C-1, care of this journal. 7-7-2



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