



ABEL'S PHOTOGRAPHIC WEEKLY



Vol. XXXII No. 816

SATURDAY, AUGUST 11, 1923

PRICE TEN CENTS
\$2.50 A YEAR

Printing

The photographer doesn't sell negatives—he sells prints. But it takes good negatives to make good prints. And glass plates make the best negatives. If you would sell prints, buy plates.

G. CRAMER
DRY PLATE COMPANY
NEW YORK • ST. LOUIS • CHICAGO

Gross Mail Circulation..... 3,935
Net Sales Through Dealers..... 100
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GUARANTEED
NET PAID
CIRCULATION **3,905**

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HAMMER PLATES
are coated on **GLASS**—clear,
transparent and colorless.
They interpose no obstacle to
the free passage of light.



Hammer Dry Plate Company
Ohio Ave. and Miami St., St. Louis, Mo.
N. Y. Depot 159 W. 22 St., New York City
Hammer's booklet, 10th edition, sent upon request

***It's Here!* A Fast Sure**
Fero-type Print Dryer



Now, you can supply your trade ferotyped prints at no more cost than the usual dull finish. Photographers doing amateur finishing have felt the increasing demand for glossy prints but because of the time required and consequent cost, have been unable to supply it.

The Cunningham
Fero-type Print Dryer

opens up a new profitable field for those wide awake enough to be first to install it and advertise the fact that they can furnish glossy prints. One dryer will handle from 15,000 to 20,000 average size amateur prints per day and the prints lie perfectly flat.

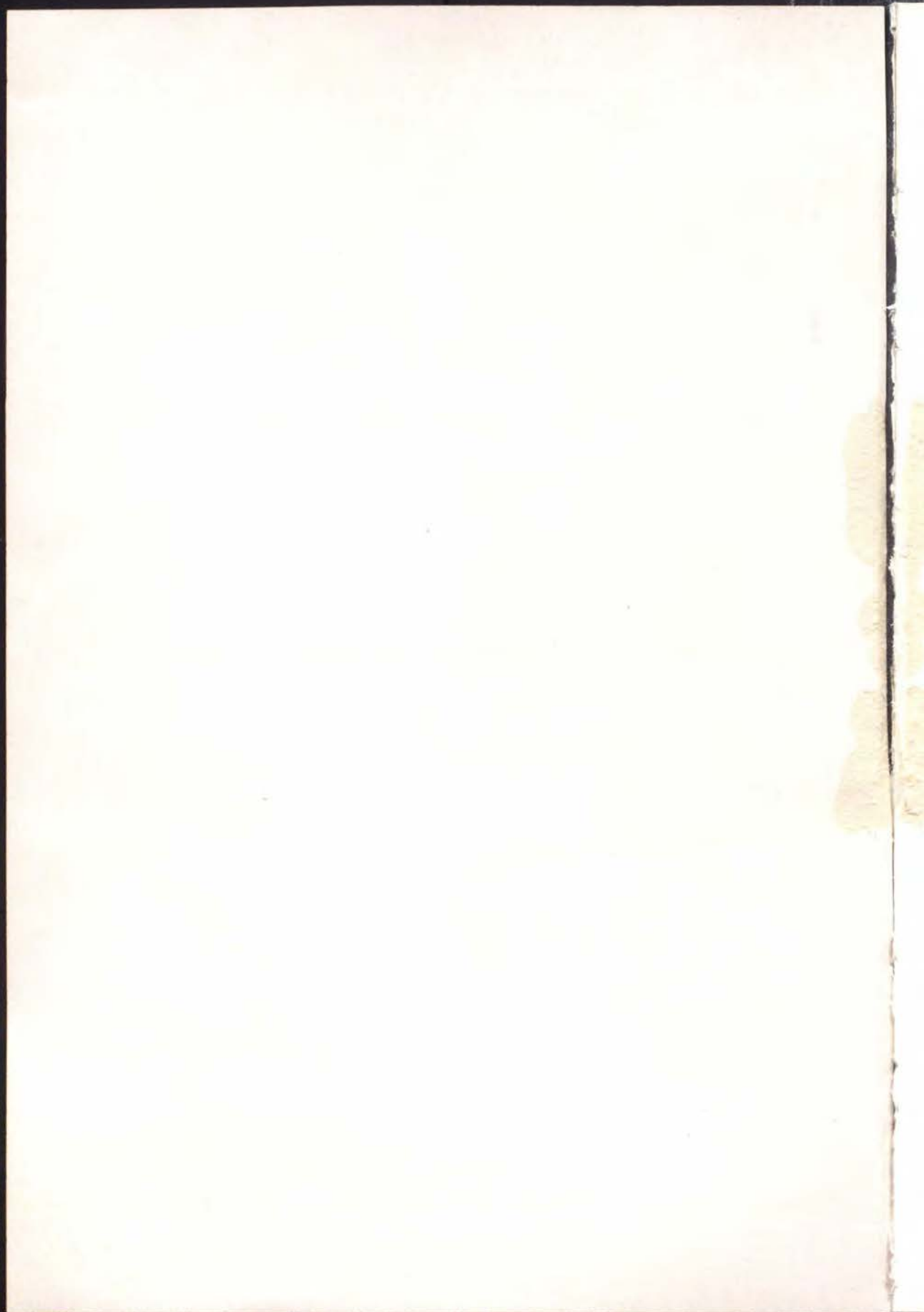
It is made of Steel, sectional, like a filing cabinet. Sections can be added as needed. Price of three section dryer \$150.00. Write for illustrated folder giving complete description. Attractive proposition to supply houses.

CUNNINGHAM'S, Inc., Devereux Blk., Utica, N. Y.

Special Supplement to Abel's Photographic Weekly
Vol. XXXII, No. 816, August 11, 1923
Series II, Sample Studies No. 47



FOUR PORTRAITS BY OSCAR BROCHSHUS, BREMEN, GERMANY
(Loaned by M. H. Mueller, Newark, Ohio)



ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

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

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PRICE TEN CENTS
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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

WE Learn by Teaching. All right, then, we'll consider that our readers, for the time being have nothing further to discuss about whether artificial light or daylight is the best and so we'll go over the various stories we have published and see who is entitled to the award.

Now we've got to have some more good discussions. We still keep open the discussion on the Coupon question, also that on which is the best or most profitable method of selling photographs, by the dozen or the piece. We have not had as many responses on these as we would like to have. Remember that we will give ten dollars for the best article, no matter how short or how long, on each of these subjects.

In a month or so, will come the year's one intensive photograph making and selling period. No matter how clever the camera assistant may be, it depends, after all, on the alertness or the ability of the receptionist, or the sales force—the merchandizers of the business. Therefore any new method of approach, any new suggestions in handling customers and inducing sales will be welcomed by our readers.

So, to make the matter interesting and because the sales force does not often have a chance to show its speed outside of the studio, we will offer \$25 in cash for the best articles sent into us between now and December first, written by any receptionist—male or female—or any one who has to do with the selling of the finished product of a studio, either in the studio or the home. First prize will be \$15 and second prize \$10. There are no other conditions.

Also we will offer a monthly prize of \$5.00 for the best workshop note or idea submitted by any printer, retoucher, dark-room assistant or finisher during each month. And we will pay \$1.00 for each note or short article we publish in addition.

Don't be backward. There are lots of things you know that the other fellow does not know and lots of little time saving ideas you use which somebody else would like to know about.

Mr. Studio Proprietor, will you please advise your assistants of these interesting competitions?

I'd Do These Things If I Were Opening A New Studio

By FRANK H. WILLIAMS

I'D do some regular newspaper advertising, two or three or more times a week, not enough to make the cost burdensome but enough to get my name before

inevitably result in the members of the families of these business men coming to my studio to have photos taken or in the business men themselves doing so.

I'd join the Chamber of Comm

THIS week we are publishing number 184 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

I'd get in touch with the local traction officials, with city officials, with bus line officials and with railroad officials and see if I couldn't get all these people to appoint me as the regular photographer to take pictures of scenes of accidents, new equipment and so on as needed by them. There is, in most cities, a constant need of much commercial work of this character by every transportation company and I might just as well go after this business and get just as much of it as I possibly could rather than sitting around waiting for some corporation or official to come around and present me with some of it on a silver platter with an engraved invitation to get busy and take the required photographs.

I'd scout around the city and find some particularly attractive or interesting photographs which, when I'd taken them, would so appeal to the local newspapers that they'd want to run them. I'd let the newspapers have the prints free provided they would play up my name in connection when the pictures were run. I'd do this sort of thing every week or so for the first few months after I started in business as in this way I'd get a great amount of exceedingly valuable advertising without the expenditure of anything but the cost of the materials, my time and my efforts.

I'd have a special "Carnation Day" once every two weeks or once a month on which I'd present every woman coming to my studio during the morning hours to have her picture taken, with a carnation. I'd have this day on the morning of the week or the month when experience had shown me there was the least business coming in and I'd frankly advertise my reason for having the day. The public always appreciates frankness in advertising and also by stating that this one morning in the week was slack I'd be conveying the impression that I was extremely busy all the rest of the week and this sort of a thing would be a mighty good impression to get around.

I'd never make excuses for not taking flashlight photos, no matter how inconvenient the work might be for me to handle,

because by taking flashlights I would again be increasing my acquaintances and friendship and would therefore be increasing the number of prospects from whom, in the natural course of events, I could expect to get some business.

I'd see to it that all the sample pictures exhibited in my reception room were new, fresh, interesting and attractive. I'd show only pretty girls among the sample pictures. I'd not show many old folks, no matter how good my "studies" of these old folks might be. I'd let youth and beauty and cheerfulness predominate entirely among these photos. Also I'd see to it that all my sample pictures in my reception room were always well dusted, were never faded and were changed frequently. To see to it that the sample pictures in my reception room were of this character would be to give a cheerful, lively, happy atmosphere to my studio and therefore not only help me in getting cheerful expressions into the

A Photograph

Will Beautifully Register
the Memories of Today
for the Tomorrows.

Arrange a play hour for
the "kiddies" in your
home or in the studio.

PERSONALITY
PORTRAITS
BY

Lee F. Redman

DETROIT

KERCHEVAL AVE. AT VAN DYKE
EDGEWOOD 1873

A good "in between ad," when the season itself brings forth no special argument for having photographs taken.

faces of the people whose pictures I took but to also help me in making customers purchase larger quantities of higher priced photos.

I'd read my trade paper carefully and regularly. I'd note all the suggestions it made from time to time for improving my work and I'd follow these suggestions. I'd notice the ideas it presented for getting more business and I'd go after business in

the way suggested. I'd keep abreast of the times photographically by not merely skimming my trade paper but by actually reading it carefully and thoughtfully and digesting every word it said.

I'd try all the time to give full value and service for the money I received.

And I'd keep cheerful. A photographer who is a grouch can't ever expect to get very far in the photographic business.



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.

Winona School

IT has been the pleasure of the Secretary to attend the opening of the second session of the Winona School of Photography, conducted under the auspices of the P. A. of A. at Winona Lake, Ind.

A glance at the register shows a distribution of enrollments from 30 states and one Canadian Province with Miss Harriett Berseth of Seattle, Wash., as holder of the long distance travel record. Others worthy of note are L. M. Jones of Denver, Colo., Mr. and Mrs. Leon A. Luce of Farmington, Maine, Gonville de Ovies and L. P. Hower-ton of Greensboro, N. C., and Willis McCrary of Atlanta, Ga., all present. Mr. and Mrs. F. Steele of Saskatoon, Sask. Can. registered but were unable to attend at the last moment. Twenty one ladies were present the first day, with two to be heard from. A few regrets received a day or two before school opened allowed Director Towles to accept eleventh hour telegraphic reservations to a total count of 110, at which time he closed the doors and had to disappoint several who were slow about enrolling while the opportunity offered. The idea of a capacity attendance and no overcrowding has been strictly adhered to with the result that the five classes are running like clockwork, on a regular schedule, with a definite assignment for each hour of school.

The first step on arrival at the school was for each student to make a negative unaided by instructors and with the privilege of selecting his own subject and lighting. These will be used for a comparison with the last negatives made at the end of the course and serve as a measure of improvement.

The remodeled school building is proving

quite adequate to the enlarged class of 1923 and facilities working out nicely with Director Towles' pre-arranged program. The first week the five classes were distributed between the Daylight Camera Room, the Artificial-Light Camera Room, the Developing Room, the Retouching Room and the Printing Room. Work in the Garden will be taken up the second week, at which time the Special Course in Coloring will also begin. Work in the Developing and Printing Rooms is being simplified by experienced demonstrators from the large manufacturers with constructive criticism available at all times in every department.

Devotees of the various sports are pitching right in to get the full enjoyment of the recreational features of Winona Lake. Stafford, Doose and Loomis were out bright and early Monday morning to try out the golf course. Roberts reported a 4 lb. bass as his first day's prize but lacked corroborative evidence or a sworn statement to make the catch official. Of course, nobody doubts Roberts, but—"we're from Missouri" when it comes to fish stories. The log of Todd's moonlight cruise of exploration records an attractive camp on the opposite shore of the lake. "Private Landing" signs mean nothing in some folks' young lives. The swimming has been tested by many and pronounced fine. Pitching arms were being limbered up the first day in preparation for the baseball series. Aspirants will be given a tryout before allowed the responsibility of holding a place on either of the teams. The ladies are enjoying pleasant evening auto rides, thanks to the generosity of fellow tourist-students.

"Every day in every way" it will be a pleasant vacation for the fortunate atten-

dents. We hope that those who were too late for this year's class, will register early in 1924.



Direct From The School

Winona Lake, Ind.

August 3, 1923.

THE Association School at Winona Lake, Indiana, has started its second session, filled with interest and enthusiasm, intending to do more than twice as much good for the profession this year as it did last, as there are more than twice as many students. Last year fifty students were enrolled and this year a hundred and ten are receiving the benefit of the excellent course, and several applications, one of them telegraphic, were of necessity declined after the school opened. The fame of the school has traveled far and wide. Two students from Saskatoon, Sask., Canada, are registered. Aside from this, thirty states are represented this year as follows: Maine 2, Vermont 2, Connecticut 2, Massachusetts 2, Rhode Island 2, New York 5, Pennsylvania 9, Maryland 1, West Virginia 3, Virginia 1, District of Columbia 2, North Carolina 3, Georgia 1, Tennessee 1, Kentucky 1, Ohio 7, Indiana 6, Illinois 11, Michigan 7, Wis-

consin 3, Minnesota 4, South Dakota 2, Iowa 9, Nebraska 3, Kansas 1, Missouri 9, Oklahoma 2, Texas 5, Colorado 2, Washington 1. Thus does the student body of the School cover North America.

The course this year, due to greatly increased camera room facilities, affords considerably more camera work than before, as now one hour is given each day to daylight and one hour to artificial light camera work. In addition one hour a day is given to darkroom work, printing and retouching. Special demonstrations and lectures are given the last of every day. Next week a special course in coloring will be inaugurated.

Will Towles of Washington, a national figure in the photographic profession, who has given so many enlightening and instructive demonstrations at National and District Conventions is the guiding genius of the school, very ably assisted by John Steinke, the secretary, who is responsible for the arrangement of the newly appointed rooms, and Wilson Todd, St. Louis, who is in charge of the camera rooms. The department of retouching is in charge, this year, of Sam Zanoff of Washington, who possesses unusual ability in explaining to his students the art of better retouching.

Other Photographers' Studios.

No. 43

Rogers Residence Studio, Wichita, Kansas

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



Below: The old Rogers Studio.
Above: Two views of the handsome new structure, one showing the skylight.



The manufacturers and dealers are co-operating to the fullest extent in the promotion of this school. This week the Ansco Company, are renewing old and making new friendships through the helpfulness and gruff affability of Messrs. Paul True and Dick Stafford, while Will Hammer and Fred Eppert are showing new and better

ways of handling Hammer plates.

Aside from its work the school also has its social side. Interest and friendly competition are almost at pitch height already over the organization of baseball teams and a challenge issued by Class 1 to the other four classes to produce a better picture each week than it can.

'Tis Here-Maybe



Mabel Cox Surdam, prominent Women's Federation member of the P. A. of A., and for the past year secretary of the Pittsburgh Section, P. P. S. of Pa., left on June 30th for a tour of Europe, expecting to be away about a year.

Customer—"Do you make life-size enlargements from photographs?"

Photographer—"Yes, sir; that's one of our very special lines."

Customer—"Well, do one of this for me. It's a snap I took of a whale."

Rings
Edited by
Howard D. Beach

A SEVERE TEST

The seeker after art knowledge in photography often inquires: "Should I have modified this dark or light streak? Should I have eliminated this piece of furniture? Should I have made the background more or less contrasty? Should I have given greater or less relief to this, that, or the other object?"

Let us answer these questions in the Yankee way by asking another. Had you been drawing that picture on a clean sheet of paper, where you had full control over every accessory, over all light and shade, would you have drawn it that way?

Now, if you would have drawn it differently, why not find some way to fool the camera by eliminating, or modifying?

By Howard D. Beach.

Commenting on the doings of the Royal Photographic Society, Percy R. Salmon, F. R. P. S. in his monthly London letter to an Australian contemporary writes rather naively as follows: "Some of the papers read are, I must admit, horribly scientific, and cannot really interest more than half-a-dozen members; but if they cannot be read at the 'Royal' where can they be read?"

The Underwood Portrait Studios have been incorporated to take over the enlargement business of the Underwood Portrait Co., Kansas City, Mo. The officers of the new company are A. E. Underwood, President and Treasurer; S. M. Cook, Vice-president; Geo. L. Bibert, Secretary; C. W. Underwood, General Manager. All the officers are well known to photographers generally, and have been associated with Mr. Underwood for a long time.

Better write Blum's Photo Art Shop for a copy of their new price list—Number Eight. Incidentally, for their local business, they have installed a new feature, free delivery service by messenger. Remember their new address—1021 N. Wells St., Chicago.

The photographers of Duluth and Superior at the head of the Great Lakes held a dinner and meeting, evening of July 25th, at the call of secretary, H. McKenzie. They adopted the name of the Associated Photographers of Duluth and Superior. They are considering a bill board advertising campaign. Their next meeting will be a picnic in Superior some time in September.

One of the matters under discussion was the giving away of free Baby pictures by one of the leading stores of Duluth, and the to that store, which we publish herewith, as it shows the way for other organizations in dealing with this obnoxious phase of photography which the profession so frequently has to contend with.

Albert Koch, photographer of Ithaca, N. Y., has sold his studio as a result of the successful culmination of an investment with a number of others in a gold extracting machine recently tested out in Colorado. In one hour's work the machine succeeded in extracting \$21 worth of gold from soft sandy soil. All of which we learn from a newspaper clippings sent us by E. N. Bridges, of the Chilcote Company.

Sadakichi Hartmann, sometimes known under his pen name of Sidney Allen, and a frequent writer on art topics for the photographic press, has broken out in a new role. We learn that he has been engaged by Douglas Fairbanks to play a character part in a new film that Doug. is soon to produce. Those who know Sadakichi will understand that he should make an immediate success provided Doug. knows his man and casts him in the right character. Sad-

akichi has a style of beauty all his own and should be an interesting feature of the silver screen.

Apologies, friend Nussbaumer. That picture of A. M. Cunningham of Hamilton, Ont., in our issue of July 28th, made at the Toronto Convention, should have been credited to Geo. J. Nussbaumer of Buffalo and not to Will H. Towles, as it was. It was a mighty good convention picture anyway.

J. M. Maurer of Galveston, Texas, dropped into our office this week on his way to Montreal and many other places, on a four weeks tour with his family and about a hundred other Galveston folks.

Maurer is anxious that Ed. Pittman of Dallas, Texas, should be advised through our columns that he is alive and well and having a huge time.

Are We In Business Temperamentally or For Profit?

By E'DENOS O'SHEA of Contentment Valley, Badlands, Everywhere

WE are all together in business for Profit—the Photographer, the Stock House man, the Manufacturer, the employees in our studios, members of the Household—all in business for “profit,” or did I hear somebody say—for “Art’s sake,”—for “Pleasure?”

There are many of us Photographers who believe that the “profit” comes from *knowing* all about “good pictures,”—how to *make* them, how to “talk” entertainingly about them, how to be *temperamental* over them, how to be *artistic*—and not having to know much about anything else—never listening to any suggestion that might be considered as “commercializing the profession.”

Others of us, and I fear a *mighty, mighty* few of us, KNOW we “deliver” at least 90% on the “good pictures” side of our profession, but also know—and how we hate to admit it—that we are woefully short with everything that has to do with the “business side” of our great profession. On this “side” we do not “deliver” at all.

We all know that it is a fact we do not discount our bills—we do not take vacations like other business men (whose pictures we love so much to make and display)—that we work the whole “darn family” without salary or even wages, when the other fellow’s family has gone for pleasure to the

seashore, the North woods, the National Park or some other place to rest and recreation.

We let our own salary or wage “go by” without taking it or if we take any of it, take just as little as we possibly can “get by” on at home. Often we wait until the end of the year and take “what is left,” attempt to pay our bills, find we haven’t enough to go around—and then start in doing the same old thing again—year in and year out we do this! Photographers are their own best “repeaters.” Our family lives on hopefully, with just food and clothing enough to satisfy decency’s demands while all the time we feel in our own mind that while *we* have enough to eat, we really do not dress as becomes a *business man*.

We “learned Photography” working for “Mr. Other Fellow” ten months, one year, two years, ten years, twenty years—but we never did and never have “learned business,” for Mr. “O. F.” was not a business man—nobody had ever asked whether *he* was a business man and no one ever bothered *us* with that question when *we* became a “business man.” No one ever asked us when we opened our studio if we had ever taken a course in Business Management, Accounting or Cost Analysis.

We all know, speaking generally, we as business men have a mighty bum “business

system," as a rule follow mighty rotten "business methods"—that few of us have a decent accounting system.

Many of us put into one trouser pocket—in which there surely must be a great hole—what we take in, and pay our bills out of the other trouser pocket, never, or hardly ever, taking our discounts, or making a scratch of a pen either one way or the other of the many daily important transactions. All of our accounting "entries" are made in the Journals and Ledgers of the Mind, and then are forgotten the moment they are made.

NONE OF US HAVE ANY KIND OF A COST FINDING OR COST ANALYSIS SYSTEM OR RECORDS, TO PROPERLY GUIDE US IN MAKING RIGHT SELLING PRICES.

Selling prices and the *methods of guessing at them*, have been handed down to us from the days of the early Photographer—so have our "business methods," and properly "fixing selling prices" is part of "business."

Therefore we are the best little old GUESS-TI-MATORS that the good Lord ever let continue in business—and in the most wonderful profession there is.

All we know is that we do things today about as Mr. "O. F." did, and we can rest assured that the younger generation of photographers are going to follow in our footsteps in the same way we have been following in those of our predecessors—unless we do something to straighten out our own business kinks and learn something worth while about our business. This we must surely do so that we can "Pass on the Torch" to those trailing on behind us.

We invariably make selling prices just as high as we possibly can, no matter how bum or classy our work is—how inefficient and rotten our business methods are, knowing, *hoping* that in "high prices," WHEN WE DO MAKE A SALE, there will be "some margin" for us over and above *our* total cost of production and selling. *We hope* there will be some margin, just a little, just enough to take the curse off the edge of our poverty. We are all content to go on making our customer continue to carry the burden of our own inefficiencies. Just why customers are so good to us is hard to reason out. We should not be surprised if we were to come to the Studio some morning and find our customers were on a "buyers strike," refusing to have their pictures taken until we got down to "brass tacks" about the "business side of our profession,"—until we found out *why* such

terribly rotten conditions do prevail in its "business side."

Out here in Contentment Valley, in the Bad Lands of Business, Everywhere, I have for some time been getting my ears opened—my eyes pried apart just a little—to take notice of what my friend and neighbor Photographers are doing. My mind has just begun to speed up a little and to register some new things—new to me—old to many others, perhaps, especially those engaged in some other lines of "business."

But I am surprised to find that I, with my professional brethren, (the majority of them) have been asleep at the switch for a long time! Asleep at the switch! We know what happens on the railroad when somebody "goes dead" *that way*. Well, the same thing happens in "business," too—wrecks, disappointments, *mounting costs, failure*—all for the reason that we have never learned that "law is law,"—that we must pay for "being asleep" just exactly as we must pay (another "cost" maybe) for "being awake."

My mind has begun to "register" that *as business men* we are so lazy we prefer to "rob the public" with high prices—believing that we are entitled to do this because we are artists. You see *my work* is so infernally better than *anyone else's* in all this Great Big Round World, that I can rob whomever I wish at any time I wish.

I am commencing to believe that we photographers, cannot do a decent job of *penetrating thinking into* and for the "business side" of our profession for fifteen consecutive seconds. I honestly believe that my own difficulties swarm about me because of this fact, and as firmly believe the difficulties of my brother photographers swarm about them for the simple reason that as "professional men" they do not have their "think tanks" working properly.

Well, my eyes are beholding a little light—my ears hearing new sounds—my mind revolving some things over that have never been revolved before or if so but only in a hazy way.

I am out for *more light*, and am of the firm opinion that I must do something to help arouse the profession.

So I am sending this letter to the publishers of this Magazine with the hope that it will be broadcasted among the readers—and with the greater hope that some of the things I have said in it will make a few of my photographer brethren shocked enough to write the Editor expressing their views on "ARE WE IN BUSINESS TEMPERA-

The most severe tests you can apply—the most difficult conditions you encounter are the biggest arguments in favor of

EASTMAN PORTRAIT FILM

Par Speed—Super Speed

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

WHEN DAYLIGHT FAILS



do you suspend business for the day—disappoint your customers—turn buyers away?

In your own home do you cease all activities and hike off to bed when darkness comes?

You answer, "Certainly not—I have artificial light." Then why not artificial light in your studio to protect your business—that business which makes your home possible.

The answer should impel you to immediately insure your business against further loss by installing

THE PERKINS "HI-POWER" TWIN ARC

THERE IS A STYLE FOR EVERY STUDIO

Ask your dealer or write us for
"More Light on the Subject"

The Photogenic Machine Co., YOUNGSTOWN, OHIO

MENTALLY OR FOR PROFIT?"

I was just about ready to sign my name to this when I walked H. E. (Harv) Voiland, President of the North Central Photographers' Association, of Sioux City, Iowa, on his regular summer motor trip to Colorado and further west. Now this man Voiland came into our studio here in Contentment Valley, in an honest-to-goodness business way and told us many things that are going on throughout the profession to arouse men to *practise better business methods*. He tells me that photographers are having their business "*Surveyed for Leaks and Losses*," that many are actually installing Cost Analysis Systems. That was a real eye-opener to me.

I guess it has been this work that has been mentioned somewhat in Magazines that has been arousing me—been awakening me out of my business stupor—been unconsciously registering in my brains!

At any rate the punches, the kicks and the clouts on the side of the ear, figuratively speaking, that Brother Voiland handed out in his few hours stay in Contentment Valley, certainly shocked but cheered me more than anything I have had happen in a long while.

But the one Great Big Thing that Broth-

er Voiland spoke of, that interested me immensely was THE GREAT FIRST COST CONGRESS that is to be held by the North Central P. A. at Des Moines, Iowa, September 24-27.

Voiland says that this COST CONGRESS is to be the *first* of its kind because it is to be a CLINIC FOR BUSINESS REGENERATION. He told us out here in the Bad Lands that while there would be "demonstrations," and an "honor line" in which Photographers can display their work (and he invited me to send some of my best stuff, and you bet I will), entertainment, fun, frolic and addresses on Photography—the *real purpose* of this Des Moines Meeting is to *DISCUSS business problems* of all kinds pertaining to our business—in fact, this first Great Cost Congress is to be a *business school*.

I let Brother Voiland read over this letter as I had written it up to his coming and he O. K.'s it with the request that I send it to the Editor. He also said it would be all right for me to add in my own way what he had said about the Des Moines Cost Congress. But I simply couldn't do that, for his "punch" talk has carried me to the point of "talking his talk."

He wanted me to extend an invitation—



*For professional portraiture
no paper is too good*

A paper less than good, whatever the price inducement, is a waste of time and money and a source of constant annoyance.

We can supply good paper which will make the day go smoothly.

When we say it's "good" we mean all that the word implies—a paper of satisfactory quality in emulsion scale and richness, remarkably free from mottles, blemishes, freaks, brittleness and other mechanical defects, coated on stock of satisfactory texture and with absence of tendency to fog. If you want a good uniform dependable paper to meet all requirements—ask for Professional Cyko.

Exceptionally fine for sepias without sacrifice of tone in black and white.

Plat and Buff in double weight, Studio and Glossy in both single weight and double.

ANSCO COMPANY
BINGHAMTON, N. Y.

Announcing the New ROCKFORD FIXING UNIT

FOR FIXING PRINTS IN MOTION

Can be added to Rockford Washer Equipment or furnished with Separate Power Drive.

Similar to a Rockford Extra Washing Unit with tank and perforated drum and its fittings made of pure MONEL METAL of heavy gauge.

Tank takes six gallons of hypo, allowing fixing of prints in motion. Result is a positive fixation of every print, cuts fixing time in half and eliminates labor of print separating by hand. Hypo used from one to four weeks according to work handled. This wonderful new ROCKFORD addition is the result of efficient use of similar units in our own photographic workrooms at Rockford during the past two years.

PRICES:

Rockford Washers (sink operation) — \$ 75

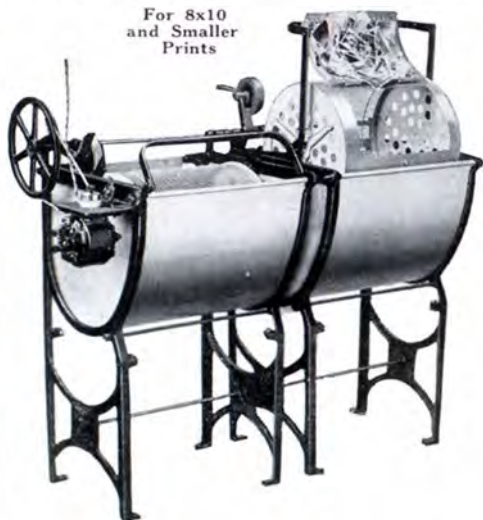
Fixing Units (sink operation) — 85

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For further information write your stockhouse, or direct to us.

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and here it is—through this letter to the Photographers from all the surrounding territory adjacent to that of the North Central P. A. to be there. He says it is his great desire to see 500 registered Photographers at the Des Moines Meeting—the first great *Clinic for Business Regeneration*.

I assured him I would put this matter in the hands of the Editor and in the great hopes that the 500 Photographers, Brother Voiland is after (and he is such a live one I bet he will get what he is after), will attend the great Des Moines meeting.

It was a pleasure indeed to give him our \$3.00 for dues, pretty nearly all the money we had in the bank, to forward to Mr. Thorwald Lee at Minneapolis, Minnesota, Treasurer of the North Central P. A.

Now you Photographers who read this and who can scare up gasoline and eat money enough to carry you to Des Moines, to maintain you while there, and get you home again—just load yourself into your old "Tin Lizzie"—as we of our household are going to do—into a day coach if you can't afford sleeping car space, and shake your bones forward toward that First Cost Congress. Come on and meet Voiland and his brother officers at Des Moines September 24-27.

Of course, I'll be there too. I am saving and skimping for that trip, let me tell you.

And another thing, I am going to pack along somehow every business record that we have here, make a list of my many problems that are breaking us out here in the Bad Lands and speed myself to Des Moines where I can have these matters properly discussed.

I don't count for a whole lot in the profession. I am only *one!* I am just a plain everyday Photographer, temperamental, artistically inclined, possibly a little too envious or too jealous, probably as lax as any other Photographer in the conduct of my business *as a business*. I am just a plugger for a "living" in my own feeble way, out in this great territory.

But let me tell you, brother Photographers, I do believe after my talk with Brother Voiland (may be return this way again from his Western trip) that *there is a way* to make Photography earn for us who are engaged in it "BETTER PROFITS" than we have ever enjoyed—and that that way will be pointed out very definitely to us at the Des Moines Cost Congress—a *Clinic for Business Regeneration*.

Actually needing help, I am going to be at Des Moines. MEET ME THERE.



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How A Group of Photographers Looks to the Outsider

(The following article, taken from a Washington newspaper, is a rather interesting commentary on the general impression photographers have given sitters everywhere. It refers to the group of the National Association, published above.—Ed.)

THE PHOTOGRAPHERS' PICTURE

MEMBERS of the Photographers' Association of America, during their convention in Washington, posed before the camera, and newspapers published big group pictures of these men, America's leading photographers. Many Washingtonians examined the pictures with interest and care. They wanted to see how these photographic experts would pose. They wanted to know if these masters of the art photographic would put up a better group picture than ordinary mortals do. It may be said that there is a slight sense of public disappointment. As a whole the group picture is not materially different from one that would be presented by a large group of rich bankers or by a body of handsome, well dressed and prosperous merchants. While here and there one of the photographers is trying to look pleasant, some of them are making no such attempt. Here and there one of the photographers wears a pleasant smile, but on some of the faces is an expression of despair. Some of those posing for their picture are as stolid and dignified as a statesman standing before his people and telling them his prescription for setting the country right. Most of the photographers are looking at the camera, but for the credit of the pro-

THIS is rather a better group picture than usual, although the Washington papers (see note in this issue) don't appear to think much of the ability of photographers to group themselves. If you have a good reading glass handy you will be able to recognize most of your friends. That white shirted, gray haired gentleman, just five and a half inches from the extreme right of the picture down in front, is Howard Beach. The lady immediately behind him is Mrs. Stearns, the wife of our new president, Clarence Stearns of Rochester, Minn. To her right, the handsome gentleman with apparently white hair, (or is it none at all?) is Alva Townsend, the treasurer and peeping over his shoulder is Clarence himself, with A. H. Diehl the soon-to-be ex-president, tall and distinguished looking, next to him. At Diehl's right, evidently squeezing his arm, is Mrs. Diehl with vice-president Koehne in front of her. Note Bill Koehne is not kneeling down, just standing natural like. Beach has his hands resting on friend Mock and his daughter (or is it his niece?) and the two ladies in white to Beach's left, are—in front Mrs. John Snow, ex-chairman of the Women's Auxiliary and behind her, Mrs. Beach the new chairman.

Those three white-haired gentlemen kneeling in the front row—bet they don't do it often—are Pop Core, Felix Schanz and D. D. Spellman. George Harris is at the extreme left of the picture. The sun must be shining in his eyes, as he makes horrible faces in the original photograph—note the cute Piccadilly bang he wears over his forehead—and next to him is Howard Moore of the Colegrove Co. Then comes Orren Jack Turner of Princeton, N. J., secretary of the Middle Atlantic States Association who seems to be watching over the two Misses Higgason daughters of the president of the same association. Hi-Power Perkins (three to the left of Mock) is next to Crossman of the Medick-Barrows force. Crossman looks kind of mad and we don't blame him for his pretty wife is quite a little way off,



PHOTOGRAPH BY SCHUTZ STUDIO, WASHINGTON, D. C.

holding converse with the writer of this foolishness. No that is NOT a form-fitting flask in our hip-pocket—it is a copy of Abel's. You guessed wrong. The half gentleman to the left of the picture may be Yew Char of Honolulu and then again may be not. Anyway, his pretty little bride is not with him. Johnston of Pittsburgh comes next with Wonfor of Camden, N. J. At the other end of the front line, kneeling down—new exercise for most of these birds—is Joe Di Nunzio, Hagelstine of the Wallace Chemical Co., and Wilson the school photographer of Philadelphia. Then Noetzel of Newton Center, Mass., with Eric Stahlberg of Northampton, Mass., secretary of the New England Association in front of him. By the way, the irrepressible George Harris appears to have got into the picture again, for there he stands behind Noetzel and this time smiling. Old stuff, George. Standing at the extreme right of the picture are Somerville of the National Carbon Co., next to Miss Wagenhorst of the J. H. Wagenhorst Co. and that is old silver-tongued "Pop" Holden of Philadelphia between them and just to the rear. Way behind, in front of the doorway, with their heads just showing are John Tennant, editor of Photo-Miniature, Louis Oliver, president of the New England Association, J. A. Murphy of Geo. Murphy, Inc. and Tom Roberts, general manager of the Eastman Stock House of New York City. You'll need a strong glass to see them, but they are there all right.

Frank Chambers, by the way, thought he would be fozy and get a commanding position so he got into a window of the hall, just over the center of the picture. You'll note that just the coping of the window shows in the picture, but not Frank. No we didn't cut him out—he wasn't in the original at all. That tall black haired young fellow no, not the one to his right with a mass of black hair—just behind Mrs. Stearns, is S. R. Campbell, Jr., as general secretary of the P. A. of A. (Continued on page 164)

fession one may be seen here and there who has his head turned to give a profile or three-quarter view, and who has his chin tilted up or down as it has been his habit to command his patrons. Some of those who are seated have their hands and feet in a very human position, but not in that position which they insist upon from those who pose before their cameras. Not a single photographer is pretending to read a book, and not one of them is looking dreamily at a rose. Some of the photographers who are standing look like ranks of soldiers at attention, though they have been advising their clients time out of mind to let the shoulders slope naturally, the hands hang easily and to "look a little pleasant, please." The photographers and their families make a handsome picture, but it is believed to be no more "natural and lifelike" or not any more unnatural and unlikelike than many other group photographs which are reproduced in newspapers.

Death of Herman Schervée

IT is with deep regret that we learn of the death, on July 31st, at his home in Shrewsbury, Mass., of Herman Schervée, well known throughout New England as a leading photographer and formerly a well known figure at the New England and national conventions.

His death was caused by heart trouble, his illness dating back to an attack of pneumonia a year ago last winter followed by a severe case of diphtheria.

Born in Tonsberg, Norway, Sept. 15, 1866, the son of a prominent ship owner and master of a large Norwegian vessel,

A. W. OBIS

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GRAF SUPER LENSES

Mr. Schervée came to the United States in 1880 as a sailor boy on a Norwegian sailing vessel which landed in Boston. It was one of Mr. Schervée's proud recollections that his father had once entertained President Lincoln on one of his ships when in New York.

After landing in Boston Mr. Schervée found employment in a photograph studio. While working there he learned that there was a large colony of Scandinavians in Worcester and this knowledge brought with it the decision to settle here.

With his small savings he started to walk from Boston to Worcester. Night overtook him and he often told in after life how he had slept in the Catholic cemetery in Shrewsbury near the Lake.

When he reached Worcester he found employment in a photograph shop as they were called then and his ability as a photographer, in which he displayed the artistic genius which afterward brought him fame, attracted immediate attention. He later opened his own studio and subsequently he became a dealer in art goods on which subject he became an authority.

Later on Mr. Schervée branched out and had studios in New Haven, Hartford, and more recently in Boston.

Mr. Schervée was an artist by instinct, and to him money or commercial success was not the main factor. He ever strove for the artistic and admired, and wanted others to admire, the artistic and beautiful in life.

He was active in the affairs of the New England Association its early years and served as its president.

In his early day, Mr. Schervée was considerable of an athlete, having been a bicycle rider of merit. All his life a lover of horses, he was a rider of no mean accomplishment. Mr. Schervée leaves, beside his wife, three children, Velida, Langdon and Curtiss.

Duluth Photographers Rise to Remark!

The Associated Photographers of Duluth
and Superior
Office of Secretary
Duluth, Minn., July 27, 1923.
The George A. Gray Company,
Duluth, Minn.

Gentlemen:

AT the regular meeting of the Associated Photographers of Duluth and Superior on July 25th, held at the Florman Hotel, the undersigned Secretary was instructed

D *Professional* **DEFENDER**

For Portraiture



The *Professional* DEFENDER Print has depth and roundness, fine modulation, softness and brilliancy. In Black Tones or Sepia it brings out the best in portrait negative making.

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Hardener for Fixing Baths**

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One trial will convince you.

Send \$1.00 for sample and let us show you.

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to advise you of the feeling of the members against the policy which your Company has recently adopted, that of giving Photographs away FREE.

We understand perfectly that you have the right to give away anything you see fit, but the giving away the product of another profession cheapens that line in the eyes of the Public and lowers the standard which the real conscientious man is trying to set up for Photography.

"The Associated Photographers of Duluth and Superior" represents the owners of over 31 Studios, from 45 to 60 craftsmen, and in all effect the welfare of over 125 people

in the two cities, most of these people realize the condition of the Photo profession and desire to see it take its rightful place among the other business activities of the country, they also realize this can never happen as long as loose and cheap methods are used.

In view of this I respectfully beg to advise you that the "Associated Photographers of Duluth and Superior" disapprove, condemn and deplore the Free Photo offer which you are at present featuring and ask that some other arrangement be made by which the FREE clause in your proposition be eliminated.

Yours respectfully,

H. McKenzie,

Sect., A. P. of D. & S.

—o—

The P. A. of A. Convention Group

(Continued from page 161)

Just three inches from the extreme left of the picture, you'll note Jimmie Harris of Little Rock, Ark. Jimmie is George's brother and never stops laughing. He's laughing now over Watton's (Oklahoma City) shoulder and next comes Reggie Haines of London, England, then a young fellow whose name we don't know and back of that young fellow are Pirie MacDonald and Frank Scott Clark. Paul True's head appears just behind Watton. In front of the young unknown man mentioned before, is Z. T. Briggs himself, of Kansas City and to Briggs' right is Lew Fullerton of Buffalo who helped to keep us amused during the convention. Sam and Mrs. Bowring are also in that same kneeling group with Slear of Mifflinburg, Pa. The really good looking fellows, like Roger Kirk, for example, all seem to have got toward the back of the group. Anyway there are so many that we can't tell you where they all are in the picture and you'll have to pick out the rest for yourselves.—Editor.

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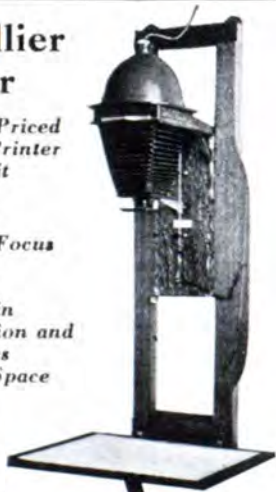
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*Verito portrait by
W. E. Burnell, of Penn Yan, N. Y.*

*Note:—You will be pleasantly surprised at
the moderate price of this popular objective.*

THERE was a time when photographers had to *sell* soft-focus portraits to their trade. Nowadays diffused portraits are *bought*, not sold, for the ever-increasing use of soft-focus effects has popularized this class of work and has made the public appreciative of its greater beauty.

The popularity of diffused-focus portraits has resulted in many new soft-focus lenses and attachments for obtaining diffusion. While all of these have some merit, none has proven so thoroughly and universally satisfactory as the Verito.

The Verito Diffused Focus *f*4 Lens was a pioneer among soft-focus objectives. It blazed the way and helped establish soft-focus photography on a sound and practical basis. It has been a leader from the start, and it continues to hold a position of deserved pre-eminence.

The present tendency is for a moderate softness in portraits. The Verito gives it—as much or as little as you want by a slight turn of the diaphragm. It gives atmospheric quality without objectionable halo or chromatic error. It eliminates retouching and brings better prices for your work. It is convertible, rectilinear, speedy and equally suited to the making of negatives or enlargements.

If you have not the equipment for making diffused portraits, or if you have a soft-focus lens or attachment that is not giving satisfaction, let us tell you about the Verito, the lens that improves on acquaintance.

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Top is $4\frac{3}{8}$ inches in diameter. Similar Tripods in four sections catalogued at \$7.50. These are new. While they last our price will be **\$2.95**

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YOUNG MAN, just four months over from Europe, wishes a position as retoucher or all-around assistant in a studio in or near Chicago. Was nine years in a high grade studio in Germany. I am a good retoucher. W. Heinsen, 215 Miller St., Michigan City, Ind. 8-11-1-C

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HYDROCHINONE, \$1.50 a pound. Metol-Hauff's Genuine, \$5.95 a pound, \$3.19 a half pound. Postage paid. Remit with order. Guaranteed fresh stock. Limited quantity. C. G. Myers, Summit, N. J. 8-11-2

LIVE, PROGRESSIVE, all-around photographer wishes to rent studio with privilege of buying if business warrants. No junk or run down proposition considered. State all particulars in first letter. K-3, care of this journal. 8-11-1

WANTED—Goerz Syntar F/6.8 lens No. 4 or 6, barrel or shutter. Kline Studio, Huntingdon, Pa. 8-11-1

STUDIOS FOR SALE

FOR SALE—Studio in town of nine thousand population in the Pecan Section of Southwest Georgia. Fine climate the year round. Have other interests. For quick sale, will sacrifice. Address Box 273, Americus, Ga. 8-11-1-C

STUDIO FOR SALE on account of illness. Good business and good location. Findley Studio, 403 $\frac{1}{2}$ 15th St., Moline, Ill. 8-11-2

FOR SALE—Ground floor studio in town of five thousand. County seat. Large territory to draw from. Equipped complete to 8x10 for inside and on side work. Offered for quick sale at 75% of invoice. Time payments if necessary. K-4, care of this journal. 8-11-1

STUDIO in town of 12,500, doing about \$8000 annually which can be materially increased. Location established forty-five years. If you have cash, or studio in higher altitude, address S-2, care of this journal. 8-11-1

ONLY STUDIO in growing town of 20,000 population; established fourteen years; located on main street. Business worth \$5000, will sell for only \$2500 cash, balance time. Going to Europe. Weirton Studio, Weirton, W. Va. 8-11-3-C

FOR SALE—The Anderson Studio, Northfield, Minn. Where Carleton and St. Olaf Colleges are located. An opportunity not to be over-looked. 8-11-2

ONLY STUDIO in live growing city of 6500 population; fine healthful climate. Write for particulars and price. Orr Studio, Elberton, Ga. 8-11-1

GROUND FLOOR STUDIO for sale in Cleveland. Located in well populated district, opposite large picture show. Perkins Hi-Power Light and has electric sign. I cannot handle, have other business. K-2, care of this journal. 8-4-TF

The greater the speed of modern sensitized materials the greater must be the safety of your dark-room illumination.

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FOR SALE—Best studio in Santa Barbara, Calif.; population 30,000; central location; only skylight portrait studio on the main business street; 1920 square feet floor space; very large light; high grade custom; best prices; fine display window, free lighted; free water; low rent; electric elevator service. Fastest growing town on Pacific Coast, over \$3,000,000 building permits since January 1st. Investigate. You will appreciate this opportunity. Brock-Higgins, 905 State St., Santa Barbara, Calif. 8-11-1-C

FOR SALE—Photo Studio in town of five thousand population; equipped to 11x14; only studio in County. Low rent; living rooms; steam heated; electric lights; water, hot and cold; Sewer; North Skylight. Terms to responsible party. Other interests require my time. Best buy on the market, Mountain Town, Summer Resort. Address Box 444, Mount Airy, No. Car. 8-4-2-C

FOR SALE—The "Butler Studio," of Bismarck, No. Dak. A first-class, up-to-date studio doing a splendid business. Reason for selling is my own poor health and inability to get competent help. 7-28-4

FOR SALE—One of the best paying studios in city of 900,000. Foreign neighborhood. Established twenty-five years. This proposition includes the building and business. Reason for selling—wish to retire. Don't write unless you mean business. R-5, care of this journal. 8-4-2

MISCELLANEOUS

PRINTED DELIVERY POCKETS, SPECIAL PRICES DURING AUGUST. All kinds of printed and plain envelopes. J. L. Old, Mill Agent, 261 Hippodrome Annex, Cleveland, Ohio. Write for prices, stating size and quantity wanted. 8-11-TF-C

WANTED—5x7 Graflex Camera Outfit in good condition. Miller the Photographer, Burlington, Kans. 8-11-1

SOME BARGAINS: 8x10 Empire State View, four holders, case; 5x7 Home Portrait with Planatograph Lens and holder, \$27.50 takes both. Schultz & Schultz, Uhrichsville, Ohio. 8-11-1

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—Practically new, 10x12 Series II F/4.5 Velostigmat; list \$175, my price \$100. Exceptionally fine. G. A. Gesman, Oskaloosa, Iowa. 8-4-2-C

A GOOD opportunity for a first-class photographer to start in business by renting studio just vacated. Further information furnished by Carl Grau, Taylor, Texas. 7-28-3-C

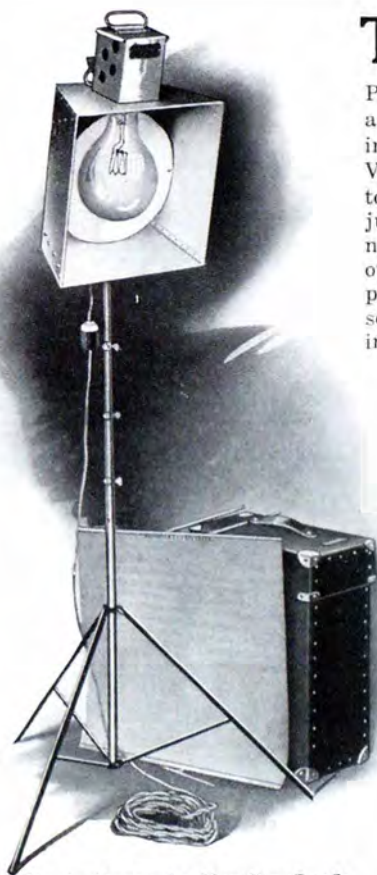
WANTED to buy, rent or manage a studio by an all-around man, thirty years of age. Robert G. Walsh, Gaylord, Mich. 8-4-2-C

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.



Single Kompakt Ventlite Outfit

VENTLITE FACTS

Ventlites yield 100% to 300% more light than competing reflectors with same light medium.

Ventlites multiply light output of any given globe exactly four and one half times.

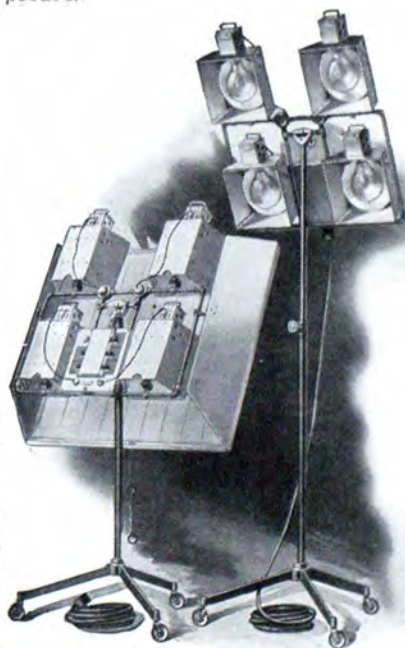
In actual practice a 1000 watt globe in Ventlite Reflector is equal to five 1000 watt globes without reflectors.

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.

A Ventlite Skilite using four 1000 watt globes has an actual light output equal to eighteen 1000 watt globes.

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.



Ventlite Skilite No. 5 Panel Board Type

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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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.

I WISH to buy a studio that will pay for itself from the net receipts, or will lease with the privilege of buying later. Thos. J. Ronald, Woodbine, Iowa. 8-11-2

FOR SALE—No. 1 5x7 Eastman Projection Printer complete with lens and as listed in catalogue, Cost \$450, sell for \$325. One 5x7 Press Graflex No. 16 Tessar IC F/4.5 lens. One pack adapter, three cut film holders; cost \$250, sell \$165. One Auto Photo Machine, makes a splendid picture and finishes same in one minute, cost \$333, sell \$125. One carved, detachable, high backed posing chair, cost \$35, sell for \$15. All are new goods and in the best possible condition. Rox Stationery & Gift Shop, Pensacola, Fla. 8-11-3

STUDIO WANTED—Will purchase high-grade equipped studio in city upwards twenty-five thousand population. Send complete details in first letter. Address George H. Blake, Glen Gardiner, New Jersey. 8-11-2-C

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 post-card. The editor of ABEL'S will appreciate being advised when employees fail to accord this courtesy to employers.

WANTED Position by young man, first-class retoucher and etcher, and operator, one of foremost colorists. Not less than \$45. Address Edw. Hungerford, 10 Doubleday St., Binghamton, N. Y. 8-11-1

EXPERIENCED general photographer near 50 desires charge of branch or retouching finishing in medium grade studio. Good etching retoucher—not swift—fair operator (no printer). Good recommendations. Honest, sober, trustworthy. Moderate salary. Artist, 5446 So. Michigan Ave., Chicago, Ill. 8-11-1

POSITION wanted by experienced man, portrait, commercial or kodak, except fine retouching. Steady job only. Ready about September 1st. Thos. J. Ronald, Woodbine, Iowa. 8-11-2

A HIGH-GRADE studio and home portrait operator with considerable above average ability, wishes to connect with strictly first-class concern. Fine personality, A-1 references, thirty years of age. Salary not less than \$50 per week. M-1, care of this journal. 8-4-2-C

POSITION WANTED by an expert commercial and aerial cameraman. Employed at present, but can give excellent reasons for desiring a change. References exchanged. Address S. E. N. Cox, 1511 Washington Ave., Knoxville, Tenn. 8-4-3-C



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.

Our copyrighted designs are trade pullers.

OPERATOR, manager, exceptional ability, good business builder and experienced in all branches, wants position. Would like to locate in South West. E-1, care of this journal. 8-11-2-C

YOUNG MAN, with first rate experience in both home and studio portraiture, also good all-around workman, wishes position. Only first-class studios considered. Address N-1, care of this journal. 8-11-1

FINISHING PLANT FOR SALE

FINISHING PLANT for sale cheap: Good business; low rent; living apartments also. Fine opening for studio in connection. Owner moving to Florida. Folsom Studio, Canton, Ohio. 8-11-1

MR. KODAK Finishing Plant Prospective Owner: How would you like to buy a real good business proposition, whereby you would step right in and reap the rewards of the present owner's early efforts? Established three years; doing \$20,000 annually; Pako equipped throughout; two hundred agents; wonderful possibilities at Louisville, Ky., for a live wire. An unfortunate occurrence compels me to sacrifice. O-1, care of this journal. 8-4-3

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

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

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 post-card, 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.

WANTED—A young man who is a fair printer and can do commercial work. Give reference and salary expected in first letter. Address V-1, care of this journal. 8-4-TF

WELL established photographer, having opened a new and exclusive studio, wants a good business getter. One having considerable experience with high-grade clientele. A liberal arrangement is offered to one that can qualify. Address P-5, care of this journal. 8-4-3

WANTED—A good operator and retoucher, one who is capable of delivering the goods. Steady position year round. Do not write unless you can qualify. The Gray Studio, Houston, Texas. 8-4-2-C

WANTED—Two or three good, live coupon ticket men. The population of this town is 125,000, also ten small neighboring towns, all good territory, all mills here busy and money is plentiful. Will consider your proposition. Crew managers write. F-2, care of this journal. 8-4-2-C

WANTED—A good retoucher, steady, lady or man, must be A-1; reply at once, state experience and salary wanted. Rudy Moc Studio, Lorain, Ohio 8-11-1


 THE LIGHT FOR THE ARTIST


A LONG TONAL SCALE PERFECT GRADATION

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.

Cooper Hewitt Light is the richest in rays of short wave length of all illuminants for photographic portraiture.

COOPER HEWITT ELECTRIC COMPANY
HOBOKEN, N. J.

C. H. NO. 179


 BETTER THAN

DAYLIGHT

— Patronize the advertiser—he is responsible —

A-1 OPERATOR wanted at once for studio work. Should be young and energetic. Address with full particulars, Northland Studios, 713 Jefferson Ave., Toledo Ohio. 8-4-2

WANTED—Experienced retoucher and operator who can handle high-class portraiture. State experience, age and salary. Moser Studio, 27 Clinton Avenue North, Rochester, N. Y. 8-4-2

WANTED—A good all-around man, one who is a good printer. Permanent position. No floaters. Bussa Studio, 332 DeKalb St., Norriston, Pa. 8-4-4

WANTED—Receptionist for studio dealing with the best people. Write, stating past connections and salary expected. Morrall Studios, 154 East Ave., Rochester, N. Y. 8-4-2

WANTED—Commercial printer and operator; Permanent position. The Boice Studio, Troy N. Y. 8-4-2

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. Knaffl & Bro., Knoxville, Tenn. 7-7-TF

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.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

DALLAS, TEXAS—Geo. H. Pittman & Bro., 1504 Young 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 43rd 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 Twiggs Street.

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

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

We will pay you **\$7.00 Cash**

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

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

You will be ahead not less than

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National Engineering & Refining Co.
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For Those Special Jobs—

How often have you wished for a dependable lamp—one you could make pictures with outside the studio just as well as under the skylight.

Here is your wish come true in the

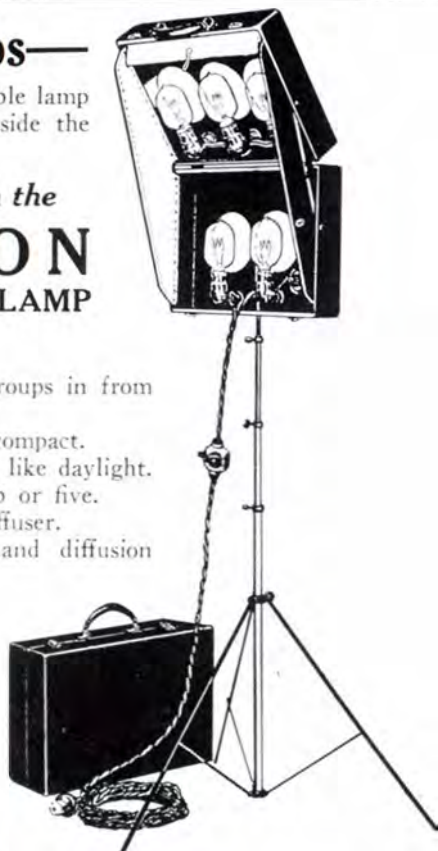
HALLDORSON HOME PORTRAIT ELECTRIC LAMP

Ten Big Features

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- 2—Lighter than your camera and more compact.
- 3—Employs blue incandescent light—just like daylight.
- 4—As much light as you wish—one bulb or five.
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- 6—Reflectors give maximum efficiency and diffusion of light.
- 7—Neatness and general efficiency in appearance.
- 8—Is separable into two lamps by employing extra stand.
- 9—May be used on two electric circuits.
- 10—Ready by opening and packed by closing of case.

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I Buy Film and Glass

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

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PLATINOTYPE, *Sepia and Black.*
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SATISTA, *Black Only.*

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*Forty Years of Art Service
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*to the Profession and Trade
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OUR AIM—To give you the latest and best and to assist you in elevating our profession and to promote new business fields.

REFERENCE—The leading studio men from coast to coast.

It is made to do
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Makes portrait enlargements
of the highest quality, pleas-
ing in tone and readily re-
developed to a beautiful sepia.

Rough Matte, Rough Lustre
and Old Master Surfaces both
in white and buff stocks.

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All Dealers'



*A New Paper For
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The customer does discriminate. Unusual effects attract attention, but the print must have quality added to its other characteristics to hold attention and create a pleasing impression.

The customer does discriminate—that's why the Old Master surface of Vitava met with almost instantaneous public approval.

Furnished in double weight stock,
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