



ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXXVI No. 934

SATURDAY, NOVEMBER 14, 1925

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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel

CHARLES ABEL, 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.

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In Passing By

THE Wheels of Progress: Without a doubt the Photo Finishers Association of America—or as it will be known in future, Master Photo Finishers of America—is a fast-moving organization. Their strenuous three-day convention, just closed in Detroit, came as the culmination of a year of most earnest work, and it has been effective work, too. From a membership of 16, three years ago, they have grown to 1,000, and the movement seems to gather momentum like the proverbial snowball. Paul Burgess, Guy Bingham and T. R. Phillips have been continually on the move, popping up in various parts of the country, staying long enough to organize new divisions, and then moving on to pastures new. How their own businesses have survived is somewhat of a mystery.

Photo finishers are not stingy, and their dues in the past on a sliding scale, have run from \$3.00 to \$25.00 a year. Even so, the last year's work showed a deficit, and accordingly when the budget committee made its report, and it became plainly evident that if the value and usefulness of the association was to be maintained, more money would be needed, it took very little time to decide on an increase. Under the new scale dues will be divided into four classes: those doing a gross business less than \$5,000 a year, \$7.50; from \$5,000 to \$15,000 a year, \$10.00; from \$15,000 to \$35,000, \$25.00; over \$35,000, \$50. There is even more in this increase than meets the eye, because the old dues were based on the net business, while the present figures are based on the gross. In addition it was decided that hereafter the annual dues instead of going half to the National Association and half to the Division, should be divided 75% to the National and 25% to the Division. It was felt that this step would meet with hearty approval from all sections of the country, because without a doubt the National Association has proven its value and the wisdom of letting the stronger divisions help to bear the expense of organization and missionary work in the weaker sections. The plans of the budget committee will require an income of \$10,200 for the coming year, and it is felt that the new dues together with the advertising revenue from

Developments, the Association journal, would be sufficient to cover the requirements. This is an ambitious program, but a necessary one.

Another very important step was the decision to employ a paid secretary, or rather Executive Manager, and Mr. Bingham was selected for the post. Mr. Bingham's work since the Association started has been so excellent that no commendation is needed on our part, and without a doubt he is the man to carry on the heavy work of the organization. He has given unselfishly of his own time and money over the past three years, and the Association's success so far has been very largely due to his efforts.

The idea of "Take a Picture Week" which was started on the Pacific Coast, was heartily endorsed by the Association, and it was decided that this should be very heavily featured in coming years. Support has been promised by manufacturers and dealers and plans are in hand to make this a real business producer. It was decided that the first full week in May would be the most suitable, and that the week should really include eight days—from Sunday to Sunday inclusive. If the plans of the committee are carried out, the necessary publicity matter for distribution through agencies and otherwise will be prepared under the supervision of advertising experts, the initial expense to be underwritten by members of the Association when the time comes.

Although this year's convention showed a deficit of approximately \$500, on the appeal of President Burgess to "come up and decorate the mahogany" the sum of \$458 was raised in cash at the meeting in something under three minutes, and in addition delegates from a number of the divisions assured the officers that substantial checks would be forthcoming to help out the depleted national treasury. A wise decision was the passing of a motion to form an advisory board composed of the past-presidents of the organization, which will enable the new officers to gain the help they are so well fitted to give.

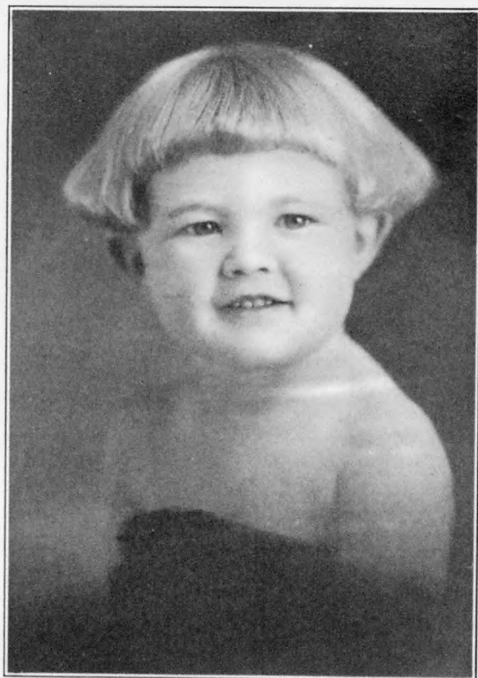
We wish we had the space to go over the program in detail, but there were so many speakers that we are going to have to leave this to the official report which will be published in full as soon as possible by the Association. The retiring officers: President Burgess and Secretary Phillips, were given hearty votes of thanks and presented with handsome loving cups in token of the esteem and appreciation of the members. H. S. Kidwell, President of the Chicago division, was elected new President of the Association, and Mr. Bingham, as already mentioned, takes the new office of Executive Manager. F. W. Barta of Chicago, was re-elected to the position of Treasurer. The budget committee headed by G. M. Dye of Minneapolis, are to be highly complimented on their efficient handling of a most difficult task; their work should make things much easier for the Association during the coming year.

The attendance was first class, there being an excellent representation of the members from all parts of the country, and in addition a fine exhibit by the manufacturers and dealers. The entertainment features, in charge of the Detroit members, were a huge success, and the hosts in next year's convention city, wherever it may happen to be, will be hard put to it to improve on the several good times enjoyed by everybody.

And further deponent sayeth not.

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

Special Supplement to Abel's Photographic Weekly
Vol. XXXVI, No. 934, November 14, 1925
Series II, Sample Studies No. 102



BY CHAS. E. DAY, HEBRON, NEBR.



BY F. A. FOSTER, ALEDO, ILL.



BY TRAVELUTE STUDIO, TUSCOLA, ILL.



BY CHAS. E. DAY, HEBRON, NEBR.

CRITICISMS

November 14th, 1925

By J. ANTHONY BILL, *Cincinnati, Ohio*

PORTRAIT by Chas. E. Day, Hebron, Nebr. A very good baby picture, with the exception of the very dark drapery used, which cuts off the body. If a lighter drape had been used the gradation of tone would have been much better. I, personally, do not like to see a vignette in this case as it destroys form.

Portrait by F. A. Forber, Aledo, Ill. A charming baby picture, with a few corrections. The base of the picture is light and the background proper lacks atmosphere. The spacing of the picture could have had a little more head room and more space in the direction the child is looking. As it is, I think the baby looks too large for the picture.

Portrait by Travelute Studio, Tuscola, Ill. The hair is brushed too straight and appears to have been just cut. However, the photographer is not always responsible for this. The lower part of the picture is very dark, which increases the contrast to the white dress. The legs of the bench come in at bad angles. I think it would have been better if the bench had been covered with a light piece of material so as to break the hard dark lines.

Portrait of a man by Chas. E. Day, Hebron, Nebr. A very salable portrait. I like the way the lower part leads out of the picture. However, if the light spot in the background had been toned down it would be more pleasing. I would like more separation between the background and the shadow side of the face and down the white of the shadow eye toned. This was probably caused by the reflector, which also seems to have flattered the shadow.



This is really a very deceptive print, and not until it is very closely examined does one realize how many people are included. Even then it does not show anything like the total attendance at the Detroit Convention of the Photo Finishers Association of America, reported in full in our editorial this week.

Cherry Blossom Convention Offers \$500.00 Prize

THE postponed board meeting of the Middle Atlantic States Association was held in Washington, D. C., on October 26th, with twenty-seven photographers and manufacturers' representatives in attendance. It was decided to hold the 1926 convention on March 29th, 30th and 31st, at the Hotel Washington, Washington, D. C. That hotel will be headquarters and will house all the activities of the convention. The meeting will be featured as the "Cherry Blossom Convention of Photographers," as the dates selected fall during the famous cherry blossom blooming time in Washington, a time when the blossoms are claimed to be finer even than in their native Japan. The regular exhibit will include three pictures from each photographer exhibiting. All pictures will receive a careful constructive criticism, and the photographer himself will be the only person to see the rating and criticism. This is a decided innovation and should bring out a large representation from many of the bashful ones who do not like to have their work criticized openly. There will be a complimentary exhibit from photographers out of the territory, open to anyone and limited to three prints from each exhibitor. In addition, the Association will offer a Grand Prize of Five Hundred Dollars in Cash for the best photographic portrait submitted in a competition that will be open to the world. It is hoped that the more important features

of the program itself can be announced in a very few weeks.

More About Small Pictures

By HALLIE WILSON, Berlin, N. H.

I AM much interested in the editorial in your October 24th issue, on small pictures. I have been making them for over two years—but only my customers know it—and am very enthusiastic over them. I have a 4x5 Graflex to use with children, but I use it for school work a great deal also, and then a good part of my work has been either full size (5x7) or 4x5 for a long time, only now I save a lot of money in the difference in the cost of films, but even that is a minor consideration. The results with the Graflex are what counts, always to keep a child in focus and to catch lovely fleeting expressions that would be so hard to get with other cameras.

The low price mounts take care of themselves, but it is not easy to keep up the prices, and yet not conflict with prices of larger photographs, or interfere with selling the larger ones. For example, I get \$12 a dozen for a 3x4½ print on an inexpensive easel; \$14 for the same thing in a nice folder; \$16 for the 4x5 in a very choice folder; the problem is to make the \$16 dollar picture look four dollars better than the one selling for \$12.

I think your article will start something. I have already sent some pictures to Mr. Aylett, of Toronto, and have asked him to send me some of his, with prices, and have also written to Mr. Hollinger. In these days

when so few of us can afford to attend conventions—and we who live in remote places need them most—I am not so sure that a traveling exhibit would not be a mighty good thing for photographers situated as I am. Prize pictures at conventions are a great inspiration, for really we all need to see something else.

Beating The Free Picture Evil

By MARTIN STUDIO, *Westerly, R. I.*

PERMIT me to prescribe an absolutely unfailing remedy for the "ills" of Mr. A. Had he done what hereby is offered his troubles would have been ended in the beginning. Instead of going to the Department Store head and remonstrating, and thus causing more trouble for himself, he should have immediately started an advertising campaign, offering the public the same as the Department Store—\$5 to \$10 worth of portraits free of charge—adding to their offer—the proposition, that with every dozen portraits his studio would give away as an extra offer \$5 to \$10 in cash per dozen, to every sitter.

This would at once have the effect of entirely disarming the competition, and the trade thus would be diverted to his studio, driving the free portrait evil from the De-

partment Store. Of course it might have crippled him some, or perchance ruined him, but nevertheless the operation would have been successful, although the patient died.

Poor Mr. A is not the only one having similar trouble. How about the rest of us, established representative studios, who have no protection in any shape from the unscrupulous "Krackajack, Inc." or other similar firms obtaining a national reputation for what, certainly not for the portraits they produce, many a novice can do better—but simply and solely for their highly trained Miss Representative accompanied by their plausible Miss Representation, bringing forth the slogan. Ordinarily we do not get them (the individual public) but once, so "Hook them good and proper," ringing both telephone and door bells, telling the fond mother how they were requested by the head of the concern—to make photographs studies of the most wonderful looking children ever encountered, no charge, just for studies, or the young woman, just budding out, that her portrait is wanted solely for the firm's Fall Art Exhibition (fall is right) or to the men, how they ought to help complete the firm's file of prominent men, and so on.

The tax-paying studio proprietor has absolutely no remedy for these hordes, and the old saying of P. T. Barnum is still the undeniable truth.

The Little Crooks in the Photographic Business

(Some two or three years ago, one of the talks given at the Rotary International Convention made a particular appeal to me—so much so that I sought and obtained permission from the author, an Indianapolis Rotarian, to rewrite and apply it to our photographic profession. I gave this talk myself that year at the New England Convention and later it was read at the Seattle convention of that year. Will Towles asked that we print it in ABEL'S, but it was laid aside during my absence from Cleveland. It is as good now as ever, but in printing it here, I wish it distinctly understood that I have no studio in mind, no man or woman in mind. It is a generalization. Each of us can apply a part of it, some of us may perhaps, think deeply. Of course, you have only to change a word here and there and what is said will apply with equal force to any line of business, for no matter what it is, whether a business or a profession, there are always and always will be a certain few that ignore the rights of others and proceed along their own sweet way, untroubled with conscience, and ignorant, in-

tentionally or otherwise, of Codes of Ethics and Standards of Practice—J. C. Abel.)

THE Photographers' Association of America gave our fine profession a great inspirational doctrine when it accepted and authorized its Code of Ethics—which really is the definition of the Golden Rule as applied to the Photographic business.

Business men are learning that the application of the Golden Rule to business is profitable in dollars and cents. Even so in the studio, though the photographic business differs somewhat from other businesses in that the sale, and the profit on the sale, must be made largely on the first contact—there is little repeat business. But as the studio and its work and its method of handling the customers is praised or condemned by the patrons so does its business prosper or fail. The Golden Rule must be applied if the business is to succeed.

After all, the Golden Rule is merely another term for the Square Deal.

As the photographic profession is the

composite of the individuals engaged in it, so will the profession as an institution prosper permanently as the individuals put into practice the doctrine of the Square Deal.

It is no longer sufficient, however, for one photographer to operate on a high plane and permit others to follow destructive practices. Your business and mine will suffer so long as even a few studios are permitted to proceed without regard to the rights of others.

All business is transacted on a basis of confidence. Good-will is today the most valuable asset in business. Every business man, which means every photographer, therefore, owes it to society as well as to himself to protect and conserve confidence in business.

The confidence of the public in the photographic profession has been sadly shaken and in many cases entirely lost, due to the many bad practices in vogue and the unprincipled methods of some studio proprietors.

Through its Code of Ethics, the Photographers' Association of America is attempting to combat some of these practices, first by teaching its members to be loyal to the photographic profession and secondly by starting spheres of influence through its individual members which will eventually reach the entire profession.

The deliberate crook, the man who makes a profession of crime and law-breaking, does no such injury to the photographic business as the so-called respectable and oft-times leading photographer who stoops to practices which, while within the law are contrary to the best interests of the profession as a whole.

In order that we may learn what some of these practices are, we will resolve ourselves for the time being into a police department. We will classify the offenses and seek to identify some of the offenders.

First let us look at the SNEAK THIEF in the photographic profession. He it is who picks all available pockets while confusing his victims with the "business-is-business" fallacy.

As we think more in detail of the offenses of the SNEAK THIEF in the profession we visualize in our mind a picture that fits the description. And let's be honest about it. Let's search carefully and if perchance, the face of the offender which comes to our mind is the face that we see in the mirror when we shave, let's take the matter seriously and try and reform this offender before we seek further.

Inefficiency in business.
Slow turnover of stock.
High cost of production.

Failure to use modern methods and appliances.

Unfairness to employees.

Underpayment of employees.

Ignorance of costs which leads to wrong selling prices.

These are a few of the practices of the Sneak Thief. He pilfers, in small amounts from those who are his victims, largely himself, his business, his family, and his employees. Not actual money, you know, and not actual law-breaking thieving, but thieving just the same in the harm it does.

Those who refuse to co-operate, through their state and local organizations, with their brother photographers, are likewise stealing in a small way, because through co-operation, business is made successful and waste is eliminated. In refusing to co-operate, we take away from our brother photographer's chance and right to success through co-operation.

The giving of guarantees with a double meaning, letting our customer believe that the guarantee means one thing when we, through mental reservation, intend it to mean another—this is another practice that picks pockets. Only a guarantee that says what it means and means what it says, is safe to use.

There are many other minor practices that might be classified under this heading which my readers will be able to supply.

Now let us turn to the next offender—the FORGER.

This member of our Rogues' Gallery disposes of his pictures by means of forged trade-names or false descriptions—the victims thought they were getting the real thing.

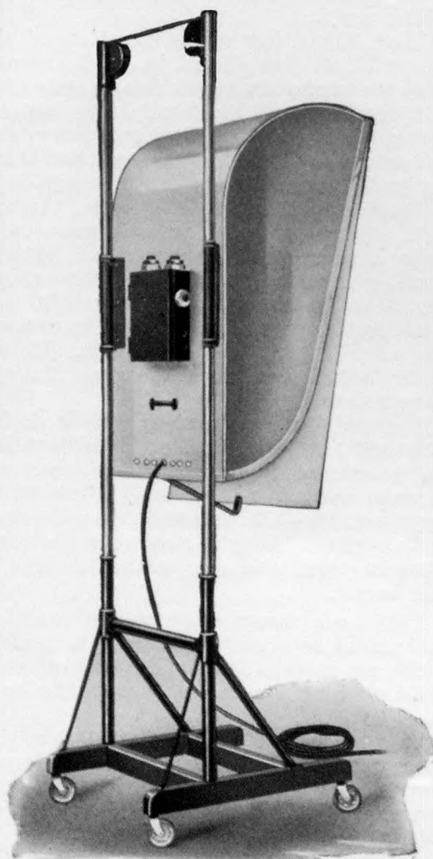
Here again the picture spaces are left blank for you to fill in.

This is the man who sells his customers the platinum picture which is really a D. O. P. print, or offers Carbonettes, because some people have heard of the beauty of a carbon print. Any one of us can think of a dozen different ways that this forger has tried to fool his customers and in fooling them, because there are always some people who are easily fooled, he has helped to destroy confidence in the profession. Every other photographer suffers quite as much as the one who misbranded his goods.

Now the EMBEZZLER—he embezzles money, held in trust, by means of exorbitant prices or unfair prices—prices that are not alike for all.

Business is a public trust and not a private snap. So long as your business must be transacted with other people, you cannot morally do as you please without regard to the rights of those others.

Just Like Daylight



*Takes Children Instantaneously
Groups in from 1 to 3 Seconds*

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

Halldorson Electric Studio Lamp

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

It uses four 1500 watt Mazda bulbs, each controlled by separate switch. Light is merged into one unit by diffusing curtain.

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The Halldorson Company

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The selling of a cheap print under the guise of something much more valuable is a form of business embezzlement, because the buyer pays for something he does not actually get.

Unfair, flexible price lists which permit the shrewdest bargainer to get the cheapest price mean the embezzlement of money from those who pay more. The same price to all for the same service under similar conditions is the only honest rule.

Edward Filene, an outstanding business man of Boston, laid down the rule: "Real service in business consists in making and selling merchandise of reliable quality for the lowest practically possible price, provided that merchandise is made and sold under just conditions."

Next we have the BURGLAR—he burglarizes the business of his competitors—his brother photographers—through various tricks of unfair competition.

You will notice that each of these offenses becomes a bit more serious and it takes a bit more nerve to qualify as we proceed.

Perhaps the outstanding offense under this classification is bribery. The secret giving of commissions to school committees—money or other things of value for instance.

The corrupting away of an employee from a brother photographer's studio is another form of burglary, only too frequently met with.

False and misleading advertising, the claiming of unearned honors—even the white lies of advertising are a phase of burglary.

Selling goods below cost to hamper the business of a competitor, or to get all the business in sight—burglary again.

And finally there is the YEGG—the man who blows up the reputation of his competitors by false reports, false and malicious statements and who destroys that most valuable of all assets—the good-will of another.

The making of false statements or of any malicious statements, whether there is truth in them or not, about some brother photographer or his product is the weapon of the YEGG. The whisper of doubt may do unending damage. How frequently does one hear this or that one tell, in semi-confidential words, how this and that photographer is on the verge of bankruptcy, how this or that photographer has done this or that foolish thing in his private life, or around his studio. The little seed of mischief talk soon grows to a full sized tree of serious damage, which growing top-heavy, falls over in destruction.

The circulation of false reports may de-

stroy that which it has taken years to build up.

The left handed compliment about a brother photographer's work, the careless remark about the reliability or the quality of the work of the other studio—all phases of the YEGG'S mean spirit, who in blowing open your safe cares not what damage he creates around him.

But in the long run a business cannot be built by tearing down that of a competitor.

The time spent in blowing up another's reputation had far better be devoted to building up one's own reputation. There is always great danger in the vocation of the YEGG—quite frequently he is himself injured by the explosion with which he intends to rob his victim.

The Younger Generation

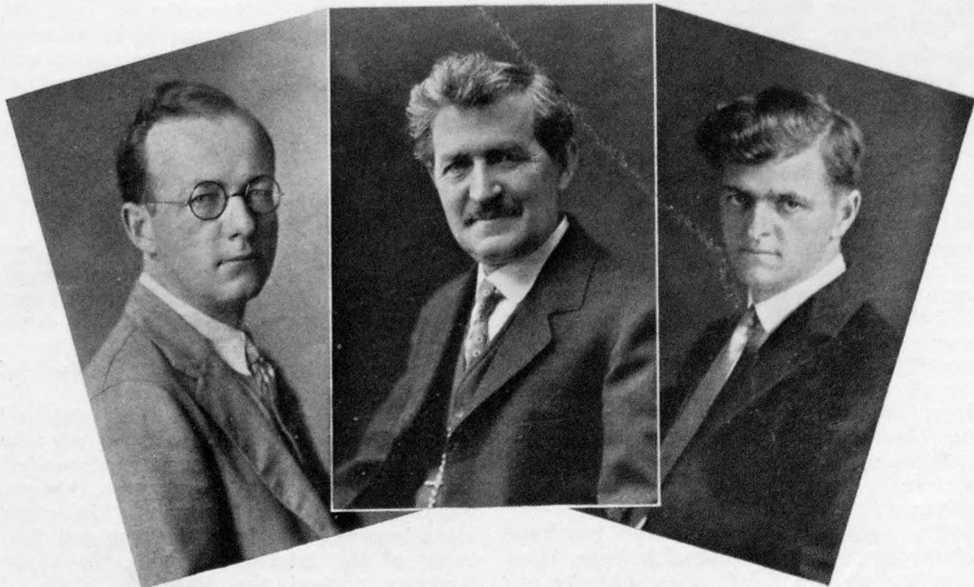
The Lemke Brothers, Wausau, Wis.

"FATHER and the Boys," is what we really ought to call this group, although for that matter Mr. Lemke, Sr., looks almost young enough to get by in this column anyway. He has been in business in Wausau for over forty years, having opened his first studio in August 1885, and both of his sons have been with him since they were old enough to be of use in the business. Their new studio has a 24'x42' camera room,

with a two-story straight up-and-down Fenestra skylight. There are three darkrooms and workrooms, one for each member of the family, thereby promoting and maintaining their sweet dispositions. They feature in their advertising that all work "from the original sittings to the finished photograph is done by the Lemkes themselves."

Carl Lemke, Jr., is now 30, and has been with his father continuously except for a year when he was getting experience as manager of a studio in Montana and two years and a half overseas as photographer with the 29th Engineers in France. Walter J., who gives us the information, very carefully fails to state his age. Most of his training came from his father, although he had a few years experience in Warrenton, Mo., and Berea, Ohio.

All three of the Lemkes are good workmen, and the studio has a reputation for good portraiture. They are firm believers in advertising, and always on the lookout for new ideas in that line. Make a good-looking family, too, don't they?



WALTER J. LEMKE

CARL LEMKE, SR.

CARL LEMKE, JR.

—He'll thank you for the suggestion—

These are the confidence-destroying business practices which our photographic organizations, centering round our national P. A. of A. are endeavoring to correct. These are the little crooks in the photographic business with which we all have to contend—maybe we are guilty of some of these little crookednesses ourselves. Knowing them—looking them full in the face as we have been able to do here, we can start

the cure at home.

Let us, as up-to-date business men and women, anxious to gain the full confidence of the public, which we must have to run a successful business, root out these practices by active and intelligent co-operation—by maintaining our national, state and local organizations and by upholding, to the very last dot, our national Code of Ethics or Standards of Studio Practice.

How To Find Your Other Self

AN article under this heading which is appearing in some of the Sunday supplements offers an idea which might be of use for a novel advertising stunt or window display for photographers. It is even possible that in small localities an enterprising photographer might be able to start a fad for such pictures by getting the local school authorities into a discussion on the subject. In any event, it ought to resolve itself into some good general publicity for photography and the photographer responsible. Here's the article; we leave its possible application to our readers:

Recently a celebrated photographer, Geoffrey Randers, hit upon the plan of creating "twin faces" in photographs. His method consisted of nothing more intricate than this:

First he chose a full face photo of a subject that interested him, then he took the two photographs, sliced them down the middle, and pasted the two left and right sides of their faces. Sometimes the two joined-together left sides of a man's face suggested a sensitive spiritual personality, while the right sides revealed a cruel, sensual mouth and lustful eyes. Sometimes the results were rather terrifying.

Randers had begun his experiment merely as a pleasing way of passing the time, but he numbered among his friends several distinguished scientists, and these men began to take a serious interest in the weird photographs. This was because biologists have said that persons with unequal faces may be regarded as the halves of twins grown together.

Prof. H. H. Newman, zoologist at the University of Chicago, declares that not only the "dual face," but also the double disposition, or what scientists call the "dual personality," is the result of this strange "twinning."

"The normal person is he who has been joined together successfully," he says. "But none has right and left sides that are exactly alike. Bilateral symmetry, the condition present in normal human beings, is

merely one step in the process of twinning.

"Twinning is a pathological and not a normal condition. We think that it occurs when embryonic development has been arrested in some way."

What causes this arrested development, according to psychologists, has not been discovered. Some believe it to be the result of lowered metabolic rate, or the rate of living that prevents the two halves of the embryonic individual from co-operating.

Identical twins, or those that look exactly alike, coming from the same cell, are really right and left hand components of a single individual, scientists maintain. Accordingly, the fact that some individuals are left-handed and some part their hair on the right side may indicate that they are members of sets of "twins."

Astonishing changes appear in faces well known to the American public under the halving process originated by Randers. Upon President Coolidge, for example, the effect is somewhat the one to be expected if he were to stand before the convex and concave mirrors in the "laugh palace" of any summer amusement park.

One photograph shows a rather round, jolly set of features, the face of the affable politician. The other presents the narrow face of the athlete and ascetic, reserved, retiring and critical.

Geraldine Farrar manifests a less marked "twinning." In one view, however, she appears to be the highly-trained opera singer, the woman of mentality and ambition, while in the other she is still the radiant figure, but a more physical one, the product of humble beginnings.

Mrs. John Barrymore, or "Michael Strange" as she is known to the public who reads her poems, is shown with a rounded, baby face in one of her pictures, demure, almost timid, ultra-feminine. The other view, however, sets forth the long oval features of the intellectual, with the slight tendency toward the masculine style of clothes which she has been wearing lately.

Gerald Chapman, the famous bandit who

—He'll thank you for the suggestion—

Eastman Plates

*Cover the entire range of
photographic requirements*

To compensate for short exposures or weak light, a fast plate is essential. Eastman Speedway meets the handicap. For press or sport photography, with Graflex or other speed cameras or for portrait use in the studio, or the home, the Speedway has the necessary latitude, records a long scale of gradation and, when necessary, can be developed to almost any degree of density without fogging.

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*There's an Eastman Plate for every purpose,
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in order that the trade may not co
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is under sentence of death, presents a marvelous case of dual personality in his pasted together photographs. One shows the creature of early environment, the gangster. The other, however, shows the man of extraordinary mentality, the student of the classics; the person who would read Anatole France and Joseph Conrad even in a prison cell; gentle and fastidious. In the second likeness, Chapman's ears are the well marked organs lying close to the head that physiognomists recognize as the ears of the cultured mentality. But the first picture shows outstanding ears, excessively large.

Experts declare it was largely an accident that threw the control over the outlaw Chapman's destiny to that part of him which is represented by the flaring ears. Another set of environmental circumstances, they say, might have made him devote his whole life to research and study.

Several distinguished alienists long ago declared Harry K. Thaw to be a victim of

insanity. That judgment has since been reversed by a jury of laymen. It is a curious fact that each of his pictures, both the pasted together lefts and rights, set forth staring eyes and other unusual facial markings.

This may be taken to indicate that the "dual personality" is by no means universal, and that the "twinning" process, as explained by Prof. Newman, while frequent, is by no means the rule.

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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.

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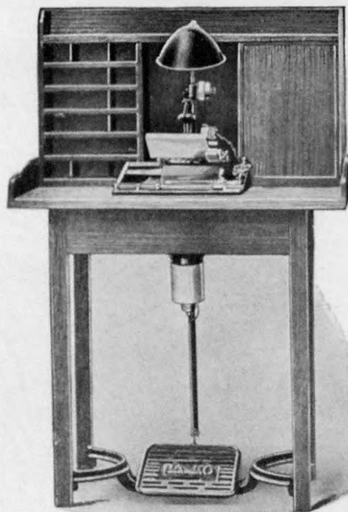
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The Model "B" Printer, modestly rated at 350 prints per hour on commercial short-run work, exceeded this average by 157 prints per hour for the entire month of July.

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Special rates on overhauling Model "A", Model "B" and Junior printer heads during October, November and December. Write your supply house for details, or direct to

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Minneapolis,

Minnesota.

WANTED—Young man as general assistant. One who has some experience in making commercial work preferred. State salary and experience in first letter. Ground floor studio in city 100,000, middle west. V-1, care of this journal. 10-24-TF

WANTED AT ONCE in small but high-class studio an all-around man to do printing and retouching. Steady position and profit-sharing plan to right person. State salary, references and experience. E. G. Dunning, Stamford, Conn. 11-7-3

WANTED—Lady retoucher for holiday work. Gilmore Studio, 144 N. Main St., Butler, Pa. 11-14-1-C

WANTED—First class operator and retoucher. Give salary, references and photograph of self in first letter. Permanent position. The Booth-Rusk Studio, 241 State St., Schenectady, N. Y. 11-14-1-C

MAN WITH FORCEFUL PERSONALITY; MODERN IN STYLE OF WORK; PROVEN SUCCESS AS OPERATOR AND RETOUCHER; DESIRING POSITION WITH FUTURE INTEREST IN THE BUSINESS. L-4, care of this journal. 11-7-2-C

EXPERIENCED PRINTER on D. O. P. paper wanted at once. State experience and salary in first letter. H. L. Spedding, 619 East Liberty St., Ann Arbor, Mich. 11-14-1

WANTED—Good all-around photographer, but particularly desire applicant shall be first class printer and retoucher. Give salary expected and previous experience in first letter. Nossett Studio, Wichita Falls, Texas. 11-14-2

OLD ESTABLISHED Photo Mount manufacturer in the middle Atlantic states has openings for live wire mount salesmen selling studio trade direct. We have opening for men who can earn not less than \$5000.00 per year. Give full particulars in first letter stating territory covered. S-7, care of this journal. 10-24-4

WANTED—An experienced receptionist for a first-class studio who is experienced with telephone soliciting and can do a little typewriting. Wanted, also a solicitor for coupon work. Please state experience, salary desired and also references are requested. A picture of self must also be sent. O-1, care of this journal. 11-14-1

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FOR SALE—Hutchinson Studio at Moultrie, Georgia, in the rich cotton and tobacco belt of Colquitt county. Most desirable and best equipped studio in southern Georgia. Artificial and natural lighting. Select clientele. No competition. Apartment connected. Rent reasonable. Reason for selling, death of proprietor. 11-14-3-C

FOR SALE—Modern residence studio. Sell together or separate. Reasonable price. Wonderful opportunity for man and wife. County seat 5,500. Box 294, Hastings, Mich. 11-14-1

AN OPPORTUNITY to purchase a ground floor studio, doing all branches of the work, also handling framed pictures and frames. Last years takings over \$11,000, cash register record to prove this. No competition. County seat in West Virginia of twelve thousand. \$4,000 proposition, \$1,500 cash, balance easy monthly terms. Cheap rent. Have another studio which will take all of my time. Act quickly. N-4, care of this journal. 10-31-3

STUDIO LOCATED at Knoxville, Tenn. Fast growing city of 100,000 population. Established sixty years. Enjoying exclusive patronage. Reasons for selling, other business interest. W. H. Boyles, P. O. Box 1283, Atlanta, Ga. 11-14-1-C

FOR SALE—Fully equipped, ground floor studio doing good business in portrait, amateur finishing and framing. In city of 15,000, near Detroit, Mich. Will sell cheap for quick sale, as I have other interests in the South. T-1, care of this journal. 11-14-1-C

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These colors are used and recommended by teachers and pupils at the Massachusetts Normal Art School, Boston

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Outfit Boxes, containing all materials requisite for use, including 15 tubes medium, etc. Leatherette Box, complete \$3.75

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An unlimited variety of unique and beautiful effects is available with the Verito Dif-fused Focus f4. By regulating the size of the diaphragm opening a quality of softness to appeal to the most exacting individual taste can be had. The ease of manipulation, the lack of objectionable halation and the elimination of retouching won an enviable position in the lens field for the Verito.

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FOR SALE—Studio doing \$15,000 cash must be sold. Owner must be in California January 1st. Live middle-west town. K-2, care of this journal. 11-14-1

FOR SALE—Portrait, commercial and kodak studio. Five year lease; Perkins light. R. B. Morris, 1520 Market St., Wheeling, W. Va. 11-14-1

GROUND FLOOR studio for sale. Owner has other interests that demand attention and price will be right for quick sale. Christmas business will more than pay for it. Don't wait to write. Come and see for yourself. Hays Studio, Washington, C. H., Ohio. 11-14-1-C

THE BEST studio buy in America. Excellent ground floor location in growing city of 315,000. Good lease; rent \$125 per month. Twelve rooms, conveniently arranged and beautifully furnished. Splendid opportunity for real photographer to step into established proposition with photographic work ranging from \$10 to \$100 per dozen. Duplicate orders will pay rent. Take advantage of big Christmas business. Price \$6,500—\$3,500 cash with terms on balance if desired. Act now. The Myers Studios, Denver, Colo. 11-14-1

FOR SALE—Studio well established and equipped for portrait, commercial, kodak finishing and framing. Has ground floor skylight in the business section of city, population 23,000 with as much to draw from. Competition, only one more studio. Average business \$8,000 per year; invoice \$2,800; first \$1,800 gets it; cash or \$1,000 cash and the balance on easy time. Reno Studio, Huntsville, Ala. 11-14-1

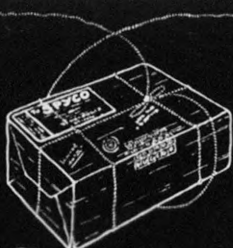
FOR SALE—Beautiful ground floor studio, north-east Texas, 23,000 population. Most up-to-date equipment. Art shop in connection. Would consider partner. Pictures and full information. R-2, care of this journal. 11-14-1-C

FOR SALE—Attractively furnished studio with living rooms; large northern skylight, also modern electric equipment, cameras, lenses, darkrooms, etc., plenty of space, steam heat, reasonable rent, good lease; near large Roman Catholic and Greek churches. No competition. Present owner retiring, has other business interests. Price \$3,500. The Howell Studio, 234 East 61st St., Chicago, Ill. 11-14-1-C

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There's life and real printing-quality in a good glass plate.

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Must sell quick on account death of owner. Write
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MISCELLANEOUS

FOR SALE—Wollensak Vitax lens F/3.8 No. 4 in
studio shutter, like new, \$100.00. Address Photog-
rapher, 614, South 5th St., Louisville, Ky. 11-14-1

WANT TO BUY STUDIO—Preferably in central or
southern Illinois, in town of not less than 2,500.
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Lightest weight, most powerful lamp made for mov-
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Minn. 11-7-2

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also silent shutter with 5 inch diameter opening.
Daniel's Photo Shop, Boone, Iowa. 11-14-2

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HEWITT OUTFITS COMPLETE—ALTERNATING
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901—60 CYCLES—103-118 VOLTS—6.7 AMPS.—50
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TOR. THESE OUTFITS COMPRISING SIX COM-
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QUICK ACTION. HARRY BERNSTEIN, 189 CEN-
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6 1/2 x 8 1/2 F/4.5; also one Bausch Universal wide angle
6 1/2 x 8 1/2. O'Connor Studio, Chattanooga, Tenn.
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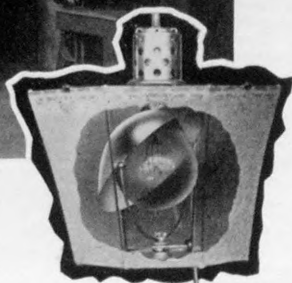
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They are scientifically worked out for efficiency, durability and appearance.

The Ceiling Ventlite consists of a specially treated silk fabric which is carefully stretched over a suitable frame; inside this frame a Ventlite Aluminum parabolic reflector is made to revolve around the light centre, by the mere pulling of a suspended cord, thereby directing all the light downward on the subject at an angle of 45°.

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ANY PHOTOGRAPHIC print may be given the parchment antique effect with Parchment Antique Fluid. With direction for using, \$1.00 per pint plus 3 lbs. parcel postage. Terms: cash with order. Craftman Studios, Ottumwa, Iowa. 11-14-2-EOW

FOR SALE—Pako Model B Printer with cabinet; kodak auto focus enlarger; two Sterling ten-gallon developing tanks. New, used only one month. \$115 takes all. Paul Swetz, 1127 Eoff St., Wheeling, W. Va. 11-14-1-C

FOR SALE—3A Graflex (autographic) with Zeiss Tessar lens, F/4.5 with carrying case. A \$175.00 outfit for \$115.00. Only used a few times. An 18 inch Verito lens with 22 1/4 inch extension lens, new, \$85.00. Hinckley Studio, Hinckley, Ill. 11-14-2

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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

ALICE GAINES (now owner the Miss T. Sharp Retouching Studio), four years with the Frank Moore Studios, solicits local and out-of-town retouching, coloring and airbrush work. Prompt deliveries. 352 Hippodrome Annex, Cleveland, Ohio. 10-10-TF-C

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PIECE WORK by experienced retoucher. Prompt service at reasonable prices. Lorene McBee, 3235 Tennyson Square, St. Louis, Mo. 10-17-5-C

LET THE Artograph Screen do your retouching while you look on. Sent upon receipt of price. 8x10 inch \$5.00, 5x7 inch \$3.50. The Artograph Screen Co., 500 Fifth Ave., New York City 10-17-TF

RETOUCHING, ETCHING and coloring by artist and photographer. Finest quality at reasonable prices. Prompt attention to mail orders. Send trial order and see what I can do. C. A. Heyser, 7921 Park Ave., Elkins Park, Pa. 11-14-4-C

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S. HARRISON, the well known artist in retouching, etching, eye-fixing, background work, etc., with the assistance of an able man, is doing prompt work for city and out-of-town photographers at moderate prices. 818 Leland Ave., Chicago, Ill. Phone Edgewater 4326. 11-7-4-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 postcard. The editor of ABEL'S will appreciate being advised when employees fail to accord this courtesy to employers.

YOUNG LADY wishes position as receptionist and retoucher. Permanent. B-3, care of this journal. 11-14-2

RETOUCHER AND ETCHER would like position in Florida. Can assist all-around. Miss M. L., 27 Richardson St., Newton, Mass. 11-14-2

LADY PHOTOGRAPHER wishes position as studio and home portrait operator or all-around assistant. No retouching. Salary \$50.00. D-2, care of this journal. 11-14-2

REFINED LADY, English French, desires position. One year studio experience every branch. Small, high class studio. Salary \$20.00. City or vicinity. Mrs. Sylvan, 334 West 28th St., New York City. 11-14-1-C

POSITION WANTED by experienced, all-around workman; must be first-class studio. J-1, care of this journal. 11-14-1

WANTED—Position as operator and finisher; no retouching. Address Photographer, Box 296, Charleston, W. Va. 11-14-1

POSITION WANTED by lady as receptionist in medium sized studio. Can give all-around help. B-4, care of this journal. 11-14-1-C



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Over 30,000 in every-day use
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*A Complete Line of Papers
for Distinctive Photography*

To give variety to your Christmas work this year you have, aside from the regular Vitava grades of papers, Athena, Parchment T; Old Master M ivory white and O buff and Linen Finish, R white and S buff—a diversity of unusual and attractive papers each of which will add a distinctive note of quality to the photographs you produce.

Sell a few prints on each of these exceptional paper surfaces and your orders will be larger and more profitable to you. Your dealer can supply you.

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