



ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXXVIII No. 980

SATURDAY, OCTOBER 2, 1926

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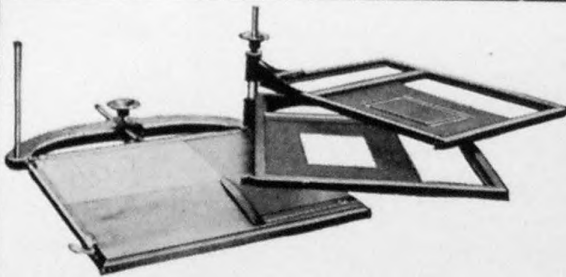
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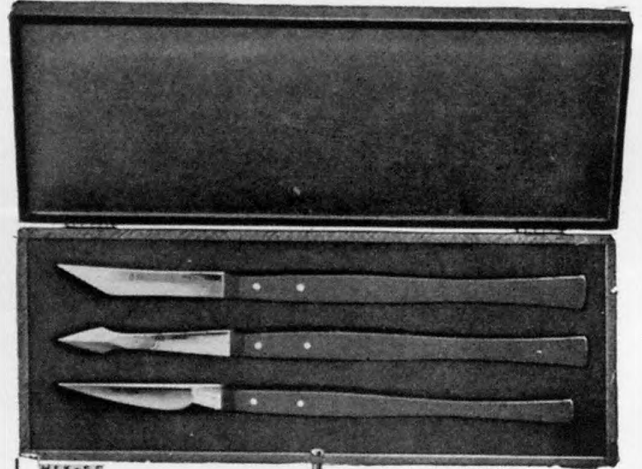
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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel

CHARLES ABEL, Editor

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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

THE BURNING QUESTION. There is very little difference, after all, in human nature. We are most of us prone to feel that our own difficulties and problems are undoubtedly the worst possible and that the man in the next county, or the next state, or on the other side of the country, is living in a bed of roses, with nothing to worry him. Having had occasion to attend conventions and meetings of photographers all over the Eastern and Central States during the past year, and being now on the last lap of a 7000-mile trip through the West, we find ourselves at last in a position once and for all to lay this chimera of unrest and dissatisfaction. The distressing result of our researches, unpalatable though it may be to many of our readers, is that photography is slowly but surely degenerating into a knockdown and dragout battle for business. Every imaginable plan for enticing sitters into photographic studios is in use, and the man who feels himself injured because of department-store give-away schemes, and similarly unpleasant competition, should instead congratulate himself that things are no worse.

Let us ask then why it has become necessary for photographers to resort to such catch-penny methods when they are engaged in an occupation which rightfully deserves not only the respect of a community but also the opportunity to earn a decent living. Increasing competition? Certainly, but not the competition of the studios. The total number of photographers has increased enormously in the last few years, but even yet there is ample room for more studios without the necessity of treading on each other's toes. Granting that there are 20,000 studios in the country (and this figure is several thousand high) and taking the population of the United States as 110,000,000, we have a total of 5,500 possible sittings per studio if every person in the country were photographed each year. Of course they are not and, while that is one point to be discussed later, let us drop it for the moment and remember that many persons are photographed several times a year. If we discarded round numbers and took

up actual figures the possible number of sittings per studio would not be far wrong.

Now some skeptic will point out that many studios make far more than their share of 5,500 sittings a year—or 18 a day. Should that be so—and certainly there are not many photographers who can point to a yearly average of 18 sittings a day, it is easily balanced by the number of high-priced studios which are satisfied with an average of three or four sittings a day—high priced studios it is true—but to be reckoned with in the general average.

Returning to the question of competition, what is happening to the dollar that formerly went to the photographer? Emphatically it is not going to some other photographer. It is being spent for many things that ten years ago were considered luxuries but today are thought of as necessities by the American family. Automobiles, radio, motion pictures, pianos, phonographs, theatres, books, changing styles in clothing—all these are attracting money that formerly went for photographs. We are living in an age of transition—an age of speed. Our traditional institutions—even the home and the family—have fallen by the wayside. We live for the future and forget the past. We are unwilling to “stay put.” The tremendous force of advertising shapes our lives and due to its persuasiveness we mortgage our incomes for months and even years to come.

Is it possible to wheedle that lost dollar, or any part of it, back to photographic channels? Yes, but only by involving some force of advertising which has taken it away. Advertise, not to take sittings away from some other photographer, but to make two sittings bloom where one grew before. Let us endeavor to make a reality of that 5500 sittings a year per studio—let us advertise some such slogan as “Be Photographed—Once Every Year,” until it has formed a fixed impression in the public mind. Let us get behind the National Association's forthcoming endeavor to raise a hundred thousand dollars for national advertising, and the question, “What's the matter with photography?” will become a thing of the past. Ethics and methods of some studios are unimportant now—the thing is to create business—more business, and do it quickly.

'Tis Here-Maybe



Mrs. Emma Hilton, the Children's Photographer, New York City, is sending out notices that she opens the Emma Hilton Studio at 715 Madison Ave., between 63rd and 64th Streets, on October 1st, at which address there are better parking facilities. Traffic conditions on Fifth Avenue have made her change of locality necessary.

Winton B. Medlar of Spencer, Iowa, has purchased the Erickson Studio at Emmetsburg, Iowa, which he will run in conjunction with his Spencer Studio. Winton is the third generation of Medlar photographers.

The Triangle Photographers Association meeting, to be held in Pittsburgh, Pa., Oct. 5th, at the Fort Pitt Hotel, is rich in features. Will H. Towles, Geo. Harris, Helen B. Stage, A. B. Cornish, Paul True, Geo. Edmondson—you note we consider all these so well known that we do not need to mention their cities—are all on the program. In addition Mr. Krebs of Blum's Photo Art Shop will show how to make Gum Prints, and there will be other speakers. A very full day. If you can spare the time, don't miss this meeting. Election of officers will also take place.

A. A. Nicholas of Kane, Pa., occasionally finds it necessary to let his towns' people know that while his prices are high, he also does portraiture at a more moderate price. So he sends out this notice now and then:—"Even the lower-priced photographs at the Nicholas Studio have an air of quality that cannot possibly be approached by the studios that make cheap pictures their best efforts." But, dear Mr. Nicholas, this savors a bit of knocking the other fellow. You could word this just as effectively and still not bring in the other fellow. Try it next time.

The Range Photographers Association (Minnesota), met at Virginia, Minn., Sept. 9th. Plans were made to promote the photographic business on the range. Paul Aubin, of Hibbing, Minn., is the secretary.

E. A. Taylor, known everywhere where photographs are made and who has been traveling for Bausch and Lomb Optical Co. for years beyond count, has decided to quit the road and will be associated with the Chicago branch of the B. and L. Opt. Co. Your friends on the road will miss you, old man.

Lemke of Warsaw, Wisc., sends out to his customers the football schedules of the Wisconsin Valley Conference with his compliments. Walt Lemke says he will shoot every game on Warsaw's schedule and will have the pictures on display at his studio shortly after the final whistle of each game blows.

C. R. Boyce from the home office of AnSCO Photoproducts Co., is now located in Cleveland and will cover that city and the vicinity in the interests of the various paper products of his firm.

For real up-to-dateness you have to give Joe Montgomery of Dallas, Tex., the palm. Each week he has a party at his studio and with himself as announcer, broadcasts the program through one of the big Dallas radio stations. It must be expensive but we understand that Joe is as busy as he can possibly be in his studio as the result.

Eugene Carter of Hutchinson, Minn., writes: Could not the Board of P. A. of A. get demonstrators that would show how to get the different lighting effects, etc. Mr. Towles, it seems to me, was the only person that could show these things and talk about them. Most photographers go to the convention to see and learn the different lightings, posing effect, have them explained to them, because it is always interesting.

True, friend Carter. But it is one thing to ask a clever photographer to do these things and then quite another matter for him to be able to do himself justice on a strange platform and with strange surroundings and strange implements and lights. Bill Towles is one of the very few that can do this and he has spent years at it. Besides, a convention is not really a place where lighting effects and posing can be taught.

The Modern Child

By A. SPENCER

(Continued)

The little folk have really remarkable powers of reasoning things out for themselves; though few people seem to credit it. Therefore trade on the fact. While talking, watch the corners of the little sitter's mouth. When they go up, and the little lips are parted with interest, you can produce some simple toy.

Children's greatest delight seems to be to see something fall over, so if you sit, say, a teddy bear on your shoulder and make him topple over, you will get your first laugh.

Try now to get the youngster to take a brick or toy from your hand, because this is the *real* sign that you have got his or her confidence. A point to remember is this: That no man, however dignified in himself, ever looks foolish when playing

with children; and this fact the child photographer *must* keep in view, and *let himself go!*

An excellent, and almost infallible way to break the ice with very shy children is to have some of those miniature carnival hats and to put one on yourself and one on "teddy," and then flick teddy's off with your finger and make him knock yours off with his little paw. Children simply can't help laughing at this, but again, do not talk to *them*; talk to teddy.

The real work of taking children must be done before you make a single exposure. You cannot do anything until you have created the right atmosphere.

If the mother says, in the presence of the child, that she has told him he is "going



The new store front of the Peck Studio, Akron, Ohio. Mr. M. A. Morris is the proprietor.

to have his photo taken, and that he is to keep still and do everything the man tells him," you had better tell the little chap at once that you cannot take him today, as you have "broken the thing."

You will see the little face clear at once, and you can then say that he must come "another day;" but would he like to see all your toys, etc.?

You will soon have him in the studio, happy and carefree, and then it's up to you.

There are four types of children to be met with in the studio. They can be described as "The Run-about;" the "I want it" child; the "Want to get down;" and the adenoid baby.

If you can build up a reputation as a child photographer, you may get each little one several times a year, and thus get to remember which class each comes under.

The "Run-about" is the worst of all, because you cannot even focus, let alone pose him. He can best be dealt with by focussing up a chair or table on one side of the plate, and then *leading* him there by showing him some fresh toy, which you must place on the chair, and get back to your shutter at once.

The child will generally pick up the toy, and look round to its mother for perhaps a second only, before re-starting its run round the camera, etc., and this is your chance.

The only way I can get one little terror, who comes to me every three months, is to get his mother to take him for a very long walk first. He is jolly glad to sit on any-

thing when he comes to me, and plays quite happily long enough for me to get my usual set of pictures.

Put every toy out of sight when the "I want it" chap arrives on the scene. You cannot photograph a child at all when his hand is extended in front of him all the time; and also, this type nearly always has an irritable, peevish expression. Your only way to some good pictures is to tell him some little story, and talk about the toys he is going to see.

The "want to get down" subject is difficult because of the impatient expression on its face. Your safest way here will be to place chairs on the foreground for mother and sister, of course, outside the range of lens, and a chair or table for the child.

If you now give him all the toys in sight, he will not be so keen to "get down," and you may have a chance to get your studies, but you must be quick.

What shall we do about the "adenoid child," the child who, according to the mother, only has its mouth open when it comes to your studio? You must not take him at all while his mouth is open, which it will be all the time he is interested in anything. You must make him laugh *somehow*, if you have to stand on your head or "make faces," or you can ask him some questions, and catch his mouth shut while he is answering. Best of all, however, is to put him on a large comfortable seat, surrounded with all the toys, and *watch*. When he swallows (which he must do from time to time), he will close his mouth.

Another hard nut to crack is the small boy, who does not mean to be "kidded" by "dicky birds coming out of the hole," etc. I had one such clever, cocky youngster in the other day, and could do nothing with him. I then told him he was "too old for toys," etc., and pretended to take several photographs, for which he posed like a little marionette.

I afterwards told him I had finished,

but asked him if he would like to see how I photographed *little boys*.

He was really as keen as any boy to see all my home-made mechanical toys, and stood on the foreground (which I suggested, so that he could see well) in the most natural manner. The result was seven most excellent pictures, both laughing and serious.

B. J. of P.

(To Be Continued)



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.

September 17, 1926

FIRST of all my apologies for not having had any news from the Association Headquarters which was due to my illness. However I am again my normal self and am going to give you some news as well as bid you all adieu.

A great deal has been said thru the photographic press relative to the success of the 44th Annual Convention held in Chicago in August. A great deal of credit has been given to the National Officers and Mr. Hurter who while working hard and strenuously to try and make the Convention a success, realize that had it not been for the wonderful support given the Association throughout the past year by the membership and the manufacturers and dealers, as well as the photographic press—it would not have been the success it was. The spirit of CO-OPERATION prevailed the atmosphere and it is that one thing that makes organization work worth while to the profession to which it belongs.

Following is a letter received from an enthusiastic member in Illinois Photographers' Association of America, Photographers' Association of America, 137 N. Wabash Avenue, Chicago, Illinois.

ATTENTION SECRETARY CAMPBELL

Dear Mrs. Campbell:

Just a few lines. I wish to express my utmost appreciation of the very excellent program which we had at the recent Chicago Convention. Personally, I think this is the best program I have ever attended at a National Convention. I more than enjoyed Marcus Adams, Louis Dworshak, Miss Whitaker and our friend, Hollinger.

It was indeed a REAL program, both instructive and interesting and the National Officers deserve a great deal of credit.

With the best of wishes for the success of our P. A. of A., I am

Very respectfully yours,

Emil Schattschneider.

The above letter isn't the only one we have received but is a sample of the interest and gratitude of the members of the P. A. of A. for the National Association of their profession and what it is trying to do for photographers throughout the country, and will do if the photographers meet the officers half way.

The plans set forth by the new officers of the P. A. of A. for the future are not just for one year. The officers have formulated plans whose continuity will be carried on from year to year by the secretary, regardless of the personell of the board. This is one big step in the right direction and the other big step is the starting of National Advertising. CO-OPERATE and SUPPORT the P. A. of A. in its plans for the advancement of the profession and remember this one thing—that the success or failure of these plans rests with the photographers of America, not alone by a group of men who constitute the head of this organization. A Board of Officers of any association, be it local or national, may have the best intentions in the world and may have splendid plans for the advancement of, that organization—BUT—if the rank and file do not do their share the best of plans and intentions are of no value. Let the motto of the photographers of America for the coming year be 100% for the P. A. of A. and its activities.

Mr. L. C. Vinson, the new General Secretary, has already been introduced to you thru the pages of Abel's Photographic Weekly so there is little that I can add except to say that Mr. Vinson has had considerable experience in organization work

and given the right support will do much for the P. A. of A. I spent an afternoon with Mr. Vinson at his office in Cleveland, discussing the business of the P. A. of A. and its future and I found him to be a very interesting man—"A doer as well as a thinker." A combination such as this can not help but spell success for the organization with which he is connected. When you meet Mr. Vinson and learn to know him you will find him to be a most likable sort of person as well as a man of sterling and upright qualities.

L'ENVIE

From KATHERINE CAMPBELL

Thru the Photographic Press I want to thank the officers of the National Association, the membership, the Photographic

Press, represented as it is by Abel's Publications, Frank V. Chambers and Miss Ida M. Reed and Sigismund Blumann of Camera Craft, who have co-operated and assisted me in every way possible and whose loyalty I more than appreciate. To John Laveccha, and his newly acquired wife, Mr. and Mrs. E. W. Willetts, Mr. and Mrs. C. R. Clark, Mr. and Mrs. Richard Stafford, Mr. and Mrs. Sam Marks, Mr. and Mrs. Arthur Hauschner, and many other Chicago friends whose names I would like to take time to enumerate and to the friends not only in St. Louis and Wisconsin but those throughout the continent—my heartfelt thanks for your loyalty and co-operation and your efforts to make my term of office a pleasant one.

The National Convention

DEAR MR. ABEL:

Your editorials since the recent National Convention and your invitation for comments, relative to the scant attendance at the National Convention inspires me to a few remarks and suggestions in that direction.

Taking your figures as to the attendance of actual studio owners of less than 600 at the recent convention as being correct, also similar figures for the last previous convention it would certainly appear that a real effort to boost fuller attendance is decidedly in order.

Proceeding on the theory that always there is a cause for every effect—and you confess, beyond a few guesses, your inability to definitely place the cause, perhaps a few additional guesses from a number of more or less inconspicuous members may lead to, if not a remedy, a fuller diagnosis of the cause.

I believe that \$10 is too much for membership in our National Organization for the concrete benefits the average fellow gets out of it. And you may say what you will, the average fellow is going to make his estimate on the concrete. The financial strain in cost of actual transportation and hotels for the average photographer, not to mention of earnings during his absence is a very serious matter.

For the sake of brevity, I'll merely set forth what I believe will bring bigger numbers of studio owners to the National.

Cut the cost of membership to \$2.

Cut out the cost for services of Star Performers.

Cut out one-man selection of officers. (I've heard no little complaint about this, although I have no personal knowledge.)

The thing is not so unwieldy but that a few officers can be selected in as little time and in closer harmony with democratic principles as my boy was elected president of his class at school the other day when not a single student had the slightest idea who would be put up in advance of the meeting.

Make it a Convention of Demonstrations in booths and cut out the lectures. (The latter can be taken care of in our publications.) Photographers, i.e., mine-run photographers, are more interested in demonstrations in tiny groups, where they can actually see and ask questions in a conversational way, than they are in stage performances. Encourage manufacturers to demonstrate everything there is the slightest chance to demonstrate. Let expert retouchers, and printers, and air-brush artists be continuously showing their stuff in small booths. Encourage photographers to bring negatives along with the best prints they have been able to make at home to see if better ones can be made. Let there be an individual answer for every problem brought to the Convention. In short, make it a Manufacturers Convention and School.

What about the cost, with fees at \$2 you say? Just feel the manufacturers out and see if they wouldn't gladly pay for their space on a basis of attendance, enough additional to compensate for the loss of revenue suggested. A nicely engraved token of the Associations gratitude should be ample reward for the other performers.

I'm in favor of two meetings of the National. One as close as possible to the eastern part of the country's centre (geographical, not population), the other, the following week, in the western.

Sincerely yours, *Thos. Southworth.*

Film quality which enables you to meet difficult situations, stimulates originality and removes the barriers to progress.

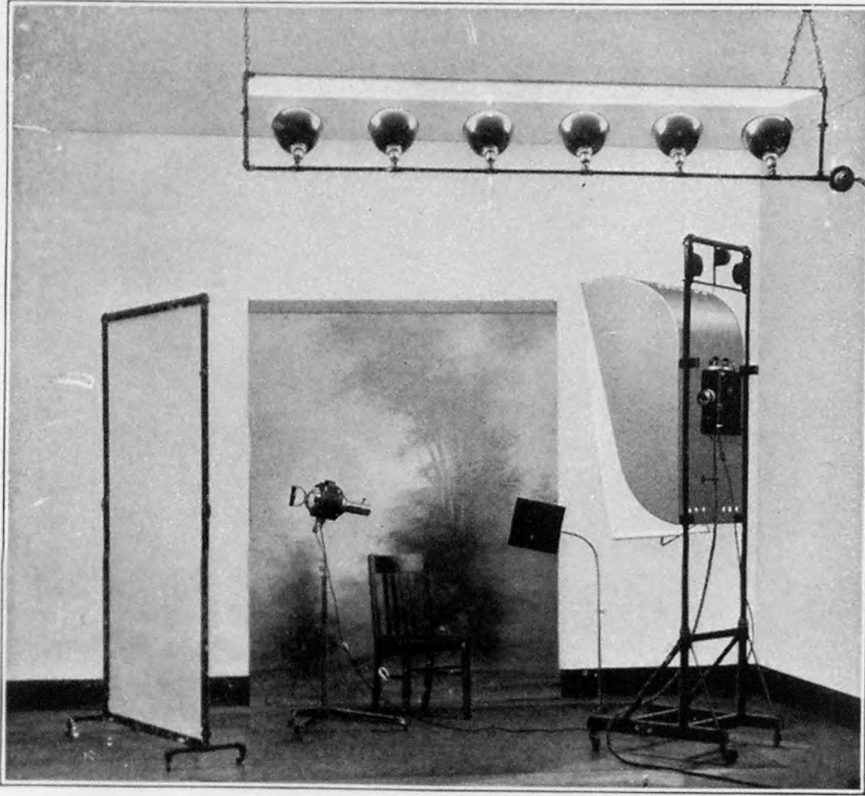
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THE HALLDORSON COMPANY

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CHICAGO

DEAR ABEL:
Am going to heap coals of fire on top of your poor editorial crown. The big error you made was on Page 276 of your September 18th issue, article on Eastman Kodak Company's booklet entitled, "Commercial Photo Finishing," in which you use the term, "Amateur Finishing."

Our first Annual Convention at Minneapolis voted positively to discourage the use of the words, "amateur finishing," and that the profession should be known hereafter as that of Photo Finishing, instead. Possibly you have noted that Eastman Kodak Company has changed the title of

this booklet which you mention from, "Amateur Finishing," to "Commercial Photo Finishing."

Very sincerely yours,

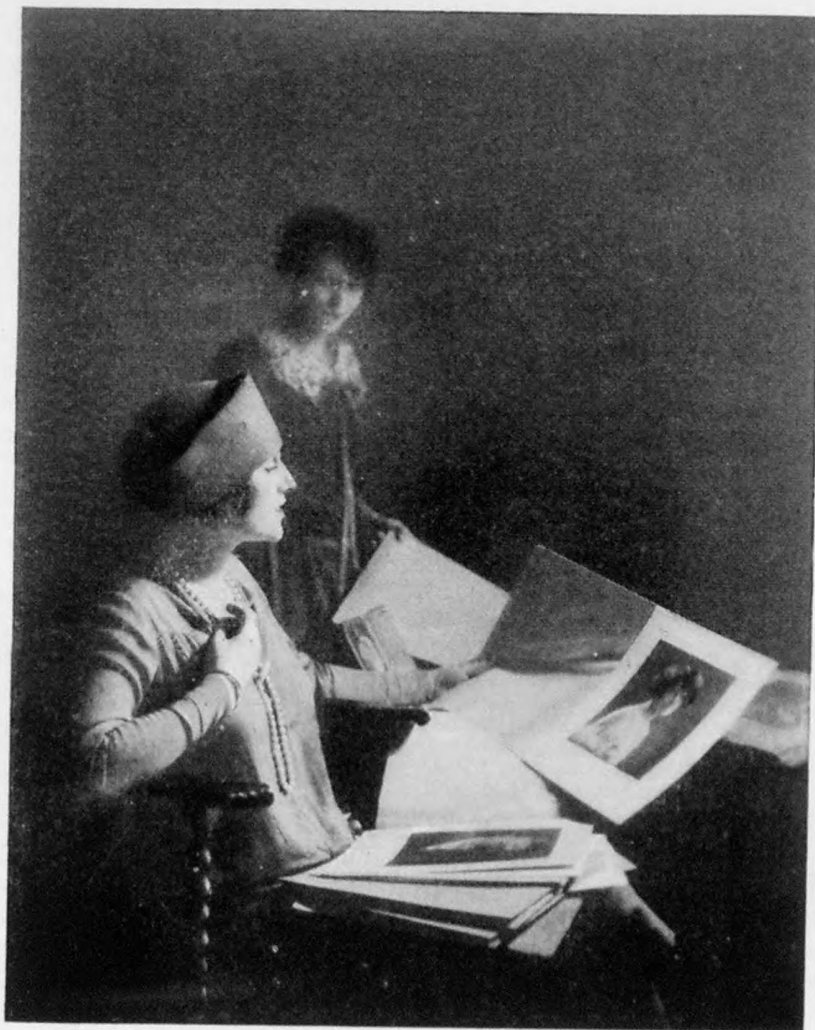
Guy A. Bingham.

RETOUCHING

S. HARRISON, the well known artist in retouching, etching and background work, etc., does prompt work for city and out-of-town photographers at moderate prices. Ask for my "special-sets" of celluloid background at \$6.00, \$8.00 and \$15.00. 818 Leland Ave., Chicago, Ill. Telephone Edgewater 4326. 10-2-4-C

RETOUCHER AND COLORIST desires mail orders. Miniatures on ivory and porcelain. Work guaranteed; prices reasonable; prompt service. Frances Conine, 35 South Goodman, Rochester, N. Y. 10-2-1-C

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Lajaren
d' Hiller

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MISCELLANEOUS

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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

ART-CEMENTUM Photo Glue—Transparent, quick drying and does not discolor any surface. Holds permanently on all grades of paper. \$1.00 per quart, \$3.00 per gallon. This is not a rubber cement. Roy J. Davis, Box 80, Chicago, Ill. 9-25-10-C

WANTED TO BUY—Ground floor bungalow studio; must be well established; California preferred, or what have you? Apply S-7, care of this journal, giving full particulars in first letter. 10-2-4

FOR SALE—3A Dallmeyer lens, very fine, Series ID Kalosart Quartz soft focus, 8x10 lens, same as new; Halldorson electric studio light, good as new; Halldorson electric home portrait light, good condition. J. H. Brubaker, 1318 Grand Rapids National Bank Bldg., Grand Rapids, Mich. 10-2-1

EASEL STYLE swing frames all sizes, 50c and \$1.00, some at 35c. These are very good frames. It would pay you to try a sample order. Ed. Dunbar, 1673 West 15th St., Erie, Pa. 10-2-1-C

FOR SALE—Pako dryer, three speed, gas heated, 110 volt, alternating current, motor in fine condition, \$50.00. Just the thing for Christmas work. Ideal print washer, only used once, in perfect condition, washes up to 16x20 prints, \$7.00. Eastman View camera, 8x10, new, 2D finish, with case and six holders, never been used, \$45.00. J. L. Ketteman, 608½ E. 2nd St., Lima, Ohio. 10-2-1-C

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WANTED—Century penny picture camera with lens and stand or without; also a portrait lens 7" or 8" focus F/4.5; and a studio Century camera with holders, 8x10. I have one brand new Heliar lens 14" focus F/4.5; can trade, buy or sell my lens for \$125.00. B. Ellman, 43 Goddard St., Providence, R. I. 10-2-1-C

FOR SALE—8x10 portrait camera and stand, twelve holders, \$35.00; 3¼x4¼ Reflex camera, Wollensak Anastigmat F/4.5 lens, pack adapter, cost \$90.00, price \$58.00; 11x14 portrait camera, 8x10 view outfit. National Studios, Bucyrus, Ohio. 10-2-1-C

STUDIOS FOR SALE

FOR IMMEDIATE sale—Established studio in Ohio city of 55,000; modern equipment; low overhead. An unusual opportunity. \$3000.00 cash or \$3500.00 terms. Buy now and get the benefit of the fall business. C-7, care of this journal. 9-4-6-C

FOR IMMEDIATE SALE—Established studio in Ohio city of 55,000; modern equipment; low overhead. An unusual opportunity. \$3000.00 cash or \$3500.00 terms. Buy now and get the benefit of the fall business. Will trade for studio in Texas or New Mexico. 9-4-6-C

FOR SALE—Modern studio, doing good business, cheap rent, long lease, no competition, furnished living rooms above studio, steam heat, skylight and artificial light, established fifteen years, new equipment. Price \$1900. Robt. G. Walsh Studio, 234 E. 61st St., Chicago, Ill. 10-2-1

ONLY STUDIO, county seat, city 6,000; four rooms; central location; northlight; living rooms optional; rent \$10; \$500 (less than invoice). Sale reason, bad eyes. No curiosity seekers. Porter's Studio, Darlington, S. C. 10-2-1-C

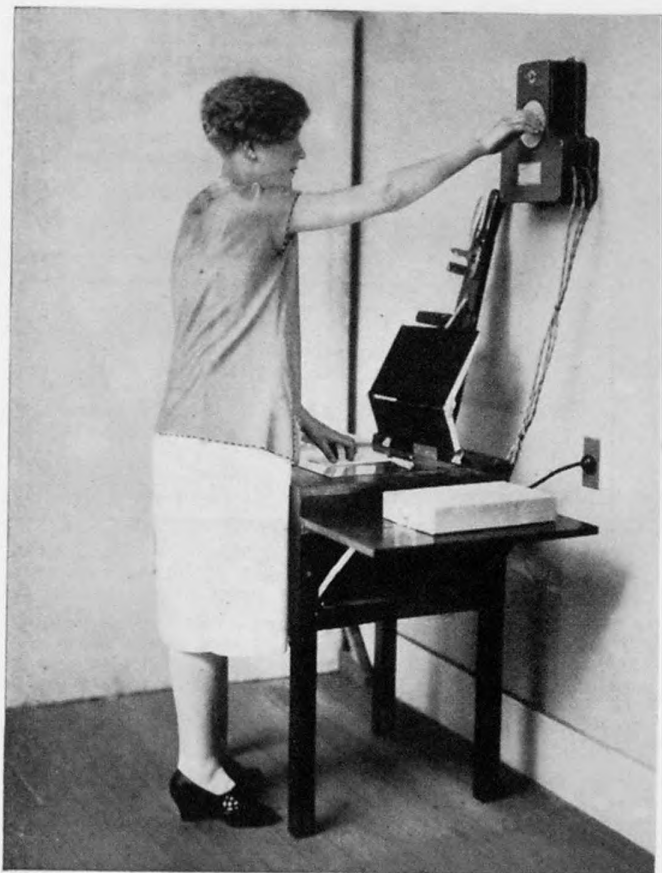
ARE YOU SATISFIED? On account of the death of my father I am selling the best studio proposition in Ohio. Ground floor, modern business room, five-year lease, low rent, new equipment, fine business. No competition; large schools and churches. This place is worth at least \$3,000 but will sell for \$2,000 and make attractive terms, discount for cash, might accept light sedan part payment. You will never be fully satisfied until you own this money-maker. H. L. Hosack, Hicksville, Ohio. 10-2-1

FOR SALE—Old established studio; seven rooms; bath, northlight, electric light, gas, steam heat; low rent; private entrance; city 25,000. A bargain. M-H, care of this journal. 10-2-2-C



Send for our catalog showing our exclusive line of Delivery Pockets for Photo Finishers. Window Display Signs free.

The Art Press, Fremont, Ohio, U.S.A.



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YOUR BUSINESS

*The Automatic
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Not an experiment
Low operating cost
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machine

IT CONTROLS
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Corporation**

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**At last—
Professional Movies with
the Ease of "Still" Pictures**

THE wonderful new DeVry motion picture camera for amateurs takes exactly the same kind of pictures as the professionals do. And yet, it is so simple of operation, so handy and so compact, that a child can take pictures with it. In every way it is just as easy to use as the "still" cameras. It holds 100 feet 35 m/m film.

DeVry
Standard—Automatic
MOVIE CAMERA

It remained for the famous DeVry Corporation to produce this standard theatre size film, automatic professional movie camera, for amateurs at the amazing low price of \$150.00. Constructed of finest materials, it will last you a lifetime. It will give you professional motion pictures which you can preserve. A special automatic lock permits you to get into the pictures yourself while the camera continues to record automatically! At last amateurs can take actual motion pictures which can be shown in motion picture theatres, schools, churches—everywhere that real motion pictures are shown—and in the home as well. Here is the only motion picture camera for amateurs under \$300.00 that uses standard size film like professionals use. Now you can actually preserve, for all time, cherished scenes and actions of dear ones—AND HAVE PRINTS MADE FOR YOUR FRIENDS AND RELATIVES. With this new DeVry you can make as many prints as you want and preserve the negative. That is what professionals do.



NEW FREE BOOK

You should know more about the wonderful progress of motion picture photography by amateurs. We will gladly send you **FREE** and without obligation, our beautiful new book, "New Facts on Amateur Motion Picture Photography." Merely fill out the coupon. Do it today. Learn how easily amateurs can master professional photography—how they, too, can take standard size motion pictures not only for their own pleasure but for immense extra earnings as well. **Mail coupon now!**

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Please send me your new book, "New Facts on Amateur Motion Picture Photography." I understand this places me under no obligation.

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Address _____
City _____ State _____



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EVERLASTING**

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

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Personal and Individual
ART SERVICE
(for those who discriminate)
Water Colors, Oils, Black & White, Sepias,
Etchings, Ivory Miniatures, Sketch Effects,
Copies, Etc.
ONLY HIGH GRADE WORK SOLICITED
WILLIAMSVILLE - - - NEW YORK

FOR SALE—Live studio in a live town in Iowa's richest agricultural section; good equipment; reasons for selling. W-3, care of this journal. 9-25-2-C

PHOTOGRAPH STUDIO, best in Toronto—Long lease; low rent; modern equipment; skylight; bank of eight Cooper-Hewitt tubes; ill health. Lendrum Studio, 165 Yonge St., Toronto, Ont., Canada. 9-25-2-C

FOR SALE—Someone come and buy my studio, I'm tired out. My Christmas business last year was \$2,000, all priced work. Studio is first-class, widely known and located in the best part of town, well equipped and well stocked. \$500 worth of frames. Both sky and artificial light. Beautiful city of 65,000 population. The first man who comes to see this studio, if he really wants one, will buy it for \$2,500. \$1,000 cash, balance arranged. Only reason for selling is approaching nervous breakdown. K-4, care of this journal. 10-2-1

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 employes.

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—Good printer and retoucher. Permanent position. Pomeroy's, Inc., Reading, Pa. c/o W. H. Pannebecker. 9-11-4

MAN WANTED—Traveling salesman familiar with professional apparatus and supplies. E-3, care of this journal. 9-18-4

STORE CLERK—Salesman with knowledge of Eastman professional supplies. E-4, care of this journal. 9-18-4

WANTED—Two high class business getters for commercial and portrait work. Herman Studio, 15537 Euclid Ave., East Cleveland, Ohio. 9-18-3

WANTED—Good lady retoucher and operator. State experience, salary expected and send photo. Toburen Studio, 408 Jackson St., Wausau, Wisc. 10-2-1

I Buy Film and Glass

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

P. H. KANTRO
PORTAGE, WIS.

Cramer's SPEED-O-KROME

A Remarkable Portrait Plate



G. Cramer Dry Plate Co.
ST. LOUIS, MO.

"The Mount Preferred"

enhances every distinctive
quality of your arts

Furnished only
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J. W. McCabe Co., Inc.

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Makers of
"The Mount Preferred"

91 Greene Street

ESTABLISHED 42 YEARS

New York

WANTED—First-class retoucher for college work; one that can assist in operating or finishing if necessary. State qualifications, salary wanted and send references and samples in first letter. Davidson Studio, Box 337, Belton, Texas. 9-25-2

WANTED—By October 15th, good rapid retoucher who can assist in operating and color prints in oil. Will pay good salary for first-class worker; must be especially good rapid retoucher. State age and salary wanted in first letter. Truby Studio, Norman, Okla. 9-25-2-C

ART PHOTOGRAPHER—An established studio, specializing in model photography for advertising, and fashion photography for manufacturers and retailers, is looking for an unusual man of proven ability. To the right man we will offer an excellent salary and contract. Write us first, giving full experience, etc. All letters will be answered. Position Detroit, Michigan. S-5, care of this journal. 9-4-3EOW-C

WANTED—Ethical solicitor and business getter in high class portrait studio. State experience and particulars in first letter. R-2, care of this journal. 9-25-2

WANTED—GOOD all-around assistant, especially printing and dark room work, also some portrait and commercial operating. State age, experience and salary expected. Position permanent. Address M-2, care of this journal. 9-25-3

WANTED—YOUNG unmarried man as printer and general assistant. Give qualifications in first letter with photo of self. Address V-2, care of this journal. 9-25-TF

A LEADING Cleveland Studio desires to get in touch with a high grade photographer who is also a capable manager. To the right man a good salary and very interesting proposition will be made. Must have personality and "go." Full particulars with own photograph in first letter. M-7, care of this journal. 9-25-2

Increase Your Profits by Selling High Grade Miniatures

Further information regarding prices and sizes on request.

COLEGROVE BROS., Inc.

Specialists on Copies, Water Colors, Sepias and Oils

774 MAIN STREET

BUFFALO, N. Y.

THE STANDARD LIGHT OF THE PHOTOGRAPHIC WORLD

SEE WHAT THEY SAY

*About the***“Perkins
Junior”**

THE
GREATEST
LITTLE ARC LAMP
YET PRODUCED



HARRY J. DEVINE, President of The Photocraft Co., Commercial Photographers, Cleveland, Ohio

SAYS: “While on my vacation the New “Perkins Junior” arrived. It was immediately opened and put into service. The operators are so well pleased with this new style lamp that I believe we will have to replace all the others with the “Junior”. It does everything that the old lamp did and the reduction in weight is of very great importance. I am very much pleased with this lamp.”

A PORTRAIT PHOTOGRAPHER of national fame writes us as follows: “I used the “Perkins Junior” on a wedding Saturday night and I must congratulate you on this lamp as it is the last thing in lamps. It has plenty of speed, light to handle and convenient to work. What more could you ask for it?”

THE COMPLETE OUTFIT:

including Lamp, Rheostat, Diffusing Curtain, 20 Foot Cord, 12 Carbons (10 mm. x 12 in.) Carrying Case and Stand with Casters complete.

WEIGHS 23 POUNDS

Sold by the Leading Photographic Supply Houses. See it at your dealer's.

**AUTOMATIC LIGHT ON AN
AUTOMATIC STAND**

Quickly set up, easily operated, readily used on home light circuits.

Two power ranges: 12 and 20 amps., 110 volts.

Burns continuously and smoothly without regulation or attention.

**The Photogenic
Machine Co.**

Youngstown - - - - Ohio

THE STANDARD LIGHT OF THE PHOTOGRAPHIC WORLD

THE HOUSE THAT SHIPS PROMPTLY

**Conventions
Are Over!
The BUSY
SEASON
BEGINS!**

And to make Good money you must have Good MOUNTINGS. Mountings with the right appeal to your customers, suited to the kind of portraits you make, and priced right.

—All of which naturally calls for a good stock of

**GROSS
MOUNTINGS**



325-327 Superior Street,
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**The Crusey Photographic
Print Washer**



FOR washing any kinds of photographs up to 16x20 in size. The most convenient and economic automatic washer on the market and at a low cost. Sets in the sink. Works on moderate water pressure. Sold through your dealer. Circular on request.

Manufactured by

ELMER CRUSEY, Sidney, Ohio

PRICE, CAPACITY AND WEIGHT

Style	Price	Diameter Inches	Capacity Prints	Size of Prints Washed	Shipping Weight About
14	\$21.00	16	200	8 x 10	20 lbs.
20	30.00	22	500	12 x 14	30 lbs.
30	50.00	32	—	16 x 20	60 lbs.

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THEN SEND AT ONCE FOR A FREE COPY OF OUR
BARGAIN BOOK and CATALOG**

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

10-DAY FREE TRIAL GUARANTEE OR MONEY BACK IF UNSATISFACTORY

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.

WANTED—A-1 kodak printer. Steady position to right party. Write, stating salary desired, experience and references. L. Thornton, 713 E. Market St., Akron, Ohio. 10-2-1-C

WANTED AT ONCE—All-around man; must be good operator and retoucher. State salary and experience, send samples and photograph. Weirton Studio, Weirton, W. Va. 10-2-1-C

WANTED—First-class all-around man; must retouch and print, one who can operate preferred; no kodak finishing done. Send sample of work, reference, photograph of self and salary expected in first letter. Permanent position for one who can qualify. Warnken Studio, Oneonta, N. Y. 10-2-2

WANTED—Lady retoucher, steady position to the right person. Address McDannell Studio, 342 East 11th St., Erie, Pa. 10-2-1-C

WANTED—A-1 retoucher; one who can assist with operating and finishing. State salary expected. E-5, care of this journal. 10-2-2

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THAT ARE FULLY GUARANTEED

Tretec
Commercial and Portrait

New Flectragraph
Portrait

Treline
Commercial

PAPERS OF QUALITY THAT ARE DIFFERENT

Produced for

PROFESSIONAL, COMMERCIAL, AMATEUR FINISHING

In Single and Double Weights—White and Buff

FOR CONTACT AND PROJECTION PRINTING

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Papers cover the requirements of all branches in photography, for contact and projection printing. Tree-Pho paper products are sensitized on the highest quality of paper stock with new and very finely balanced emulsions, having desired scale of gradation; with controllable latitude of exposure and development, retaining original brilliancy when dry, with pleasing tonal qualities.

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Don't Forget to Remember TREESDALE Laboratories
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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.

WANTED—First-class operator in large studio; good opportunity for permanent position if work shows merit. B-7, care of this journal. 10-2-2

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 employes fail to accord this courtesy to employers.

POSITION WANTED—Operator, first-class retoucher, A-1 printer, one who understands chemicals; has been employed for three years in the best studio in the country and wants to change; will go anywhere after September 15th. B-5, care of this journal. 9-11-4-C

SALESMAN wishes position with reliable firm, photographic equipment, mountings, chemicals or supplies. Well acquainted. Headquarters Chicago. K-2, care of this journal. 9-11-4-C

EXPERIENCED STUDIO manager and all-around man desires connection with first-class studio; am A-1 operator and colorist; can connect immediately. I. E. Rummage, 5½ E. York St., Savannah, Ga. 9-18-3-C

POSITION WANTED—Young man, ten years experience as manager and studio owner, all-around workman, A-1 operator and printer; good appearances; reliable; desire permanent position. L-2, care of this journal. 9-25-2

CLEVER OPERATOR, retoucher and all-around workman would like to connect with good studio. A-2, care of this journal. 9-25-2-C

Enlargements

On leading bromide and chloride papers. High-grade projection prints for portrait and commercial photographers. Especially equipped for large sizes and quantity work.

Copying

Enlarged or reduced negatives or positives.

Contact Printing

on Platinotype Palladiotype and Satista papers—the world's standard for quality and permanence.

Art Work

Finished prints and enlargements in black or sepia. Try our "Sepia-Tints"—sepia enlargements beautifully finished with just a touch of colors. Made from life negatives or good copies. Price lists, etc., sent on request.

Service Department

WILLIS & CLEMENTS, Inc.
604 Arch Street Philadelphia, Pa.

I HAVE many years experience as a photographer; have been operator and retoucher for the last six years in one studio; considered capable and reliable. A trial will convince you. I-1, care of this journal. 9-25-2

LADY, general all-around assistant, ten years experience, desires position in Erie, Pennsylvania, or Cleveland, Ohio. Helen A. Mills, 1223 W. 20th St., Erie, Pa. 9-25-2-C

OPERATOR, FIRST-class all-around man, wants position in congenial studio. Will go anywhere worth while and give capable reliable service. Photographer, 2323 West 6th St., Los Angeles, Calif. 9-25-2

WANTED—Position by lady retoucher, etcher, work absolutely good; assist reception room, finishing; eight years experience; nice appearance; prefer middle west, south or west. Miss A. A. Hayden, 1329 Grant St., Denver, Colo. 10-2-1-C

POSITION WANTED as operator and retoucher; first rate skill and experience, also good on sketching backgrounds and coloring. Photographer, 1172 58th St., Brooklyn, N. Y. 10-2-1-C

AN AMATEUR finisher wishes to locate with someone who wants a steady man. Would like to learn high grade work. All answers will be considered. Ralph Farnum, Wilton, Maine. 10-2-2-C

WOMAN, age 40, expert colorist in oil and water-colors, good projection printer, helper in darkroom; have some experience as an operator and contact printer; able to act as receptionist; will send samples of work both in view and portrait to serious inquirers; no retouching. V. E. Thorpe, 5659 Prairie Ave., Chicago, Ill. 10-2-2-C

PERMANENT POSITION in good studio to retouch, etch, color in oils by capable experienced lady; best on big heads. Retoucher, 519 Rutherford St., Shreveport, La. 10-2-2-C

POSITION WANTED by a first-class workman in all branches of profession; fast worker, steady and reliable; many years of experience with first-class studios. L-3, care of this journal. 10-2-3

EXPERT RETOUCHER and printer, willing to assist with operating, wishes permanent position with smaller studio where quality work is expected. No factory. Many years experience from best class studios. H-1, care of this journal. 10-2-1

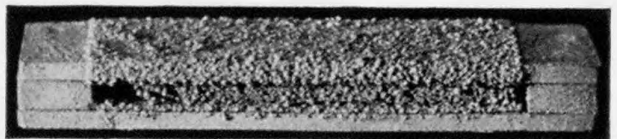
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Send them to us. All workmanship the best and fully guaranteed.

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SAVE YOUR SILVER — ALSO SAVE 2.00 per keg on Hypo. Ask us.

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This film has demonstrated that it possess these qualities—in addition to other exclusive advantages. With this superior medium the profession is at last able to secure those characteristics inseparable from finer portraiture.

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If you have not yet given Agfa Mat Portrait Film a test, we suggest that you procure a trial order from your dealer.

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For Tinting, Cloud Effect, Backgrounds, Etc.



An airbrush will save you time, and turn out work that can't be approached by hand methods.

The Type "M" Paasche Airbrush is specially designed for your use. Its extra multiplehead gives you practically two airbrushes at the cost of one. It's always ready and is adaptable to any requirements from the finest line to the heaviest solid.

*Send your name and address for a copy
this fall of our new art catalog.*

Paasche Airbrush Co.

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Eastman Plates

*Cover the entire range of
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Eastman 40 is the ideal plate for portraiture—combines speed with fineness of grain and has the greatest latitude of any portrait plate made.

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The developer that helps to reproduce
all of the quality of the negative in the
print—that's why we recommend Elon.

We make it—we know it's right

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*A Complete Line of Papers
for Distinctive Photography*

Vitava Athena, the standard of developing-out papers, is furnished in the familiarly designated surfaces: A, B, C, D, E Rough, E smooth, E Semi-Matte, Old Master, Linen Finish, Parchment and Glossy.

The brilliancy, the tone and the texture of prints made on Athena give the distinctive quality to your work that is appreciated by discriminating patrons.

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All dealers'