

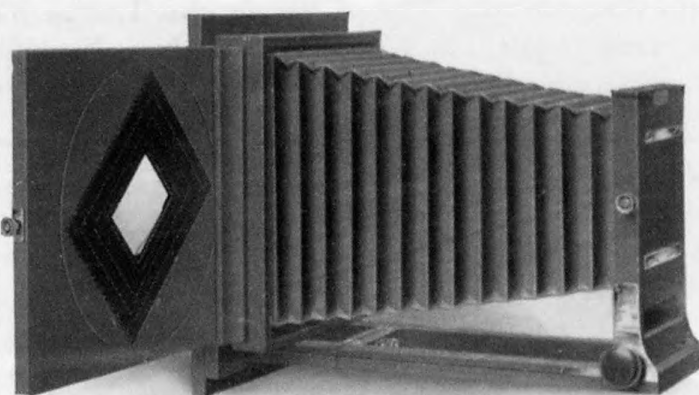
# ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXXIX No. 1017

SATURDAY, JUNE 18, 1927

PRICE TEN CENTS  
\$2.50 A YEAR

*An enlarging camera  
which will earn its board*



The Revolving Back Enlarging Camera enlarges any negative from  $3\frac{1}{4} \times 4\frac{1}{4}$  up to  $8 \times 10$ . The back is rotated by rack and pinion, and this feature combined with the 22-inch bellows draw and rising and falling front makes centering on the easel easy for a wide range of enlargements.

The ability of this camera to handle usual as well as out-of-the-ordinary work makes it a very valuable piece of equipment.

The price of the Revolving Back Enlarging Camera at your stockhouse is \$45.00.  
This camera is made by The Folmer Graflex Corporation and sold by the

EASTMAN KODAK COMPANY  
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# The Emulsions On HAMMER PLATES

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**Dependable under all trying Summer conditions. Their Snappy, Firm Films develop and dry quickly, without frilling. Coated on Clear, Transparent Glass.**



## HAMMER DRY-PLATE COMPANY

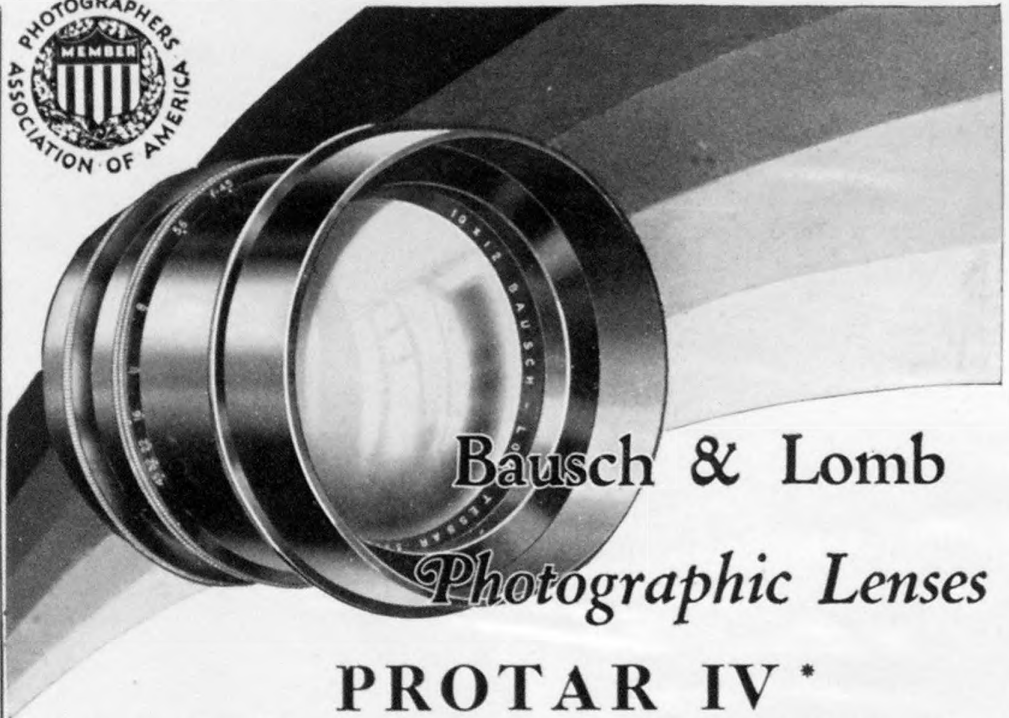
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Bausch &  
Lomb  
Photographic  
Lenses



The Bausch & Lomb Optical Co., the first in scientific resources, are first too, in manufacturing facilities. First in their ability to make commercially available the scientific results that their laboratories discovered.

\*Other Bausch & Lomb Lenses will be described in future issues of this publication.



**Bausch & Lomb**  
*Photographic Lenses*

### PROTAR IV\*

THE outstanding points of this Protar Lens are two—speed and covering power. Speed enough for outdoor work. Covering power, due to the short focal length, so that it is

unusually suited for interiors and groups, under flashlight. The complete story of Bausch & Lomb Lenses is told in an interesting booklet—that's Free. Write for it.

**BAUSCH & LOMB OPTICAL CO.**

642 St. Paul Street

ROCHESTER, N. Y.

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

# ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE  
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel  
CHARLES ABEL, A. R. P. S., Editor

Published Weekly at 552 Fifth Street, Lorain, Ohio, by The Abel Publishing Company  
Editorial Offices, 515 Caxton Building, Cleveland, Ohio

Entered as second-class matter February 28, 1921 at the Post Office at Lorain, Ohio, under the Act of March 3, 1879

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PRICE TEN CENTS  
\$2.50 A YEAR

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*

**GETTING THE LOCAL STUDIOS TOGETHER.** In nearly every city, large or small, the different photographers would be glad to cooperate with each other and form a local organization for mutual helpfulness. Usually the trouble is simply that no one will make the necessary effort to start the ball rolling, as a rule due to the fear of being rebuffed. We have yet to learn, however, of an honest attempt by one photographer to get his fellows to join him in a movement for the good of all, meeting with other than success.

In the smaller towns the personal call is probably the best way of starting such an activity. The telephone is the next best thing to a personal call, of course, but then the photographer himself is extremely busy, or the city is a large one, or even if he has some slight doubt as to the reception that may be accorded his efforts, a truly friendly letter will often do the trick.

Many photographers who would themselves be glad to do their bit toward getting their local competitors together find themselves at a loss when it comes to composing a satisfactory letter. Accordingly we take pleasure in printing one of the best letters of the kind we have seen in a long time. It comes from H. G. Downs, of Warren, Ohio, who has taken the bull by the horns in this manner to see what can be done in his city and it is a first-class sales-letter in every way, which may offer suggestions to others:

"It sort o' looks to me like the big national advertising campaign is going over. I sure hope it does, for in spite of everything we individual photographers do, people are buying less and less pictures.

"We've all tried coupons, special offers and free enlargements but these things don't do the work; it's like trying to stop a Mississippi flood by drawing off the water through the faucets. And yet there's more real reason for a photograph than a lip stick or a cigarette. There are millions of dollars going out for these and other unnecessaries when all the argument is in favor of photographs. And the photographic portraits of today are better than people ever got before.

"You know (*name here*), it's seldom I talk with folks who won't admit the value of a photographic family record and yet nine-tenths of these very people are doing

little or nothing to keep such a record. I feel that, regardless of the methods under which different photographers operate, there would be more photographic business than there are photographers to take care of it if we could induce action in these people.

"Now this big national campaign is going to start something but I do feel that we fellows must do something locally to bring the thing to a focus on us. I don't suggest a local organization, like some we hear about, that tries to regulate prices and business methods. I say let every photographer use his own methods; maybe what the other fellow uses won't be good sense but he's the one who will suffer if it isn't, but what we should do is get together on some program that will say '*Photographs*' so darn loud that it can be heard clear to the city limits.

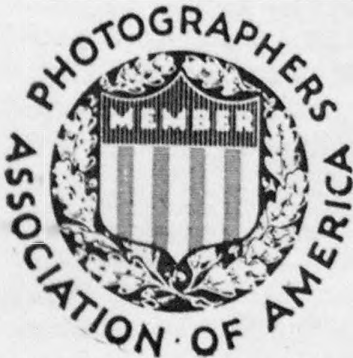
"It is folly to suppose that I can get all the business or that you can, just as it is kidding ourselves to feel that our studio is making all the good photographs that are being made. It's my opinion that with the modern equipment available and the methods in use it would take a person considerably dumber than you or I to make consistantly poor pictures. It's my belief that the run-of-mine photographs, regardless of the studio that produces them, are about of the same average quality and that it would be rank foolishness for me to attempt to foster in the minds of the people that they are apt to get stung if they don't have their pictures taken at my studio, even if they were gullible enough to swallow it.

"We must make the buying public appreciate the value to them of the professional photographer and it can't be done by knocking the other fellow. Who would want to move to a locality without schools or churches? Well, the photographic studio is important too; why, if they'd amend the constitution to prohibit photographs there would be a grand rush for 'bootleg' pictures and everybody would be taking a chance on the penitentiary but believe you me, they'd have pictures just the same. The photographer is important to a community but there's a lot of folks who don't know it and must be shown.

"What I'd like to see next Fall is a photographic exhibit right here in our own town. There are only four of us but it's my opinion that we could put up a humdinger and none of the pictures would suffer by comparison. We could secure the national traveling exhibit to use along with ours and by tying it up with the national slogan and their advertising could sure stir things up.

"How does it sound to you?"

"Yours for a little cake with the bread and butter."




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### The PHOTOGRAPHERS' ASSOCIATION of AMERICA

ALVA C. TOWNSEND, Lincoln, Nebr., *President*  
 CHAS. AYLETT, Toronto, Can., *1st Vice-president*  
 D. D. SPELLMAN, Detroit, Mich., *2nd Vice-president*  
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 PAUL TRUE, New York City, *Chairman Mfrs. Bureau*  
 L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

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## The Program of the Forty-Fifth Annual Convention of the Photographers' Association of America, Pennsylvania Hotel, New York City, July 25th, 26th, 27th and 28th

**T**HE Forty-Fifth Annual Convention is to be held at the Hotel Pennsylvania, New York City, for the four days commencing July 25th. Meetings, trade exhibits and picture exhibits will all be held on practically one floor and in close proximity one to another.

This year the general plan of dues and registration has been changed somewhat. The dues of the Association for Active members, as you may know, have been reduced to \$5.00 per year. In addition, a \$5.00 registration fee is being charged all Active Members who attend the Convention.

The Active Membership is comprised of studio owners and managers.

This registration fee covers admission of members to all meetings of the Association and entertainment features, such as the President's reception and the entertainment for the ladies, but does not include the banquet ticket which is extra.

The Associate Membership is made up of studio employees and manufacturers and their employees. Dues for studio employees are \$3.00 per year. The dues for manufacturers or their employees are \$2.00 per year. No registration fee, other than their annual dues, is charged this classification.

All members, whether Active or Associate, who are accompanied by their wives or friends, will be charged an additional \$1.00 registration fee for a guest ticket, for each extra person in attendance.

The big feature in regard to the sale of registration tickets and memberships at this early stage is the saving of time that will be assured at the Convention. All that the member will have to do who has purchased his registration ticket in advance will be to go to a separate table and after showing his registration card, receive his badge. This will only take two or three minutes and save the tiresome waiting that is occasioned by looking up his membership, making out receipts, issuing of badges, and the other details that are necessary.

#### INSPIRATIONAL TALKS

A remarkable list of speakers has been assembled for the program of this year's Convention. The inspirational part of the program will be covered by Robert H. Davis, who is one of the foremost editors and publishers in this country, and by Karl A. Bickell, President of the United Press Association. Both of these men have a wide knowledge of the use and effectiveness of photography and the important relationship that it has to the progress of the world, as well as to our daily lives.

Mr. Davis, in addition to his wide use of photography as Director of the *New York Sun* and as Managing Editor for twenty-five years of the *Munsey Publications*, is an amateur photographer of note.

Mr. Bickell is a nationally known figure in newspaper circles. His Association supplies over eight hundred papers throughout the world with a daily news service. His organization has correspondents and photographers covering news events of importance in all the leading cities and political centers of the world.

#### LECTURES AND DEMONSTRATIONS

Nicholas Haz—Subject—"Composition"  
Mr. Haz has won many gold medals for the

pictures that he has exhibited in the United States and abroad. He is a painter as well as a photographer. His talk on Composition was the outstanding success of the Middle Atlantic States Convention this year.

Lejaren a Hiller—Subject—"Interpreting Advertising and Magazine Illustrations by the Use of the Camera."

This will be an illustrated talk showing the use of photography in advertising illustrations. Mr. Hiller is associated with Underwood & Underwood, and is nationally known for his artistic and unusual advertising illustrations.

William Shewell Ellis — Subject—"Photography for Advertising."

Mr. Ellis has been known to the profession for many years on account of the successes that he has made, not only in portrait photography but for the unusually interesting covers that he has done for the Eastman Kodak Company, the Curtis Publishing Company, and lately, Ivory Soap and Gorham Silverware. This work has attracted a tremendous amount of attraction.

W. E. Burnell—Subject—"Bread and Butter Photography."

Mr. Burnell has built up a business that is exceedingly successful in the small town of Penn Yan, New York, through what is termed straight bread and butter photography. He will tell us how he has done it, as well as demonstrate his method.

Samuel Lumiere—Subject—"Decorative Use of Shadows in Photography."

Mr. Lumiere is a Fifth Avenue photographer who has built up a national reputation on account of the unusual character and fine artistic quality of his work.

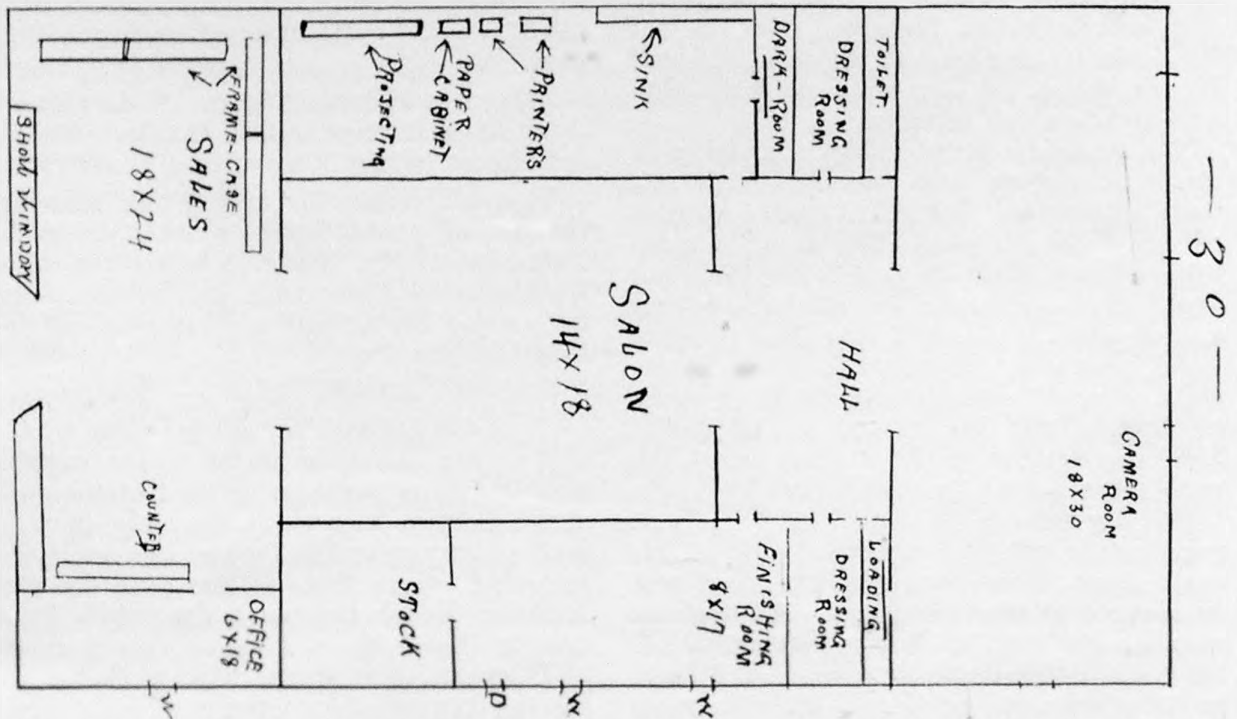
Onorate Avati—Subject—"Fashion and Photography."

The Fab Studios are nationally known for the fine quality of fashion and illustrative photography. Among the accounts that this firm handles are Montgomery & Ward, Sears and Roebuck, and many other of our largest national advertisers. Mr. Avati is the artistic member of the firm and will demonstrate the element of fashion and style in photography. His talk will be of interest to every photographer, both portrait and commercial.

William Zerbe — Subject—"Thirty-five Years of News Photography."

Mr. Zerbe is one of the best known, as well as one of the oldest, news photographers in New York City. He will tell us some of the high spots in his experience of photographing news events and notables.

## Another Entry in Our Studio Plan Competition



M. F. Kelley, Griffin, Ga., submits this plan of his own studio in the competition we are running for the best floor plan or layout of a photographic studio, real or imaginary. It is a ground-floor place, with Spanish exterior, the interior following rather closely that of the Eastman Model Studio.

### BUSINESS BUILDING

Fred Millis—Subject—"How the Individual Photographer Can Secure the Greatest Benefit from our National Advertising."

Mr. Millis is advertising counsel for the P. A. of A., for the Society of American Florists, for the Jewelers Board of Trade, for the Manufacturers of Carbonated Beverages, and many other industries. His talk will be a brass-tack one and will illustrate definitely how the individual photographer can secure the greatest possible benefit from our National Advertising.

John Howie Wright—Subject—"Direct Mail Advertising."

Mr. Wright is a nationally known expert on this subject. He is also publisher of *Postage*, the oldest magazine published on Direct Mail Advertising. He has lectured before a great many of the advertising clubs of the United States on this subject, as well as on the program of the Direct Mail Advertising Association.

Roy F. Soule—Subject—"Salesmanship in the Studio."

Mr. Soule is a well known lecturer on the subject of Salesmanship. He is also editor of the *Hardware Dealers' Magazine*. Mr. Soule has been given an expense account by

the Association and told to have his photograph taken in various studios as he travels around the country and then to come back and give the Convention a brass tack talk on studio salesmanship.

Deck Lane—Subject—"How I Am Doing a Business of Over \$20,000 a Year in a Town of a Population of Less than 2,000."

This will be a brass tack talk by a brother photographer who will show the unlimited possibilities there are for business building in a small town and how he has done it.

W. F. Fisher—Subject—"System and Salesmanship."

The Fab Studios are one of the most successful photographic studios in the country, financially and artistically. Mr. Fisher is responsible for the sales and management end of the business.

Gordon C. Aymar—Subject—"Why I Use Photography in Advertising."

Mr. Aymar is Art Director of the J. W. Thompson Company, which is known as one of the two or three largest advertising agencies in the world. As Art Director of this company, he has been responsible for the artistic handling for nationally known advertisers such as Lux Toilet Soap, Pennsylvania Railroad, Simmons Beds, Fleischmann's Yeast, Welch's Grape Juice, etc.

## PICTURE EXHIBITS

The picture exhibit will be unusually important this year. First, there will be a collection of pictures exhibited by twenty-one of the world's greatest portraitists. Seven of the foremost photographers from the United States, seven from England and seven from the Continent have consented to exhibit. Each man is selecting seven prints that he considers his finest work during his entire career.

In addition to this, special collections have been promised from England, Central Europe and from Australia.

All of this in addition to the exceptionally fine work that has been promised by our own members.

PRIZES TO BE AWARDED IN THE COMMERCIAL EXHIBIT OF THE FORTY-FIFTH ANNUAL CONVENTION OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA, NEW YORK, JULY 25, 26, 27 & 28

No. 1. A silver cup donated by *The Commercial Photographer* for the best club exhibit.

No. 2. Architectural Class (a) a plaque for the best photograph architectural exterior.

(b) a plaque for the best photograph interior.

No. 3. Illustrative (Advertising) (a) a plaque for the best living model photograph in this class.

(b) a plaque for the best still life photograph in this class.

No. 4. Industrial Class (a) a plaque for the best industrial photograph either interior or exterior.

(b) a plaque for the best photograph of machinery.

No. 5. Press Photography Class—a plaque for the best press photograph.

No. 6. Commercial—a plaque for the best photograph used for catalogue or similar purposes, made without any accessories.

## RULES AND REGULATIONS

A. Prints shown in the association exhibits for the cup to be awarded by *The Commercial Photographer* are also eligible for competition in the above classifications.

B. Exhibitors themselves must mark on the back of each photograph the numbers of the classifications in which it is to be included.

C. Signatures or names of exhibitors are not to appear on the face of print or mount, but must be placed on the back of each print or mount.

D. Prints submitted must not be framed, but they may be mounted in any manner whatsoever.

E. There will be no restrictions as to size or finish of prints, but members will be limited to three prints in each classification.

F. Club exhibits will be limited to 200 prints.

G. The judges reserve the right to select any print shown for the traveling exhibits unless the exhibitor specifies otherwise.

H. The judges reserve the right to re-classify any picture exhibited where in their opinion it has not been entered in the proper class.

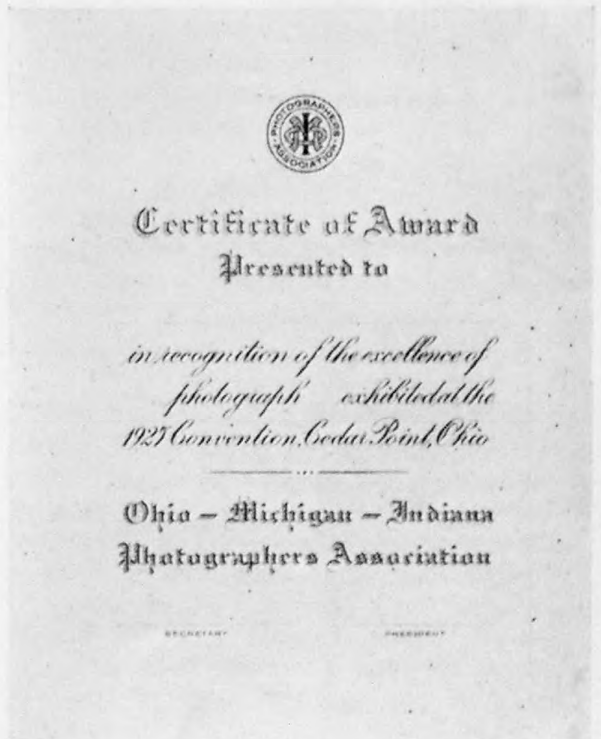
I. All pictures should be in the hands of the judges not later than July 15th.

J. Ship all pictures to the Commercial Exhibit, Photographers' Association of America, Hotel Pennsylvania, New York City.

—o—

## Cedar Point Convention to Move Strictly on Time

THE Convention Committee for the Cedar Point Convention of the Ohio-Michigan-Indiana Photographers' Association promises the members that all the meetings will move on schedule, and to insure that there will be no embarrassing delays while speakers are being located or necessary equipment and materials for the different demonstrations hunted up at the



The handsome Certificate of Award which will be presented to those whose pictures are selected by the O-M-I jury as having exceptional merit.

last moment, Wm. J. Guest, of Cleveland, has been appointed Convention Marshal. It will be Mr. Guest's duty to see that the speakers and demonstrators are ready to make their appearances and that whatever they need is on hand when wanted.

The engraved certificates of award are ready. These will be given to such prints as in the opinion of the judges are worthy of special commendation. The names of the judges will be announced in the near future—all of them being from outside O-M-I territory. When the awards have been made, the certificates will be immediately inscribed in handsome penmanship, signed by the president and secretary of the association and will be ready for distribution at the banquet the second evening of the convention. Paul True, of Defender Photo Supply Co., Rochester, N. Y., has been selected for toastmaster on this occasion. He will make the appropriate remarks, and then the certificates will be handed out to the fortunate ones by President Brubaker of the Association.

J. F. Rentschler, Ann Arbor, Mich., treasurer of the Association, advises that dues are coming in surprisingly well, and that all things point to a very heavy attendance. He has badges ready to send out at once to those who mail their dues in advance, and those who have these badges will not be held up for registration. Better send your check now: Active members \$3.00; associates \$2.00; guests \$1.00.

*Rungs*  
 Edited by  
*Howard D. Beach*

#### ORDINARY STYLE

*Subject*—Three roses in a vase  
*Arrangement*—Pyramidal  
*Background*—Light to Medium

#### JAPANESE STYLE

Same roses—same background  
 Arrangement indicates friendliness, all turned slightly toward the light. Position suggests other flowers were arranged with these, and though now removed their influence remains like unseen ghosts. The roses seem interested in one another and in those flowers that were removed; revealing a pleasant expression.

—Howard D. Beach.

Every photographer in the three states is requested to send in three prints for the general exhibit. These should be not smaller than 5x7 nor larger than 11x14, and preferably not colored nor framed. If framed, they must be sent without glass. Return label with postage should be enclosed. Entries for the general exhibit should be addressed to G. C. Kehres, Ohio Vice-Pres., O-M-I Photographers' Association Convention, Hotel Breakers, Cedar Point, Ohio, and should be sent to reach Cedar Point not later than August 5th. The jury of awards will pass on all pictures submitted and will select from the entire exhibit the ones to receive the Certificates.

## Handling Children in the Studio

By WALTER SCOTT SHINN  
 (Concluded)

I don't always use the same thing, because some kids would laugh their fool heads off at that; others it just interests and that is all, and with still others it leaves an entirely different impression. It works differently in every case.

I bought another thing (a monkey). I had a case where a delicate little woman who weighed about 600 pounds came in one day with a child, one eye looking north and the other looking south. She was all nervous and all keyed up and panting like a horse. She kept saying, "Oh, look at this," and "Look at that," and the things she was pointing out didn't exist. The kid didn't know where to look. He had two eyes that didn't catch. She finally said, "Oh, look at the monkey," and there was no monkey around. I began to get self-conscious, so I went out into the reception room and said, "So help me, Mike; let's get a monkey because I don't want this thing to happen again, for it makes me self-conscious." So I got this fellow.

Often I can find out from a governess or somebody who is with the child what the child had for breakfast or lunch or some particular thing about the child. Then I get this fellow to talking. I say, "Do you know this fellow?"

"I know him."

"Sure, you do. Do you think you could tell them?"

"Let's see."

"Look them over pretty well. Look at mother. Crane your head and get that right."

I have the bulb and am making pictures all the time. I may make four or five distinct plates and then stop and change position and go back and continue that. Nurse

it along and you can interest and amuse and do almost anything with that thing. When you bring out the dog, oftentimes there is a little softness, a keynote of sympathy. You can bring out many expressions. This little fellow guesses the age. When you begin to get around the age, sometimes you get all balled up and that tickles the kid, and he starts all over again. He tells them what they had for breakfast and gets them to open their mouths sometimes when they are all buttoned up. He comes out and tells them they had raspberries for breakfast, and they are tickled to death that he guessed it.

Those are the chief toys I use. Sometimes I use this fellow, but he doesn't amount to so much.

*Question:* Where did you get that dog?

*Mr. Shinn:* There is a big toy shop in New York where I got this. That is not a very salable thing for the average child. They get six or seven dollars for that. It is a real skin. There is no use trying to

palm off any imitation stuff with a kid because he wants the real thing. You can go to your store any place in your community and tell them you want such a thing. They will have to import it. Don't do it in a cheap way. This fellow here has been through the creek and I couldn't get a new one before I started. It is a real skin; the bark you get off a tree and put on afterward. No matter where you are, somebody ought to be able to find one. You will waste \$100 trying to get it yourself.

*Question:* Do you favor handling the children alone or do you favor the parents coming in when you take the picture?

*Mr. Shinn:* Not too many should be around, and generally the mother is better left away. Sometimes it is a matter of judgment. The one who thinks she has to be in the studio when you take the pictures, for God's sake, send her away. The mother who says, "I suppose it will be best for me to go away and let you have the child alone," as a rule, is all right to leave in.

# 'Tis Here-Maybe



David C. Finger, New York City, who styles himself "Photographer to children at their homes," announces the opening of his new studio at 109 West 40th Street, New York.

*J. W. Hasselkus, of Ross, Ltd., speaking on the subject of lenses before the recent Congress of the Professional Photographers' Association of Great Britain and Ireland, said that the lenses which were really exceptional—some particular lens which a professional might swear by—were "flukes." He explained that optical glass, the raw material of lens manufacture, is an outrageous substance which made it no wonder that among lenses of identical name and description there were variations whereby some were better than others. All were up to standard, but here and there one was above it, and the possessor of that one was a man singularly fortunate. Not a few of the troubles of the manufacturer came through these "flukes," because it was impossible to repeat a "fluke," and when the "fluke" was not repeated the recipient of the lens was apt to say that the lens was below standard, which was not the case at all.*

The Defender Photo Supply Company, Rochester, N. Y., have been giving the P. A. of A. a lot of excellent publicity in their "Trade Bulletin," which is mailed out monthly without charge to all photographers on their mailing list. The matter is livened up with special cuts and supplementary articles, and in addition there are quite a few worth-while business-getting suggestions in the "Trade Tips" column. If you haven't been getting the "Trade Bulletin" drop a line to the Defender Company and ask them to put you on the list. You might mention ABEL'S for luck!

Sidney Cross, Edwardsville, Ill., dropped dead of heart disease at his home on May 27th. He had been a photographer in that city for many years, though lately employed as bailiff in the probate court.

Henry W. Swope, photographer of Lock Haven, Pa., died after an attack of heart trouble which lasted only a few minutes, apparently brought on by acute indigestion. He was 69 years old, and had been in business in Lock Haven for more than twenty years.

"Watch the Birdie," is the title of the announcement of J. Anthony Bill's new suburban Studio in Cincinnati, Ohio, "where babies can come and have their sweet little pictures taken—to give to grandma or grandpa, or daddy as a present—and where mother can come and always find a place to park and have her picture taken by Mr. Bill personally and where blushing brides or sweet girl graduates will find quiet and solitude while figuring out becoming poses," etc., etc. Quite a captivating booklet as the above quotation will indicate and most excellently done. Mr. Bill is retaining his former studio at 122 W. 4th Street, and this will now be known as the City Studio.

A. J. Earp, well known photographer of Winchester, Ky., died on June third as the result of injuries sustained when he was struck by an automobile the day before. Mr. Earp was 70 years old at the time of his death, and was a highly respected citizen of Winchester. The driver was exonerated.

O. R. Werts, partner in the Reed-Werts Studio of Wichita, Kans., for the past ten years, opened his own studio in that city on June first, in the Caldwell-Murdock Building.

The products of Wellington & Ward, Ltd., Elstree, Herts, England, including plates, papers and films, formerly handled in this country by Ralph Harris & Co., Boston, Mass., are now exclusively distributed in the United States by the Medo Photo Supply Corporation, 323-325 West 37th St., New York City, the new arrangement having taken place on May first. While the Wellington plates and films are not so familiar to American users, their line of bromide papers is an old-timer in this country.

H. P. Tresslar, prominent photographer of Montgomery, Ala., and owner of the Tresslar Art Shop of that city for more than 35 years, died at his home on May 20th at the age of 61.

## Personality in Photography

A Talk by ARCHIBALD FAIRBAIRN, Glasgow, Scotland, newly elected President of the P. P. A., before the Annual Congress of the Professional Photographers' Association of Great Britain and Ireland, held in London, May, 1927.

MUCH could be said about personality relative to human experience, but I would like to remind you that the subject is personality in photography. For the purposes of the lecture I would like to divide it into three parts, so that you may be able to carry away the points with you the more easily. The first point is Personality; a practical definition. The second point is Personality in Photography. And the third point is, How to obtain it.

Let us consider, first of all, the definition of personality. Professor J. H. Cofin, in his *Scientific Study of Personality*, says: "Marvelous as is the natural world as described by astronomy, geology, physics, and chemistry, it seems to me that the mental life as found in man is far more remarkable. Personality is one of the biggest facts in the universe." This, ladies and gentlemen, is a conclusion we would all agree with. After all, it is the mind of man that matters. It is from the mental that our subsequent actions, conscious and unconscious, arise; and it is because of the fact that personality finds its source in the mind of man that it is so difficult to define. If we were, however, to ask the meaning of personality from a scientific point of view,

we would get a different answer from each group of scientists. The biologist would define it in terms of organism; the physiologist in terms of the body; the psychologist in terms of mental life. But as we know, personality does not consist of any one particular thing; rather it is a combination of many factors. We would define it as we have all used the words to describe a friend or neighbor, such as "a fine personality." Personality consists of a group of qualities and characteristics—such as appearing, bearing, poise, health and vitality, habit of speech, and tone of voice, taste displayed, intelligence, culture and sociability—all brought together in a single person. A fine personality, furthermore, is keenly sensitive to the higher and finer things of life and to the welfare of others. This practical definition of the term is one we shall accept in visualizing the personality of a given individual.

Having thus defined personality very briefly, let us pass on to the subject we all have at heart, namely photography. Now let me ask you a serious question: Has personality any real application here? Does any one doubt the fact that personality plays an important part in *its* affairs?



Frank Goodner, Reno, Nev., gets \$50 for the first print and \$20 each for duplicates, when making portraits like this. Everything but the figure is drawn on the negative and this print, in particular, is one which a number of Coast artists have commended highly.

I think you will agree that it does. It is the main factor in a successful career. Personality is written in large letters over the whole history of photography; and without going into the gracious memory of the dead, let us think of a few men living today, men we have met and known, some not far away from us tonight. What do we find? We find that they have risen head and shoulders above their fellows. Is it because their pictures are better or different from all others? Not altogether. Theirs is the triumph of personal magnetism, the triumph of personality. And I say this, not discounting in the least their great abilities as photographic artists. Everywhere we see the extraordinary power of an attractive, magnetic personality illustrated, and nowhere more so than in our own profession. Portrait photography is a great career for the man or woman who has the ability and strength of character to become a fine personality in it. It may come easily and naturally to some! to others it comes after a long struggle. This is a point we could do a lot of talking on, but I do not enlarge upon it at the moment; but I am sure of this, that to the sincere trier, to the man or woman of vision, it will surely come.

Now let us remember what we said about visualizing the personality of a given individual; and from two view points consider, first, the photographic sitter, and, second, the photographer himself.

First, the sitter. It will be apparent to every photographer that there are two aspects here to consider—first, the material,

and second, the spiritual. In the former, we have the human form, color, light and shade, tone, the grouping together of which is sometimes difficult. But the securing of an artistic picture is a triumph over these difficulties. The second aspect, however, is one that will count most in its lasting effect. We have here personality, character—call it what you will. It is only when we can embody this in our pictures that we can really claim to be successful. Someone has said: "It is impossible to photograph personality." Quite so, just as it is impossible to photograph anything that is not tangible, such as spirits, love, hate, and sorrow. But we admit that we can photograph the effect they may have upon the individual. Well, just in like manner it is possible to photograph the effect of personality on a sitter, though the perception to do so may have to be far keener and more precise. It cannot be done at any odd time. In a recent Press review of an interview that was given by a very prominent photographer, he was reported to have said that he sometimes asked for two or even three sittings before he was satisfied. The sitter must be in a certain mental condition and given a suitable opportunity. It is here where the double personalities—that of the sitter and photographer—combine to make a picture. If you doubt this fact, let me describe the experience of a well-known Scottish photographer in this connection.

There came to his studio one day a very high dignitary of the Church, upon whom the Church had shortly before bestowed its highest honor, which necessitated the wear-

ing of a somewhat fancy garment. He wanted to be taken in his robes of office. Here was the psychological moment for a great picture, and so it proved to be. When the proofs were finished and delivered, one of them had a great appeal. All that was fine and noble in this man was here portrayed. Indeed, it was nothing more or less than a photograph of his personality. Now the modesty of this man was great. He was a great, good man. He came to the photographer, and he said, "This photograph appeals to me; I would like to give several of my friends one, but I would prefer to be taken in my everyday garments. Just take me again, the same position and lighting—you cannot make any mistake." We have all had somewhat similar cases in our own experience, and we know what the results were. Impossible! Try as he would, the photographer could not repeat again, in exactly the same style, his previous success. Have you noticed how frequently such clients go back to their original picture? And it is not surprising after all. Here were two people thoroughly self-conscious. On the one hand, a fine personality trying to disguise itself in the garb of everyday life; and, on the other, the photographer trying to repeat himself rather than create. We

cannot blame the photographer for a single moment. He was set an impossible task. How elusive is photographic personality! It is like the fragrance of some rare perfume. We cannot name it, but it is there, nevertheless, and the clever photographer, given a reasonable opportunity, will find it and succeed. The belief that pure photography is narrow in its ideal, merely mechanical, is therefore false. We admit it may have its limits in what is termed "Commercial" but never "Portraiture." The personality of the sitter offers tremendous scope and enterprise to the photographer, but unless he has made a study of personality, and possesses it or acquires it himself, the chances of his success are very remote, no matter how perfect his technique may be.

Mrs. Jameson, in her *Memoirs of the Early Italian Painters*, speaking of Giotto, says, "He was deficient to the end of his life in the knowledge of form, he was deficient in that kind of beauty which depends on form; but his feeling for grace and harmony in the pose of his heads and the arrangement of his groups was exquisite; and the longer he practised his art, the more free and flowing became his lines. But, beyond grace and beyond beauty, he



Sir Thomas Lipton holds the record for the longest distance traveled to see the opening baseball game of 1927 at the Yankee Stadium. Sir Thomas is here also to arrange for another American Cup race. Hammer Press Plates were in the holders when Joe Lyons made this shot.

aimed at the expression of natural character and emotion." We see, therefore, that the photographers' primary purpose is to produce pictures with artistic expression drawn from the realism, not something merely in the nature of art. He should possess the rare capability of seeing his sitter from the personality point of view, at the same time realizing all its artistic potentialities.

When I gave this address at Edinburgh, one of the speakers said that the words "artistic expression" used in connection with photography were new to him. I described it in this way. A sitter receives a picture. He says to the photographer, "It is very beautiful. This picture meets all the requirements of the fine arts; it is artistic. Yet there is something about it that I do not like." On the other hand, there is the average amateur snapshot, with no pretention of any artistic value. When produced and presented to the particular person in the group he remarks, "By Jove, that's good. It's me. It's a speaking likeness." Yet the picture, from an artistic point of view, is of no value at all. The one expresses the personality of the person; the other is an artistic production. What I say is this, that a photographer's business is to combine the two, and to produce pictures with an artistic expression.

Let us consider for a short time the man at the camera—the photographer and his profession. It would be just as disastrous for him to do his own operating in a mechanical stereotyped fashion, without personality, as for a minister to have a stutter. This point is rather stressed, as you see, but we can grasp its meaning if we consider for a moment how monotonous it is to sit in Church and listen to a minister who has a voice unsuited for preaching, or a habit of forgetting his points. We would have no desire to go back again. The minister may be good in all the other branches of his work, yet surely the first thing is to learn to preach with acceptance. Such a man could never rise to a very high position. The analogy is clear. Operating may be the last thing a photographer learns in his profession, yet it comes first every time.

We would do well to ask ourselves in the quiet moments of a busy day, "How does my personality impress my sitters? Do they wish to return? Are they ready to recommend me to others? We must also remind ourselves of the fact that photography is not simply a trade that can be measured out by rule and scale, such as that of a bricklayer or engineer. We know it is mechanical up to a certain point, but be-

yond that it is as truly an art as that of painting or etching. Artists, of course, have never admitted its pretention to the higher qualities while it suggests or implies only a mechanical operation. Nevertheless, photographers themselves consider it an art, an art which requires great skill and ability if the ambition is a successful career. Let us not deceive ourselves by thinking that merit and ability will ultimately win in spite of personality. Superior merit has starved to death in many a man or woman because they could not overcome the handicap of an offensive manner. A gracious personality is a powerful advertisement. Many a photographer owes his success largely to the recommendation of his friends and clients, who like to tell everybody they know about him. Thousands of professional men without striking ability have succeeded in making fortunes by means of a gracious personality. This is an age of slogans. I think a good one for photographers would be—*Personality and Ability mean Success.*

A lady friend of mine residing in Edinburgh had her photograph taken by a photographer of that city. When she was showing me the pictures, quite six months after they were taken (I mention the time here because it has a bearing on the point), we remarked how good a likeness it was, yet the thing that impressed me most of all was the remark made by my friend about the photographer. "Mr. Fairbairn," she said, "you ought to see her at work in the studio. She is wonderfully nice." That was a great tribute from one woman to another. Might we not say that "the art of pleasing is the art of rising in the world?" The photographic profession is, after all, an art of pleasing. A photograph can be of no real use unless it gives satisfaction to the sitter, no matter how clever or perfect it may be in other respects. It is almost impossible, therefore, to overestimate the value of impressions. More often than we think the sitters' appreciation of their pictures is founded upon the impression they received while visiting the studio for the sitting. It is merely a question of memory. Just consider for a moment this elusive faculty. How many of us can remember all the incidents connected with a visit, say, to one of the famous London studios. Perhaps it is only a single thing we can recall. Yet round that incident is woven the memory of a very delightful visit. How very essential it is to our business that we should make no mistake about the impression created upon the sitter. The personality of the photo-

grapher must be shown in the furnishings and in the decoration of his premises, in the choice of the right receptionist, in the manner of receiving his sitter. The sitter should never leave our premises without feeling in a happy frame of mind. They may not be able to say exactly what particular thing has given rise to this feeling. It may, after all, have been the personality of the photographer himself. The art of pleasing is partly conscious and partly sub-conscious. The speaker is at his best when he is speaking sub-consciously. We prefer the man who gets warmed up to his subject, and who never allows the letter "I" to become dominant in his affairs. I say it is at its best when it is sub-conscious; but we owe it to ourselves and to our sitters to be our best, brightest, most attractive and most efficient selves, and any means which can be employed in attaining this end should be welcomed and utilized. Risks there are in all self-education. A measure of self-consciousness may be inevitable at first in the photographic art and attainment. Time, however, may eliminate this. A habit becomes ingrained in us, self-consciousness vanishes, and use and habit become second nature. It is not, however, an unworthy aim deliberately to try and please our sitters, and this can be done without the sacrifice of either principle or dignity; but whether we make it one of our aims to please them or not, *please them we must; attract them we must*, if we are ever to come into the secret of a charming, engaging, photographic personality. Need I say more than this, "Personality counts for very much in photography."

When we come to consider the last point of our lecture, "How to obtain photographic personality," we do well to remind ourselves that we cannot just make other successful photographers our models, and, by copying them, hope to succeed. As Rousseau in his *Confessions*, says, "I am not made like anyone else I have ever known, yet if I am not better I am at least different." The basis of personality is precisely that "something" in each of us which is different. We must not pose, we must be ourselves, we have got to give ourselves a chance. We should, however, have a very high ideal; but it is no use crying for the moon. It brings us no nearer the realization of our desires. We must use our talents, energies, and means within the limits of the obtainable. Personality is not confined to any one class, it can be found in all classes in the photographic profession. It has been said that photography is out of favor at the moment. If that is so, then the only way

to a recovery and a better position in these isles is for a larger number of men and women of force, attractiveness, enterprise, and ability to arise in its ranks. It seems to me it is just a problem of personality.

In reply to this it may be said that personality is born, not made. I am convinced that the whole truth is not in such a view. It is doubtless true that special periods in the history of photography have brought out special men of genius, those few Heaven-endowed beings whose development springs from a source within, those unconscious instruments in the hand of Providence, who, seeking their own profit and delight through the expansion of their own facilities, have taken a step forward and have lent a new impulse to photographic aspirations. But surely the problem of personality is not shrouded in such mystery. The least we can do is to try and find out what the conditions of photographic personality are, and along what lines we may look for its development. We are not mere creatures of circumstance, a pawn in the game of destiny. Circumstances may subject us to a number of external influences, the sum total of which makes our environment. But if our ideal is out of harmony with our environment, we can never be truly happy in our profession. We must counteract the influence our environment has upon our personality by making a study of all that is artistic, realistic, and beautiful in Art.

It may be thought that this lecture is all in the air, and has no bearing upon money matters. Well, I confess candidly, we are in the profession for the prize, or, in other words, the remuneration it gives. This, however, should not be the direct interest or aim, rather the indirect. It is a wholesome thing to love your work first and foremost. Of course, the remuneration is an important factor, since it stimulates action as nothing else can, and a man is none the worse in desiring to possess it. But where one's direct interest is in his profession, it will be supplemented by this indirect interest in material gain, and I do not hesitate to say that greater energy, stronger personality, better work, and more money will be the result. We need not be discouraged by failure. No one succeeds every time. Let us meet with courage the failures of yesterday and look forward with enthusiasm to the tomorrow. Photographic personality has a great appeal; let us keep our minds open to it! let us respond to the ideal. We are the makers and the builders of our own destiny in one of the finest professions of all.

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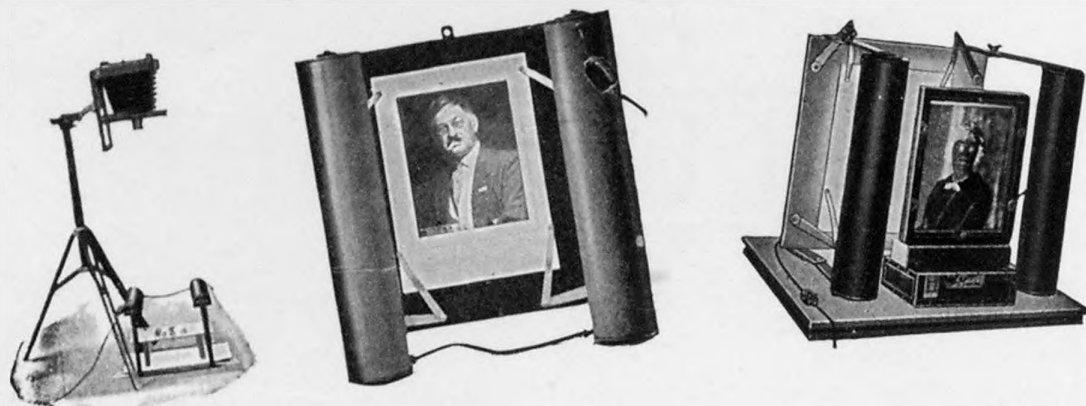
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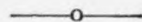
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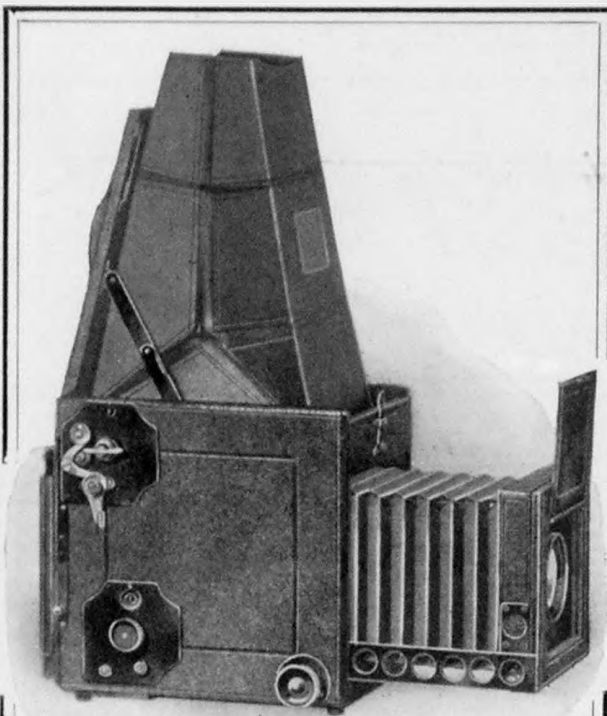
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**ANSWERS IN OUR CARE:** 25c extra for each insertion.

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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. 6-4-4-C

## HELP WANTED

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

**WANTED**—Well known photographer, opening a new studio in Chicago's best Loop location, all kinds of high class business to draw from, wants fine operator and business man that can make investment. Your chance of a lifetime. M-4, care of this journal. 6-11-2

**WANTED**—First-class operator and assistant retoucher; must be good; position steady year around; good Texas town; salary \$50 per week. G-5, care of this journal. 6-11-2

**WANTED**—A good man for steady position; must be good retoucher and printer, also must be able to operate. State salary and experience in first letter. Wm. Iritz, 509 So. Adams St., Peoria, Ill. 6-18-1

## STOP WASTE & EXPENSE. USE STERLING TANK OUTFITS "The System of Quality"

Developing tanks & water-jackets for AMATEUR FINISHING. Economizes labor, time and solutions. "THE BEST BY TEST." Also Commercial outfits & Fixing baths. Ask your Dealer or write us for STERLING quality tanks. Compact. Economical.

STERLING PHOTO MFG. CO.  
Beaver Falls, Pa.

## Obis & Hajny Co.

Studio Brookfield, Ill.  
210 N. Forest Ave.

Designers and Manufacturers of  
Backgrounds for Photographers

There is no limit to the number of combinations possible with our backgrounds, with back-lighting effects, etc. They not only beautify your camera room but actually invite the subject to pose. Very attractive to the eye, and photograph wonderfully, being made of wood with grafftex effect.

Columns, Classic Gateways, Interiors  
Mantels, Vases, Lamps, Windows,  
Stairways, Fountains.

Visit our display room

81 W. Van Buren St., Chicago, Ill.

**WANTED**—Retoucher, must be first-class workman; splendid salary, position permanent; none but good workman need apply. S-2, care of this journal.

3-19-TF

## SITUATION WANTED

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

**PHOTOGRAPHER**, thorough all but retouching, desires connection with responsible concern. R-3, care of this journal. 6-11-2-C

**THOROUGHLY** reliable man desires place with photographic supply house road selling, or with card mount company. R-4, care of this journal. 6-11-2

**GOOD ALL-around** photographer retoucher-colorist, over twenty years experience best studios, wants good connection; \$40 week with prospects; available now; age, thirty-eight, married. Henry Dellert, General Delivery, Pittsburgh, Pa. 6-11-2-C

**POSITION WANTED** by an experienced photographer; can report at once. Photographer, 116 D St., N. W., Washington, D. C. 6-18-1-C

**YOUNG PHOTOGRAPHER**, with a thorough knowledge of the profession and ten years experience in best studios, would like to make change on or about August 1st; would consider managing a not too large but good studio. F-1, care of this journal. 6-18-1-C

**BUSINESS MANAGER** with photographic skill, capable of filling the positions of operator (portrait or commercial), printer or projection printer, wishes to make a change. At present managing the best studio in a city of 250,000 population. W-7, care of this journal. 6-18-1-C

**POSITION WANTED** as a general all-around workman, either portrait or commercial; first-class retoucher; prefer as a Kodak finisher or darkroom man; prefer Alabama, Tennessee, Georgia or Florida; steady, reliable and married. R. 1, Box 71, Madison, Ala. c/o Jake Newby. 6-18-2

**WANTED**—Position as retoucher; can assist in all other branches of the work; competent retoucher. L-1, care of this journal. 6-18-1-C

Any Photo Supply  
Store Will Be Glad to  
Take Your Your Subscription  
to ABEL'S WEEKLY.

Only \$2.50 a Year

# The DIRECTORY of Commercial Photographers

200 PHOTOGRAPHERS ALREADY LISTED

FOR years we have received requests for a reliable list of commercial photographers—not only from commercial studios themselves but from manufacturers and others desirous of having photographs made in sections of the country distant from their offices. The demand is so constant and the need so evident that we have taken this task on ourselves, and now have in preparation what will eventually be a pocket-size handbook containing a list of reliable commercial firms all over the country.

Each name will be listed twice, once by city and state in the geographical list, and once in the alphabetical list. As it is impracticable to have a number of separate classifications under each geographical heading, and in order to reduce expense to those who are desirous to be included, it has been decided to make use of the following symbols in listing the studios:

- A—aerial photographers
- B—general commercial work
- C—Cirkut camera work
- D—models available for illustrative and catalogue photographs
- E—Photostat and similar copy work
- F—flashlights of banquets and groups
- G—news services

*other symbols to be added for classifications that seem necessary.*

Sample listings would be as follows:

A G  
\*John Jones & Co.,  
555 Sixth St.,  
Minneapolis, Minn.

B C  
R. P. Smith,  
Wilson Bldg.,  
Elyria, Ohio

Studios doing commercial work exclusively are marked with a star, and pay a listing fee of \$5.00. Portrait studios doing commercial work as a side line pay a listing fee of \$2.50. Studios having branches in other cities pay \$5.00 for the first listing and \$2.50 for each additional listing. These fees include as many symbols above the listing as may be required to describe properly the work done by the studio. Each subscriber to the book will receive one copy. Studios which have already subscribed—about 200—will be notified of this change from the original plans for the book, so that their classes of work may be properly indicated. The book will not be published until a minimum of 500 subscriptions have been received.

THE ABEL PUBLISHING COMPANY, 515 Caxton Bldg., Cleveland, Ohio

A

B We desire to be represented in The Directory of Commercial Photographers.

C We enclose our check for \$.....

D You may send the book when ready C. O. D. \$.....

E We do commercial work exclusively: (Cost for listing \$5.00)

F Portrait studio doing commercial work as a side line: (Cost for listing \$2.50)

(Strike out one of the above two lines)

G

PRINT NAME AND  
ADDRESS PLAINLY .....

*Draw rings around the symbols you want printed with your listing.*

**CAPABLE PHOTOGRAPHER** can manage either portrait or commercial studio; fourteen years experience; thirty-four years old, married; excellent references. George Garfield, c/o Pixley-Messick Co., Springfield, Ohio. 6-18-1

**WANTED**—Position by good all-around workman. R. W. Beasley, Commerce, Texas. 6-18-1-C

**PHOTOGRAPHER**, highly capable and acquainted with all branches of photography, desires position with a studio as assistant or to take charge; middle aged; references furnished. D. Wilger, Box 687, Hialeah, Fla. 6-18-1-C

**FIRST-CLASS** operator, printer and darkroom man, also able to assist at retouching; refined young man, thirty-seven; open July 1st; East preferred. Harry McMillen, Parkesburg, Pa. 6-18-1

**RETOUCHER**, with thorough experience of photography, desires position; possibly in a summer resort; capable of taking charge of studio. A. Kellerman, 1219 Hoe Ave., New York City. 6-18-1

**POSITION WANTED** by all-around workman; years of experience in portrait and commercial work; would like to connect with studio where efforts are appreciated; northwestern Ohio or southern Michigan. R-5, care of this journal. 6-18-1-C

## Professional Dealers Who Want Your Trade

**ALBANY, N. Y.**—F. E. Colwell & Co., 465 Broadway

**ATLANTA, GA.**—Atlanta Photo Supply Company, 56 Walton Street

**ATLANTA, GA.**—Eastman Kodak Stores, Inc., 183 Peachtree Street

**BALTIMORE, MD.**—Eastman Kodak Stores, Inc., 223-225 Park Avenue

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

**BOSTON, MASS.**—Ralph Harris & Co., 30 Bromfield Street

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

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

**CEDAR RAPIDS, IA.**—Camera Shop, 306 Second Avenue, East

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

**CHICAGO, ILL.**—Eastman Kodak Stores Co., (formerly Sweet, Wallach & Company) 133 North Wabash Avenue

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

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

**CINCINNATI, OHIO**—The Huber Art Co., 124 W. 7th Street

**CINCINNATI, OHIO**—Simpkinson & Miller, 433-435 Elm Street

**CLEVELAND, OHIO**—The Dodd Company, 648-52 Huron Road

**CLEVELAND, OHIO**—The Fowler & Slater Co., 806 Huron Road, S. E.

**COLUMBUS, OHIO**—Columbus Photo Supply, 62 East Gay Street

**DALLAS, TEXAS**—Geo. H. Pittman & Bro., 1504 Young Street

**DENVER, COLO.**—Eastman Kodak Stores, Inc., 626 16th Street

**DETROIT, MICH.**—Eastman Kodak Stores, Inc., 1235 Washington Boulevard

**DETROIT, MICH.**—The Fowler & Slater Co., 514 Shelby Street

**FORT WAYNE, IND.**—M. L. Jones, 112 W. Wayne Street

**GRAFTON, W. VA.**—W. R. Loar & Son, 119 W. Main Street

**HOUSTON, TEXAS**—Texas Photo Supply Co., 1017 Texas Avenue

**INDIANAPOLIS, IND.**—The H. Lieber Company, 24 W. Washington Street

**JACKSONVILLE, FLA.**—H. & W. B. Drew Company

**KANSAS CITY, MO.**—Z. T. Briggs Photo Supply Co., 916 Grand Avenue

**LOS ANGELES, CAL.**—Eastman Kodak Stores, Inc., 643 South Hill Street

**MEMPHIS, TENN.**—The Memphis Photo Supply Co., 122 Union Avenue

**MIAMI, FLA.**—The Miami Photo Supply Company, 242 North Biscayne Blvd.

**MILWAUKEE, WIS.**—Eastman Kodak Company (Milwaukee Photo Materials Co.) 427 Milwaukee Street

**MILWAUKEE, WIS.**—Reimers Photo Material Co., 238-240 Third Street

**MINNEAPOLIS, MINN.**—Eastman Kodak Stores, Inc., 114 So. 5th Street

**NEW ORLEANS, LA.**—Eastman Kodak Stores, Inc., 213 Baronne Street

**NEW YORK CITY**—Eastman Kodak Stores, Inc., Madison Avenue at 45th Street

**NEW YORK CITY**—Medo Photo Supply Corporation, 323-325 West 37th Street

**NEW YORK CITY**—George Murphy, Inc., 57 East 9th Street

**NEW YORK CITY**—New York Camera Exchange, 109 Fulton Street

**NEW YORK CITY**—Willoughby, Inc., 110 W. 32nd Street

**OMAHA, NEB.**—Eastman Kodak Stores, Inc.

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

**PITTSBURGH, PA.**—Eastman Kodak Stores, Inc., 606 Wood Street

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

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

**ROCHESTER, N. Y.**—Marks & Fuller, Inc., 45 East Avenue

**ROCHESTER, N. Y.**—Smith-Surrey, Inc., 119 Clinton Avenue, South

**ST. LOUIS, MO.**—Hyatt's Supply Co., 417 N. Broadway

**ST. LOUIS, MO.**—W. Schiller & Co., 6 South Broadway

**ST. PAUL, MINN.**—Eastman Kodak Company, (Zimmerman Bros.) 380 Minnesota Street

**SAN FRANCISCO, CAL.**—Eastman Kodak Stores, Inc., 545 Market Street

**SAN FRANCISCO, CAL.**—Hirsch & Kaye, 239 Grant Avenue

**SEATTLE, WASH.**—Anderson Supply Co., 111 Cherry Street

**SEATTLE, WASH.**—Eastman Kodak Stores, Inc., 1415 Fourth Avenue

**SYRACUSE, N. Y.**—I. U. Doust Photo Materials Co., 126 South Salina Street

**SYRACUSE, N. Y.**—Francis Hendricks Co., Inc., 339 South Warren Street

**TAMPA, FLA.**—Tampa Photo & Art Supply Co., 709-711 Twiggs Street

**TOLEDO, OHIO**—George L. Kohne, 602 Summit Street

**WINNIPEG, MAN.**—Eastman Kodak Stores, Ltd., 472 Main Street, also Calgary, Alta.

# Get Out of the Dark Corners

Work close to a strong light, graduate it through lower lights, halftones and shadows—produce as full a scale of tones as is possible and Portrait Film will reproduce them all. Its long scale and non-halation qualities make such results possible.

## EASTMAN PORTRAIT FILM

*Par Speed - Super Speed  
Uniform Quality*

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*All dealers'*

## *Distinctly Different*

The thing that is new—that is distinctly different, will create new interest in your portraits.

Vitava Athena, *Parchment*, is different. Its translucent, parchmented base gives it much of the quality of a fine transparency. Loose mounted over a highly colored backing paper the color glows through it in a pleasing tint.

Parchment prints must be loose mounted to retain the parchment effect and are most pleasing in fairly large size with white margins.

Specimen Parchment prints, in your display case and sales room will help you to increase sales.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*All dealers'*