ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXXIX No. 998 SATURDAY, FEBRUARY 5, 1927 PRICE TEN CENTS $2.50 A YEAR

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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel

CHARLES ABEL, A. R. P. S., Editor

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Vol. XXXIX No. 998 SATURDAY, FEBRUARY 5, 1927 PRICE TEN CENTS $2.50 A YEAR

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In Passing By

WHAT'S YOUR JINX? On the bowling alley the number ten pin—the one in the right hand corner—is usually known to bowling fans as the "Chinese" or "Jinx" pin, for the reason that it is the most difficult pin on the alley for the ordinary right-handed bowler. The pin on the left hand corner is correspondingly the "Jinx" for the left-handed bowler, while the head and center pins (the one and five respectively) are the constant grief for the man who rolls a center ball.

We may seem a long way from our subject, but what we are trying to get at is that every man has his particular pet "jinx" or "hoodoo," not only in the occupation at which he earns his daily bread, but also in the course of spare time hobbies or amusements. One photographer detests copying Daguerreotypes another hates like thunder to leave the studio to photograph a window-display; a third sweats blood at the mere idea of a group sitting while his competitor dreads children of school age; this man is embarrassed like thunder when it comes to asking for a deposit while the next is scared stiff at the idea of asking his banker for a legitimate loan. We all know the feeling. No matter what our own line of endeavor may be, there are certain tasks in the routine of business that we simply detest.

Most of us fall into the habit, particularly with routine matters of that sort, of putting them off as long as possible. We temporize with ourselves and decide that we will do them tomorrow, and we continue this self-delusion up to the point when we find all of a sudden to our horror that a whole collection of these tasks simply must be done all at once. It is a habit—a mental habit, and one that can be cured by the exertion of just a small amount of will power. If you will make it a practice, and we say this from our own experience, of starting off each morning by doing the most unpleasant task you have for that day, all of these hitherto disagreeable jobs will soon lose their "jinxlike" qualities, and in addition the rest of the day will seem so easy by comparison that you will work one hundred percent better. Try it yourself! The worst job first, and the balance of the day will seem like play.

——*If you need information—write* ABEL'S——

ASSOCIATION NEWS

Published Weekly under authority of the Board of the P. A. of A.
L. C. VINSON, *General Secretary, 2258 Euclid Avenue, Cleveland, Ohio*

More Firms Who are Going to Help "Teach the Millions"

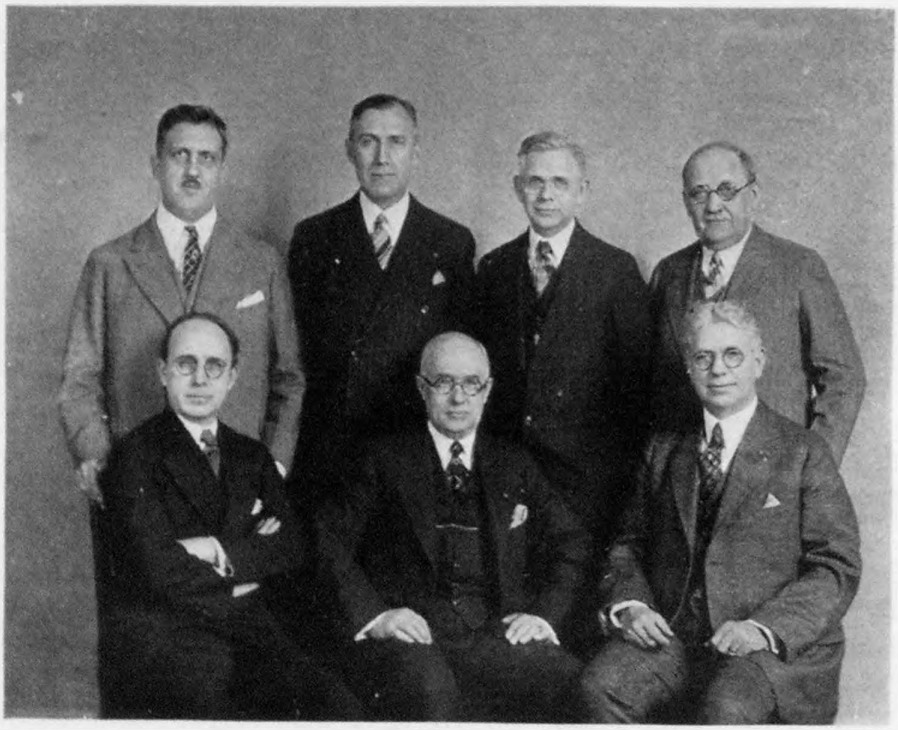
WHILE of course the real job of solicitation for the two million dollar advertising campaign has not started, additional subscriptions are coming in constantly to the campaign office. Here are some more of the manufacturers and photographers who have already climbed on the band wagon: Johnson Ventlite Co., Chicago, Ill.; James H. Smith & Sons Co., Chicago, Ill.; E. G. Byrd, Malden, Mass.; Hammer Dry Plate Co., St. Louis, Mo.; Robert R. McGeorge, Buffalo, N. Y.; W. O. Breckon Studio, Pittsburgh, Pa.; The Chilcote Company, Cleveland, Ohio.

Elliott to Head Publicity Committee For National Convention

JAMES ELLIOTT, president of Underwood & Underwood and the Elliott Service Company, New York City, has accepted the chairmanship of the Publicity Committee for the 1927 convention of the P. A. of A., scheduled for New York City commencing July 25th. Mr. Elliott's close connection with the newspapers should assure the Association of being amply represented in the daily press both before and during the convention.

Membership Announced "Teach-the-Millions" Committee

THE latest bulletin from the National Advertising Campaign Headquarters gives the full list of photographers who have accepted appointment on the Teach-the-Millions Committee. We wish we could publish the names here, but there are some seven hundred of them and space simply will not permit. Bear in mind that these are not just men whose names have been picked offhand—every one of them has accepted this appointment knowing that it means work for him in lining up the photographers in his particular section, whether he is a state chairman or vice chairman, or whether he is responsible for a city, part of a city, or a county. Not a single portion of the United States and Canada has been overlooked in the selection of this committee, and if every one of them lines up his quota of subscriptions to the fund, raising the two millions will be no trick at all.



Executive Board of the P. A. of A. Standing, from left to right: L. C. Vinson, secretary, Cleveland, Ohio; James Scott, chairman Commercial Section, Baltimore, Md.; John R. Snow, treasurer, Mankato, Minn.; Paul True, chairman Mfrs. Bureau, New York City. Seated, left to right: Charles Aylett, 1st vice-president, Toronto, Ont.; Alva C. Townsend, president, Lincoln, Nebr.; D. D. Spellman, 2nd vice-president, Detroit, Mich.

ON this page we are publishing number 308 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

My Studio—and Why I Like It

By N. B. STALL, *Ada, Okla.*

(This is entry number three in the $25.00 Cash Prize contest ABEL'S *is conducting for the best floor plan and layout of a portrait studio. A number of others are already entered, and will be published shortly.—Ed.)*

THE fact that I have been told by all traveling men that I have the most modern studio for the average photographer they ever visited prompts me to enter your contest. I planned my studio three years before I built it, and in doing so I was careful to plan so we would not double back on anything. I am inclosing a rude sketch of my place, and will try to describe it fully. Of course I can not give the exact locations; it would go into too much detail.

I have a store building with inside measurements 23½ x 100 feet. Forty feet of the front is for display of photographs, frames and all art goods we handle. We have just a small corner to show samples and one seat for a patron. We can only wait on one at a time, if others come we ask them to be seated in the lobby.

We have a 7 ft. entrance, to the camera room, an 8/8 dressing room is on the left, and the proprietors office 6 x 9 ft. (small but adequate) is on the right. These partitions are 8 ft. high. Continuing from the office the partition runs to the ceiling for a distance of 34 ft. A partition runs through the center of this side room which gives two 9 x 17 ft. rooms. An elbow entrane is built in just past the office. The dressing room, office and a part of this room which is the dark room form an aisle of 8 ft., another curtain is placed across here. This forms a lobby for the visitors who come with the sitter and excludes them from the camera room. This aisle is also used to run the camera back in to make small heads and large groups. The camera room proper is 24 x 14½ ft. the 8 ft. aisle being used only when needed.

At the entrance of the dark room a handy switch is placed to turn on the safelight

Photographic Indigestion!

Oh yes! Hundreds of people suffer from it—suffer from photographs poorly made, poorly posed, lacking all real likeness.

We do not claim to be super-photographers, but we do know what good photography is and we bend every effort to make good photographs only—the kind that will make you glad you sat to us!

TELEPHONE 829 NOW AND MAKE AN APPOINTMENT FOR THAT PORTRAIT!

SPECIAL REDUCTIONS—OCTOBER ONLY

FRED W. COANE

37 PLEASANT STREET ATTLEBORO

"What do you think of this ad," writes a reader who sends it in—and we hardly know how to answer. In the small town it would be good copy, because in the small town everyone knows everyone else. In the big city—not so good, because liable to cause ridicule. But it's original, certainly

Plenty of Conventions This Year!

Secretaries are requested to advise us as soon as dates and locations are selected, in order that this list may be as complete as possible, and so that their organizations may receive necessary publicity.

Association	Convention City	Convention Hall and Hqrs.	Dates	Secretary
Middle Atlantic	Pittsburgh	Fort Pitt Hotel	March 28-29-30	George Kossuth, 1219 Chapline St., Wheeling W. Va.
Missouri Valley	Kansas City	Kansas City Athletic Club	April 4-5-6-7	Clarence Gale, Beatrice, Nebr.
Wisconsin	Racine	Not announced	May 17-18-19	
South-Eastern	Jacksonville	Not announced	June (?)	Robin Thompson, 517 Daylight Bldg., Knoxville, Tenn.
National	New York City	Hotel Pennsylvania	July 25-26-27-28	L. C. Vinson, 2258 Euclid Ave., Cleveland, Ohio
Pacific International	Los Angeles	Not announced	Aug. 25-26-27-28	Ida M. Reed, 703 Market St., San Francisco
O-M-I	Cedar Point	The Breakers	August (?)	Merl Smith, Hartford City, Ind.
New England	Boston	Hotel Statler	Oct. 3-4-5-6	Geo. H. Hastings, 711 Madison Ave., Newtonville, Mass.
Ontario	Toronto	Not announced	Not announced	Geo. P. Freeland, 338 Yonge St., Toronto, Ont.
South-Western	Not announced	Not announced	Not announced	Tessie Dickeson, Corsicana, Texas
North Central	Not announced	Not announced	Not announced	E. E. Sheasgreen, 1427 N. Penn Ave., Minneapolis, Minn.
Master Photo Finishers	Not announced	Not announced	Not announced	Guy A. Bingham, Box 1015, Rockford, Ill.
New York	Not meeting this year in courtesy to National			Walter Scott Shinn, 581 Fifth Ave., New York City

hung to the ceiling which illuminates the entire room. This is a cone made of tin, with three 11 x 14 in. ruby and orange glasses used with a 75-watt globe. In the opposite corner from entrance an L shaped shelf is built, one running cross wise of room is used for changing holders, with other shelves above to store film and extra holders; the shelf running lengthwise of the room is used for stripping roll film. At the end of this shelf are the Kodak tanks connected to water line with jacket for frigid air if desired. Just at the end of the water jacket is the sink. The developing table for portrait work connects to the sink and to the partition. Opposite the sink is the drying rack, top 2½ x 5 ft. and 5 ft. high. This is made out of 1 x 2 in. stuff well braced and wired with clips strung cross wise. Half of the rack is for portrait film, the other half for kodak film which has clips at the bottom connected to wires similar to the Pako system. A 16-inch fan is placed above and the rack being on casters can be shifted about so any portion may come under the fan. A ceiling fan would be better, but we dry films in a very short time.

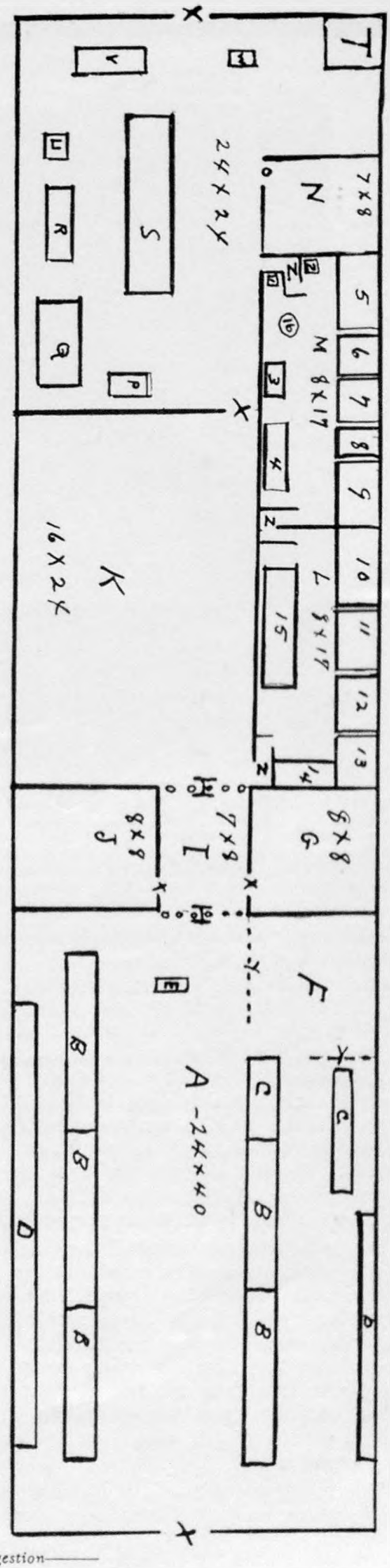
When films are dry (professional or amateur) they are sent to the back in the work room. The professional films are pigeonholed to be proofed and the amateur are placed upon the cutting table. The assorter (which by-the-way is our own invention) is the best time saver about the place. It is made by taking a thin strip of wood and making a hoop, similar to a barrel hoop, put a cross section or spokes in it and with a hole in the center, bolt it to any kind of base that will set on the floor, now you have a hoop wheel that will revolve. We made hooks out of sharp hairpins and inserted them in the lower part of the hoop, the points turned the same way the hoop runs, this permits the film when hung on them to hang edge ways to you and a great many hooks can be put on a comparatively small hoop. After the hooks are fastened, a number starting with one is placed over each hook, then you see it is very easy to assort film, hanging each number on its hook, after which they are cut and put in their envelopes. This saves time and eliminates mistakes.

Entering the printing room from the work room, at the farthest end of the

Entry Number Three in ABEL'S Competition for the Best Set of Floor Plans of a Photographic Studio, Real or Imaginary

KEY TO PLANS OF STALL'S STUDIO

A—Store and display room
B—Show cases
C—Counters
D—Wall cases
E—Stove
F—Photograph samples
G—Manager's office
H—Sliding curtains
I—Lobby, which can also be added to operating room by drawing curtain
J—Dressing room
K—Camera room
L—Dark room
M—Printing room
N—Stock room
O—Curtain
P—Stove
Q—Desk
R—Ferrotype table and wringer
S—Mounting and general work counter
T—Toilet
U—Combination print dryer
V—Framing table
W—Retouching desk
X—Doors
Y—Balustrades
Z—Staggered entrances
1—Stove
2—Ice Box
3—Crown printer
4—Projector
5—Table for paper cutter
6—Kodak printer
7—Developing table
8—Globe print washer
9—Sink
10—Sink
11—Developing table for film
13—Roll film stripping for film
14—Portrait film changing table, with shelves underneath for holders and above for storing film or plates
15—Drying rack, with 16" fan installed above (Pako rack recommended)
16—Ceiling fan
Scale—About one foot to 1/8 inch
Building 24×100 feet



——He'll thank you for the suggestion——



The late John B. Bangs, president of the Milwaukee Photo Materials Co. (Eastman Kodak Co.), Milwaukee, Wis., known and loved by members of the profession everywhere, who died on January 9th. He had been connected with the industry nearly all his life and began business as a finisher and dealer in supplies in Milwaukee at the age of 21, being 55 at the time of his death.

room is a table with paper cutter. Next to it the Pako printer, adjoining this is developing table with shelving underneath to take care of trays and bottles. Adjoining the developing table is a Globe washer, then the sink which goes to the partition. Opposite the sink is the enlarger, next to it the Crown Printer, all wired ready for action. Both enlarger and printer have paper cabinets where the different grades of paper are kept in their proper places.

After prints are washed they are taken to the work room. The amateurs are placed on the plates on a counter which has wringer at one end, and a dryer ready to take the plate without moving farther. After prints are dry, an assorting rack hinged to the wall and is let down right on the same counter that was used to lay out prints on the plates, and they are assorted and checked up.

The professional prints have a counter all to them selves. When they come from the wash they are placed between blotters which are kept right under the counter and are always clean. Just make a drawer under the counter wide enough for the blotters but don't put any front in it, so the blotters can be slipped in and out quickly, otherwise they won't be put away.

We also have a blue daylight color light installed over hypo tray to examine prints by, thereby we never have to leave the room until we are ready to take the finished work out.

Adjoining the printing room we have an 8 x 9 ft. stock room. Here we drop the partition to 8 ft. high, make the top solid and use it for storing junk that is too good to throw away. In one back corner of the work room we have our framing department. In the other corner the toilet and lavatory, and there is plenty of room for retouching desk and shelf room for storing negatives.

Fortunately, the building is but one story from the camera room back. We had a hip skylight put in right along side of the wall, painted the wall white to within 3 ft. of the floor, boxed in a skylight frame covered with tracing cloth and made a dandy skylight. Of course we also put in 3, 1000 watt blue globes right inside of the skylight and when we need extra light we have them, and at night with the assistance of another small light to accentuate, the three globes make a dandy light.

For twenty years the writer toiled in a bat roost on the second story next to the alley, just for the sake of a sky light (and I might add the fear of higher rent) and made the move only in April, 1926. I rent one side of the front to a jeweler for 40% of the rent, and we find the business that drops in accidentally will more than pay the balance of the rent.

Personally, I would not move back upstairs if the rent was tendered me, a photographer who has never tried the ground floor does not realize what percentage of business he is letting slip through his fingers.

I believe a photographer who will attend strictly to business can pay the rent anywhere that any other line of business will pay, the great trouble with the photographers is that they seem to think they ought to work out every dollar they make, and don't realize how much stuff in their line other merchants are selling just because they themselves are not in position to handle it.

Special Supplement to Abel's Photographic Weekly
Vol. XXXIX, No. 998, February 5th, 1927
Series II, Sample Studios No. 125



By W. W. Marlin, Osage, Iowa



By the Coleman Studio, Garden City, Mo.



By Wm. J. Wolk, Chicago, Ill.

CRITICISMS

By J. ANTHONY BILL, *Cincinnati, Ohio*

February 5th, 1927.

(See portraits on other side)

BY W. W. Marlin, Osage, Iowa. A very nicely lighted portrait and also a very interested expression. There are three points of interest, the boy, the pillow and the basket of flowers, which makes it a bit disturbing. There would have been more interest in this picture had the flowers been left out and the pillow softened a trifle.

By Coleman Studio, Garden City, Mo., A good portrait as far as likeness is concerned, but could be improved in balance by pleasing subject higher on paper. The vignette does not improve the balance, as it leaves the subject suspended. The shadow side of the face is flattened by using the reflector too close.

By Wm. J. Wolk, Chicago, Ill. Very nice modeling in this picture. The eyes are turned too far and the pose is somewhat affected for a child, and the drapery has a tendency to make her appear older than she is.

Photographing Men

A Talk by* LOUIS DWORSHAK, *Duluth, Minn., before the Chicago Convention of the Photographers' Association of America.

(Continued from last issue)

HE knows that, and without that knowledge it seems to me it is impossible to produce a really artistic portrait of anybody.

If you know those planes and can keep those things in mind about putting your high light here, there, or wherever you feel is the proper place, and then begin to go down into the shadows and hold your half tones and balance your light, you are going to get values, you are going to get distinctiveness into your portrait, and that is what we are going to try to show here.

I would advise a plain kitchen chair as good for a man. It is perfectly legitimate to set a man down and arrange his coat. It may be perfectly proper to say, "Well it is art, it is natural, let his be just as he is," but if there is too much artistic carelessness it is not attractive either. If we can arrange his suit a little, pull down his vest and pullout a few of the wrinkles that seem to be unduly prominent, I think that is perfectly legitimate. I think you will find most men will agree with that, and most men will be pleased if you pay such attention to them. I am sure none of us likes to appear sloppy, and these business men we are photographing certainly don't want to look as though they were untidy and unkempt and poorly dressed. They want to look properous, they want to look successful, they want to look efficient, and you can't do that if you are photographing a garage mechanic and he has a jumper on.

I will bring the light around there. Now we have what most people will say is a good light. It is satisfactory but it is not balanced. We have these points of light here but you will notice there are shadows here which seem to be unduly heavy. We have a shadow back here which is entirely too dark. If you will make that negative and get what you see there, and your dark room man doesn't spoil it, and your print man doesn't spoil it, you get exactly, in the final result, what we see here. It will not be satisfactory because it isn't balanced.

——You find ABEL'S in practically every good studio——

When you see failures ahead, *Super Speed* Film will turn them into success—will produce results you have never been able to secure on any other negative-making material

EASTMAN PORTRAIT FILM

Par Speed - Super Speed
Uniform Quality

EASTMAN KODAK COMPANY
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All dealers'



Smiling Paul True, of New York City, who has, after many years with Ansco Photoproducts, Inc., in charge of their New York office and convention activities, transferred his allegiance to the Defender Photo Supply Company, Rochester, N. Y., for which company he will act in the same capacities. It's a mighty fine photograph of Paul, if we don't know who made it, and it only requires one look at his face to recognize the kindly qualities and lovable nature that have endeared him to all in the business.

If you are going to use an auxiliary light here to balance that, all right, but be sure you are using that light so it will give you the proper balance. I believe a reflector is a very necessary thing around the studio and perfectly legitimate. Some photographers seem to think a reflector is an abomination and should never be used. I believe nirety per cent of the photographers will agree with me that a reflector is a necessary evil, if you might put it that way. It acts as a receiver of light, and in some cases is equal to a 500-watt light and sometimes 1000.

I don't know what you gentlemen think about the spot light. Let's talk about that a moment. The spot light is a very clever little device that has come into practice in recent years, and in the hands of one who has had considerable practice with it, it becomes a very efficient and desirable thing at times, but I believe the average man is not interested in the spot light. When you get your light balanced like this and make a negative, ninety-nine men out of one hundred will like that sort of a picture. If the spot light is used, it should only be used to touch up or add something to that portrait. Many times it is very desirable, as I say, and you can get some nice little effects. Let's shoot the spot light in from the back where most photographers think it should be employed. What does it do? It emphasizes, as Shakespeare says, "the eyes are the mirror of the soul." What is the soul? That, of course, is a lot of bunk to a large extent, but what a man is, what a person is, is going to shine out of those eyes, and if you can get that something that pleases the family and you know is characteristic of that man, I think you are getting about as close to this fleeting something called the soul as you possibly can.

We are interested in his eyes and his mouth, his construction, his character. By shooting that light in from the side we emphasize what? We emphasize his ear. Now shut that off. Is that more satisfactory? I believe it is. As a general thing I hardly touch the spot light at home when I am working with men. I seem to forget all about it. Once in a while I enjoy it.

My good wife called my attention to a book in which is given a conversational chat with Rodin, the great French sculptor. He apparently goes through the gallery with a reporter and they stop before a bust by Hendon, of Voltaire, the great writer and philosopher. Rodin exclaims with ecstasy and enthusiasm and speaks of the marvelous modeling that is apparent in this bust, the wonderful bone construction, the lines, the formation of the mouth, all these things seem to appeal to him so strongly that he exclaims, "What a wonderful thing! It is more powerful and more convincing than a thousand memoirs would be. Here we have this bust that tells us what the man looked like, how his forehead was framed, what muscles he had and what expressive eyes." I think that is true of a well made photograph.

If you discuss this with your painter friends, they will say you don't catch the soul, you don't get the planes and you don't get this and that. After all is said and done, the photographic portrait is the thing that is handed down. What would the world give if it had a portrait of Columbus the explorer? If we had a photograph of that man we would have a time likeness if the retoucher hadn't killed it.

I contend we want to keep the light in front, want to keep it here. We are not interested in these edges, excepting so far as these edges should be soft and diffused in focus. We want a feeling of projection, of construction of the head. We want to feel that here is the story, and what is back in here we are not so very much interested in except that it adds to the supporting lines and the constructive form of that portrait, and that the shoulders are there and the

You MUST use glass plates unless you are content to produce photographs that are NOT your BEST. In making your negatives, there is ABSOLUTELY NOTHING that cannot be done fully as well with a glass plate as with a substitute, and MANY things that can be done MUCH better.

G. CRAMER DRY PLATE CO.
St. Louis, Mo.

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PROCESS PANCHROMATIC*	For color line and block work.
COMMERCIAL PANCHROMATIC*	(Normal)—For full scale of color rendering. Also available in the increasingly popular Mat back.
COMMERCIAL PANCHROMATIC*	(Soft)—Excellent for copying harsh colors or where unusual color scale in one tone is desired. Splendid for Portraiture with filters because of its speed.

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For advanced pictorial Photography

TO our knowledge, we are the only concern that is in a position to produce this superior style of work for the profession. There is no other printing process that enables us to lift photography from the ordinary, except similar processes like the Brom Oil, which alongside of the Gum Print enjoys the distinction of individuality. Gum prints should be made of only such subjects that are unusual, broad, or pictorial in conception. The Gum Print is the highest expression of superior and artistic photography. Recommendable colors are: Black, Warm Black, Van Dyke Brown, Green Black, Blue Black, Orange, Red, etc.

Two or three specimens prominently displayed in your studio will be an attractive feature and an invaluable asset to your show room.

Write for list No. 9.

Blum's Photo Art Shop, *Inc.*
1021 North Wells St. CHICAGO, ILL.

bones are back in there.

If we are trying to get at the soul of the man, we must keep in mind that this is the thing we are interested in, and you can do that or kill it by the proper lighting. We are just going to tone this down over here because the ear is entirely too prominent and will attract more attention than the high light on his forehead, so we use one of these little flippers here to tone that light down a little bit. Mr. Halldorson has invented a very clever little flipper. If you haven't one, get one. I have used one for several weeks. It is a joy to have around and is a handy thing. You can put it down or up. Just a little bit to set that ear back is all you want. There is danger of projecting so much shadow on the hair that you get a wrong impression of the value of that man's hair, it turns his hair into something of a much darker tone than it really is. The light is on this side and the hair is liable to be much lighter than it ought to be. It is perfectly safe to go ahead and tone that down a little bit. If we think there is too much light there, we can shift that around a little bit and tone that down and be careful the corners don't come into the picture.

Now we have a fairly well balanced negative, though I think a little bit too dark



Are you an "M. L."?

EQUIP your studio with arc lamps fitted with National White Flame Photographic Carbons and confer on yourself the degree of M.L. — Master of Light. National White Flame Photographic Carbons give you all the privileges and advantages of sunlight, anywhere, any time, regardless of weather and location. This absolutely sure, uniform and flexible light gives perfect control for studio portrait work. With it leading photographers produce their masterpieces.

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White Flame
Photographic Carbons
—more reliable than daylight

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NATIONAL CARBON COMPANY, INC.
Carbon Sales Division
Cleveland, Ohio San Francisco, Cal.
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DeVry Standard-Automatic MOVIE CAMERA brand new **$150**



Fitted with *f*:3.5 Wollensak Lens
Uses 100 feet of standard size Motion Picture Film

and will give you real professional pictures like those shown in theatres. Very simple to operate and is made of the finest materials. Will last a lifetime. Weighs only 9 lbs. and measurers 8½x6½x3¾ inches.

This outfit may be purchased of us on easy terms. Write for free book.

giving more details concerning this splendid equipment and explanation of payment plan.

CENTRAL CAMERA CO.
112 S. Wabash Ave., Dept. AW-2A Chicago, Ill.

up here.

Here is a situation. You want to be careful not to get this too large because at once you are going to get out of scale and if you are called upon to make an enlargement you are going to have a great big head and a small body and throw the whole thing out of scale. We sometimes grow a little bit enthusiastic about these large head studies and get them too large. We try to make 18 x 22 heads on 8 x 10's. That isn't good photography. It isn't good art because it throws it out of scale.

Here is a little device I told about a few years ago. It is made of tin. Down in the lower half you will find there are a number of holes. You slip it on the lens and it tones down the lower half of the picture, particularly if the sitter has a grey suit on, or a light drapery. For brides it is very fine and saves you a lot of dark room work, local reduction and that sort of thing. *(To be continued)*



PHOTOCUTS

You will find our cutting, quality and service a little better than you could reasonably expect.
You will be surprised to find that instead of more they cost you less.

8x10" or under, $1.25 each.
One inside cut free.

Photo Art Company
3804 No. Paulina St.
CHICAGO, ILL.

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





Photographs Burned Into China
EVERLASTING
For monumental Purposes. Also for Brooches, Lockets, etc.
In photographic tone; also tinted.
Write for Catalogue
F. J. H. ABENDROTH
7203 Franklin St. P.O.Box 277
FOREST PARK, ILL.

FINISHING PLANT FOR SALE

A FULLY equipped retail and wholesale photo finishing plant in southern California city of 140,000 is offered for sale. M-11, care of this journal. 2-5-2

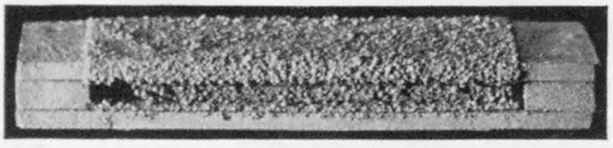
STUDIOS FOR SALE

STUDIO FOR SALE—Modern equipment in Kingston, Pa., in office and bank building, or will sell lease and improvements. Write at once to Arthur Ishiguro, Milton, Pa. 1-22-3

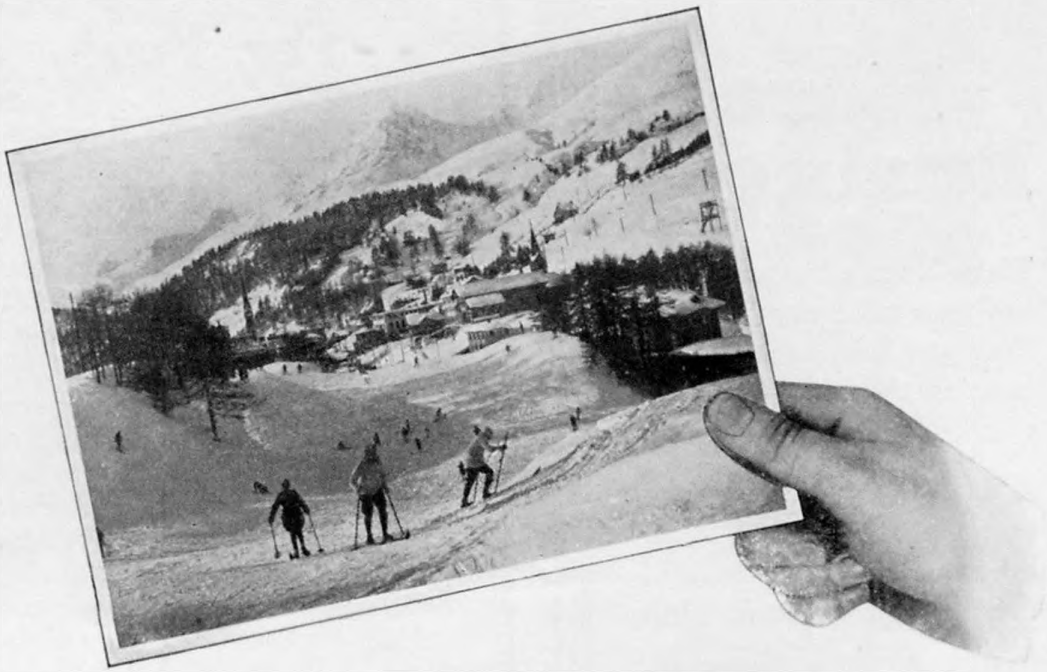
STUDIO FOR SALE—Established business of nineteen years, portrait and landscape; splendid clientele; equipped studio and ten room house with large grounds in thriving Great Neck. Owner retiring, offers several months services if desired and lease. A. Culet, 323 Main St., Great Neck, L. I. 1-22-4

FOR SALE—Well established, high class photographic studio; young lady, owner, recently married, wishes to retire from business. P-2, care of this journal. 1-29-3-C

FOR SALE—Splendid ground floor studio; excellent location in one of the best county seat towns in the Ozarks on National Highway; doing good business; big territory and no competition; contains seven rooms newly remodeled and redecorated, also garage. Rent $26. Up-to-date equipment; invoices nearly $1,400; must sell; will take $1,200 if sold at once. Don't write unless you mean business. Lenz Washer Co., Lebanon, Missouri. 2-5-1



SAVE YOUR SILVER — ALSO SAVE $2.00 per keg on Hypo. Ask us.
THE N. B. AUKERMAN CO.
401 Caxton Bldg. Cleveland, Ohio



QUESTIONNAIRE on HALOID RITO

Q: Is HALOID RITO *right* for the finisher?

A: Yes, most assuredly.

Q: What do you mean, right?

A: It has just the right qualities for finishing.

Q: What are these *right* qualities?

A: Uniformity, Brilliancy, Clean White Stock, Freedom from Fog, Freaks and Friction.

Q: Is it an expensive paper?

A: On the contrary, it sells at a moderate list price.

Q: Is it a popular paper?

A: Its use is constantly increasing—more and more finishers are adopting it.

Q: Why is that so?

A: Because in no other paper are so happily combined an economical price and an efficient product.

The HALOID *Company,* Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

BOSTON OFFICE
101 Tremont St. at Bromfield

CHICAGO OFFICE
68 W. Washington St.

San Francisco Agent, A. H. MUHL, 714 Market St.
Los Angeles Agent, A. H. MUHL, 643 S. Olive St.

——Any question? Ask us!——

THE HOUSE THAT SHIPS PROMPTLY

More Business

There is more business to be had from your city this year than you have ever got out of it in the past — if you want to go out and get it!

A dusty showcase, an ill-kept reception room and a grubby collection of samples in mountings of ancient vintage will keep that extra business away.

If, however, you are on your toes; if your studio is clean and attractive; if the samples shown in your showcase and on your reception room tables are recent prints on the new papers, and in a snappy line of the new GROSS mountings for 1927, then just listen to the cash register tinkle this year!



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

Insurance *For You!*

Every reader of ABEL'S under the age of 70 can get a Travel-Accident Insurance Policy for $7,500 by paying $1.00 in addition to his subscription. If your subscription is paid up for six months or more $1.00 is all it costs you; if not so paid up, send in your renewal and $1.00 extra, a total of $3.50. Drop us a postal card for circular giving complete information. ABEL'S is issuing these policies through the Federal Life Insurance Company of Chicago, Illinois.

ABEL'S PHOTOGRAPHIC WEEKLY

515 Caxton Bldg. Cleveland, Ohio

FOR SALE—Other interests demand sale of old established, fully equipped, best located studio in Chattanooga, Tenn., at less than half of inventory. Studio, 815½ Market St. 2-5-1-C

FOR FAMILY reasons must sell my California studio immediately. Value $3,000. Will accept highest offer for quick deal. Write for inventory. 669 W. 23rd St., Los Angeles, Calif. 2-5-1-C

FOR SALE—Well established studio in Ohio city of 55,000; steadily growing business; modern to the minute; low overhead; best of references. C-4, care of this journal. 2-5-4-C

MISCELLANEOUS

WARNING—Refuse to accept on trial or buy from any salesman or dealer until you have tried Leoty's Portable Arc for 30 days FREE. From factory to you, save 40% to 50%, get original powerful portable, not a cheap imitation. Write Leoty Electric Co., Dayton, Ohio. 12-18-52

FOR SALE—One 3A Dallmeyer portrait lens, 16" focus, and in first-class condition. Price $100. Smucks Studio, Willow Springs, Mo. 2-5-1

FOR SALE—Korona Banquet View 12x20; Turner-Reich Series V in autex shutter; also Packard shutter, three film holders, good condition, $135. J. M. Affleck, Canon City, Colo. 2-5-1

OWING TO unfavorable weather conditions at present in my northern territory, will consider working home portrait and studio work on 50-50 basis for next three months in the far south, Florida preferred. Have car and complete equipment and know how to sell, operate and finish work priced from $50 to $150 per dozen. Am used to big business and expect answers only from best studios. J. Vernon Shea, 1140 N. Negley Ave., Pittsburgh, Pa. 2-5-2

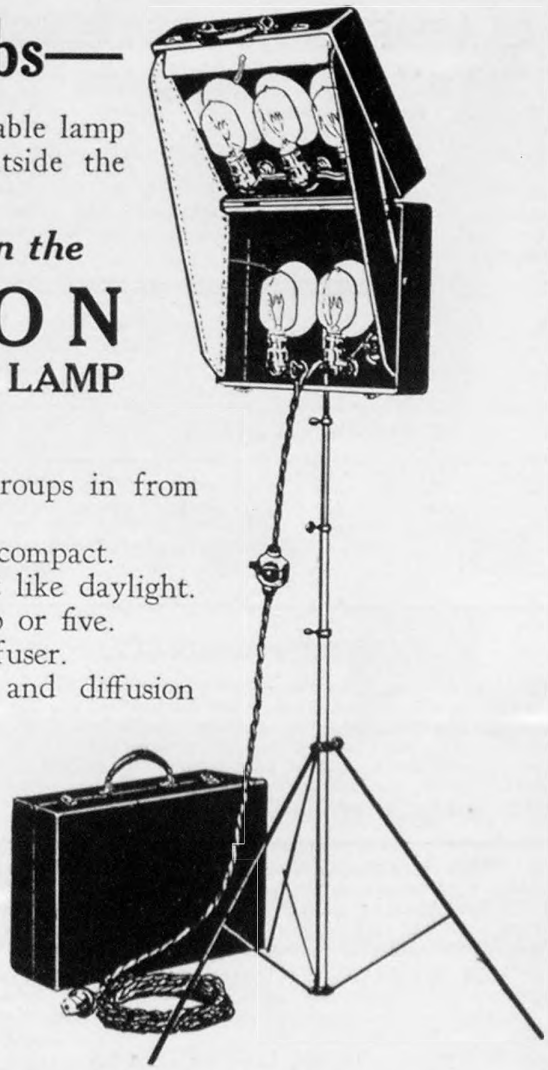
FOR SALE—No. 8 Cirkut outfit complete with Turner Reich lens, $150.00, in good condition; one No. 18 Hyperian soft focus lens F/4, $70.00; one 8x10 B-L Tessar Series IC F/4.5, $90.00; one No. 7 in. Goerz Dagor, new, $35.00. Thomas Graham, 30 E. Randolph St., Chicago, Ill. 2-5-1

For Those Special Jobs—

How often have you wished for a dependable lamp —one you could make pictures with outside the studio just as well as under the skylight.

Here is your wish come true in the

HALLDORSON
HOME PORTRAIT ELECTRIC LAMP



Ten Big Features

1—Takes children instantaneously and groups in from 1 to 6 seconds.
2—Lighter than your camera and more compact.
3—Employs blue incandescent light—just like daylight.
4—As much light as you wish—one bulb or five.
5—Has side shields and roller curtain diffuser.
6—Reflectors give maximum efficiency and diffusion of light.
7—Neatness and general efficiency in appearance.
8—Is separable into two lamps by employing extra stand.
9—May be used on two electric circuits.
10—Ready by opening and packed by closing of case.

Prices and Full Information from

Halldorson Company, Dept. A, 4747 No. Western Avenue, CHICAGO

KAN-RITE

is the modern Silver Precipitant for worn-out Hypo baths. It gets the Silver—all of it. And you will get it—all of it, less a fair refining charge, if you send your Silver residues of every description to

At your Supply House or

Kantro-Gunnell Refining Co.
Portage, Wis.

"Fully Equipped"

To Repair Shutters and Cameras

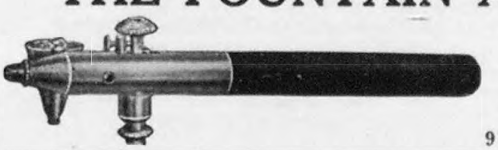
Send them to us. All workmanship the best and fully guaranteed.

ROCHESTER PHOTOGRAPHIC SHUTTER REPAIR COMPANY
1234 Clinton Ave., North Rochester, N. Y.

BARGAIN One 8x10 Century leather covered hand camera, with 36" bellows, double swing back, reversible back, 3 double plate holders (all like new), suitable for studio, home portraiture or landscape work, with No. 8 Goerz Dagor Double Anastigmat lens, 19" focus (new); all for $200.00—less than list price of lens alone.

M. M. GOVAN, Richmond Hill, N. Y.

THE FOUNTAIN AIR BRUSH WILL INCREASE YOUR PROFITS!



Easy to handle and to Keep in Order
Over 30,000 in every-day use
Send for Catalogue 52W

THAYER & CHANDLER
913 West VanBuren Street CHICAGO, ILLINOIS

——You find ABEL'S in practically every good studio——

CLASSIFIED ADVERTISING

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

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertion, 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.

FOR SALE—One 16"-18" Graf variable Series A, like new, lists $330. Will sell for $224. Address Box 772, Kane, Pa. 2-5-2

RETOUCHING

RETOUCHING for the trade; all negatives etched and retouched ready to print. Sample negative retouched without charge. One trial will convince you. Prices reasonable. Miss Nan Beller, 312 Kresge Bldg., Indianapolis, Ind. 2-5-4-C

SITUATION WANTED

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

A MASTER workman, operating, retouching, printing, oils and water color, a real producer, portraits and Kodak, twenty years experience, wants steady position. Best references. Go anywhere. Henry Dellert, General Delivery, Chicago, Ill. 1-29-3-C

POSITION WANTED—Photographer, eighteen years experience in commercial work, am capable of doing any part of work. Best references. E. Baume, 4140 Holmes St., Kansas City, Mo. 2-5-1-C

LADY PHOTOGRAPHER, experienced color artist in oils and pastels, good operator, retoucher and etcher, good in sales end. Salary $35. Best references. C-5, care of this journal. 2-5-2

WANTED—Position by young married man; studio operator and printer; experienced commercial operator and printer; A-1 Kodak finisher; references. Photographer, 814 E. 15th St., Kansas City, Mo. 2-5-1-C

RECEPTIONIST, experienced in retouching, finishing and clerical work, wishes position in first-class studio. New York state preferred. References given. A-4, care of this journal. 2-5-3



Cut Cost of Operation in Dull Season

Use STERLING Amateur Finishing Tanks as auxiliaries. Big Saving of solutions with maximum daily output. Water-jacketed outfits for every need. Commercial outfits. Fixing Baths. Facts prove they are the best by test.

Ask your Dealer for prompt shipment or write us.

STERLING MANUFACTURING CO.

"Pioneer Tank Builders" Beaver Falls, Pa.

POSITION WANTED by a good reliable all-around man; operator, darkroom man, retoucher, printer, etc., of many years experience and capable of managing studio; very best references as to ability, honesty, character, etc. Only permanent position accepted. H. P. Stoner, 509 E. Chestnut St., Lancaster, Pa. 2-5-1

OPERATOR—Extraordinaire—Studio and home portraiture; thirty-five years of age and American. It will pay you in a usury of profit to have me on your pay roll. J. Alan Dunn, 2411 So. 21st St., Phliadelphia, Pa. 2-5-2-C

MANAGER, who is an operator and wife who is a first-class telephone solicitor, desires to locate with a high class studio, with an opportunity to purchase part or whole after working on a salary basis until acquainted. I have operated for ten years for the best in the country and during the past three years run my own business. Only high class connection considered; prefer city of about 100,000 or more. P-3, care of this journal. 2-5-2

THOROUGHLY experienced photographer would like position in Canada; could take complete charge; twenty years experience in high class work; age thirty-five. Good appearance and personality. Photographer, 104½ Rideau St., Ottawa, Ont., Can. 2-5-2-C

CAPABLE young woman, receptionist, finisher, can take charge of production, bookkeeping, letters, etc. Cleveland or vicinity. M-4, care of this journal. 2-5-2-C

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a postcard, and to return samples of work, etc., promptly. The editor of ABEL'S will appreciate being advised when employers fail to accord this courtesy to employes.

WANTED—Experienced photo mount salesmen. New York and Pennsylvania territory open. J. S. Graham Co., Rochester, N. Y. 1-29-2

WANTED AT ONCE—Good home portrait solicitor for high grade home portraiture. Gene E. Kemp, Pomeroy's Inc., Harrisburg, Pa. 1-29-2

RECEPTIONIST of good personality and ability, with experience of meeting the higher class clientele; no coupons or school work; remuneration as to the ability; references and qualifications in the first letter, also photograph of applicant. Hostetler Studio, 212 West 3rd St., Davenport, Iowa. 2-5-2

WANTED—Receptionist and retoucher; steady employment; good salary; not over thirty-five years old. Address Fowler & Slater Co., 806 Huron Rd., Cleveland, Ohio. 2-5-1-C

I Buy Film and Glass

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

P. H. KANTRO

PORTAGE, WIS.



Freehand drawing made entirely with Paasche Airbrush

Portrait Tinting with Paasche

PORTRAIT tinting of unusual beauty is attained with the Paasche Airbrush. With the smooth flow of clean dry air from the Paasche brush, colors are easily handled, softly blended, and true color values attained.

With Paasche you can handle your color work quickly and easily and with more beautiful and distinctive effects. Paasche means more business and better orders and equips you to handle them.

The *Multiplehead* brush gives greater range and flexibility in tinting. Let us tell you how other photographers are realizing good returns on their Paasche investment.



Paasche Airbrush Co.

1926 Diversey Parkway, Chicago

New York—54 Dey Street Los Angeles—411 Douglas Bldg.

Send for our latest catalog showing samples of work done with the Paasche Airbrush.

APW 2-5 Gray

Mallinckrodt

Photographic Chemicals

the same outstanding chemicals they have been for more than 50 years.

Mallinckrodt Photo Alum
" " Chrome Alum
" " Hydroquinone
" " Pictol
" " Pyro Resublimed
" " " Cyrstals
" " Sodium Carbonate
" " " Sulphite

Write St. Louis Office for free catalog

MALLINCKRODT CHEMICAL WORKS

St. Louis · Montreal · Philadelphia · New York

—Tell the dealer you "saw it in ABEL'S"—

The size of the print is a mere detail when it is made on one of the surfaces of

EASTMAN PORTRAIT BROMIDE

Made specially for enlarging, it retains the quality of the contact print. Four surfaces to choose from—Old Master, Rough Matte, Rough Lustre and Parchment. At your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Eastman Plates

Cover the entire range of photographic requirements

Extreme speed—long scale of gradation—fineness of grain—these are ideal qualities for a portrait plate and they are all found in the Eastman 40. The advantage of speed, which permits of short exposures, is obvious. The long scale correctly reproduces any type of portrait lighting while the fine grain of this plate is a distinct advantage when enlargements are to be made.

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

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

VITAVA

A Complete Line of Papers
for Distinctive Photography

With all of the distinctive quality of other grades of Vitava, Etching Brown serves both as a contact and an enlarging paper, producing brilliant prints of warm black tone. You will like its quality and will appreciate the convenience of using one paper for two purposes. Furnished in white and buff stocks—smooth and rough surfaces—at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

—Tell the dealer you "saw it in ABEL'S"—