



ABEL'S



PHOTOGRAPHIC



WEEKLY



Vol. XXXVIII No. 970

SATURDAY, JULY 24, 1926

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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.

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

PHOTOGRAPH WEEK. Unless we are greatly mistaken there is going to be a most decided campaign carried on at the coming International Convention of the P. A. of A. at Chicago, starting August 23rd, to get the Association sold on the idea of working out plans for a National Photograph Week. The Cleveland society has been considering this for some time, and we happen to know that its energetic president, Mrs. Mehling, is at present writing every prominent photographer of her acquaintance and all the officers of the amalgamated or other associations that she can reach, on the subject.

Considerable comment has been aroused by her recent talk before the Pittsburgh Association, published July 10th in ABEL'S, and it is one of her very definite ideas that a movement of this nature will help greatly in lifting professional photography out of the rut in the minds of the public which most of the leaders today admit it occupies. The public are not going to appreciate photographs as they should unless properly brought to their attention. The photo finishers have had excellent success with their "Take a Picture Week" and we can point to any number of organizations and activities which have derived immense benefit from the publicity to be obtained in such a manner. With the Association behind it, with the co-operation of manufacturers and stock houses all over the country, with the local societies backing up the national publicity with separate campaigns of their own, a Photograph Week could not help but be successful.

It means more, however, than a favorable vote on the floor of the National Convention and the appointment of a committee to consider and report. If it is at all worthy of notice, it deserves being turned over to a real committee—not more than three thoroughly live photographers—men or women who will really work—who are thoroughly in sympathy with the plan and imbued with the idea that it can be done—for prompt action. Too many good suggestions have in the past died a borning in committees which have never taken the trouble to report.



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 COMMERCIAL PHOTOGRAPHER, the BULLETIN OF PHOTOGRAPHY and CAMERA CRAFT

Headquarters Office, Fifth Floor, 137 North Wabash Avenue, Chicago, Ill.

COMMERCIAL SECTION

WALTER HORNBY, Chairman of the Picture Exhibit of the Commercial Section, says that the "GO GETTERS" (nee the members of the Commercial Section) have not been living up to their reputation lately. Come on members of the Commercial Section, "STEP on it."

The Commercial Section, at this year's convention of the Photographers' Association of America, to be held at the Coliseum, Chicago, from August 23rd to 28th, inclusive, promises to outdo anything ever before contemplated in bringing together for one showing photographs made in every section of the country. Elaborate plans are being made to handle the Commercial Exhibit; special easels and lighting fixtures are under construction, which will insure the very finest of hanging facilities.

As in the past, the exhibit is competitive, a number of prizes being offered which will make it worth while for every commercial photographer who reads this journal to put forth his best efforts in preparing an exhibit of his specialty, whatever it may be. While the exhibit is grouped into two sections, one for *associations* and one for *individuals*, a special prize—a handsome cup—is being offered by THE COMMERCIAL PHOTOGRAPHER for the best commercial photograph shown in the entire Commercial Exhibit. This will include all photographs shown, whether submitted as part of one of the association collections, or as separate exhibits under one of the six classifications into which that part of the Exhibit is divided. It goes without strings to *the best commercial photograph shown in the Commercial Exhibit at the Chicago Convention.*

In the Association Class, two cups are being awarded by *Camera Craft* of San Francisco, Calif., one to the association east of the Rocky Mountains exhibiting the best collection of commercial photographs, and one to the association west of the Rocky Mountains doing the same. For these prizes, the exhibits will be judged as a whole and consideration will also be given to their completeness in covering the subject of commercial photography in all its ramifications. It is no secret that associations which have exhibited in the past are this year sparing neither effort nor expense in

bringing their collections to the highest possible state of perfection.

The Individual Class has been created in order to provide competition for those members of the National who are located in districts remote from local association affiliation. Not being so affiliated due to location, there are many photographers who would not otherwise have a chance to compete. Six handsome plaques have been provided and are to be awarded to the photograph judged as being the best in each of the following classes:

- Class No. 1 ARCHITECTURAL—Interiors and exteriors.
- Class No. 2 ILLUSTRATIVE—Advertising illustrations, editorial illustrations.
- Class No. 3 SCIENTIFIC—Photomicrographs; subjects of technical nature.
- Class No. 4 BANQUET—Group photographs made with artificial light.
- Class No. 5 PANORAMIC—Photographs made with the Cirkut type of camera.
- Class No. 6 INDUSTRIAL—All photographs not included under other classifications.

In making entries for these prizes, please be guided by the following rules:

1. Every picture shown, whether in an association collection or entered in one or more of the above classifications, will be considered for THE COMMERCIAL PHOTOGRAPHER cup.
2. Prints shown in the association exhibits for the cups to be awarded by *Camera Craft* are also eligible for competition in the above classifications.
3. Exhibitors themselves must mark on the back of each photograph the numbers of the classifications in which it is to be included.
4. Signatures or names of exhibitors are not to appear on the face of print or mount, but must be placed



Finish of 440-yard race was won by Garmon of Manual High School at the Princeton Club's Interscholastic Games in the 102nd Engineers Armory, New York City. Vincent Lopez of the "New York Tribune" covered the assignment with Hammer Press Plates.

- on the back of each print or mount
5. Prints submitted must not be framed, but they may be mounted in any manner whatsoever.
 6. There will be no restrictions as to size or finish of prints, but members will be limited to three prints in each classification.

Members are urged to prepare their prints with all possible speed. It is important that prints be sent as soon as possible, that enough hanging facilities may be insured. Wrap the prints securely and mail to:

WALTER G. HORNBY,
Photographers' Association of America,
137 N. Wabash Ave.,
Chicago, Ill.

and to help the hanging committee, mark plainly on the label, "For the Commercial Exhibit."

MEMBERSHIP

Miss L. F. Kelly of Blackville, South Carolina, who became a member of the association for the first time this year is untiring in her efforts to secure new members for the association. The association is indeed fortunate in having a loyal membership who continually try to do their share for the advancement of the association. No association or convention can be a success without the members' 100% co-operation and that is what we have had this year as the membership is larger than it has been in a number of years at the same time of the year. For our own satisfaction we made this survey and are pleased with the facts we found.

CONVENTION REGISTRATION

For the convenience of all paid members for 1926 attending the Convention, Headquarters Office has arranged to register them on the Mezzanine Floor of the Hotel Congress, Sunday, Aug. 22nd, afternoon and evening; this is being done in order to save time and inconvenience on Monday, the opening day of the Convention.

PICTURE EXHIBIT

Mr. Charles Aylett, our Second Vice President, has completed all arrangements and in fact actually has a number of foreign exhibits. For example there is the exhibit of forty prints from Minya Duhrkoop of Berlin; then there is the exhibit of prints from England and a number of pictorial prints from Australia. With these exhibits for our National Salon, Mr. Aylett is very anxious that the photographers should have an equally as nice a representation and it is up to each and every member of the Association to do his or her share.

RAILROAD CERTIFICATES

Be sure to ask for a CERTIFICATE AT THE TIME YOU PURCHASE YOUR TICKET, in order to save time and inconvenience later on.

SELLING DATES

August 19th to 21st
HONORED FOR RETURN
up to and including
SEPTEMBER 1st, 1926.

* * * * *

THE PROGRAM

Will H. Towles of Washington, D. C., will be on the program. His subject will be "Balance of Light." There is no man more



Prominent
Photographers
You Ought
to Know

Walter Scott Shinn
New York City

capable than Mr. Towles to handle this subject. The photographer who is interested in handling light, and all photographers should be, can spend the time to no better advantage than to listen to Mr. Towles.

Wm. Bruce Poynter of Cincinnati, who is booked to appear Thursday afternoon of the Convention week at Chicago, will be remembered by many as one of the few demonstrators who has displayed his ability with the camera on a convention platform and then shown all his results, completely finished the following day. If you have never tried to give a demonstration of negative making on a strange stage with strange lights, you really do not realize how difficult Poynter's feat was.

Poynter is a very young man but he has already made a name for himself that ex-

tends far beyond his home city. He is sometimes termed the cleverest home portrait photographer in the business. Be that as it may, Poynter gets wonderful prices for his work and is always busy at all times of the year and is called all over the country. Just for instance—his lowest price is \$60 for half a dozen 8x10's. We said lowest price.

Poynter will give a demonstration of home portraiture and will use a variety of subjects, and best of all, will show his results the following day. He is also going to give two or three demonstrations on the big stage in the main exhibit hall of the Convention locals. These will be for the benefit of the public and the Chicago photographers are going to issue thousands of tickets to their patrons and friends to

watch his demonstrations and see the wonderful exhibit of pictures.

Clifford Ruffner of Rochester, editor of *Studio Light*, is booked to give a straight from the shoulder talk on how to advertise your studio and your business without expending much actual money. Of course, you cannot make money without spending

money, but there are ways of making your money go a long way besides actual newspaper space. Cliff Ruffner has appeared on the national program before and with his wide touch with photographers and their working conditions everywhere, we know he will have much of real and lasting value to tell his audience.

Trying To Sell Photographs

By F. REBECCA TOBIAS, Northland Studios, Detroit, Mich.

IT has been sixteen years since I began to sell photographs, that is, try to sell photographs, as photographs in my estimation are the most difficult merchandise on the market to sell and demand a big price for because people like to possess not only something they want but something useful—and people look upon photographs as just something to get and give away and to be put away in drawers; and then so many photographers cheapen photography by giving their work away that the general public look upon photographs as just scraps of paper with their pictures on them. The majority do not realize the value of a good portrait, or consider the skill and workmanship required of an artist in order to produce a good portrait. I don't believe there is another article on the market that the general public knows so little about and cares less to learn about than a photograph. Another item that gives a receptionist gray hairs is the *COUPON*. I think 75 per cent of the studios have a ticket out and it makes it hard for the receptionist as the customer has been sold once good and sound, and sold at the lowest price available by an agent and very seldom a salesman. The customer is skeptical on entering the studio because the agent has quoted such a low price for such beautiful photographs and promised so much that seems unbelievable she thinks she is going to get held up. Here is where a receptionist has to use "*Psychology*" in order to get the good will of the customer before interesting her in a better line of work.

In the make-up of all successful receptionists there is not another item so helpful as the power to create a favorable first impression on your customer. You must present a good personal appearance, have and use reserve force, and be master of every situation and to do so you must be master of yourself, which is more difficult. When I approach a customer I always "*smile*" even if I feel like ? ? ? ? because smiles from the *heart* and not just the *lips* will do wonders. Your first impression on your cus-

tomers is a lasting one and a smile is golden in salesmanship and will go a long, long way.

I ask the customer her name and if she has an appointment. I never ask them if they wish pictures taken. I figure they do or they would not come to the studio. I then usher her to the dressing room, after which I call Mrs. Browne by name and mention that I will be ready to show her our new line of portraits (not pictures) just as soon as she is ready, that I have



Miss F. Rebecca Tobias, Detroit, Mich., writer of the accompanying article.

something special I will show her that I know she will like, etc. You see she is getting interested before she is in the order room. Of course, learning their names and taking them to the dressing room breaks the barrier of reserve which seems to dwell between a customer and a salesperson, and this acknowledgment gives you a chance to get acquainted with your customer and if you appeal to them and win their confidence, in this first impression, you may rest assured you can sell them just about what you want to.

Now, another important item is your samples. I think one of the main things in selling photographs is your samples, the quantity, and how you display them. I just can't get enough samples—different finishes, lightings, poses and mounts, etc. Have really five samples, neat and inviting and when you show them handle them as though they were wax. Customers notice little things like this and it makes a good impression. Next to your display of samples know your goods and above all know how to explain the difference between a \$60 portrait and a \$6 picture. I always have several different finishes from the same negative such as linen, platinum, goldtone, etc. One thing certain in order to get a \$60 order instead of a \$20 one you have to talk, show, explain and convince the customers why they should have the \$60 work instead of the \$20, how they will appreciate it in after years (and since there isn't much difference so far as quality is concerned), you will have to talk and use just about \$40 worth of Psychology.

Talk what you like best. I like goldtones and that is what I sell. You have to like and believe in what you are selling before you can get your customer to like it and want it, and pay the price for it. Having confidence in what you are selling gives you a stronger mind to rule your customer, as salesmanship is one mind ruling another with will power, diplomacy, and persistence. Always feel you are the master and not your customer. Have an inner knowledge of photographs—how they are made and the different processes they must go through before being finished. I often explain the history of a portrait, it is interesting to customers since so many know so little about how photographs are produced.

I show my best work first but keep prices in the background. I make my prices one of the incidental and not one of the principal elements of a sale. Never remain seated while selling. I never argue with my customers. I do that outside of business hours.

I find it favorable to quote prices on half-dozen first as you can get just as much for a half-dozen as a dozen. It is not the quantity you sell in photographs, it is the quality, and then you stand a chance of raising your order to a dozen when proofs are submitted. In the long run your average will be much higher per order than if you quote dozens first.

I never show my large portraits in folders, it makes them look too large and the customer will notice and mention this fact. I try to remember the names of all my customers so when they call for their proofs I address them—How do you do—Mrs. Browne." It makes a good impression and they feel important and nothing pleases them more than to be called by name. A well-trained memory is a good asset for a receptionist. Customers like to be served by an alert and well-informed salesperson. On the other hand hesitation and not having a thorough knowledge of your goods and not answering questions promptly will cause distrust. I think goods properly shown with courtesy and service is a big asset in salesmanship.

In showing proofs remember it's not the artistic points your customer will notice and like, it is the expression, pose and clearness that the customer will notice, in other words it's the picture itself. I pick out two or three of the best proofs and show the customer why she should have this one and just why she shouldn't miss getting the other one, etc. Praises on proofs will bring up your receipts and then you can often sell a better portrait on proofs by talking them. Of course, you must talk and show frames and panels right from the start in order to sell them when the time is ripe, which, is, when you deliver your finished order.

It is the little things that count in a studio as well as in life. Remember you get just as much out of salesmanship as you put into it. Nothing worth while comes easily. Things that strengthen the mind and character are responsibilities.

It is hard for a receptionist to get and demand a big price for portraits on coupons. Personally I think that the coupon is O.K. It is the agents that are hurting and cheapening photography. As a rule they are not salesmen. I think the coupon is a thing of the past. Of course, photographers will have to get something new in order to get business, as people will have to first be approached some way, somehow, before you can create a desire for photographs. I am anxious to know just what will take the place of the certificate and be as successful as it was in the past.

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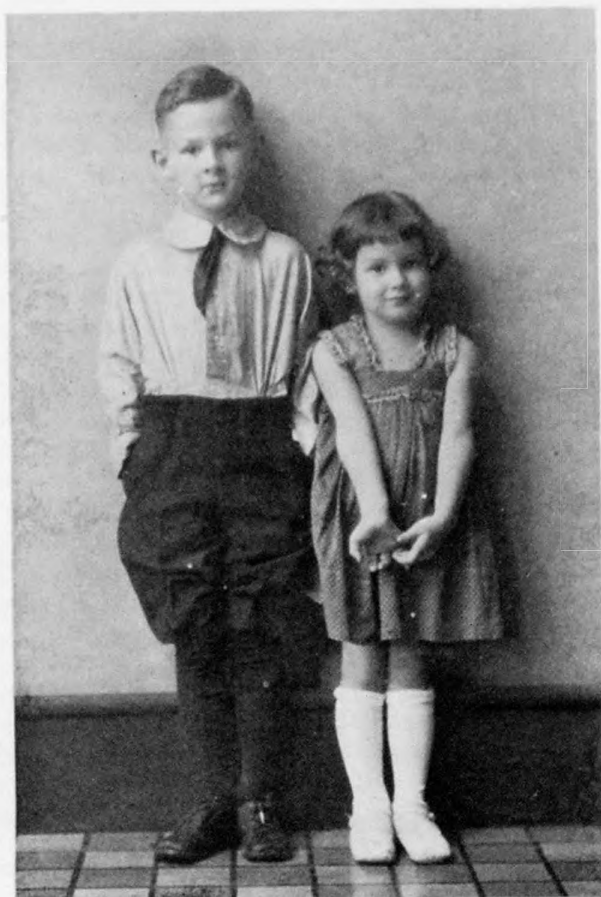
By THE ADDIS STUDIO, CANTON, ILL.



By RUTH M. WALTERS, WAVERLY, ILL.



By RUTH M. WALTERS, WAVERLY, ILL.



By D. W. MILLER, BURLINGTON, KANS.

CRITICISMS

July 24th, 1926

By J. ANTHONY BILL, Cincinnati, Ohio

PORTRAIT by the Addis Studio, Canton, Ill. A marketable picture. Has chemical quality—well rounded by lighting—background also holds its place well, but the same could have been accomplished if you had made the back light not quite so strong.

By Ruth M. Walters, Waverly, Ill. This lighting has probably been unintentional, but in making another negative of the same lady it would be advisable to light her face so that heavy shadows are not noticeable. This would be more flattering and I am sure it would have been more satisfactory to the sitter.

Another by Ruth M. Walters, Waverly, Ill. A happy little subject and a salable picture. The composition could be benefited by trimming close to the back of the child so as to correct the placing of the child in the center.

Photograph by D. W. Miller, Burlington, Kansas. The simplicity of the arrangement in this picture is pleasing, but had you crossed the little boy's feet and caught the little girl in a little less self-conscious mood it would have seemed more natural.

Typical College Girls!

Some Excerpts from a Newspaper Interview with Eric Stahlberg, Northampton, Mass.

By MIRIAM KECK

“WHAT is the typical college girl? Oh —why I couldn't say,” said Eric Stahlberg of Northampton, who for many years has photographed the Smith College girls. “It is something that you feel, not what you can express. When you go away from here, you see a girl on the subway in New York, or on the streets of Boston, of Chicago, or anywhere at all, and you say to yourself, ‘She is a college girl.’ It is not her clothes or her speech, for anyone can copy them. It is her manner, her breeding, her culture, her bearing—that indefinable something which hovers around her and marks her as a college girl. Perhaps it is the result of the kind of home from which she comes. I don't know,” with a shrug, “as I said before, it is just something that you feel.

GROUPS ARE ALIKE

“Of course, a certain similarity accrues to the students of a college just as it does to a group anywhere. This is particularly true of girls living in the same house. I can notice when they come in to be photo-

graphed how they have the same mannerisms and expressions and how they are apt to dress alike. It is like a fraternity in a man's college. For a while, at college, the girls lose a little of their individuality, but when they go away and are in different surroundings they drop the external characteristics peculiar to college alone and again become themselves. These superficial matters are not what identify the college girl; the real reasons lie deeper, in her own nature and instinctive actions.”

IDEAL OF TYPICAL COLLEGE GIRL

“Every year when the various girls are pointed out to me as class presidents or song leaders and other officers selected by the girls themselves, I find them all different. All the classes choose different types. You see what I mean, then, when I say that it is just a matter of taste.

“The college girl is easier to photograph than the average subject,” continued Mr. Stahlberg, “because she is more of an artist, I think. While she expects a better picture than the average patron, it is not difficult to work for her because she responds more

Eastman Plates

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photographic requirements*

In speed, in latitude, in gradation and fineness of grain, the Eastman 40 excels. These qualities made it the standard of portrait plate quality and consistent uniformity has enabled it to maintain this standard. Your dealer can supply you.

*There's an Eastman Plate for every purpose,
backed by Eastman Service.*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

quickly and more readily to the efforts of the photographer. She usually has an idea of what she wants in her mind.

VARIOUS TYPES OF GIRLS

"Of course there are different sorts of girls, which might be called types, I suppose. There are the studious, the athletic, the executive, the artistic, the musical and the 'fussing' types, as well as the more numerous just plain nice girls who don't fall into any particular category. It doesn't make any difference to me, though, which type I photograph, or whether they are blonds or brunettes. They are all equally good subjects provided an interest and some point of contact is present. There must be something I like in them or I can't be successful at all. Almost always, though, the college girls are good subjects. Since the first of October, I suppose 600 girls have been in here, but only three or four were absolutely without any attraction. Mostly I don't care what type I photograph. Oh, of course," he added, "I don't like to photograph the athletic girl, for instance, in evening dress. She's too blooming husky.

"I notice that in their preferences for lighting effects there are two distinct types. One of them prefers the 'jazz' lighting with sharp contrasts and high lights all over the place. She wants her picture to be only temporary and showy, with nothing of artistic permanence about it. The other type, however, more spiritual and thoughtful in appearance, could no more have 'jazz' lighting for her portrait than a

man could eat limburger cheese in a dress suit. It just wouldn't fit. Pictures of the latter type are of course more enduring.

"It's a funny thing about the class of 1924," he went on. "You know everyone has one side of the face which is better than the other. That's perfectly natural. But the girls of 1924 are nearly all left-sided beauties. They must sleep on their right sides, I guess.

"The college girl of today has changed considerably from the girl of eight or ten years ago. It takes more brains now, in photographic methods, than it used to. Perhaps this is just because of my own natural development, but pretty generally, I think, we keep up with the demand. The modern college girl is more natural, self-possessed and at ease than her older sister. Oh, and absolutely more attractive," he smiled. "She prefers afternoon dress or sport clothes, especially the round-necked blouse and sweater, to formal evening dress. The latter was formerly considered the only appropriate attire for a portrait. Very often the girls had their photographs taken several times during the year just to show their various gowns. And they naturally wanted full length portraits. Today, however, heads are infinitely more popular and clothes of much less importance. The college girl now doesn't pay as much attention to her dress anyway, as she used to. It is more a means than an end."

As he says himself, "I don't know how I get a picture. It just happens."

'Tis Here-Maybe



The Tuscarawas Valley Photographic Club held their monthly meeting on June 25th at Cadiz, Ohio. The members were the guests of the Kiwanis Club, with Photographer Shearer, who is vice president of that organization, as host. A sumptuous dinner was served and also a number of vocal and instrumental selections were rendered and very much enjoyed by those present. The speaker of the evening, J. Will Wishka, spoke on the subject of "Photography, Past, Present and Future." A traveling exhibit of photographs belonging to the Club was displayed in the hotel lobby. Later the members held a business meeting at the Shearer Studio, where routine business was transacted and also arrangements were made for a picnic to be held in July.

All greatly enjoyed this meeting and departed voting Mr. Shearer and his fellow Kiwanians as being splendid hosts.

A young photographer took his grandmother to one of the London photographic shows. They wandered about looking at the prints, and stopping before a portrait which attracted the old lady's attention, she asked, "What does the catalogue say it is?"

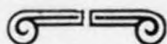
"A portrait of J. F. Jones, by himself," was the reply.

The old lady went closer to the picture. "What fools these art people must be!" she muttered. "Anybody can see Jones is by himself. There's nobody else in the picture, anyway."

Professional Cyko



PROFESSIONAL CYKO in Satex White and Satex Buff is much used for groups, as the surface is smooth enough to show good detail and at the same time removes the commercial look of a glossy or semi-glossy print.



Anso Photoproducts, Inc.
Binghamton, N. Y.

A flash-powder user in Leith
 Tried to open the tin with his teeth;
 His fragments came down
 In a far-distant town,
 And the people subscribed for a wreath.

Jack Stanfield, formerly associated with his father in Cleveland, Tenn., has leased the Clayton Studio, Athens, Tenn., and is remodeling the building throughout.

J. G. Ewing, of Ewing, Inc., Baton Rouge, La., was recently elected president of his local council of the Boy Scouts of America, to serve for the coming year. Mr. Ewing believes in being active in community activities.

We are very sorry to learn through Gonville de Ovies of the recent death of Richard Anderson, proprietor of the Clarke Studio, Charleston, S. C., for the past three years. Mr. Anderson, whose death was very sudden after a week's illness, was a photographer of many years' experience, and years ago a demonstrator for the Eastman Kodak Company during which time he made many friends in the northern part of the country, later opening a studio in Greensboro, N. C.

That Honeyed Smile

Customer—"Have I the pleasant expression you require?"

Photographer—"Perfectly, sir."

Customer—"Then shoot quick; it hurts my face."

The Scottish International Salon of Pictorial Photography will be held in the Art Galleries of the People's Palace Museum, Glasgow, from Dec. 3, 1926, to Jan. 8, 1927, inclusive. All pictures must be received before Nov. 17, 1926. For entry blanks write the Hon. Sec., W. S. Crockett, 10 Parkgrove Terrace, Tollcross, Glasgow, Scotland.

Frank LaRoche, Sr., of Sedro-Woolley, Wash., dean of the photographers on the Pacific Coast, has decided at the age of 73 to retire from active work, leaving the management of his studio to his son, Frank LaRoche, Jr. He has been in business for 54 years, had the first studio in Seattle, and had the leading studio there for a quarter of a century.

The Range Photographers Association held their annual picnic at Hibbing, Minn., on July first, with about one hundred present. A big sports program was presented, with prizes donated by some of the manufacturers and stock houses.

The Monongahela Valley Photographers Association held their regular meeting July 11th at the Sterling Studio, Fairmont, W. Va., with Mr. Ansel Kisner, proprietor, acting as host. After the business meeting, all adjourned to W. E. Johnston's summer camp on the Tygarts Valley River for a picnic dinner and general summer sports, all by courtesy of Mr. and Mrs. Johnston. The members extended a cordial vote of thanks to the Johnstons, Paul Husted, Ray Stoker, Mr. Kisner, and Miss Amy Ingalls of the Johnston Studio for a most enjoyable party.

A patent on background negatives comprised of translucent tissue has been recently obtained by Albert Louis Smith, of Indianapolis.

At the request of the First Infantry, U. S. Army, Chas. E. Emery, photographer of Colorado Springs, Colo., has furnished the regiment, at its headquarters at Fort Sam Houston, Texas, an oil painting of General Zebulon M. Pike, a former member of the regiment early in the last century. The photograph was made from an original in a Colorado Springs Hotel, and finished by Mrs. Emery in oils, the whole resulting in a very happy piece of publicity for the Emery Studio.

The Scher Photo Studio, Newark, N. J., has been incorporated for \$25,000, with Joseph Scher, Isadore Pomranz and Irwin Goldfinger, all of Newark, as incorporators.

Orren Jack Turner, Princeton, N. J., is announcing the opening of his new studio at 112-114 Nassau Street, that city. Turner occupies the entire building, which has cost somewhere in the neighborhood of \$100,000, and is one of the handsomest places in the country. We imagine Jack will find himself lonesome for something to do now, as he has been spending all his spare moments planning and dreaming about the new place, and now it is done will have to find some new outlet for his perpetual exuberance.

O. R. Smithers, Warsaw, N. Y., who has just been completely burned out with a \$6,000 loss, is in the market for an entire studio outfit.

MISCELLANEOUS

FOR SALE—One Century No. 9A outfit complete; one Verito lens 8 $\frac{3}{4}$ " focus; studio shutter; one Packard No. 5 shutter 5" opening; one Eastman Kodak printer; one 18 gallon Majestic Stoneware tank; one 8x8 background; one March Mitre machine; one Ingento arc lamp. All articles in A-1 condition. Make us an offer. Reece's Studio, Central City, Nebr.
 7-24-1-C



An Innovation! In Commercial Photographs

SALESMEN of today, who sell goods by photograph, demand prints that are *light* in weight and *small* in bulk.

HALOID OUTLINE SPECIAL is just such a paper. Only a trifle heavier than high-grade bond paper. It folds without cracking. It is *white* and *clean* and *firm*.

Prints on OUTLINE SPECIAL have roundness and perspective. They give all the detail required in a Commercial Photograph.

Place a *trial order*—NOW!

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SIZE	GROSS	500 SHEETS
8 x 10	5.00	16.25
11 x 14	9.50	31.25
16 x 20	19.70	62.50
41" rolls.....20c per foot		

The HALOID Company, Rochester, N. Y.

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Los Angeles Agent, A. H. MUHL, 643 S. Olive Street

CHICAGO OFFICE
68 W. Washington St.

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This film has a mat back which allows retouching without foregoing preparation
 Agfa Mat Portraitfilm has the same quality as Agfa's
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WINONA SCHOOL STUDENTS ATTENTION: The Garfield, near the Daguerre Building; pleasant rooms; good board; rates reasonable. Mrs. C. C. Van Nuys, Winona Lake, Ind. 7-24-1-C

FOR SALE—Bargain, one remodeled 400' Urban professional movie camera, Zeiss Tessar lens, four magazines, complete Kohler tripod, twin Panchroma arc, all for \$150.00 N. E. Merhie, Box 94, Charleston, W. Va. 7-24-1

WANTED—An 8x10 View with cheap lens; must be in good working condition and a bargain. What have you and how cheap? Sorrell's Studio, Studio Bldg., Alexander City, Ala. 7-24-1

FOR SALE—Majestic spotlight, new; Simplex dryer; F & S collapsible stand; 6½x8½ W. A. Protar new; 5x7 Graphic lens and shutter; Optimo shutter, 1⅞" flange; lantern slide enlarger; triple condensers fitted with 4x5 long focus Eastman camera, very fine, 8x10 tripod. Best offer takes them. A. B. Quaife, Box 252, Pocatello, Idaho. 7-24-1

Boston School of Art Photography

ARE you interested in Portrait Photography enough to have a reason for everything you do? Only an artist can point you the way so that you will know if you are right, and not guessing. Learn this great art and people who want real portraits will find you. Have you a son or a daughter that you would wish to start right? Consider Portrait Photography as an Art for an accomplishment or a life work.

Write for information to

Mr. G. E. Livingston, Secretary
 60 SOUTH ST., BOSTON, MASS.
 School opens Sept. 20th, 1926

USE LEOTY'S PORTABLE ARC LAMP new type, for 30 days FREE. Price only \$80.00 with case. If not greatly pleased return to Leoty Electric Co., Dayton, Ohio. Trial costs nothing. Lightest weight, most powerful lamp made for moving pictures, home portrait, commercial and studio use. 12-12-52

A DANDY ASSORTMENT of ten beautiful window cards, size 11x14" in two and three colors on good grade cardboard (some with space for sample pictures) for only \$1.50 per set, six sets for only \$7.50. Just the thing for advertising your photo finishing business through your retail stations. Shipped F. O. B. Chicago, shipping weight three pounds per set. Our recent discount offer on our splendid line of advertising displays for the photo field is still in effect. Send for circulars and save money on your window advertising. Colorcraft Display Service, 2537 S. Crawford Ave., Chicago, Ill. 7-17-TF-C

OUR "6 to 1 Shot Plan," costing 8 cents per day, greatly multiplies small studio daily business. Larger studios proportionately. Address Standard Cost Finding Service, 1427 North Penn, Minneapolis, Minn. 7-24-2

FOR SALE—Cirkut camera, 10", like new, with Turner-Reich lens, late model, also fine 6' printing machine, plate glass, specification wiring. Price \$250.00. Write for further information. C. F. Munkle, c/o Cusick Studio, 456 So. 4th St., Louisville, Ky. 7-24-1



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For monumental Purposes. Also for Brooches, Locketts, etc. In photographic tone; also tinted. Write for Catalogue

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 7203 Franklin St. P. O. Box 277
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The greatest studio Light in the world

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MAXIMA II

THE MUCH REDUCED PRICE at which THE GREATEST STUDIO LIGHT IN THE WORLD is now being sold, should place this light in every studio, everywhere.

Better than the usual daylight in quality, and far superior to any sky-light because of better control. Over 300 studios in Southern California alone now use the Maxima in preference and to the exclusion of daylight.

Do you know Nossett, of Wichita Falls, Texas? He writes, June 26th:—

"The light is wonderful and on the job every day. Perhaps I appreciate it more because I've been using other makes of arc lights. If the photographers over the country only knew what a splendid light the Maxima is, I am sure you would not be able to supply the demand."

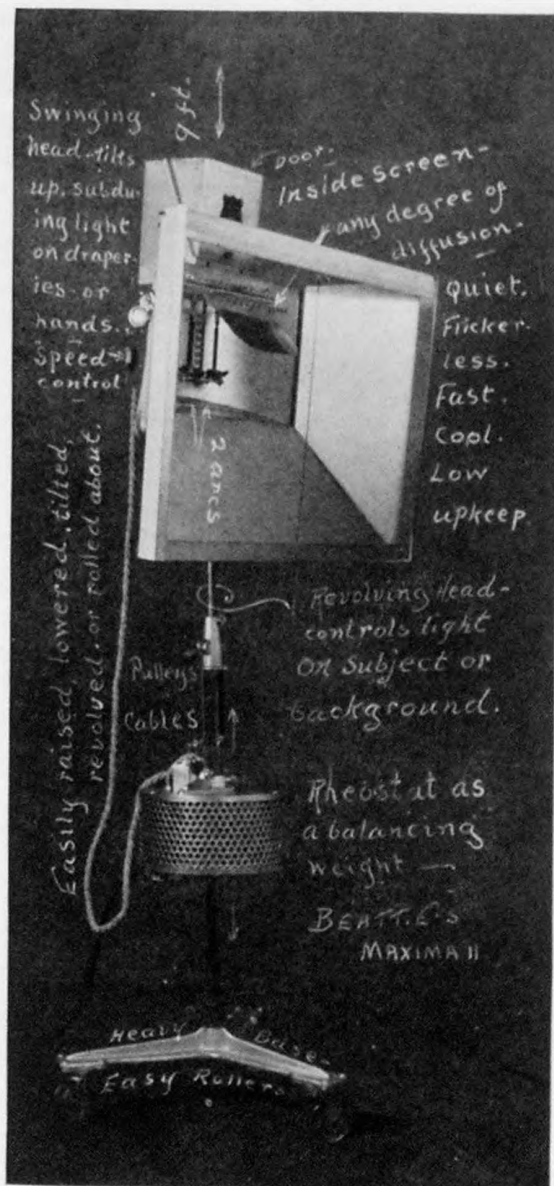
Direct to you the Maxima may now be had at a price less than the cost of a home-built makeshift.

Write today, TODAY, for the inside dope.

Get ready at once, AT ONCE, for the fall business.

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All the latest methods; all the formulas and new processes.

Reviews of all the latest new photographic goods on the European market.

Get a copy NOW at your photo store, or write to George Murphy, Inc., 57 East Ninth Street, New York, who are sole distributors in the United States for Henry Greenwood & Co. Ltd., Publishers, London.

RETOUCHING

RETOUCHING, ETCHING and tinting wanted by retoucher of long experience both in New York City and the South. Mrs. Olive Davis, 501 N. Foster St., Dothan, Ala. 7-24-1-C

FINISHING PLANTS FOR SALE

FOR SALE—Established up-to-date photo finishing plant and store, \$500; best location in city; low overhead; one month pays investment. Act! Write Box 460, Winona, Minn. 7-24-1-C

FOR SALE—Modern equipped Kodak finishing plant in heart of town of 20,000 population. Doing from \$15,000 to \$20,000 a year business without competition. An excellent paying business in a growing town. Write for particulars. H-3, care of this journal. 7-24-1

STUDIOS FOR SALE

STUDIO FOR SALE on ground floor with a north skylight; new studio equipment. Inquire at Central Studio, 315 S. Walnut St., South Bend, Ind. 7-10-4

THE ONLY monthly service of Display Cards for Photo Finishers to give to their retail stations. Two cards to a set of different copy and design done in two oil colors each month. New Prices in effect. Circulars and Prices sent upon request. Originator of Monthly Service for Photo Finishers. Manufactured exclusively by S. L. Hendrick, 123 S. Jefferson, Chicago



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in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

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If you have a Camera or Lens and you wish to trade same for some other, consult us, as we may have just the outfit you want.

CENTRAL CAMERA CO.

124 S. Wabash Ave., Dept., A-W-1, Chicago, Ill.

FOR SALE—Modern portrait and commercial studio; excellent location; good business; cheap rent. Will sacrifice if sold at once. Kenneth's Studio, 369 S. Maple St., Akron, Ohio. 7-17-2

FOR SALE—Studio, amateur finishing; established five years; good business; fine opportunity. For particulars, The Home Studio, 621 E. 31st St., Kansas City, Mo. 7-17-2-C

FOR SALE—Splendid modern studio in progressive Oregon city of 20,000; best location on principal business street; three year lease, \$45 per month; selling because of other business interests; real opportunity worth investigating. A-4, care of this journal. 7-24-2-C

FOR SALE—Small studio with connection, complete \$1500. Willing to dispose with part equipment. Finest location in New York City. F-1, care of this journal. 7-17-2-C

STUDIO FOR SALE—Best location in fine city, upstate New York; Christmas business pays for it; opportunity for big business. F-2, care of this journal. 7-24-1

FOR SALE—Portrait studio in southern Michigan town of 6,000 with other towns to draw from; no competition; price \$1,800. Small payment down and easy terms for quick sale. B-8, care of this journal. 7-24-1

FOR SALE—Chicago studio, heart of business center; modern equipment; good substantial business; partner considered; low overhead; illness compels sacrifice. M-3, care of this journal. 7-24-2-C

FOR SALE—Portrait studio, having large commercial and Kodak finishing departments, in all year Florida city of 8,000. Owner going abroad because of ill health. A-3, care of this journal. 7-24-1

FOR SALE—Excellent proposition for experienced ticket man in town of 45,000; good man can clean up several thousand dollars; price \$2500; completely equipped and furnished. T-5, care of this journal. 7-24-2



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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 will not be accepted on that basis.

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

STUDIO FOR SALE in Ohio—Some photographer is looking for a clean cut investment. I have what you want. Investigate. C-5, care of this journal. 7-24-2-C

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 — HIGH-CLASS ETHICAL BUSINESS-GETTER AND GENERAL PUBLICITY MAN; ONE WHO HAS SUCCESSFUL RECORD TO RECOMMEND HIM. WANTED BY OLD ESTABLISHED STUDIO WITH REPUTATION FOR HIGH-GRADE WORK. B-2, care of this journal. 7-10-TF

WANTED—General assistant in high class small studio in suburb of New York; no operating or office work; permanent position and good salary to competent, conscientious worker not over 45. State experience and give references. Only high-class worker need apply. C-2, care of this journal. 7-17-2

WANTED—Canadian retoucher, first-class retoucher only, to do retouching at home. Castonguay Studio, 331 Dalhousie St., Ottawa, Ont., Can. 7-17-2

WANTED—All-around photographer at once; must be capable of doing everything from start to finish. Salary, or salary and commission. Large Ohio city. E-3, care of this journal. 7-24-1-C

WANTED—Two or three women to solicit high class portrait work. We may consider coupon proposition. Let us hear from you. B-3, care of this journal. 7-24-TF

HUSTLERS WANTED to make the neighboring towns, to make sittings in the homes and hotels, on a commission basis. B-4, care of this journal. 7-24-TF

WANTED—Good operator and retoucher to associate himself with long established and up-to-date studio. Exceptional opportunity for artistic workman to become part owner if desirable. P-1, care of this journal. 7-24-4



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 beautifully illustrated book describing wonderful opportunities in this field. Good positions secured. Tuition and living expenses low.

ILLINOIS COLLEGE of PHOTOGRAPHY - Effingham, Illinois

WANTED—Good all-around man, especially in operating and retouching; must have ability and personality. Position open August 1st and permanent to right party. Homeier-Clark Studio, 307 East Broad St., Richmond, Va. 7-24-1

WANTED—Expert fast air brush and background worker who can retouch, also do some copy work. Good salary to efficient, steady man. Apply at once with full particulars to Morrall Studio, Seneca Arcade, Rochester, N. Y. 7-24-1

WANTED—Home portrait solicitor who is a go-getter. Excellent territory, liberal commission. Send references and photo of self. Will forward samples of work to interested party. W. M. Scott Studio, St. Thomas, Ont., Canada. 7-24-1

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.

EXPERIENCED PRINTER wants position in first-class studio; eighteen years experience and can furnish A-1 references from last employer; also do operating and will consider taking charge of branch studio; full information on request. W. P. Johnson, 216 W. Broadway, Webb City, Mo. 7-10-3

SITUATION WANTED — Receptionist, experienced, capable of managing, desires position with first-class studio; Cleveland territory preferred. T-4, care of this journal. 7-17-2-C

SITUATION WANTED in Kodak finishing plant by man with fifteen years experience in Kodak finishing and enlarging. Expert in all parts of the business; capable of managing department. Photographer, 335 No. 35th, Lincoln, Nebr. 7-17-2-C

LADY PHOTOGRAPHER, qualified in all branches, excelling in retouching, desires position in California, Los Angeles or vicinity preferred. References. Address Eleanor Kass, Remsen, Iowa. 7-17-2

HIGH-CLASS operator and retoucher, either studio or home portrait work, would like to connect with high-class studio; fourteen years experience at home with the better class clientele, also do background work, sketching and coloring. O-1, care of this journal. 7-24-2-C

RETOUCHER, used to the work of best class studios, wishes permanent engagement, willing to assist with other work when necessary; salary \$35 a week. Photographer, 623 Green St., Philadelphia, Pa. 7-24-1



Write for Catalogue

Duplex Motion Picture Ind., Inc.
Long Island City, N. Y.

The Greatest Lens Opportunity Ever Offered!

HERE is a most remarkable chance to secure brand-new, high-grade lenses at **HALF PRICE**. There are 192 in the lot, and the offer applies to this lot only. The lenses have recently been discontinued by their makers, Wollensak Optical Co., Rochester, N. Y. and every one is guaranteed by the manufacturer and by us to be new and perfect. The variety is sufficiently diversified to suit every photographic requirement. We suggest **QUICK ACTION**. Each figure quoted is **JUST HALF** of their former price.

Qty.	Size	Lens	Focus	Price
25	6½x8½	Ser. V Anast. in Betax	_____	\$26.00
50	8 x 10	" " " " "	_____	33.50

SPEED F.5

4	3¼x4¼	Vesta Portrait in Barrel	6"	11.00
14	4 x 5	" " " "	7"	15.00
1	5 x 7	" " " Studio	10"	24.50
5	6½x8½	" " " Barrel	11½"	25.50
5	6½x8½	" " " Studio	11½"	31.50
2	8 x 10	" " " Barrel	14"	36.00
4	8 x 10	" " " Studio	14"	42.50

SPEED F.6

6	4x5	Versar in Betax	6½"	17.50
4	4x5	" " Barrel	6½"	14.00
2	5x7	" " "	8¾"	15.00

Qty.	Size	Lens	Focus	Price
SPEED F.6				

10	5 x 7	Versar in Studio	8¾"	\$21.00
9	6½x8½	" " "	9½"	25.50
2	6½x8½	" " Barrel	9½"	20.00
2	8 x 10	" " "	11½"	26.00
16	8 x 10	" " Studio	11½"	31.00
5	10 x 12	" " "	15 "	38.50
2	11 x 14	" " Barrel	16½"	42.50
9	11 x 14	" " Studio	16½"	48.50
9	14 x 17	" " Barrel	18 "	55.00
4	14 x 17	" " Studio	18 "	62.50
1	17 x 20	" " Barrel	22½"	70.00
1	17 x 20	" " Studio	22½"	78.00

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NEW YORK, N.Y.

Kodak Service Printer



This new printer, built specially for the photo-finisher, combines the features most essential for this class of work: speed, accuracy, convenience and long life. There are both fixed and adjustable masks, the paper is placed against adjustable guides which give the white margin desired, a slight movement of the platen causes a clamp to hold the paper, the platen presses the paper in contact and lights a 150 watt lamp, the metal stamp with rubber surface numbers the print, a Veeder counter registers the number of prints made, a spring raises the platen and the operation is complete. Adjustable brackets enable the printer to be set in table or bench at the angle most convenient to the operator. Numerous other features must be seen for you to appreciate that this new printer is the last word in efficiency. The price is \$80.00 at your dealer's.

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ROCHESTER, N. Y.

By overcoming the physical cause of halation, film makes it a simple task to reproduce the most difficult lightings in portraiture.

EASTMAN PORTRAIT FILM

*Par Speed - Super Speed
Uniform Quality*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'



The Paper for

Distinctive Portraiture

If you are not already an enthusiast for this most distinctive of papers—the Old Master surface of Vitava Athena, it is because you have never made a masked print with wide margins and an embossed or plate sunk line, for that's the style of print which shows this beautiful paper to best advantage.

Old Master prints must be seen to be appreciated and they are appreciated by the most discriminating buyers of portraiture everywhere.

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All dealers'