



ABEL'S



PHOTOGRAPHIC

WEEKLY



Vol. XXXVI No. 927

SATURDAY, SEPTEMBER 26, 1925

PRICE TEN CENTS
\$2.50 A YEAR

Century Studio Outfits

are the embodiment of the combined experience of American professional photographers. Through its demonstrators, the Eastman staff of designers is in constant touch with the profession.

Greater convenience of operation, greater adaptability to widely varying studio conditions, or more elegance of finish; each feature has been studied, tested and approved by use.

Whether it is to equip a new studio, a branch studio or to replace an old-timer which has served faithfully and well, there's a Century Outfit to meet the need—exactly.

*Century Outfits are on display
at your Stockhouse*

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

The Largest Professional Circulation in America

Strength, Brilliancy and Gradation give HAMMER PLATES first place. Speed and Reliability enable them to hold it.

Users of Hammer Plates need have no fear from heat or humidity.

Coated on clear, transparent glass.



Hammer Dry Plate Company

Ohio Ave. and Miami St., St. Louis, Mo.
N.Y. Depot 159 W. 22nd St., New York City

Hammer's booklet, 10th edition, sent upon request



The "MULTIPLEHEAD"
Two Airbrushes for the Price of One

Just What Photographers have Long Dreamed of getting.

AN AIR BRUSH

—without a fault,

—without a possible

refinement omitted for Perfect Results.

One that does not require you to return it to the factory for repairs.

The Paasche Type M Multiple-Head Air Brush was designed to meet the needs of Photographers—it *does*. Write us today for Free Trial and be convinced.

PAASCHE AIR BRUSH CO.
1926-30 Diversey Pky.
CHICAGO, ILL.

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel
CHARLES ABEL, Editor

Published Weekly at 552 Fifth Street, Lorain, Ohio, by The Abel Publishing Company
Editorial Offices, 515 Caxton Building, Cleveland, Ohio

Entered as second-class matter February 28, 1921 at the Post Office at Lorain, Ohio, under the Act of March 3, 1879

Vol. XXXVI No. 927 SATURDAY, SEPTEMBER 26, 1925

PRICE TEN CENTS
\$2.50 A YEAR

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

TO PREVENT loss or delay by mail, all communications and photographs intended for publication should be addressed to Abel's Photographic Weekly, 515 Caxton Building, Cleveland, Ohio.

In Passing By

"A IN'T it Awful, Mabel?" she says, as she looks over the proofs you have just handed her and turns to her friend with a "they don't look a bit like me, do they? Oh, they are just awful." And you, hurt deeply in your pride as a photographer return "Why no, they are not awful. They are really excellent photographs, but that does not necessarily mean that you must like them."

Who of you have escaped the bitter taste of wormwood and gall in your mouths, when you have produced a set of proofs that you rather prided yourself on and got back almost immediately this frequent and usually unjust criticism. Haven't you felt like murder in some most horrible form? Personally we admit it almost took the heart out of us when we first were confronted with these words, but as we kept on, we gradually got to expect these or similar ones from certain kinds of people—which means most kinds of people. We never quite got over it—we probably never would.

The fault is not entirely with the customer either. In most studios, especially those which cater to average price work, but little attempt is made to improve the negative by retouching before the order is given. Proof retouching in most studios is a joke. Sometimes the negative which makes the most appeal to the photographer or the receptionist is touched up a bit more but the rest are given a mere lick and a promise and it is really a rather forgiving mind that can accept an almost straight proof from a negative and admit that it is a real likeness. Few people ever see themselves under the strong light that is usual in a studio and no one ever yet saw him or herself as a photograph shows them to themselves. They only know their mirror portraits, which are reversed, and usually the light is none too good on those mirrors. So they do not perceive all the little blemishes that are caught by the lens and shown in the proof. Then again, we nearly all imagine ourselves to be rather better looking than Dame Nature permits us to be, and the first look at proofs which

"show us as others see us" is a bit of a shock. Hence we can hardly blame our dear customers for their little joke, crude and ill feeling as it is.

But it does suggest two things—first that the average studio should be willing to give a little more attention to retouching every worthwhile negative before it is proofed. Not fully retouched, maybe, but at least all heavy lines taken out, some of that double chin cut away, (most men just won't believe they are so heavy under the neck as those proofs show them to be) and a few more of those things which create in one a dislike for one's pictures. That will save many a request for a re-sitting, and make the work of the receptionist ever so much easier in closing a decent and quick sale. Secondly, it suggests that the photographer who made the pictures should not be the one to discuss the proofs with the customer or even be present when they are being looked over. Then his feelings will not be hurt and he won't feel like hating the next sitter. The receptionist, not having made the negatives, won't mind any nasty remarks of the customer and so won't have any hard feelings to subdue before persuading the customer that the pictures are fine and nailing down the order.

My Photographic Reminiscences

(No 69) *Special to Abel's Photographic Weekly*

By F. DUNDAS TODD

IT is just 38 years since I bought my first camera. In the first three months I ran wild, in fact I caught the developer fever, believing as everybody did in those days it was possible to correct all kinds of exposure errors by manipulation of the developer. But a good professional photographer, long since dead, brought me up with a round twist by ordering me to make six exposures on the same subject, but of different times, then bring the lot to him. I obeyed. To my utter astonishment he put the half dozen plates into a big dish, flooded them with solution, then placed them altogether in the hypo bath. When fixed we looked them over. One negative was a beauty. "There's the correct exposure, you have something to go by. Make up any developing formula, expose correctly and you will get along finely."

I followed his advice and that season made many fine technical negatives, so thought I knew all about photography, and got tired of it. Then my friend gave me a second jolt. "Your negatives are good, your subjects are good but you are absolutely ignorant of the principles of composition. Get busy." He put one of H. P. Robinson's books into my hands and told me to get out.

For the next two or three years I labored over composition in fact I knew all of Robinson's books by heart. I could talk glibly of pyramidal, circular, oval, and diagonal composition, but was puzzled why some pleasing arrangements would not fall un-

der any of these classifications.

Primarily I happen to be a mathematician. My greatest joy in the first thirty years of my life was when I studied spherical geometry. I will never forget the moment when I realized that the principles governing triangles, squares, polygons and circles were but variants of the same thing, that all were one unity in different guises.

Yet here were four different kinds of composition, with some unclassified, many of them apparently independent of each other. From a mathematical standpoint this was all wrong, they just had to fit together, and become one. Ponder the subject as I did for many years I could find no solution.

Ten years after I had the key handed to me from a most unexpected source. I was on my way from Rochester to Boston one night in November and got into a conversation with a fellow passenger. Just naturally we wandered all over the field of human knowledge and endeavor. Composition being on my mind I mentioned my longing for unity. My fellow traveler was not interested in the subject but said that a week before he was looking through the books in a certain bookstore and saw a new one entitled "Composition" by Dow, and that the bookseller had remarked upon the new angle of view the writer had obtained from a study of Japanese art. Perhaps I might find what I wanted there.

Arrived in Boston my first act was to buy

ON this page we are publishing number 273 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.

the book, run through it and in half an hour I found the key I had been looking for, oh so many years.

As I see it the theory of European composition is based on the doctrine of the trinity, the three in one. It was a fundamental religious principle, therefore embodied in architecture, especially of churches, in fact in all kinds of pictorial arrangement. The Japanese as far as I can learn have no doctrine of the trinity, hence they had to invent a new principle to explain their composition, which by the way did not differ to any extent from that of Europe. Their fundamental thought is spacing. One is given or chooses a space of any size or shape, for instance, in photography we have four by five, four by six, five by seven, and so on, and the artist or photographer has to subdivide this given space into still smaller ones, these in their turn into still smaller, and so to almost any limit. But these smaller spaces must differ from each other in size and shape; the still smaller and their subdivisions must be governed by the same principle. In other words we must have variety in the unity. I had found what I had hungered for, proceeded to apply the ideas in my exposures, preached the doctrine in my writing, even wrote a booklet on the subject, one that had a really good sale.

Did you ever climb a mountain in a mist. I did once over fifty years ago. It was a great experience, one that gave me a new conception of life. My companions and I had no intention of climbing that mountain, we called it a hill in Scotland, that beautiful Sunday, we were merely strolling around its sides, but a mist came up and hid the upper half. As we strolled along one remarked that we must be near the top, in fact he was sure that was the peak looming vaguely above us. We started for this, and as we attained it we saw as we thought the real top looming just above, so we struggled upwards. This happened again and again but at last we reached the very top, found ourselves above the mist and gazed enchanted on one of the most wonderful sights I ever saw in my life. Billows spread out before us in all directions

as far as the eye could reach, the white shot with exquisite bands of blue.

Cogitating over this experience I realized that this little climb up the mountain side was just an epitome of life itself. We vaguely see an objective a little distance ahead and strive to attain it, fondly believing that if we were to get to that point the struggle is over. But another point of vantage or attainment lies just beyond, and we must reach it to find real security, so we continue to strive. Life is just like that I think.

Anyhow my studies in Composition were just like that. I gained my first vantage by poring over H. P. Robinson's books, but felt there was something more beyond. Dow's book carried me to a higher level, in fact I thought I was on the mountain peak, but a year later I realized there was still something wanting. There were the spaces on my photographs, all shaped according to the theory but often they did not hang together as they ought. My new problem, the new peak looming through the mist, was this, how can I tie these masses or spaces together by an imaginary golden line or thread that will make them feel as one.

MOTHER

Your photograph will make you ever present with son or daughter away at school.

Phone for appointment

J. D. Toloff

STUDIO

518 Davis Street
University 2178



*Mount Cheam and the
Fraser River, by F.
Dundas Todd.*

I was very hungry mentally. At the right moment an unknown photographer, a man without photographic or art training who had opened up a studio in a small Polish community, wrote me a letter that instantly clarified my thoughts and set me squarely on the mountain top above the mist. For two years he had been digging his way out of a mental muddle, had tackled the problem with a mind of wonderful clarity, had cut away all unnecessary matter until he was able to think simply in terms of lines and masses.

To illustrate composition by spacing I am sending the editor a print from one of my own negatives, the subject being Mt. Cheam

and The Fraser River which are conspicuous features of the landscape of South Western British Columbia. When I made the negative, which by the way is a sample of telephotography, I saw primarily the following spaces: sky, mountain range, dark mountain in front of it, river, bush to the left, and the foreground, six in all. The actual spot for planting the camera was determined by the principles enunciated by my friend which I will set forth in my next, chiefly by making selections from his correspondence. It will be advisable for my readers to preserve this copy of the journal as the illustration will be referred to again.



ASSOCIATION NEWS

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

By S. R. CAMPRELL, JR., General Secretary, 722 Bond Building, Washington, D. C.

WE wonder how many of you let the Cleveland Convention drop out of your minds upon your return home, except possibly for an occasional reflection on the exhibits, the pictures or the meeting of some old friend? How many have turned the trip to Cleveland to some good purpose, either for yourself or for the benefit of Photography?

We have one good example of a boost for Photography and a boost for the studio on our desk, the same coming from our good member Mr. M. H. Wilson, of the Stephen Studio, Birmingham, Ala. in the form of a page from the Birmingham News. By the article, which totals about two full columns, including three cuts, we can see that upon

his return from Cleveland, Mr. Wilson got hold of a good reporter for his story and started in by playing up the part the "Old Family Album" used to take among the household ornaments. It is just such an introduction that will do more to revive the now antiquated photograph file or album and which it has been the plea of many a photographer to have restored to its place in the parlor, than any other method yet devised. A half column is devoted to this feature alone and illustrated by two portraits of uncertain vintage but evidently old—yes, very old. We know that a modern album could be gotten up far more artistically and with better examples of the photographic art to occupy the position as of yore,

though we hesitate to predict its reception by the coming generation, thirty or forty years hence. However, it is a good step in the right direction and is space well spent.

The balance of the article is devoted to Mr. Wilson's review of his experience and impressions gained on the advances of Photography, as shown at the Convention in the Picture Exhibit and the apparatus on display in the exhibitor's booths. On the whole, the article has done more to stimulate interest in photography than any thing we have seen in a long time. It winds up with a brief statement that Mr. Wilson "was the happy recipient of one of the much coveted certificates" which are sent to those who are fortunate enough to have pictures selected

for exhibition at subsequent Amalgamated Association Conventions and the Traveling Loan Exhibits.

It's good for Photography and nice publicity for his studio.

Who else has given the Cause a boost since the Convention?

We have in hand copies of the Programs for the Wisconsin P. A. Convention and the North Central P. A. Convention which make it look as though these two finals for the year, were going to finish it off in top style. Some of the talent numbers have previously appeared on the National's Programs, so the members are sure of having demonstrations well worth the time and money in attending. Good luck to them both.

'Tis Here-Maybe



The reputation of J. Vanderpant, photographer of Victoria, B. C., and lecturer before several of our national and state conventions, always known as a fine pictorialist, has been considerably enhanced by the reception given his One-Man Exhibition of 43 prints at the Galleries of the Royal Photographic Society in London during last July.

C. J. Van Deventer, Decatur, Ill., recently talked on photography before the members of the Decatur Rotary Club.

Sidney Schafer, Green, Wisc., was installed as new president of the Fox River Valley Association at their September meeting, and W. T. Rose, Appleton, Wisc., retiring president was presented by the members with a traveling bag in appreciation of his services. The meeting was held at the Harwood Studio, Appleton, and about 75 photographers, representing 35 studios, attended. The principal address was given by Amory Miller, Fond du Lac, Wisc. The next meeting is scheduled for the Carter Hansen Studio, New London, Wisc., the latter part of October.

Will our readers note that our supply of pictures for the supplement sheets, criticised by J. Anthony Bill, of Cincinnati, Ohio, is running very low. We are always glad to get pictures for possible use in the supplement sheets, and would like to see some new studios represented. There are thousands on our mailing list who have never sent in pictures for criticism. We prefer glossy prints, but they are not necessary.

The Z. T. Briggs Photo Supply Company, Kansas City, Mo., are still expanding their business. Their third retail store in Kansas City has just been opened at 21 East 11th Street.

The Portrait Photographers' Association of Detroit, Mich., operated a completely equipped photographic studio at the Michigan State Fair, just recently over. Part of their special display was a series of pictures of President Coolidge, taken at Swampscott, Mass.

C. J. Snyder, prominent photographer in Topeka, Kans., until his retirement on account of ill health about a year ago, died on September first at his home, aged 71.

The J. Edgar Waters Studios, 1311 E. 63rd St., Chicago, Ill., have recently incorporated for \$20,000. Incorporators are Edward W. Winslow, W. J. Risteau and Andrew D. Collins.

We learn from C. F. Nicholson of the Japanese Water Color Co., Rochester, N. Y., that their new system of coloring lessons by mail, described by us in detail some months ago, is having a marvelous success, and that something like 75% of the pupils are from professional photographers' studios. They expected about 50 pupils for the initial class, but finally had to raise the figure to 125, and are preparing to handle even more in 1926. If interested in coloring photographs, better get in touch with them before the enrollment is closed.



The Studio Grand, Kokomo, Ind., ran into difficulties when they wanted to install a permanent showcase abutting on the sidewalk, and the local authorities refused permission. This shows how they managed to get around the prohibition, by making a movable stand of angle-iron and beaver board, with a glass-enclosed cabinet at the top for the display and showcards.

The Mullen Photo Supply Co., Denver, Colo., was damaged to the extent of several thousand dollars by a blaze which is believed to have started in the developing rooms on August 30th.

Lester Toloff of Chicago, a well known photographer and visitor at conventions, announces that he has just acquired the Hostetler Studio located at Davenport, Ia. The Hostetler Studio was established some 37 years ago by the late J. B. Hostetler and has been conducted lately by his daughter, Mrs. R. B. Bushnell. Toloff states that the present Hostetler studio organization will be maintained with Mrs. Bushnell in charge as director. He will shortly make Davenport his home. Lester is brother of J. D. Toloff who has a studio in Evanston, Ill. We wish him all kinds of luck.

Carl Frey and his wife, of Utica, N. Y., dropped in the other day to say howdy, while they were passing through Cleveland on their way east and home. Carl was much interested in our gallery of portraits of leading photographers, with which our office walls are covered. Yes, Carl's picture was there, too, just over my desk. Seemed to be enjoying life and looking forward to a good season. Glad you remembered us, friends.

Just now there is a merry two-for-five battle raging in Cleveland. Quite recently a new ground floor studio opened in the heart of the city and announced as their specialty the novelty of two 11x14 pictures for the low price of five dollars. Promptly the Frank Bill and the Frank Moore Studios, who have been using the two for five stuff right along for a year or more, got busy and now the papers are full of large space advertising, offering two big pictures for the small amount of five dollars. Naturally that is merely the come-on-bait. No money in that kind of work unless the demand is huge. But it brings the people in and gives the salesfolk a chance to do their bit. And all an up-to-date studio wants these days is some excuse to get the public within the doors. Good photography and clever salesmanship do the rest.

The 1925 Limited Edition, of 200 Advertising Display Cards, which we have just finished printing and mailing to the fortunate subscribers is receiving some wonderfully favorable comments. We shipped out exactly 144 of the 200 sets we printed, consequently we have just fifty-six more sets for

The realization of the ideal —

JAPANESE PARCHMYN

Manufactured only by

BARSTON COMPANY

GEORGE BARNUM

39 Walnut Street

Cincinnati, Ohio

A trial convinces.

—He'll thank you for the suggestion—

Aside from its many physical advantages, film firmly maintains first place in the estimation of photographers for its superior quality.

EASTMAN PORTRAIT FILM

*Par Speed - Super Speed
Uniform Quality*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'



ANDERSON'S Automatic Timer

(Pat'd)

Increases Production, Perfect Prints, Saves Paper and Time, operates automatically. (Small elec. motor).

Allows Printer to think and DO other things while Printing.

TRY ONE FOR 30 DAYS

if not more than pleased, return and get money.

Order now and be ready for Xmas rush. (State current and make of Printer).

PRICE \$60.00 (Worth a Hundred)

We have a new Automatic Printer (for the studio or commercial man). Has Automatic Timer and lights that move up or down (for dodging or to balance an uneven negative). 11x14 size.

PRICE \$150.00

If you need a Printer try one 30 days—Terms if desired.

Write for photographs and descriptive matter.

ANDERSON MFG. CO.

3118 Troost Ave.

KANSAS CITY, MO.

WE SPECIALIZE IN

Fine Quality Imported (Belgian) Picture Glass for Framing Photographs and Pictures. Prompt shipment from stock.

V. A. HERMANN & CO.

250-252 N. Third St. Philadelphia, Pa.

British Journal of Photography

Published every Friday

For 70 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for a while you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum post free. A sample copy will be mailed upon receipt of application.

Henry Greenwood & Co., Ltd.

Proprietors and Publishers

24 Wellington Street, London, England

sale at this writing. There are several first class cities still open—only one studio in a city can buy a set and we shall be glad to hear from any studio that can use the best piece of up-to-date studio advertising ever yet offered to the profession. The price per set is \$25, complete with frame.

WANTED—Any information of the whereabouts of Albert Burton, coupon salesman, left here September 6th, owing hundreds of dollars. Five feet, eight inches tall, forty-eight years. Easy talker. Slightly bald, dark hair. Advise at once. F. K. Spaeth, 717 Main St., Evansville, Ind. 9-26-1

RETOUCHING

RETOUCHERS FOR THE TRADE. Quick consistent service. Experienced retouchers. Shoot us a "get-acquainted-bunch." ANCHURE RETOUCHING SYSTEM. 814 E. 45th St., Chicago, Ill. 12-30-TFC

RETOUCHING, COLORING and airbrushing of your own prints and enlargements. 24 hour service. J. B. Oglozinski, 220 No. State St., Chicago, Ill. 8-15-TF

PIECE WORK by experienced retoucher and etcher. Prompt service at reasonable prices. Lorene McBee, 2235 Tennyson Square, St. Louis, Mo. 9-26-3-C

RETOUCHING AND ETCHING—Local and out-of-town orders promptly filled. Samples on request. Satisfaction guaranteed. Alice G. Hickman, 619 Swetland Bldg., Cleveland, Ohio. 9-26-2-EOW-C

MISCELLANEOUS

FOR SALE or Trade—IA Autographic Kodak special, range finder model, F/6.8 lens, Optimo shutter, and velvet lined case, all like new. Want 5x7 No. 9 Premo Camera. F. P. Raab, Moulton, Texas. 9-26-1

The silent light with sparkling quality



The Halldorson Electric Studio Lamp has just the right quality to give roundness and sparkle to the picture.

It gives a softness that is unsurpassed by any other light, yet the negatives made with it are snappy and brilliant, yielding prints rich in interesting highlights.

Best of all, it gives this marvelously effective photographic light without any disturbing effects upon the sitter.

It is silent, non-sputtering, odorless, and is like a breath of sunshine in the agreeable reaction it produces on the customer

It will bring you good will,
good pictures, and good
business

\$135.00

Without Globes

HALLDORSON Electric Studio Lamp

Send for attractive illustrated folder today.

The Halldorson Company
1770 Wilson Ave. CHICAGO

Uses Photo Blue
Globes



THE SILENT LIGHT



Flexograph

New Photographic Country-wide

THE new photographic paper—
FLEXOGRAPH—was formally pre-
sented to the photographers of America
last week. But even before it was thus
placed on the market, several hundred
photographers throughout the country
had heard of it and had written to the
Treesdale Laboratories for samples.

This is eloquent testimony of the eager-
ness of American photographers for an
improvement in photographic paper that
will help them get their *best* results *every*
time and that will make their work easier.

TREESDALE LAB

LABORATORIES
MARS, PA.

Photographic Paper Attracts Wide Attention



FURTHER facts about the new FLEXOGRAPH paper and about the remarkable qualities it brings into the photographic field will be presented in the next issue of Abel's Photographic Weekly. Watch for it.

Meanwhile, if you have not received a sample of the new paper for your own use, write at once to the Treedale Laboratories, 301 Benedum-Trees Building, Pittsburgh, Pa., and a quantity sufficient for a thorough test will be sent to you, without charge.

LABORATORIES

General Office
301 BENEDUM-TREES BLDG.
PITTSBURGH, PA.



Good Pictures Demand Finest Frames

You will find that it pays to sell your customers attractive SWING FRAMES when you sell portraits. Wide variety of patterns.

Write for sample case and price list. We also manufacture picture frame mouldings

ROCHESTER MOULDING WORKS, Inc.

266 Lyell Ave.

ROCHESTER, N. Y.

New York Representative: F. A. Petranick, 3 East 17th St.

PALLADIOTYPE

The paper supreme!

Warm black tones, matt surface.

Platinotype: black & sepia.

Satisia: Cold black tones.

Enlargements and contact prints on Bromide and Chloride papers, finishing, etc.

Send for lists

Willis & Clements, Inc.

604 Arch Street, Philadelphia, Pa.

USE LEOTYS PORTABLE ARC LAMP for 30 days FREE. If pleased, after trial, pay only \$65.00; otherwise return to Leoty Electric Co., Dayton, Ohio. Lightest weight, most powerful lamp made for moving pictures, home portrait, commercial and studio use. 8-22-6

FOR SALE—One 8x10 lens, F/4.5 Bausch & Lomb Tessar I-C with compound shutter, extra flange and leather case, listed at \$225.00; a bargain for \$150.00. Sent prepaid upon receipt of check or money order. Fred Madigan, 304 W. German St., Herkimer, N. Y. 9-26-1-C

FOR SALE or exchange—8x10 Wollensak Verito F/4, 14½ inch focus in studio shutter, like new; would exchange for Turner-Reich convertible anastigmat 8x10 F/6.8, Wollensak series 1 Velostigmat F/6.3, Velostigmat series II, all lenses must be 8x10 and with shutters and in A-1 condition. Would consider other good makes or cash offer. Sorrell's Studio, Alexander City, Ala. 9-26-1

WILL TRADE—Universal motion picture camera, four hundred foot model, together with tripod and two extra lenses, cases, etc., complete outfit, cost \$1,200. Want E. K. 8x10 projection enlarging outfit, also McIntire studio printer. Cussins, 3668 S. Michigan Ave., Chicago, Ill. 9-26-1-C

PRESS GRAFLEX 5x8 Velostigmat lens F/4.5, 8¼ inch. For quick sale, \$150.00. Perfect working condition. Paul Stalnaker, Webster Springs, W. Va. 9-26-1

PHOTOGRAPHIC COLOR WORK—Thoroughly experienced art work on IVORY, PORCELAIN, CANVAS and PRINTS. Samples and prices on request. R. Norris, 4221 Glen Ave., Baltimore, Md. 9-26-4-C

FOR SALE—7x11 Eastman View, ten holders, case; 11x14 Seneca View, four holders; 8x10 Century View, case, one holder; 8x10 Cycle Graphic, two holders; 6½x8½ Eastman No. 2 View, two holders, case. All in good condition. Thomas Graham, 30 E. Randolph St., Chicago, Ill. 9-26-1



Get Christmas Orders Now!

Extend your money-making Holiday season. Avoid last-minute rush. Get Christmas business *right now* with our letters and leaflets. One photographer increased profits 22% last season. You can use same plan.

Send for FREE Samples!

Maxwell Droke Enterprises

Indianapolis, Indiana

Holliston Photo-Cloth

for backing photographs

Holliston Photo Cloth is self-adhesive and is furnished in standard sheet sizes. No cutting of cloth or slow mussy pasting necessary. Prints backed with "Photo-Cloth" are flexible, yet firm, and they will not curl or fray.

Samples and prices on request

The Holliston Mills, Inc.

Norwood, Mass.
Boston New York Chicago St. Louis

AnSCO "Contest" Paper

\$500 in Prizes for a Name

AN ENTIRELY new paper of characteristics and latitude hitherto unobtainable in a portrait medium. Covers a wider negative range, yielding rich luminous blacks and brilliant open highlights—clean-working for softness without flatness or smudge, and for brilliance without hardness. The tone is beautiful—neither too cold nor too warm. We know that this is a paper which will be welcomed by the profession, and wish to give it as good a name as we can get—hence the contest.

The first surface to be released has an attractive pebble texture without pattern or direction—a very fine stock which is distinctive without being freakish. Available in white and in buff (double weight).

Samples on request. Try it, use it, and give us your suggestion for a name.

AnSCO Photoproducts, Inc.
Binghamton, N. Y.



Beatties Hollywood Flood-Lite

MAXIMA II

The greatest studio light in the world

A twin arc of 20 to 35-40 amps. Quiet and flickerless on a.c. or d.c. Being nicely balanced the lamp may be raised to 9 feet with one hand. Diffusion controlled by an inside screen operated on a friction bearing from either side of lamp, with master roller screen of tracing linen. An additional screen of blue silk is also furnished for very soft effects. Revolving head invaluable for controlling light on background and for balancing the lighting on large groups. Means are also provided for subduing light on hands or lower portions of figure.

We prepay the freight or express and ship all Lites subject to trial.

Write us collect for all the "dope".

Beattie's Hollywood Hi-Lite Co.

6548 Hollywood Blvd. Hollywood, California

SALE

Porcelain Lined Trays

Size	Regular Price	Sale Price
5 x 7	\$1.10	\$0.55
7 x 9	1.50	0.65
8x10	1.75	0.89
10x12	2.50	1.10
11x14	3.80	1.89
14x17	5.30	2.95
17x21	7.00	3.88

**CHARLES G.
WILLOUGHBY**
CAMERA HEADQUARTERS

110 West 32d St., New York

FOR SALE—Eastman Enlarging outfit, used, but in excellent working order. No lens. Price \$45.00. Technical Photographic Laboratory, College Station, Texas. 9-26-1

STUDIOS FOR SALE

FOR SALE—Beautiful ground floor studio, splendidly equipped throughout, invoice \$3000.00, take \$1500.00. Robinson Studio, Orpheum Bldg., Wichita, Kansas. 9-12-5

NEWLY OPENED studio for sale, opposite the city market where several thousand people buy every day. City Market Studio, Houston, Texas. 9-12-4-C

FOR SALE—First-class studio, well equipped; established trade of fifteen years; county seat, seven thousand; good location. Reason for selling, death. Traver's Studio, Webster City, Iowa. 9-19-2-C

FOR SALE—Ground floor studio in Ohio town of 2,000. Good district to draw from. Modern equipment, artificial lighting, low rent, good portrait and kodak business. Price \$750.00 cash. R-3, care of this journal. 9-12-4

FOR SALE—The famous Brunel Studios, established nineteen years. Aet quick. Easy terms. 398 Fifth Ave., New York City. 9-26-6-C

FOR SALE—Sacrifice leading studio in city of 35,000. Best work only; cheap rent; living rooms; large territory to draw from. R. J. Hobbs, 307 E. Broad St., Richmond, Va. 9-26-4

FOR SALE—Old established studio on leading business street. Well equipped for commercial and portrait work. Five year lease and low rent. Holiday business will pay for the place. Must sell at once on account of daughter's health. Part cash and terms. Mason's Studio, 629½ Church St., Nashville, Tenn. 9-26-1-C

FOR SALE—Studio on main street of Connecticut city of 10,000. Fully equipped. Good reason for selling. Address Palace Studio, 143 Main St., Hartford, Conn. 9-26-1

—Our Motto is "Service." Can we help you?—

DEFENDER

For Superlative Quality
and
Dependable Service



Reception Room of Bahlman Studio, Kansas City, Mo.

Professional Defender
has an established reputation

With the approach of the busy season it is well to recall past experience and insure freedom from the worries of the "eleventh hour" rush. One of the largest producers of portraits in the United States said of Professional Defender last season: "Fewer delays, fewer make-overs, better satisfaction, have established in our plant a high regard for Professional Defender and Defender service. Upon this record you may be sure of our continued business."

*For Quality and Service
Depend on Defender*

DEFENDER PHOTO SUPPLY COMPANY, INC.

ROCHESTER, N. Y.

DEFENDER



In the Service of the Profession

In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

Our Specialties:

ENLARGING IN ALL ITS BRANCHES
DISTINCTIVE PORTRAITURE WORK
WATER COLORS
OIL PAINTINGS
OIL EFFECTS
ART PRINTS
ASTRO TONES
GUM PRINTS
PORCELAIN MINIATURES
IVORIES

Write for price list No. 8
Consult Blue List No. 2 on Specialty Work for
your Amateur Trade

BLUM'S PHOTO ART SHOP
1021 North Wells Street CHICAGO



WANTED MEN AND WOMEN TO LEARN PHOTOGRAPHY

Photographers and Photo-Engravers earn \$200 to \$500 a month. The field is uncrowded. Learn these profitable and fascinating professions. Taught by largest and best college of its kind in the world. Established over 30 years. Demand for our graduates far exceeds supply.

Get this FREE Book! Write today for free Good positions secured. beautifully illustrated book describing wonderful opportunities in this field. Tuition and living expenses low.

ILLINOIS COLLEGE of PHOTOGRAPHY - Effingham, Illinois

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.

WANTED AT ONCE—All-around man for permanent position. Must be A-1. John A. Erickson, Scott Block, Erie, Pa. 8-15-TF

A RESPONSIBLE firm doing a large volume of kodak finishing and commercial photography will consider applications for a first-class man. Applicant must be fast on Pako printer and be capable of handling all branches of commercial photography. An exceptional opportunity for right party. Send photograph and full details in first letter. B-8, care of this journal. 9-12-8

WANTED—Man or woman capable of doing good operating and A-1 printing, retouching desired but not essential; send picture of self and state salary wanted with reference in first letter. Permanent position. The Princeton Studio, Princeton, W. Va. 9-19-2

WANTED AT ONCE—Lady or gentleman. First-class sales person with experience handling the best patronage in the home or studio. Top notch remuneration to the one capable of filling our requirements. A coming marriage makes this opening. Brant Studios, Inc., 915 Temple Bar Bldg., Cincinnati, Ohio. 9-19-2

WANTED—All-around studio man, including retouching. Chance to buy later. Write full particulars. The Ossan Studio, Fort Morgan, Colo. 9-19-2

WANTED—Retoucher and printer, \$35.00 a week. The Castonguay Studio, 331 Dalhousie St., Ottawa, Canada. 9-19-2

WANTED—First-class operator and printer; must be experienced and willing to do both. Give references on application. Studio Grande, 233 Oliver Ave., Pittsburgh, Pa. 9-25-3-G

Free 60-page Reference Book

POLK'S REFERENCE BOOK FOR DIRECT MAIL ADVERTISERS

Mailing List Catalog No. 55

Get Business by Mail

60 pages of vital business facts and figures. Who, where and how many your prospects are.
8,000 lines of business covered. Compiled by the Largest Directory Publishers in the world, thru information obtained by actual door-to-door canvass.

Write for your FREE copy

R. L. Polk & Co., Detroit, Mich.
691 POLK DIRECTORY BLDG.
Branches in principal cities of U. S.

Something New—Display Cards

Photo Finishers to give to their retail stations. Two cards of different copy and design to a set, done in oil colors. Circulars and prices sent upon request.

Manufactured exclusively by
S. L. HENDRICK
123 S. Jefferson St., Chicago, Ill.



WE HAVE SOLD

145 Leading Studios

Our 1925 Limited Edition Portfolio of Advertising Display Cards

Each Portfolio contains 100 different cards—10x13—printed in large type in two colors, also handsome stand frame 10x13 and a duplicate set of these 100 ads. in small form for newspaper use.

Price \$25.00 Complete

Check with Order

Sold to only one studio in a city

ONLY 55 PORTFOLIOS REMAIN UNSOLD

The following cities are still open:

Altoona, Pa.
Asheville, N. C.
Atlanta, Ga.
Augusta, Ga.
Austin, Texas
Baltimore, Md.
Baton Rouge, La.
Battle Creek, Mich.
Bay City, Mich.
Boston, Mass.
Bridgeport, Conn.
Butte, Mont.
Camden, N. J.
Canton, Ohio
Charleston, S. C.
Charleston, W. Va.
Charlotte N. C.
Columbia, S. C.
Dayton, Ohio
Decatur, Ill.
Denver, Colo.
Des Moines, Iowa
Fall River, Mass.
 Fargo, N. D.
Flint, Mich.
Fort Smith, Ark.
Galveston, Texas.
Grand Rapids, Mich.
Hartford, Conn.

Houston, Texas
Jackson, Mich.
Jersey City, N. J.
Johnstown, Pa.
Kalamazoo, Mich.
Kenosha, Wis.
Lansing, Mich.
Lawrence, Mass.
Little Rock, Ark.
Los Angeles, Calif.
Lynn, Mass.
Memphis, Tenn.
Milwaukee, Wis.
Muncie, Ind.
Nashville, Tenn.
New Haven, Conn.
New York City
Norfolk, Va.
Oakland, Calif.
Ogden, Utah
Omaha, Nebr.
Paterson, N. J.
Philadelphia, Pa.
Phoenix, Ariz.
Portland, Maine
Portland, Ore.
Portsmouth, Va.
Providence, R. I.
Richmond, Va.

Roanoke, Va.
Rockford, Ill.
Sacramento, Calif.
Saginaw, Mich.
St. Joseph, Mo.
Salt Lake City, Utah
San Diego, Calif.
Savannah, Ga.
Schenectady, N. Y.
Spartanburg, S. C.
Springfield, Ill.
Springfield, Mass.
Springfield, Mo.
Springfield, Ohio
Syracuse, N. Y.
Terre Haute, Ind.
Toledo, Ohio
Topeka, Kans.
Trenton, N. J.
Troy, N. Y.
Tuscon, Ariz.
Waco, Texas.
Wheeling, W. Va.
Wichita, Kans.
Wilkes-Barre, Pa.
Winston-Salem, N. C.
Woonsocket, R. I.
Youngstown, Ohio

THE ABEL PUBLISHING COMPANY
515 CAXTON BUILDING CLEVELAND, OHIO

CLASSIFIED ADVERTISING

Italic type or capitals at double the rates quoted. No display. Count every word, number and initial, including heading, name and address. CASH MUST ACCOMPANY ORDER. ADVERTISEMENTS NOT ACCOMPANIED BY REMITTANCE WILL BE RETURNED. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements can not be accepted on that basis.

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

HELP WANTED: 3c per word. No advertisement less than \$1.00.

MISCELLANEOUS: 3c per word. No advertisement less than \$1.00.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 25c extra for each insertion.

WANTED—Good lady retoucher and receptionist, also to assist in other work in good studio. State salary and experience in first letter. Steady position to right party. Heberger's Studio, 35 Clinton Ave., North, Rochester, N. Y. 9-19-2

MR. OPERATOR—If you are capable of filling a first-class position as home and studio operator and successful with ladies' and children's portraits, it will pay you to write me and send samples at once. Position permanent. We are looking for an unusual operator and will pay unusual compensation. Lee F. Redman Studio, 5533 Woodward Ave., Detroit, Mich. 9-19-4

WANTED—Good all-around man that can use artificial light to work in a new and modern equipped studio. Steady position to good worker. State experience and salary in letter. C. L. Goff, Weston, W. Va. 9-19-2

WANTED—Lady with experience in selling and finishing. References. Studio Grande, 233 Oliver Ave., Pittsburgh, Pa. 9-26-3

WANTED FOR high-grade studio, good printer and assistant camera man, who understands art as applied to modern photography. Must know what quality is, and get it in the prints. To such a man will offer a permanent position and pay him all he is worth. Must be reliable with no bad habits. Smoking in studio not permitted. Write telling all in first letter. E. R. Russell, Massillon Studio, Massillon, Ohio. 9-26-2

WANTED—A first-class commercial printer, one who can take charge of full classes of work. None other need apply. The Heiser Co., 113 St. Clair Ave., N. E., Cleveland, Ohio. 9-26-2

WANTED—Operator and retoucher to run branch studio. Steady position. Photo Crafters, 40 Twelfth St., Wheeling, W. Va. 9-26-2

WANTED—Retoucher and operator in western New York studio, also lady retoucher who can assist in reception room. State full particulars in first letter. P-1, care of this journal. 9-26-3

FIRST-CLASS operator and retoucher. Must be an expert in background work. Salary \$60.00. A real artist only need apply. Send samples. Richer-Laverne, 360 St. Denis, Montreal, Canada. 9-26-1

WANTED—Home portrait solicitor and to assist in reception room. Salary \$35.00 and commission. Must be of refined appearance with business ability. H-6, care of this journal. 9-26-1

WANTED—First-class operator who can retouch and print. Must be first class; state salary and what experience you have had; position to be filled October 1st. Cheyne's Studio, Hampton, Va. 9-26-1

WANTED—An A-1, all-around photographer, October 15th, or if necessary a little later to a good man. Steady position and one of the best jobs anywhere. If not worth at least two hundred a month or better don't answer. Send samples, photo of self and all particulars in first letter. Box 1252, Tulsa, Okla. 9-26-2

WANTED—Rapid retoucher, able to do coloring. Either lady or gentleman. Truby Studio, Norman, Okla. 9-26-1

YOUNG LADY to assist in studio. Ideal living conditions; beautiful town, thirty-six minutes from Broadway, ten minutes from the ocean and Long Beach. Write, stating experience and salary expected. Chipman-System, Rockville Centre, Long Island, N. Y. 9-26-1-C

HOME PORTRAIT operator. A real salary to a real man with appearance, personality and ability to make saleable photographs. State experience, with whom, and salary received, enclosing recent photograph of self, giving height and weight. A life position for the right man. M-4, care of this journal. 9-26-1

SITUATION WANTED

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

POSITION WANTED as all-around man with thirty years experience. Can handle commercial or portrait work. Chas. H. Myers, 208 E. Lemon St., Lancaster, Pa. 9-19-3-C

POSITION WANTED—Preferably as operator and retoucher in branch studio. Vicinity of New York City preferred. Kaufman, 1172-58th St., Brooklyn, N. Y. 9-26-1-C

POSITION WANTED by young man, age 27, with stock house. Connected with one at present but desires to make a change. Eight years in the business, four years experience in buying and selling. O-1, care of this journal. 9-26-3-C

MARRIED MAN wants position in portrait, commercial or kodak studio. Prefer western Iowa or Nebraska, but will consider any good offer if permanent. I am a good all around man, especially at out door work. Can also do some home portrait work. Have a full outfit of my own up to 8x10. Can make the change most any time after October 1st. You that have studios for sale save your postage. R-7, care of this journal. 9-26-1

POSITION WANTED as retoucher or retoucher operator. All-around man (studio only), but prefer retouching. Position must pay at least \$50.00 per week. S-2, care of this journal. 9-26-1

WANTED—Position as operator and printer. Capable of taking charge of a studio. Photographer, P. O. Box 296, Charleston, W. Va. 9-26-1-C

SITUATION WANTED as a A-1 negative retoucher in a high-class portrait studio. A. Kellerman, 1336 Wilkins Ave., New York City. 9-26-1-C

I Buy Film and Glass

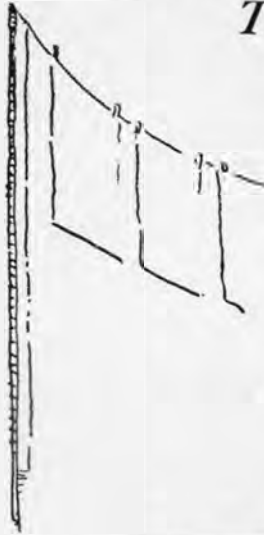
Highest prices paid. Write for prices and instructions before shipping.

P. H. KANTRO

PORTAGE, WIS.

WILL NOT FRAY or RAVEL**WARRENTX****NEW METHOD MOUNTING CLOTH FOR BACKING COMMERCIAL PRINTS****WARREN PRODUCTS CO., 265 CANAL STREET NEW YORK**

What Tale Would The Blotter Line Tell?



Suppose that, after drying your prints, you hung your blotters on your back-yard clothes line. What would be the result?

Would they tear and break under the strain, or would they stand the sun and exposure while drying? Photo Finish World has stood this test—and the sheets were used again and again after drying. Such toughness means real economy, and, combined with a highly absorbent surface, explains why nearly all reliable supply dealers stock

PHOTO FINISH WORLD BLOTTING

THE ALBEMARLE PAPER MFG. CO. RICHMOND, VA., U. S. A.



Bausch & Lomb Portrait

Speed f:4—f:4.9

A lens of extreme rapidity is essential for present day portraiture. High speed is one of the features of the new Bausch & Lomb PORTRAIT Lens.

Perspective

The Bausch & Lomb new PORTRAIT Lens, made in three long focal lengths, is admirably adapted for large images, as it permits the photographer to work at considerable distance from the subject.

Completeness

This is the only PORTRAIT Lens that is complete, with studio shutter, bulb and hose, large hood and 9x9" or 10x10" front board as manufacturers' standard equipment.

Construction

This new lens embodies the latest design in portrait lenses, being short and compactly mounted with shutter between lens combinations.

Specifications

Code Word	Cat. No.	Focal Length	Size of Plate	Speed	Price
Hewoz	16-P	16"	8x10"	f:4	\$155.00
Hewub	19-P	19"	11x14"	f:4	190.00
Hexax	22-P	22"	12x15"	f:4	215.00

BAUSCH & LOMB
OPTICAL CO.

642 St. Paul Street
ROCHESTER, N. Y.

The very unusual texture, the velvet like finish and rich tone of the print on Old Master Surface of

EASTMAN PORTRAIT BROMIDE

Lends a distinctively pictorial quality to either portrait or landscape prints

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

VITAVA

*A Complete Line of Papers
for Distinctive Photography*

A combination that adequately covers your requirements for high grade portrait prints and enlargements; Vitava Athena for the contact print—Vitava Rapid Black for corresponding tone, texture and quality in the enlargement.

This combination gives you almost unlimited sales opportunities for prints of any size from a standard size negative—seven corresponding grades of Athena and Rapid Black: A, B, C, D, E Rough, E Smooth and F Glossy. Ask for the book of Vitava papers, free on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

Eastman Plates

*Cover the entire range of
photographic requirements*

Exceedingly popular with the commercial photographer is the color-sensitive Eastman Commercial Plate.

It is a slow plate possessing qualities which enable the photographer to secure wonderful results in the studio from subjects either in color or monochrome, or for view work where speed is not essential. The Eastman Commercial has remarkable latitude and the snap and brilliancy that are essential in photographing many articles of manufacture such as stoves, furniture and silverware.

There's an Eastman Plate for every purpose and they are all backed by Eastman Service.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'