



ABEL'S



PHOTOGRAPHIC

WEEKLY



Vol. XXXVIII No. 975

SATURDAY, AUGUST 28, 1926

PRICE TEN CENTS
\$2.50 A YEAR

Modern Studios *Demand* Modern Equipment

The studio of ten years ago resembled but little the modern studio. Likewise the studio outfit of today is naturally a more refined piece of equipment than its forerunner. The essentials have remained the same, but convenience and appearance have been greatly improved.

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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

STANDARDIZED Prices. One of our readers renewing his subscription to ABEL'S, writes that he does not like us as well as formerly, since we "knocked in the head" the question of standardizing prices of portrait photographs by coming out editorially and stating flatly that it was impossible. Far be it from us to set ourselves up as arbitrators of what can or cannot be done in the portrait field; we are willing to admit that if price standardization could be brought about it might obviate many of the evils that now exist but at the same time we cannot see any practicable method of working it out.

As we wrote our reader: "Let us take the two studios in an average town and call them A and B. A has been in business for twenty years; he is thoroughly well established and is a photographer of real merit. He has received awards at different exhibitions and is an artist. B has been in business for two or three years and is practically a new man in photography. Both studios are turning out 8x10's and 5x7's and smaller sizes at varying prices. How can any one standardize the prices at these two studios? Why should A bring his prices down to those of B, and what right would B have to raise his to those of A? And how could you justify a standardized price to the public?"

Photographs are not cabbages, nor onions nor cigars nor jewelry, nor any of a multitude of other manufactured articles, all of which are exactly alike or have enough points of similarity to warrant price standardization. As long as a sitter can walk down the main street of any city, visit six or seven studios and come away with sets of proofs showing six or seven different impressions of that sitter, just so long will it be impossible to standardize prices for portrait photography. Of course if all photographers made exactly the same kind of pictures, finished them the same way, and made the sitters look identical in each, that would be a horse of a different feather, but at the same time it would be the end of photography as an artistic profession.

What can be done and what should be done is to conduct a systematic

campaign of education on costs, so that the practice of selling photographs at less than it actually costs to produce them can be gradually eliminated. There is a real job for the P. A. of A. and the amalgamated associations!

The Liability of Photographers For Making Extra Copies of Portrait Photographs*

By LEO T. PARKER, Cincinnati, Ohio

THE records of numerous previously decided litigations disclose the fact that many persons have objected to photographers making more than the required and ordered number of photographs.

Whether or not a photographer is liable for damages, as a result of making extra copies of the portraits of a customer, depends upon the circumstances. However, it is certain that when a photographer desires to utilize a portrait of a customer for display purposes, it is good policy to obtain a written permission. A printed form may be conveniently used for this purpose, or the form may be printed on the original order which the customer signs. Otherwise there are serious risks of being involved in litigation, if extra portraits of persons are made and used.

For example, in a recently decided case, the details of which are interesting, it was disclosed that a photographer was employed to make a negative and twelve pictures of the corpse of a dead baby. The father of the child made the arrangements with the photographer. But because the child was deformed, the photographer made several extra copies from the negative, for his own use. The father of the child instituted legal proceedings against the photographer to recover damages for the unauthorized use of the negative. He testified that the extra pictures had been made against his will and consent, and that the display of the extra photographs had humiliated both himself and his wife. He asked the court to award a judgment for \$10,000 damages. The case was committed to a jury with a result that a judgment for \$2,500 was rendered against the photographer, who appealed the case to a higher court. But the higher court affirmed the verdict and the photographer was compelled to pay.

During this litigation it was disclosed that many other similar controversies had been before the various courts previously, and generally, that photographers were liable.

In another decided case, the court held whether a photographer has a legal right to

make extra photographs and place them on display, as in a sample case, depends upon whether or not permission is given the photographer. The court in effect said, "The object for which a photographer is employed and paid, is to supply his customer with a desired number of finished pictures. The photographer, therefore, exposes a negative for this purpose. The customer places the power of reproducing the negative into the hands of the photographer; and a photographer who, without authority, uses the negative to produce other copies for his own use, is abusing the power confidentially placed in him which is for the purpose of supplying the customer; and further I hold that the bargain between the photographer and the customer is to the effect that no extra pictures shall be made by the photographer and that the negative is for the use of the customer only."

The ruling held in this particular case has been affirmed from time to time by many of the other courts, before which similar litigations have been settled.

In another controversy between a photographer and a customer, it was held that a photographer has no more or extended right to make extra copies from a negative exposed for "copying" a portrait, than when the negative is taken of a person who "sits" for the exposure.

While it is true that a contract is seldom entered into between a photographer and a customer, however, the law implies a contract to the effect that the negative for which a customer sits shall be used only for printing such portraits as he may order.

On the other hand, if a person or group of persons subject themselves to a photographer for the purpose of his exposing a negative from which to make photographs especially for the use of the photographer, the negative belongs to the photographer who has the exclusive right to make and sell copies therefrom. As a matter of fact, under these circumstances it was held that a photographer was privileged to obtain a copyright on the negative, whereby he has the protection afforded by the copyright laws to prevent anyone infringing the copy-

The Younger Generation

G. Mitchell Deane
Dallas, Texas

YOUNG DEANE seems to be quite an all-round hand at attaining popularity but, differing from most of the other young chaps whose pictures have appeared in this column, he is not married, unless his father hid the fact from us when writing about him. Nor do we know how old he is, but from the picture would hazard a guess of about 26 or 27.

He has been particularly active in Dallas in the Order of De Molay, and has a most imposing list of titles in that order. In 1924 he was selected as one of the 88 Representative De Molays in the world and went to the national camp at Bear Lake, Colorado, in the summer of that year, where he was selected to perform an important part of the ritual. He is president of the Texas Representative De Molay Association, composed of all the Texas boys who have received this distinction, and has a number of other similar honors. He is a member of Blue Masonry and in 1925 took his Scottish Rite degrees, serving as officer of his class in several capacities, this being the more notable in that the class included a number of men who have attained considerable prominence. He is past president of the Young People's Department of his church, president of one of the largest boys' classes



in the state and has several additional church activities.

To show that while he may believe in religion, fraternity and similar idealistic matters he is just the same a regular fellow, the kind who believes in being "too proud to fight" but ready to if necessary, he was a member of Troop C in the 112th Texas Cavalry for two years.

He has handled the printing, enlarging and finishing end of the Granville M. Deane Studio (his father's) for several years, and the "old man" writes that he turns out an average of good work but bigger fields are calling him and it is possible that he may not remain long in the studio.

right, as by making the same or similar pictures.

This phase of the law is important for photographers to know, particularly for the reason that a copyright issues for 28 years, after which it may be renewed for a period of 28 years, and an absolute monopoly may be had on an unusual photograph for a period of 56 years. It goes without saying that numerous photographers have accumulated a large amount of money from the sale of unusually popular pictures, which are copyrighted.

In another case, the court held that where an individual has a photographer make a negative, and pays for the work, the nega-

tive produced actually belongs to the photographer, and particularly it belongs to him from the standpoint of reproducing pictures, unless a contrary agreement existed, but neither the photographer nor anyone else has the right to make pictures from the negative.

This case establishes a much discussed point, and it is apparent that where a customer makes no provision to obtain the negative, it belongs to the photographer.

In one case, the court held that where a portrait or a photograph is given by one person to another, for a particular purpose, the person to whom the photograph is given has no right to use it for any other purpose

than merely to retain it. Therefore, it is apparent that where a man gives a portrait of himself to another person, the receiver has no right to place the picture on display. Furthermore, he must keep the picture in places where photographs of friends usually are kept.

On the other hand where a photographer is given permission to make use of a customer's picture, for a particular purpose, the photographer may put the photograph to that purpose without incurring liability. But the privilege must not be enlarged upon.

For illustration, where a customer gave a photographer permission to make one extra copy of her portrait for display, and he made extra copies for sale, he was liable for damages, the extent or amount of the damages being dependent upon the use to which the extra portraits were put.

Another common source of litigation is where a living person authorizes his picture to be used for a special purpose, and after his death the relatives of the deceased attempt to stop the previously established use.

For illustration, where a brand of cigars was named after a man who gave his permission to the manufacturer of the cigars to use the name, the court held that the family of the deceased could not stop the use of the name even though it was offensive and sorrowful, so long as it did not amount to libel.

In other words, where a living person gives his permission to another to use his photograph or name, or both, for a particular purpose and the receiver, in good faith, spends money for publicity, the use may be continued even after the man is dead, irrespective as to whether or not the relatives object.

The same rule relative to making extra copies of photographs, holds where a printer

makes extra copies for the purpose of advertising his own business. For example, in a case in which this point was involved the court held that a printer has no right to use the cut of a photograph to make extra copies for himself, and he was liable for having a large number of extra copies of a folder printed for the purpose of advertising his own business. The court said the unauthorized use was a breach of trust toward his own customer who might, without difficulty, restrain the printer from using the photograph. Furthermore, under these circumstances, a court is privileged to order the extra copies destroyed.

Where a photograph is made of a public character, such as a person who is prominent in politics, the law is that the maker of the picture has the right to publish and use it as he sees fit, so long as the use is not detrimental to the person. Furthermore, there is no breach of the implied contract or other chances of liability, even if the photographer utilizes unusual methods by which he is successful in exposing the negative.

Another rule that is well established is where an agreement is entered into between a photographer and a customer whereby a photograph is to be used for a certain time for a specified purpose, the right of the photographer ceases after the termination of the agreed time. Recently the user of a photograph, under these conditions, argued that he had a right to use the picture when and for any purpose he might choose, but the court held otherwise.

For instance, it has been held that where a photograph was given to a magazine publisher for a specified use, the person of whom the portrait is made may resort to a court to prevent an unauthorized use of the picture which, legally, is a breach of contract between the parties.

Repairs and Emergency Hints

By A. LOCKETT, in the "British Journal of Photography"

AN ARC LAMP HINT

WHILE on the subject of racks, those who use arc lamps in the studio will find it worth while to make sure, with the current switched off, that the milled-head and rack used in adjusting the carbons to strike the arc work freely and without stiffness. If this part happens to jam while trying to separate the carbons after bringing them momentarily together, the result may be a troublesome short circuit.

DERANGED STUDIO SHUTTERS

An occasional eye needs to be kept on studio shutters placed inside the camera and operated by a bulb and tube. A slight disarrangement of the mechanism or a leakage of the bulb or tube may result in the shutter not acting properly when exposing, or perhaps remaining closed although the bulb seems responsive to pressure. From that point of view, a faintly audible shutter has some advantage over a silent one.

Prominent
Photographers
You Ought
to Know



John H. Garo

Boston, Mass.

An incipient leakage can often be dealt with by a tiny patch of thin sheet rubber and indiarubber cement from a bicycle repair outfit.

BROKEN FOCUSING SCREEN

A rough-and-ready remedy for a broken focusing screen when there is no time to get anything better, is to use an unexposed dry plate. The size taken by the camera will probably fit all right in the rebate, and, unless very thickly coated, will permit focusing to be done fairly well for the time being. It should be screened from the light as far as possible to avoid discoloration.

A SMASHED LENS

Though lenses, fortunately, manage to survive quite a number of falls and minor accidents without serious damage, there are still occasions, especially outdoors, when one

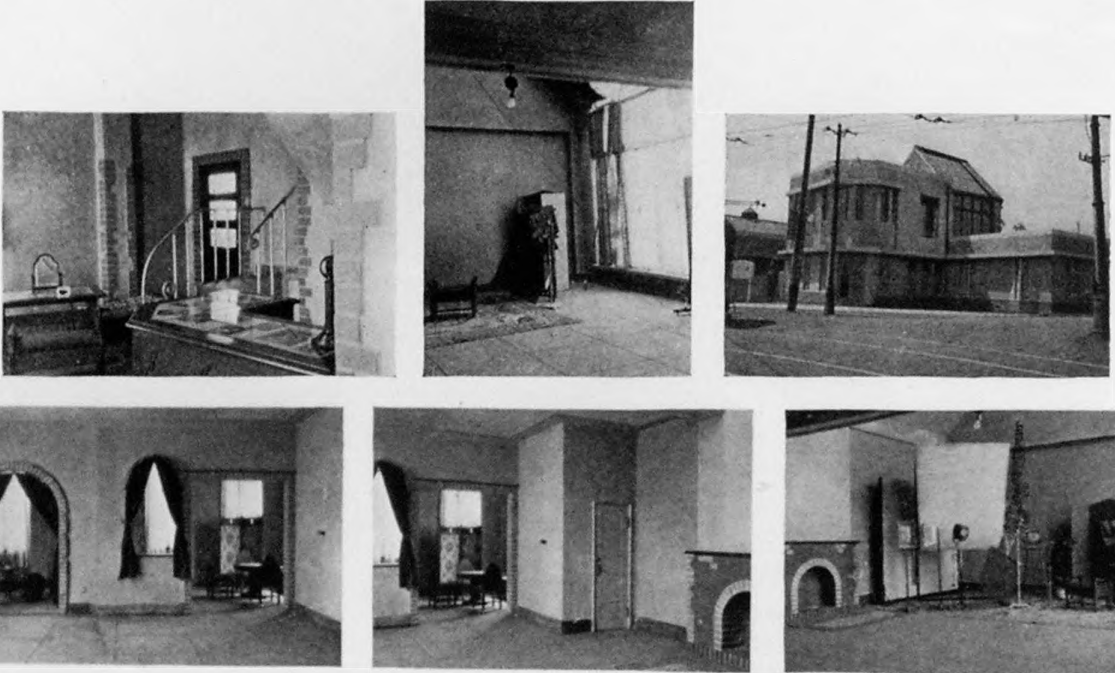
is dropped on a hard surface with such force as to smash some of the glasses. Before giving up hope and leaving the field, it is worth while seeing whether one of the combinations has not escaped. If so, it may be possible to use it as a single lens by removing the broken pieces of the other combination. Front and back cells are often interchangeable should it be the rear portion that is affected. A useful preventive measure when work has to be done under rough conditions is to spring two or three wide and thick rubber rings or bands over the lens tube, allowing those at front and back to project somewhat if possible. The diaphragm ring must obviously be avoided. The rubber will probably preserve the lens from all but deliberately violent concussions.

Other Photographers' Studios.

No. 72

Studio of Z. Egi, Tokyo, Japan

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



Mr. Egi's studio was the first one rebuilt in Tokyo after the great earthquake and fire, and it is interesting to note how he has made use of his experience in this country in laying out this new place. Above are the entrance hall, a corner of the camera room, and the outside view of the building. Below the reception room, with another view showing the changing room door, and lastly another view of the camera room.

A STUCK DIAPHRAGM

The iris diaphragm gets refractory on occasion, and sticks. It is no use trying to force it, and may cause irremediable damage. The only thing to do is to remove the glass or glasses of the lens, which may merely be necessary at one end, and give the diaphragm a gentle tap here and there with a pointed piece of wood, say a trimmed match-stick. This will very likely rectify any slight shift that has occurred and enable the leaves to move; if not, the fault may be evident from further inspection and curable by a little adjustment, or perhaps by blowing out particles of dust that have collected.

EMERGENCY TRIPOD SCREW

The tripod screw often gets lost when far away from any photographic dealer. A possible temporary substitute may be obtainable from the nearest hardware store in the shape of an iron or brass screw-bolt that will fit the camera bush. If too long, the nut accompanying it can be used mid-

way for clamping.

INERT DEVELOPER

At rare intervals it happens that, on starting to develop, no image whatever appears. It may, of course, be owing to accidental non-exposure or great under-exposure, but another possible reason is the absent-minded omission of an essential ingredient in the developer. On one occasion, even, a certain operator tried to develop with a bottle of what was really plain distilled water. It can easily happen. An assistant, say, is making up the solution; he pours in the greater part of the water first, then he is suddenly called away, putting the labelled bottle back tidily on the shelf and omitting to explain matters. The sensible thing to do when no image appears is to rinse off all the solution and to leave the plate, film or print in clean water while making up a small quantity of fresh developer, which will settle the point. This is much better than spoiling or throwing away a lot of perhaps perfectly good nega-

tives or prints for the wrong reason.

AN EMERGENCY TRAY

When a large tray is broken and no other available, try a well-made drawer from some less valuable article of furniture, say a kitchen table. With a narrow seam of wax run round where the sides meet the bottom it will probably prove water-tight, and should serve well for the short interval before a proper tray is obtained, being little the worse afterwards when laid upside down to dry and the wax chipped out.

SUBSTITUTE FOR RETOUCHING LEAD

Suppose the last bit of retouching lead is gone, and one has neglected to order fresh. There is no need to despair, for an ordinary lead pencil of good quality will answer just as well if trimmed to a longer point than usual, and sharpened on sandpaper. Or sometimes the fine leads in an ever-pointed pocket pencil will prove satisfactory, but these break unless one is content with a rather short point.

Chats With a Receptionist

By J. F. SLACK, in the *P. P. A. Record*

FIRST of all, it is very desirable that your appearance should be smart and respectable, so that you can demand respect.

Showy dresses are against all business principles, black being the best color.

A successful assistant must have common sense and self-respect; it does not mean that you have to be a genius in order to use ordinary everyday common sense, yet common sense is the greatest money maker in the market.

Always endeavor to be prompt so that your employer will respect you; remember if you are late he is entitled to an apology or an explanation, otherwise he will feel annoyed though he may not show it.

There are only 60 minutes to an hour—no more. Forget private and home thoughts and concentrate on the business and its welfare.

RELATIONSHIP WITH BUSINESS

Your position is a very important one; in fact one of the main springs of the firm's clockwork, and on your ability rests to a great extent the success of the business. It is very essential that you should know all the business routine, in fact as much as your employer knows about the salesmanship of photography. You are his mouth-piece; you are like the driver of a horse and vehicle and hold the reins—can either let the horse wander its own way or direct it rightly—either let customers have what they ask for, or advise and lead them to something better.

You cannot expect your employer to look after *your* interests; you have got to rise or fall by your own personal efforts.

FAIR PLAY FOR BOTH

If your employer was not making a profit on your work, he would not be employing you. You will never be worth more money to yourself until you are worth more money to him. He is entitled to a fair profit on

your services. He takes risks that you do not have to take. He supplies you with a place in which to work. He loses money when you make mistakes.

Be fair with him as you expect him to be fair to you. The more money you can make for your employer, the more value you will be in his eyes. If you can show him that you are making more for him than his other employees, unless he is a fool, he will pay you more.

Play as fair with your employer as you expect him to play fairly with you.

MANNERS

Bad manners and treatment in the reception room or shop often lead to a disappointed result. Assistants must always leave their tempers out of doors, and must exercise the greatest power of self-control, remembering that soft words drive away wrath, and when dealing with customers try to listen to your own conversation and consider if you think it sounds respectful and sympathetic.

Don't let people criticize you; criticise yourself. We are inclined to think that people have a warped judgment of our faults, whereas it is often ourselves.

One of the most important reasons why we must respect our patrons is because they provide for our daily bread.

To most people, having their photograph taken, is a very distasteful occupation, and we cannot do too much to ameliorate their feelings.

Some people always expect many attentions, and are pleased to receive courtesies.

To be courteous shows good taste, and is pleasing to all, but discretion and courteousness must go hand in hand. Sympathise with your clients, and they will take your advice, especially those undecided; begin well with a pleasant greeting; make them feel at home.

Get into the habit of sizing up your cus-



Home portrait made with one Leoty Portable Arc at $12\frac{1}{2}$ amps. diffused with one tissue; distant about 8 feet; directly toward camera; one second at $F/8$; two $\frac{3}{8} \times 12''$ National White Flame cored carbons used in lamp. Philip Conklin, Troy, N. Y., maker of the picture, points out the beautiful roundness obtainable with only the one source of light.

tomers; try and read their character, at least that part of their taste; try and imagine what they are likely to want, and what suits them—it will require a certain amount of shrewdness, but it is easily acquired by practice. The bustling business man, the reserved old lady, the gushing maiden and shy boy—all require their various styles.

Customers object to a listless, apathetic assistant who makes no efforts to realize the customers' wants.

Begin well; greet people with a smile and a pleasant expression of the day; show an anxiety to serve them, and your success of a good order is assured.

Sitters expect a heap for their money, a smile of welcome tempered to an exact shade of deference, instantaneous attention, tireless courtesy, a vivid interest in their wants, all of which you can easily give them.

Most people think we run the show for

their benefit, and we could not carry on without their patronage, which is quite true if we regard them as one of a thousand others thinking the same way.

SECURING THE ORDER

Don't ram the prices down their throats.

Don't even mention the price, unless necessary, until the order is secured.

Always, where considered suitable, suggest the order to be one dozen, etc.; try to forget or pretend you don't take smaller amounts, unless circumstances require it.

It sometimes pays to be deaf to their inquiries. Climb down to the lower quantities, or cheaper lines, if the customers' position demands it; don't rob them, but secure all you can; leave them with enough care fare money to get home with; any fool can sell people what they want, but it takes a clever saleswoman to sell what they don't expect to buy.

Whether the style selected is a cheap

In the strong contrast of home or outdoor portrait lightings, film bridges the gap from shadow to highlight and renders a perfect scale of tones between.

EASTMAN PORTRAIT FILM

*Par Speed - Super Speed
Uniform Quality*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

one, or for a copy, always quote the extras inclusive, so that the customer is not aware of any extras.

The reason why cheaper styles are advertised is to bring people in, and then the firm rely on your skill and ability, and make good on that. The better you know your business the better your chance of success.

When clients return with proofs, always try to increase their order; this will benefit you as well as the firm; keep in your mind the various ideas of suggestive specialties—which you can recommend for their consideration—enlargements and miniatures, etc., etc.

If a customer is pleased with the results, then try and get something extra to please you.

A knowledge of various technicalities is very useful when discussing complaints or points of interests, such as:—

- How a negative is made;
- How and why it is retouched;
- The making of the print, etc.

COPIES

Bear in mind that photographs brought in to be reproduced or copied are generally of *dear relatives*, and must be carefully handled, thoughtfully considered and judiciously commended; if they are not exactly sharp and clear, don't say it will reproduce clear, but the best will be made of it, and possibly in most cases can be made to look better.

DELIVERY OF WORK

Always be ready, if work is not complete, to express regret, and say you hope to have them ready in a few days; don't give a definite time and commit yourself unless you know it will be ready. Always strive at keeping your customer in a good humor.

If you have a mount or frame that will suit the order in hand, make every effort to effect a sale, it being possible that every photograph taken will be framed eventually, and why shouldn't you sell that frame?

In some cases you might secure the order to have the photograph colored.

If a customer shows disappointment in the results, use great tact and try to convince them otherwise, unless an improvement can be usefully applied. Be familiar with all prices. Knowledge, tact and push must eventually lead to success. With good education, good disposition and tact, the receptionist could almost double an ordinary business as soon as she discovers the difference between opportunity and importunity.

THE RECEPTION ROOM

Everything about the place should reflect order, thrift, cleanliness and system. Here, all the honor (and profit) lies. There should be an atmosphere of cheerful refinement.

All specimens to be kept in order and replaced when soiled, etc., or out of date, suggestions made for better appearance when conditions demand it.

As you spend most of your daily life in the reception room, try to keep it comfortable and fit to receive your best friends in, otherwise it will reflect on your disposition.

Some Good Reasons Why You Lose Customers

AS long as we attempt to do business ourselves, or employ others to do it for us, mistakes will creep in. There are a thousand little things which make no impression upon us at the time, but will cause customers to quit. The following are some of the things we have heard in studios. "If you want something cheaper there is another photographer down the street," and the prospective customer left the studio. One customer was waiting in a studio, another came in, the second one was waited on first, and the customer left the studio. A lady receptionist insisted that there was no down payment on a dozen pictures, instead of asking about it. This caused an argument with the customer. The owner of the studio was called in, and when asked, he remembered taking the deposit himself, but failed to put it in the cash register, and it went into his pocket instead. His cus-

tomers was the mother of seven children and never returned to the studio.

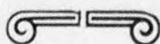
The sales person talking in a way which offends the customer is another method of losing sales, making herself more important than the customer, and practically telling the customer that she knows what she wants better than the customer herself. It is mighty easy to hurt the feelings of a customer by saying something regarding her, some of her friends, her children, or her husband, or by the sales person going and talking in an undertone to someone else employed in the studio.

The feelings of your customers, their desires, their purchases, and their credit are all-important to them and also to your studio, if you want to keep them as customers. Customers will leave studios because they regard every employee, no matter what his or her position, as a personal expression of

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.



AnSCO Photoproducts, Inc.
Binghamton, N. Y.

the business, and they will be offended just as quickly as if the owner himself had made the remark.

Many photographers seem to think that they themselves and their help are as near perfect as can be secured, and do not take the time to look after what is wrong and point out the right way to their employees but pat themselves on the back and think they have a perfect organization. Your customers's time is valuable, and when told a lie regarding when the prints are ready, and when they are compelled to come two or three times before they get them, you can make up your mind that you have lost that customer. Sometimes these statements are not intended for a lie, but to a customer who is disappointed it is one, and they cannot get over it.

Customers are often lost because some one attempts to wait upon them who does not understand the business and does not fully understand their wants. Try this out for one week and see what you can learn about your own business. Place an ad in your local paper regarding certain styles, sizes and prices of photographs without saying anything to the sales person, as is often done. Then send customers into the studio

and you will find out that the customers know more about the ad than the sales person herself. Keep on sending two or three a day into your studio who do not buy pictures and then have them report to you just what happened. Of course, always be sure that they are strangers and not friends of any employee. If you can keep your present list of customers, except those who naturally you must lose because of moving away, you will have no trouble in increasing your business each and every year. Every one in your organization who ever appears in the sales room should understand the value of salesmanship and how to use it. Because you have had experience and you know yourself how to handle customers, don't think for a moment that everyone else who waits on your customers in your studio knows the same thing. Some of your customers may be critical, they may be exacting, they may even be unreasonable; nevertheless, everyone should go out of your door a satisfied and a good customer. A satisfied customer may never say a good word for your studio, but a dissatisfied customer will do a lot of knocking for a long time.—*Ohio Photo News.*

Improvement Noticed in Studios

IN connection with his business, it has been the fortune of the writer of these lines to have been in many hundred studios in many widely scattered parts of the country. This has been over a period of twenty-five or thirty years. The writer does not have the opportunity at this time to be in studios as he once did.

Last month, however, he was in a number of studios in Kansas and Oklahoma, and it is a positive pleasure to compare the general tone of the average studio of today with that of only a few years ago. At that time the studio was rather the exception, which, by its furnishings, decorations and settings, attracted attention and called forth complimentary remarks from visitors.

It speaks well for the advancement of the profession in the general public regard. There is no denying the fact, unpleasant though it may be, that an unfortunately too large percentage of photographers of a quarter of a century ago were not of a class to raise the standard of the profession in the esteem of the community. Slovenly reception rooms, dust-covered operating equipment and fixtures, skylights so covered with dirt that the light hardly came through,

and along with all this, all too frequently a local reputation for being a "poor credit risk," all gave the profession a black eye in many communities.

A dentist who is personally unkempt in his dress and person will not get far. How then could an operator who frequently handles and touches his sitters expect to hold the patronage of refined and fastidious women, if he were careless of his person?

It is, therefore, a great pleasure to note the very general change in the great majority of studios today. They really are now "studios" rather than "galleries." Reception rooms now are found in many, many studios that are so richly and tastefully furnished that an involuntary expression of delight and satisfaction escapes the lips of a person entering the room. Did you ever stop to consider how much this means in securing a happy and satisfactory expression on the face of the sitter?

Psychologists have long recognized the value of surroundings, furnishings, wall hangings, etc., upon the minds of those who pass their time amongst these settings.

In place of the chromos, etc., that formerly hung on the walls, today it is a common

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

occurrence to find beautiful oil and water colors, etchings, drawings, miniatures, prints and other expressions of art, while the evident harmony in color schemes, and the general all round good taste displayed, gives evidence that the man or woman who owns or directs such a place is an individual whose acquaintance would be sought and friendship cultivated by the most cultured and refined people of the community.

We believe this improvement in general appearances is reflected in a similar improvement in the product of the studio and begets confidence in customers that the tone of the finished work will be in keeping with the general appearance of the studio.

—Photo Trade News.

—o—

'Tis Here, Maybe

Still faster lenses appear to be in sight. We understand that the famous English firm of Dallmeyer's are working on a motion picture lens to work at F/1.

A letter from Henrietta Jamieson, of the well known Jamieson Sisters' Studio in

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Beaver Falls, Pa.

Pittsburgh, tells us that she and her sister Katherine had a narrow escape from death in a fierce forest fire during their vacation on the shores of Lake MacDonald in Glacier Park, Montana. Cutting their stay there short owing to the constant danger they went on to their sister's at Pullman, Wash., where Katherine suffered a slight stroke. Though not paralyzed she is only able to sit up a little, and has very high blood pressure, although the doctor's reports are very reassuring. Their trip is unfortunately cut short and they will probably remain at Pullman all winter, where friends who wish to write can reach them at College Station.

Management of the Motl Studio, Janesville, Wis., has been taken over by Miss Minnie E. Sickler, formerly manager of a large Minneapolis studio. She has purchased the studio and already taken possession.

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.

MASTER workman, artist in colors, operator, retoucher, printer and producer, portraits, commercial, kodak, age thirty-nine, over twenty years' experience, wants to manage. Salary and percentage. Henry Martin, General Delivery, Tulsa, Okla. 8-14-4-C

WANTED—POSITION in first-class studio by lady. Able to do all around work. N. H., 921 Fatherland St., Nashville, Tenn. 8-21-3

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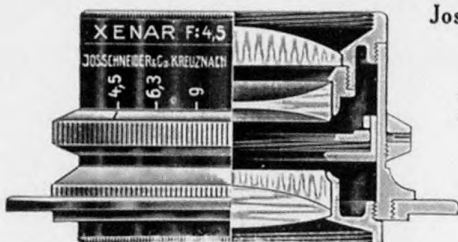
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POSITION WANTED—Experienced first-class printer, background worker and general useful man, wishes position in first-class studio. Have had charge of finishing department in highest class studio in large city for past five years. References given. Address E. L. Hawthorne, 3 Eden Park Terrace, Cincinnati, Ohio. 8-21-2-C

FIRST-CLASS operator, retoucher, practically an all-around man is used to better class of studios, wishes position in or about Detroit. Best of reference. K-1, care of this journal. 8-21-2-C

SITUATION WANTED in a good portrait studio by a steady man, first-class printer and retoucher, fair cameraman. Only year round position considered. Will go anywhere, C-4, care of this journal. 8-28-2-C

POSITION WANTED by young man with several years experience as printer and finisher, home portraiture, commercial and kodak finishing. Address Photographer, 1305 No. Huey St., South Bend, Ind. 8-28-1

STUDIOS FOR SALE

MUST SELL by September fifteenth: One man studio doing a paying business. No reasonable offer refused. N-2, care of this journal. 8-14-3

FOR SALE—Two up-to-date ground floor studios; low rent; good business. A bargain. National Studios, New Bedford, Mass. 8-21-3-C

FOR SALE—One of Chicago's leading high-class photo studios, established over thirty-five years; best loop location in city; valuable lease. Illness of owner compels sacrifice. \$5000 cash required. M-6, care of this journal. 8-28-2-C

STUDIO FOR SALE—Located in a busy location; no competition; fully equipped; day light and artificial lighting; rent, including heat, \$45 monthly. Will sacrifice for \$1500 cash only. For more information write B. Woodoff, 217 South St., Utica, N. Y. 8-28-2-C

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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—Well equipped for portraiture, amateur finishing, picture framing. Population 10,000; 6000 nearby. Haveles Studio, Putnam, Conn. 8-28-3-C

FOR SALE—Portrait or commercial studio, separate or together; large Southern Seaport and Railroad town, 300,000; good climate. Sale or lease with buying privilege. Own building. Schlueter's Studio, 3617 Main St., Houston, Texas. 8-28-1

MISCELLANEOUS

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 ponds 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

FOR SALE—Bausch & Lomb Zeiss Protar Lens, series VII, convertible fitted with Volute shutter, 13 $\frac{3}{4}$ and 16 inch focus. Good as new. A bargain. Address Mrs. J. G. Rhyner, R. D. 1, Oshkosh, Wisc. 8-21-2-C

FOR SALE—No. Six 14" F/4.5 Heliar Lens, almost new, including Packard Shutter 9" front board and hood, all new, \$100.00. C. W. Perry, 97 Narragansett Terrace, East Providence, R. I. 8-28-1

WE COLOR photographs in oils for \$1.50 each (samples \$1.00 each). We handle piece or contract work. Bernhardt Oster Studio, 186 East Ave., Rochester, N. Y. 8-28-1-C

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FOR SALE—Ingento enlarger, \$45.00; 24" cutting board, \$10.00; Ingento washer, \$1.00; Wold airbrush outfit, \$25.00. Shipped C. O. D. with privilege of returning if not satisfied. Want to buy a washer. Neumeyer Studio, Brillion, Wisc. 8-28-1

FOR SALE—8x10 studio camera and stand; 8x10 view outfit, with or without lens; 6 $\frac{1}{2}$ x8 $\frac{1}{2}$ Cooke 5.6 Anastigmat Lens, 11x14 view or portrait camera, 3 $\frac{1}{4}$ x4 $\frac{1}{4}$ Reflex with Wollensak Anastigmat 4.5 lens. National Studios, Bucyrus, Ohio. 8-28-1

STUDIO WANTED—Town of 3000 to 10,000, prefer ground floor, in Central West. Address 214 North Third St., Wateka, Ill. 8-28-1

PRACTICAL ALL-around man to purchase part interest in a live and growing portrait studio. Located in best section of north side. Will pay the right party to investigate at once. Best of references required. Wagner Studio, 4654 Sheridan Road, Chicago, Ill. 8-28-1-C

FOR EXCHANGE—One 12x20 Banquet Camera, 20x24 Lens, two holders; want No. 2 Eastman Kodak Company 8x10 view outfit. One 5x7 Eastman Kodak Company No. 1 view camera to trade for 3A Kodak. Want to buy one 6" Packard Shutter. Powell Studio, Warrensburg, Mo. 8-28-1

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—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 — 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—Saleswoman of real ability. One who is willing to work. Edmonston Studio, 610-13th St., N. W., Washington, D. C. 8-21-TF

WANTED—First-class operator in A-1 studio in Detroit. Must be able to retouch, no finishing. Write R-1, care of this journal. 8-28-1

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Arcraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Arcraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Arcraft Studios, Inc., 3900 Sheridan Road, Chicago.

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OPERATOR, retoucher and etcher, man or woman; must be up to the minute in all three. Good personality and initiative with sales ability. If you can execute photography of the better class, address Camera Craft Shop, Durham, No. Car. 8-28-1

COUPON SALESMAN, high-class proposition that mean money both ways. Steady, easy work all year round. May consider a crew of men and women. C-9, care of this journal. 8-28-1

WANTED—FIRST-class all-around man. Must be A-1 operator and retoucher, also able to do printing, etc. Please send sample of work, reference, salary expected and photograph of self in first letter. No kodak finishing done. If you answer the above requirements and want a permanent position, get in touch with us immediately. Goff Studio, Sheboygan, Wis. 8-28-1

WANTED—A first-class operator. Must know how to retouch. In application kindly state salary wanted, age, and enclose your photograph. Lee Brothers 923 Nicollet Ave., Minneapolis, Minn. 8-21-4

WANTED—To get in touch with a young man who is a good retoucher and printer. Fine chance for a young man who is willing to hustle. Salary and bonus. Write at once with particulars. Shea's Art Studio, Danbury, Conn. 8-28-1

WANTED—PHOTOGRAPHERS who are going to Florida this winter and wish to stop on the way, we have two months' work (October and November) on college annuals for several assistants. We need operators, retouchers and finishers. Also have a permanent opening for an efficient receptionist and operator-retoucher. Give full particulars. Box 783, Raleigh, No. Car. 8-28-2

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BALTIMORE, MD.—Maryland Photo Stock Co., 219 North Liberty Street

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

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

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

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CHICAGO, ILL.—Burke & James, 223-225 West Madison Street

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CHICAGO, ILL.—Norman-Willets Photo Supply Co., 318 W. Washington Street

CHICAGO, ILL.—Western Photo & Supply Co., 208 N. Wabash Avenue

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PHILADELPHIA, PA.—Eastman Kodak Stores, Inc., 1020 Chestnut Street

PITTSBURGH, PA.—Bell Photo Supply Co. Inc., Eastman Kodak Co., 410 Wood Street

PORTLAND, ORE.—Eastman Kodak Stores, Inc., 345 Washington Street

REGINA, SASK.—The Regina Photo Supply, Ltd., 1924 Rose Street

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