



ABEL'S



PHOTOGRAPHIC



WEEKLY



Vol. XL No. 1037

SATURDAY, NOVEMBER 5, 1927

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\$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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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

LOUISVILLE IN MARCH. The decision of the Board of the National Association to hold its 1928 convention in Louisville, late in March, was not arrived at without a careful census of opinions from leading photographers, manufacturers and dealers throughout the country. In our opinion it is a wise step because it brings the convention before photographers at a time when probably a greater proportion of the membership can find the necessary time to leave their studios. The heavy fall and winter rush is over and the Easter and school business has not yet commenced. Particularly has it been difficult for the man who conducts a one-man business in a small city to leave his work at the times heretofore selected for the convention; photo finishing is usually a material part of his income during the summer and a trip which involves nearly a week's absence is not easily managed then. On the principle of the greatest good for the greatest number we are heartily in favor of the Board's decision.

Let us then point out that March is only five months away—hardly that in fact. It is time right now to start saving some money in order that you will be able to attend the big show without too much of a drain on your bank account, and over the winter months—when income is greater than at any other period for most studios—the wise photographer will put away five or ten dollars a week in a separate savings account towards this trip. It should not be charged as part of his drawing account but as one of the necessary expenses of the studio, for attendance at conventions is important to the man who intends to reach the top.

It is safe to say that the Board are already busily at work on a program for the convention. Whether they can eclipse the one offered at New York is questionable, but we have confidence that what the Secretary has accomplished once in this line he can do again, in which case the photographer who attends the Louisville convention will be money in pocket, for he will come home "pepped up" for the remainder of the year, and with many new thoughts and ideas which will mean additional revenue for his studio. Put a few dollars away each week toward that trip to the Louisville convention—and start doing it today!

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

How I Built Up a \$20,000 a Year Business in a Town of 2,000

From a Talk by DECK LANE, Ebensburg, Pa., before the New York Convention of the P. A. of A., and the 1927 O-M-I Convention at Cedar Point, Ohio.

(Continued)

NOW, I was going to say here in the way of advertising, I think that some of you will be disappointed in my talk, because I believe maybe you came here with the expectation that I had some sales scheme or advertising scheme that would do wonderful tricks, but I do not have anything of the kind, I have not anything of the kind to give you along that line.

My business has grown up mostly by my keeping before the public. Now, in keeping before the public there are hundreds of ways for you to accomplish this.

In the first place, I am sold on my town, I am sold on my business, and it is a big thing, that is the big thing, enthusiasm and pep in your business, and about your town.

If there is anything in the town that is going on I am usually in it.

They come to me and they say, "Deck, we want to do this, are you for it?" I say, "Certainly I am for it, if it is for Ebensburg I am for it."

I believe I am one of the first ones they come to whenever they want to sell a ticket for anything. I buy one freely every time, and I never refuse one. I do it with good grace, am always glad to help out the boys, sometimes I never even look at the ticket, but it is just good advertising. I always take it and I do it freely because I believe when you do those things you ought to do it freely. Don't make any fuss about it, but let it out, let it out freely, those are the things that keep me, as I say, before the public through our town, and more than that, through our county, and not only our county, I go to other counties.

When the Eastman Kodak Company first put out that little Model A., I was one of the first ones to buy one of those cameras. I don't think they had been out but just a few months. That little camera has been a wonderful advertisement to me.

I bought another one later. Now I have the best ones made and I wouldn't sell any of my cameras. I was fortunate on one of my picture trips in getting one picture of a beaver at work in their colonies at Potter County, Pennsylvania, but this was one of those times as I say again of being ready when the opportunity comes.

I had the moving picture camera with me, and the beaver worked for me, and I really got them working up there, working

hard, bringing sticks to build up their dam, and I want to tell you men it certainly was an unusual picture.

The State bought that film from me, and they have tried to make other films like it for three years without being able to do it; they have been up there every year with a standard motion picture machine to try to duplicate that picture or get some more like it, and they failed to get them, to get the beavers working in the daytime.

I have shown that film practically all over the State of Pennsylvania, I go miles to show that picture. I have shown it before schools and clubs, different organizations, and it is really an educational film.

In schools for children that are studying nature it is a wonderful picture, and that has been a wonderful advertisement, for I want to say here when you get back before the school pupils of your county or your locality, those boys and girls that are about school age and going to school, it will only be a short time until they are grown up and buying pictures, and if you are the fellow they have known all along why they are going to come to you to make them. They won't forget you if you have done something that sticks with them.

Fortunately, I believe I like children, I like boys and girls. I go the limit to do anything for them, and it pays anyway. Whether you like it or not, do it, try to do it, and when you do it try to do it freely. Don't hold back on it, go right ahead with it.

I have always been connected with the civic organizations of the town, as I say, because it keeps me constantly before the people in that way. I try not to be too forward in this case or in those things, I try sometimes to hold back because I think there is such a thing as overdoing those things sometimes. When you get to be the whole thing people begin to make remarks, they say, "He is always at the head of this and that," and I try to keep from being always at the head of things. I have actually refused to be chairman and so on of various committees, but I always go along with them because you cannot overdo those things that way in a small community, I think. People will always like you to string along, but if you try to run things, they are liable to say: "There he is doing everything, he has

Officers of the Master Photo Finishers' Association, which will hold its annual convention at Buffalo, N. Y., November 15th to 18th. Left to right: President Harry S. Kidwell, Vice-president Albert E. Block, Treasurer Wm. J. Meuer, Executive Manager Guy A. Bingham.



got everything and trying to run things," and that is natural and it is human nature, so don't try to overdo things that way.

Now, on showing those moving pictures, I want to get back to that just a little. I want to come back to the movies.

At our fairs up there where we have some pretty big crowds, I am a sort of a privileged character. I can go pretty nearly wherever I want, but I am always carrying with me my little 8x10 movie camera. I don't carry a sign on my back telling them who I am, but I am known to pretty nearly all of them anyway, and anyhow I have the camera, and I am usually making pictures and making motion pictures, and when I make movies and different things around the fair, why those movies come before thousands of people.

As I say, I don't carry a sign on my back, but every one is sure to ask, "Who is that fellow?" Somebody knows and says, "That is Deck Lane." Well now, there is something. That's advertising, anyway there is something in my name. Deck is a rather unusual name, and when I am introduced they will ask "Is this Mr. Lane, Deck Lane," and I always say, "Yes, of course, I am Deck Lane. I always put "Deck" to my name, now every time, because it is good, it is just a little different, and there is one point, as I say, about the photographer being a little different.

I am going to say something here about copying. We are all copying, we are copying the other fellow, we are always doing that, but what I mean by copying is just apeing the other fellow, trying to copy and doing just as he has done.

There are none of us alike, you cannot do what I am doing in the same way, but you can do it if you get some points from what I say here. Then as I say, you can go ahead and apply them to your own problem and accomplish it in your own way.

One fellow came up to me and wanted to know the secret of how I did things, and I hope he was not disappointed, and I hope you are not disappointed when I tell you that I haven't got any rule or scheme or stunts to open up before you, but it will

probably work out just the same in a larger place, just as well, but nevertheless just remember I am talking about a small town.

Now I do things on which probably you will not agree with me, but when a person comes into my studio we do not ask for a deposit.

I can see some of you go up in the air, but you see, that is *me*, I get away with that, you cannot do it, I would not tell you not to ask for a deposit, but I want to tell you when I do ask for a deposit it is the exception.

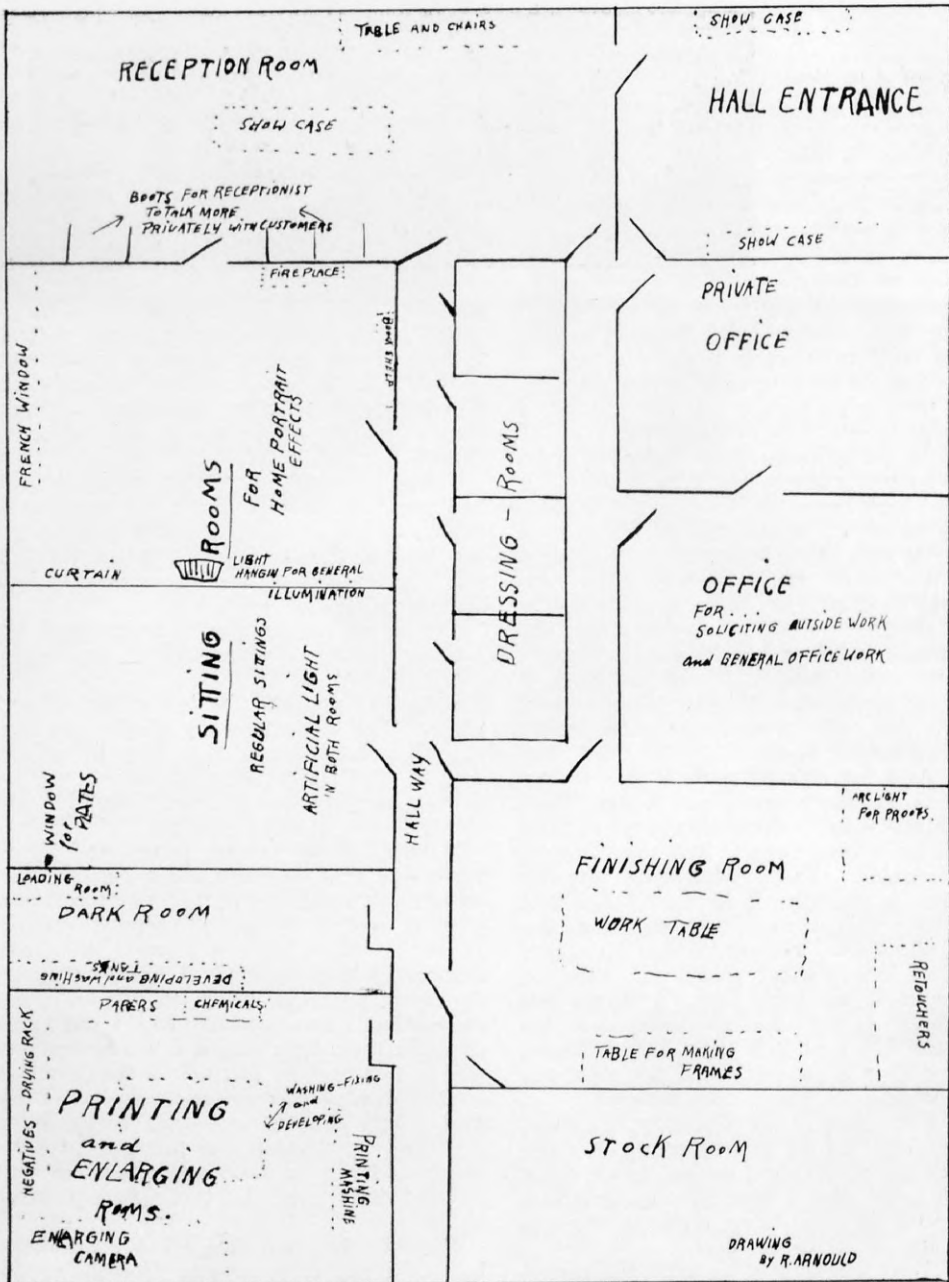
We do get some deposits, understand, but I think there is a great deal in my way of doing things.

Just put yourself in the other fellow's place. You come into my studio and they are all pretty nearly expecting to make a deposit, and I oftentimes absolutely will refuse to accept a deposit, and I say "No, you can pay for it when you get it."

Now, I am not talking to you and telling you to do that, because I don't believe you could do it, not many of you, but I get away with it and I believe it is good for me. When I do that, haven't I put a lot of confidence in that person? I have put confidence in him both ways, they have confidence that I can produce, and I put confidence in them that they are honest and will pay it, and they do pay me, so that my losses are really only a fraction of one per cent. The bulk of my work comes in by mail and we develop and print and send it along and send a little memorandum with it, and they send in their money afterwards.

Now we lose on that on a little order, but as I say it is only a fraction of one per cent, and what is that to the $33\frac{1}{3}$ that you give to the dealer. It is only a fraction of one per cent, and you give the dealer $33\frac{1}{3}$, and that is the point for you to remember, and if you think you can try it, why go ahead and do it, but I would not advise you to do it.

I am up there in a small community, the country is just about as large up there as it is down here, only they are not quite so thickly settled, but in these days of good



Entry number eleven in our Studio Floor Plan Competition, in which we are offering a prize of \$25.00 for the best plan submitted for a photographic studio. This entry is by R. Arnould. We have still a number of others waiting for space in our columns.

roads and automobiles, if you have a fellow they want, why they come from miles around, just like people come into New York from 20 miles away to get their purchases made, and if you are the fellow they think of when they want their pictures taken, they will come to you. Therefore,

keep before the people, but keep before them in the right way.

Now, I have made a note of something here that I believe I will just touch on a little bit. I have been told that I have a "personality."

What is this "personality" that one per-

son has and another has not?

Think of it along that line a little bit. How do you develop a personality? Is it a gift or do you develop it?

I believe you can develop a personality. First you must be absolutely sold on your town, on your business, sold and doing what your customers would like to have you do, and doing by them what you would like to have done to you.

You can't help but put it into your work and into yourself. If you want to please every person it is bound to come out of you. You can't hide it if you are feeling that way.

Isn't that what develops personality really?

Why, Lindbergh has a personality, Babe Ruth has a personality! There couldn't be any other Babe Ruth today! They have that personality, that knack of putting into things the vim to do those things, and it cannot help but come out.

You cannot hold it in, and that is the biggest part in my work really, ladies and gentlemen; I believe it is being absolutely *sold* on what you are doing, *sold* on your town, and you *can* be sold on it.

It is easy enough for me to say "Sell yourself your business," that's easy, anybody can say that, but the question is how are you going to sell yourself.

The answer is, do things. Do things out of the ordinary, do something, don't stop at one, but continue to do things.

I went into a studio not long ago, quite a good sized studio, and there was a fellow in there whom I knew. I said to him, "How is business?" and he says, "Oh, business is rotten, there is nothing to it, people are not having their pictures made any more like they used to," and he was quite a good photographer, too; and I said, "Why, there are more good pictures made today than ever before," and I said to him, "Do you remember when you worked in such and such a place, for such and such a person, they had ten people turning out their goods since you have been in this city, and that was quite a number of years ago," and he said, "yes," and I said, "Well, just think back now, just let your mind go back to the business places of this town when you came to it in this city, and just look around at your studio and the other studios, and see if you have progressed like the other business men have, and then do you expect them to flock in to your place to have their pictures made when you are not keeping before them? You are not out after them, and doing the things that somebody else is doing to get their business and their dol-

lars." I think he saw the point.

I keep my studio open just as long as the other fellow keeps open, not the other photographer but the other business man, the grocery man or the jewelry man or the clothing man, they are all after that extra dollar, and my studio is open the same as they are to get a part of that extra dollar that is not a necessity of life that they are all after.

I have never hung a sign on my door "I will be back in 30 mintes."

Two years ago I went to have my first hunt. I am comparatively new in this business, but I love to hunt and fish as well as any man here probably, but I spent several years when I did not even use my hunting or fishing license, but I kept my foot on the inside of my store. I am there to do the work when it comes in, and I am there to do it promptly and put my best into every job.

Every piece of work that goes out of my place is a piece of work that is done as well as it can be done and those are the things that I believe count for all.

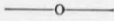
Now, in winding up I will say that nobody can sell anything without first creating a desire to have that article, and if I have made any success in the photographic business it is because I have constantly worked to create that desire.

Now, I want to tell you—I want to invite you all, if you are going my way at any time, to drop into my little town or little studio. It is not so little, there is lots to it, but our little town, and our little town is quite a comfortable place. Give us



One of the unusual background sets manufactured by Obis & Hajny, 81 W. Van Buren St., Chicago, Ill. Innumerable combinations can be arranged from a judicious selection of these accessories.

a call, the latchstring—there is no latchstring any more, that has been worn out long ago, but the door is always open, come in and see me.



Ohio Society Meets in Cincinnati

THE Professional Photographers Society of Ohio held one of its usually successful meetings at the Hotel Alms, Cincinnati, Ohio, on October 17th and 18th. J. Anthony Bill was host to the gathering during part of the time at his fine new studio which is just a block or two from the Hotel, and the studio itself contained so many interesting features as to add materially to the success of the session. Nicholas Haz, A. R. P. S., New York City, was the guest of honor; he gave an illustrated talk on Composition, acted as print critic, and also conducted a Group Posing Council, three features of especial interest and value to the members. A short talk was given by Ernest Bruce Haswell, Cincinnati sculptor of note, other features of the meeting being some work with the camera in Mr. Bill's studio, two business sessions and a banquet at the Hotel Alms. It was agreed by the members that Mr. Haz' work was beneficial in the extreme, and his method of print

criticism, whereby he led each member on to find out the deficiencies in his own work, was better than anything of the kind previously attempted. The Group Posing Council consists in arranging several subjects against a background, the members discussing with Mr. Haz the advantages and disadvantages of the different positions. This was probably one of the best things of the meeting.

It was decided to hold the next meeting in the Fall at the new studio of W. S. McKeon, Columbus, Ohio (the Montrose Studio) and that the pictures to be submitted by the members at that meeting should be specially made as exhibition prints for the eyes of picture-makers instead of the regular run-of-mine work of the studio. The Society approved the presentation of a wrist-watch to Mr. J. C. Abel, of Cleveland, Ohio, a former secretary and an honorary member, on the occasion of his departure for Europe (this has already been mentioned in a previous issue of ABEL'S.) Several photographers were proposed for membership and admission committees appointed, while Milton A. Morris, of the Peck Studio, Akron; Jack Clifford, of Lakewood, Ohio; and J. E. Giffin, of Lakewood, Ohio (the last two being considered as part of the Cleveland contingent) were elected to membership.

'Tis Here-Maybe



Albert W. Witzel, well known photographer of Hollywood and Los Angeles, Calif., was married on October 18th to Mrs. Marion Forbes Fairchild. Following the wedding breakfast the couple left by automobile for the north, and after touring for a time will spend the winter at Palm Springs.

The studio of the Jones Photo Co., Aberdeen, Wash., was damaged to the extent of \$1,000 by fire on October 10th. A short circuit was presumed to be the cause.

A coupon swindler has been at work recently in Hammond, Ind., who sells coupons on the basis that he represents several well-known Chicago studios but that by purchasing a coupon from him it is not necessary for the customer to go to Chicago, as the coupons will be honored by local studios. The man gave his name as J. G. Allen.

Nine photographers of Topeka, Kans., recently combined in the use of one of the National Association's Loan Collections, holding a co-operative exhibit of their work with the Loan Collection at the Mulvane Art Museum of that city.

The decision of the National Board of the P. A. of A. to hold a spring convention has necessitated changing the plans of the Middle Atlantic Association for its 1928 meeting. Accordingly that association has decided to hold its 1918 convention on April 16th, 17th and 18th at the Hotel Benjamin Philadelphia, where a very successful meeting took place some three or four years ago.

Nelson Hassan, pioneer photographer of Glencoe, Minn., died on September 16th after an illness of some years duration. Mr. Hassan at one time also owned studios in Stewart and Brownton.

NOV.
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Buffalo
Invites You!!

FIFTH ANNUAL CONVENTION
MASTER PHOTO FINISHERS OF AMERICA
HOTEL STATLER

NOV.
15
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17
18

MASTER PHOTO FINISHERS OF AMERICA
DEVELOPING & PRINTING
RESEARCH

Remember the Day
With Snap-Shots

On October 12th Frederick Loftus, photographer in St. Thomas, Ont., Can., for many years, passed away after a long illness.

A. J. Thuss, Nashville, Tenn., opened his new studio in that city on October 10th. A considerable musical program added materially to the interest of the occasion, which was marked by the receipt of telegrams and flowers from all parts of the country.

It is claimed that the largest photograph ever made is a portrait of Harry Rogers, president of International Rotary, presented to him at the recent convention in Ostend, Belgium. With the frame it weighs over a hundred pounds. Mebbeso!

The Barston Company, Cincinnati, Ohio, makers of Art Canvas and other sensitized products, write that they have finally solved the problem of producing a photographic canvas which would be pure white and free from all the blemishes to be found in an unbleached material, on which they have been working for years. Their improved Art Canvas is of finer texture than previous stock and mounts with perfect security on keyed stretchers. Write them for sample if interested.

A number of Winnipeg photographers joined in a farewell dinner to F. W. Brophy, assistant manager of the Eastman Kodak Stores, Winnipeg, Man., Can. (formerly Duffin & Co.) on October 15th. Mr. Brophy has been transferred to Cleveland, Ohio, where he takes over the new Eastman Kodak Store to be opened shortly. Every photographer present said a few words in honor of Mr. Brophy, following which he was presented with a fine mantel clock.

The North Missouri Photographers Club held their 13th meeting October 6th and 7th at the Alexander Studio, Kirksville, Mo., with an attendance of 23, Mr. Alexander presiding as president. F. P. Rehmeier, Boonville, was elected president, and the next meeting goes to the Gress Studio, Brookfield, which on account of its accessibility should draw a large attendance.

The Southwest Missouri Photographers Club met on October 13th, at the Fox Studio, Butler, members of the Master Photo Finishers Association in the district joining in the meeting. There was a considerable program, with C. A. Hansbrough of the Eastman Kodak Company as demonstrator under the skylight. The next place of meeting will be the Kucker Studio, Springfield.

A number of talks, including one on the New York Convention by Karl Eitner of Ottawa, and another on the Winona School by Karl King, of Topeka, featured a meeting of Kansas photographers at the Boeger Studio, Topeka, on October 17th.

The Rembrandt Studios, Union City, N. J., have been incorporated for \$125,000. Edward Edsall, Betty Lerner, Kanman J. Littauer, incorporators. Should be able to do some business with that much capital! And from Chicago we learn of the incorporation in that city of the United Portrait Co., for \$25,000, by Albert Lewis, Edythe Lewis and Harry J. Busche.

H. Oliver Bodine, formerly with the Gevaert Company of America, has been appointed Eastern Sales Manager for the Bell & Howell Company, with headquarters in New York City, succeeding F. A. Cotton, who recently met with a fatal automobile accident.

E. A. Taylor, with the Bausch & Lomb Optical Company, Rochester, N. Y., for many years, and better known as "Mamie" to his many friends in the profession, has joined the bond department of the Peoples Trust & Savings Bank, Chicago, Ill., where he will have a wider field for his efforts. Our best wishes go with him.

Jay L. Hoehlein, of Louisville, Ky., writes us as a news item that the Photographers' Association of Louisville was recently organized, with J. C. Rieger as president; F. E. Gatchel, vice-president; and Hoehlein himself as secretary-treasurer. Also that he recently opened a branch studio in Lexington, Ky.

Comes now the Birmingham Photographers' Club, of Birmingham, Ala., recently organized with a membership of 20, according to a letter from S. J. Stevenson, southern representative for the Medick-Barrows Co., Columbus, Ohio. R. T. Boyett heads the new society as president; C. R. Hatcher, vice-president; E. H. Cassady, secretary; W. C. Wilson, treasurer. Two meetings have already been held and with plenty of enthusiasm the future looks fine for the new organization.

Stolen from The Heiser Company, 113 St. Clair Ave., Cleveland, Ohio: one Eastman No. 2 view camera with back extensions; one Turner-Reich Convertible, Ser. II No. 4, 10½" lens No. 82971; two film holders. They will appreciate any information leading to the recovery of this equipment.

The third installment of Mr. Beattie's series on "Lighting" will appear in the November 12th issue. The necessity of making additional halftones at the last moment delayed its appearance, otherwise scheduled for this week.

Glenn R. Dolberg, formerly a photographer in Glendale, Calif., has since made quite a reputation for himself on the Coast in concert tours and is now preparing for opera roles. At present he is teaching voice at his home in Glendale.

"Haunting a Subject," runs the title of an article in our favorite amateur British photographic periodical. For a moment I thought the journal had "gone professional" and was explaining the intricacies of telephone solicitation to its readers. But more of that in a later issue.

Service in the Small Town Studio

Excerpts from a Talk by TESSIE DICKESON, Corsicana, Texas, before the 1927 Convention at Cedar Point of the O-M-I Association

THE real test of genuine ambition consists of a willingness to make the sacrifice that making good demands.

Training, co-operation, sincerity and willingness, all of these are combined in the word SERVICE.

Training in your chosen field of work.

Co-operation with your co-workers and your public.

Sincerity of purpose.

Willingness to serve.

We can best serve our public by being

prepared to do any work called for, in the larger cities studios can specialize, but we in the smaller cities must be prepared and equipped to meet all demands. It is rather interesting to start out the day never knowing what work is to be done before the closing hour.

Perhaps it will be a day of good babies or fretful ones, or exacting society matrons, a trip to the oil fields, perhaps on the top of a platform or car in order to get just the right view of a piece of machinery, a building, or a group of farm enthusiasts



American-made Elon, Hydrochinon and Pyro, produced in the greatest photographic chemical plants in the world to meet the most exacting laboratory standards—that's what we mean when we say of a developing agent: "*We make it—we know it's right.*"

The use of these and other chemicals bearing the Eastman Tested Chemical seal protects your photographic results. Specify "Eastman Tested" when you order chemicals from your dealer.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'



A rather unusual lighting effect for a fashion picture. In the original photograph the silken garments fairly glisten. Made by Kaufmann & Fabry, Chicago, Ill., on Eastman Portrait Film, Super Speed.

over in front of the Chamber of Commerce then again it might be some notable, as it was in my case last fall, you see the pictures that I have of Will Rogers in my display. This proves rather an interesting story. Enroute to the studio the morning of November 12th when Rogers was billed for our city I decided I wanted to photograph him (I have rather a hobby in trying to get to photograph "big guns"), I turned over in my mind the surest way of getting this appointment and then went into the Chamber of Commerce (where I already knew I would have co-operation). Roy Christian, the secretary-manager, must have sensed something in the air for his greeting was "Top o' the morning to you, Tessie girl, whats on your mind?" I said "I want to make a picture of Rogers while here in our city. I believe the C. of C. would like to have such a picture (I knew full well they would) and the American Legion (who were bringing Rogers here) would like one for their records and the *Daily Sun* (our paper) would use some prints, and I know we can get quicker action if we work through the Chamber of Commerce." Well, Mr. Christian was right in for the plan and said he would get busy at once, I had the appointment at eleven o'clock.

At the hotel also awaiting an interview were several of our city's most prominent business men, several newspaper men and reporters. They were so interested when they found out I was going to make Roger's pictures. Real live-wire business men in a small city appreciate some one who is on the job. Of course I realize a thing like this is of small importance in the city where the newspapers have their own camera men, but in the smaller city it is different. Rogers came in and after introduction, he said, "I believe I am to have my picture made," and Mr. Christian introduced me and said "Here's your photographer." He, Rogers, looked at me a little funny. I shook just a little; was afraid he might by chance prove temperamental. I lost no time in going to work; I already had my camera arranged so there was little to do. Some one remarked about being photographed by a lady. Rogers said, "By the way young lady, you are the first lady photographer to have ever photographed me, yes, you have that distinction." Then he asked did I own my own business and Mr. Christian and Mr. Martin (the president of our newspaper gave me a little publicity on the subject) and then Rogers added in his own humorous way "the ladies are usually at the other end of the camera."



Twins

PHOTOGRAPHICALLY, sunlight and light from National White Flame Photographic Carbons are identical. Your plates and films scientifically sensitized to the actinic values of sunlight cannot tell the difference. Here is strong, white light, equivalent to north light on the

best June day, available at the throw of a switch, any time, anywhere. Use National White Flame Photographic Carbons.

NATIONAL CARBON CO., Inc.

Cleveland  San Francisco

Unit of Union

Carbide and Carbon Corporation

NATIONAL White Flame Photographic Carbons

—more reliable than daylight

*National White Flame Photographic Carbons are obtainable
from your supply house*

I prize very highly those autographed pictures of him. I made good work of the job by getting the films developed and prints by late that afternoon, and the American Legion, Chamber of Commerce and the newspaper had prints before that evening's program. Now, when I planned to do all this there were three things in my mind, the first of course was just the personal satisfaction of having photographed Rogers, but the real two were—

Rendering a special service to our C. of C. and American Legion (creating a personal interest there), and—

The good publicity that I WOULD and DID receive. I got credit lines under the pictures and about three real newsy write-ups regarding the making of the pictures and what Rogers wrote on my pictures.

Whenever you do a thing of this sort, be sure it deserves good publicity and see that you GET IT. Your newspapers and Chamber of Commerce will work with you and they are your biggest assets, you can give them much and they can return it twofold. Later, I might add, I received a wired order from Rogers' manager for two dozen of these pictures.

As you know, the number of women entering the field of photography is growing day by day, and the ones in the small city perhaps may not like the demands that commercial work may make on them. Of course this is a problem that each of you have to work out, but personally I like it. I always find interest and fun in going on the outside for work that takes me away from the studio. However, I do not have much opportunity to do this for very fortunately I have a very capable assistant.

Photo finishing? Yes, we do that too. At first I did not think that I would, then I realized that each time I turned away a film I was turning away possible other orders and so I started in on finishing work and have a very nice business built up. Not, however, as large as if I went after it stronger for we have done little or no advertising. Business in this department has grown by one patron telling another of our service and being repeaters, and these people come to me and send others to me for other work too.

Photo-finishing, commercial work, school work, portraiture, both home and studio, all are on our slate of service.

In portrait work, service is almost without end, even though some demands made to us are almost unreasonable, but we must keep before us ALWAYS the patron is RIGHT.

Of times it is difficult for us to grant

resittings on what we would call a perfectly good set of proofs but never fail to do this if you have to. Whenever a patron tells me "how perfectly terrible her proofs are, and she never looked like that in all her life," and many other objections just as unreasonable, my usual answer is "Oh, I am sorry I made such a mistake, bring your proofs in and we will talk them over and if the things you object to cannot be corrected then you will certainly have another appointment," and when the sitting has to be made over I do not go into the camera room in a half hearted way and say, "sit there," make a shot and say "turn that way," bang, another shot, "your proofs will be ready tomorrow." Now this I have found much the better way, "Let's take your proofs to the camera room so I can study them for I do not want to make such a mistake again (they never fail to correct me in this by saying, "Oh, it's not your fault, it's mine, I JUST never could take a good picture) but I hold my ground here and I grant you that a study of our proofs now and then will NOT be work amiss.

Be ever ready to talk proofs over but remember when your patron is peeved as they do get "YOU KEEP SWEET." Keeping a kindly interest your powers of reasoning are clearer and more definite. Rely more on intelligence and less on emotion and the service rendered is far greater and will bring in larger returns. Always believe in your proofs and if you cannot, then offer to make them over.

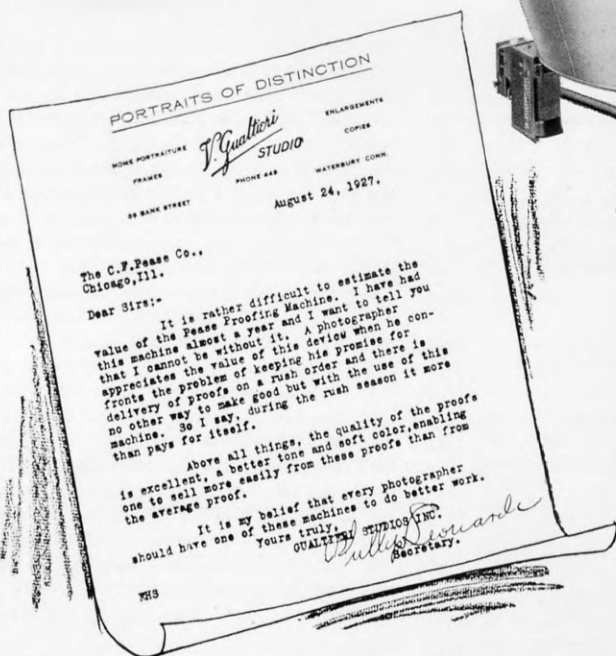
Of course often, especially late in the afternoon near the closing hour we might be a little careless in our SERVICE. Here is an incident that happened right in my studio and I do not mind telling it. Just at five (the closing hour) I was in the office checking up my register and a lady with three children came in. The young lady who assisted me started to wait on her and here is the conversation I overheard: "Good evening, what can I do for you?" The lady said, "I want my children's pictures made." "Well you just did get here in time, we are closing up. Could you come in tomorrow?" "I would rather have the work done now. Looks like you folks close early. It is so hard to get three children dressed and come in so far and get here earlier. You ought not mind staying a little late." "Well, if you had been here since eight o'clock this morning you would be ready to close at five too." Now while this conversation was taking place she was showing pictures and the lady selected only a half dozen for \$8.00. I got out there as quick as I could. I did not try to raise her

**Another Photographer Proves
How Valuable The
Pease Proofing Machine
Is In His Studio!**



**THE PEASE
PROOFING
MACHINE**

Is equipped with the famous Pease Type U Printing Arc Lamp rivaling the sun in lighting efficiency. If desired the lamp may be purchased separately from the machine although best results are obtained by using the complete equipment.



Satisfied photographers are not hesitant in recommending the Pease Proofing Machine for the photographic studio.

How many times in your own studio have you wanted perfect proofs on a moment's notice only to be disappointed through undependable methods. If you are equipped with a Pease Proofing Machine, however, it is just like having concentrated sun light 24 hours a day.

The whole equipment can be stood in a corner of your studio. You can get perfect proofs in three to four minutes per exposure or make blue-prints from glass or film negatives - speedily, conveniently and economically, day or night, regardless of weather conditions. And The Pease Proofing Machine will handle frames of any size from $3\frac{1}{2} \times 4\frac{1}{2}$ inches up to 14×17 inches.

Ask for Pamphlet PM-18

THE C. F. PEASE COMPANY
818 North Franklin Street, Chicago, Illinois

ONE THING THAT REMAINS UNDISPUTED

"Addisy" Statuettes are not only
the Finest Made but also
Sell Easier

AD-DISPLAYS SYSTEM
117 N. WELLS ST. CHICAGO, ILL.
LARGEST STATUETTE PRODUCERS IN THE COUNTRY

A Bargain for Cash

AN established, first-class business, is available in a big city of 300,000 which is not over-run with the better grade of studios, making this an unusual opportunity. Equipment practically new and inventory about \$5,000. Owner wishes to retire, and will sell at a real bargain for cash. Two full equipped operating rooms with both artificial and daylight, and over 2500 sq. ft. of floor space. A Portrait business averaging \$20,000 a year. To be had immediately, just at opening of Christmas season.

Q, Care of this journal

Be Prepared to Meet the Christmas Rush

with a complete selection of
S. HARRISON'S ARTISTIC HAND-
DRAWN CELLULOID BACKGROUNDS

Unusually Distinguished in
ORIGINALITY — BEAUTY
VARIATION OF DESIGN
and QUALITY

Beautiful "Winter Scene" FREE with your
\$10 order. Send for Catalog NOW.

S. HARRISON

2235 New York Ave. Brooklyn, New York

order then for I thought it better to let well enough alone for the lady was not in such a good humor at that, so I began to visit with the children and get friendly with them and for a bit paid no attention to the mother (I had a reason in this, I wanted that mother to think I had oodles of time) so we made the pictures, she called for them LATE the next afternoon (not quite as late as before) and after talking the proofs over I could see that she was not as pleased as she might be. She could not make up her mind on two proofs and she wanted the order finished from two, so I offered at once to make some more proofs right then and there, she looked at me so surprised and said, "Will you do that?" I assured her I would and did. Now when she left that studio that afternoon before she saw her second proofs her order booked one dozen pictures from two poses and one 8x10 projected print and one frame, a total of \$19.00. "I say not so bad" for service.

A word to you women more than the men and that is the importance of the clothes we wear. Select becoming things (so we will at least be a little easy on the eye) but have your dresses comfortable and things that are not for ever in need of fixing. The same way about your face. We cannot select our faces, but try this—have certain times during the day in which to freshen up, to powder and fix our hair, and then forget yourself, do not be forever fixing your hair or clothes or powdering (I have seen this in salespersons) when waiting on a patron. You lose your dignity and standing.

Service should be and is more than to hand out the package and take in the money.

The Aim of Advertising

ANYONE who has had the opportunity of investigating closely the inner workings of a number of studios, and has taken the trouble to dissect and analyze the sources of their business, must have been struck by a peculiarity common to almost all of them; that is, the comparatively small and very definite circles from which their customers are drawn.

This is particularly noticeable in small towns, but seems to hold true of the largest cities also. To put it briefly, the people who do spend money with the photographers spend almost as much as they could be expected to, but there are literally hundreds of thousands of people who do not spend a dollar on photographs in ten

— *Announcing* —



White - Buff

THE Professional Cyko emulsion coated on an exquisite Japanese-type stock of almost triple weight—that is Anscop Nippon Crepe.

A specialty which is at once unusual, new, and of immediate appeal in connection with portraiture of the highest type, for holiday studio business bringing larger profits and extended prestige.

Nippon Crepe may be ordered from independent stockhouses beginning October 22.

PRICES OF PRINCIPAL SIZES:

	Doz.	Gross
4 x 6	\$.35	\$ 3.25
5 x 7	.60	5.75
6 x 10	1.10	11.00
7 x 11	1.40	14.00
8 x 10	1.50	15.00
11 x 14	2.90	29.00
12 x 17	3.80	38.00
16 x 20	5.90	59.00

ANSCO PHOTOPRODUCTS, INC.
BINGHAMTON, N. Y.



For the Photographic Artist

Paasche Multiplehead Airbrushes are the choice of photographic artists and retouchers for two principal reasons—their wide range of work and their sure operation.

Delicate tinting, softly blended backgrounds, heavy masses, sharp fine lines are all easily laid.

Their sure operation enables the artist to obtain finer effects and increase his own reputation with work of unusual distinction.

Paasche Airbrush Co.

1926 Diversey Parkway, Chicago, Ill.
New York—54 Dey St.
Los Angeles, Calif.—411 Douglas Bldg.

Write for the catalog showing the work that Paasche Airbrushes do.



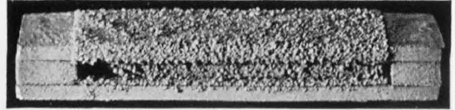
Type M Multiplehead Airbrush. The head is interchangeable, giving the advantage of several airbrushes in one.

APW11-5 Gray

—Ask ABEL'S—we can help you—

Photographers—Attention

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



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

THE N. B. AUKERMAN CO.

401 Caxton Bldg.

Cleveland, Ohio

years.

IN YOUR OWN TOWN

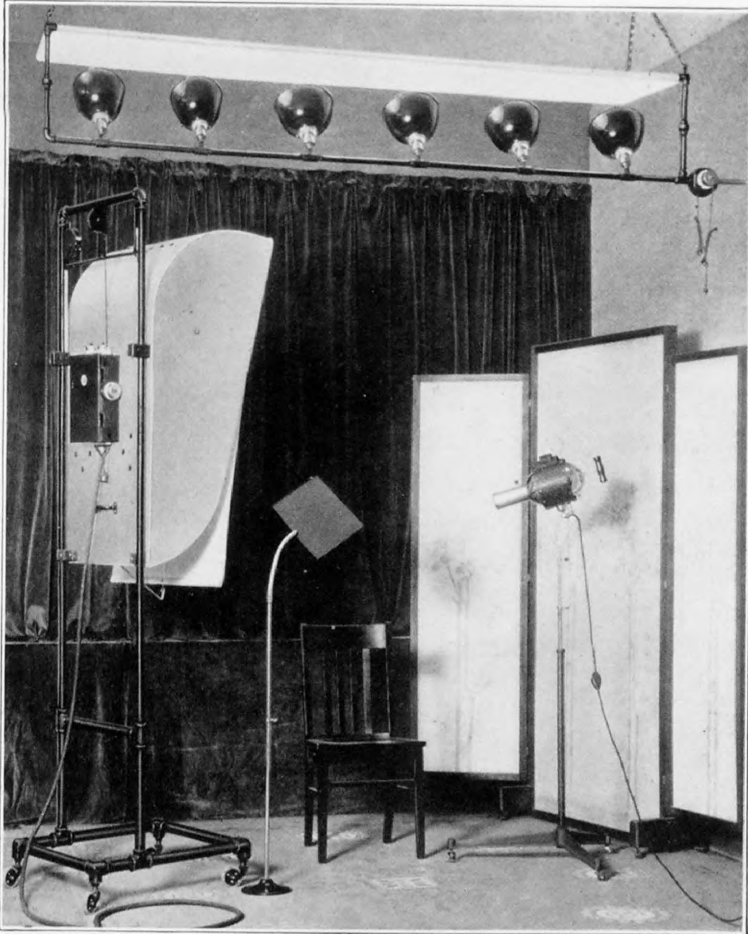
You must know in your own town a dozen or so families almost all the members of which are customers of yours. You must know, also, of another dozen families no member of which has ever, to your knowledge, been photographed at all. Just run through your books for the last three years and calculate how many families you *have* done work for. Compare this number with the number of families or households in your district and think out the implications of the comparison! Even allowing for the fact that there may be other photographers in your district, you will see the *possibility* of a vastly increased business.

Now it should be the main object of your advertising to make customers of those who are not now customers, to add another to your list of "families worked for." That is a thing which advertising alone can do. Advertising can help you to get more business from your present customers, by suggesting portraits for special occasions, etc. But that should not be its main function.

There are many possible ways of increasing business from your present customers. Good work is entirely necessary, new styles are an attraction, special price offers may sometimes be justified, family albums may be introduced, examples of photography other than portraiture may be shown; but though all these things have their places *not one of them will make anyone who does not want a photograph want one.*

Take the question of price. It is commonly assumed that by reducing the price of a line by, say one third, a vast new market is opened up. Is it? In many cases all that happens is that the same old customers come back—possibly a little sooner than they would otherwise have done—

Halldorson Studio Lighting System



Concentrating Spotlamp, a marvelously handy, attractive and efficient spotlamp, using 400-Watt T-20 Mazda globe.

Flexible Neck Head Screen, universally acclaimed as an indispensable studio convenience.

Electric Studio Lamp, the lamp that places a bank of four 1500-Watt Mazdas under the absolute control of the operator.

Overhead Light, a new and valuable member of the Halldorson lighting family, for use with groups.

*The entire system pays for itself in the electric wiring it saves.
Write today for complete information.*

THE HALLDORSON COMPANY

4745 N. Western Avenue

CHICAGO

GROSS

THE HOUSE THAT SHIPS PROMPTLY

Thanksgiving comes this month!

CAUSES for Thanksgiving are plentiful in those studios which find themselves supplied with mountings which, by their attractiveness, style and ability to retain their good looks after they leave the studio, make the problems of the receptionist easier and make it possible to obtain better prices. There is even more cause for Thanksgiving when such studios find their mountings are reasonable in price and speedily delivered when they unexpectedly run short of some favored style.

It is surprising how many of these studios buy their mountings from GROSS.



The
GROSS PHOTO SUPPLY
Co.
MANUFACTURERS OF
UNCOMMON MOUNTINGS
325 SUPERIOR STREET TOLEDO, OHIO
GROSS

I Buy Film and Glass

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

P. H. KANTRO
PORTAGE, WIS.

Used Lenses

ALL MAKES AND SIZES

Work Just as Well as New Ones

SEND FOR OUR BARGAIN LIST

HYATT'S SUPPLY CO., St. Louis, Mo.

and get the photographs they would have had in any case, at a reduced price. It is surely obvious that if anyone does not want a photograph the fact that it will cost him say \$4.00 instead of \$5.00 will not make him buy it.

No, the way to increase business, not by one per cent or two per cent, but by fifty or a hundred per cent, is to make more people want photographs.

And this is important: the difficulty is getting the new customer into your studio for the first time. Good work, courtesy in service, and judicious follow-up publicity will ensure that a very large proportion of new customers become regular customers. That being so, and it is so in every well conducted business, you must look on the cost of advertising in rather a new light.

The big department stores, which watch their advertising as carefully as any firms in the world, spend large sums in getting new customers into the store for the first time. The average first purchase will be far less than this cost—the profit on the purchase will be smaller still, but it pays the stores to "buy" a customer at this expense because by offering really good value and service they turn a vast proportion of these new customers into regular ones.

It will cost you far less to get a new customer than it does the big stores. Your service is unique. In photography you have something to sell with "selling points" which are the envy of every advertising man! The market for photographs has never yet been properly cultivated, so far only the surface has been scratched. Go and do some deep digging!

The program for better business is to advertise to get new customers and by really fine work, and services as nearly perfect as you can make it to turn them into regular customers.—*The Professional Photographer, London.*

DEFENDER

ARTURA IRIS

Recognized for a generation as a standard of papers for portraiture, Artura Iris continues to win friends on its stability of performance and its richness and brilliancy of tone.

Made in seven familiar grades on specially imported paper stock.

(White)

Grade A—Regular weight
Grade B—Double Weight
Grade C—Double Weight
Grade D—Double Weight

(Buff)

Grade E—Rough -Double Weight
Grade E—Smooth-Double Weight
Grade E—Semi-Matt-Double Weight

DEFENDER PHOTO SUPPLY COMPANY, INC.

ROCHESTER, N. Y.

DEFENDER

HOLLISTON PHOTO-CLOTH

*The adhesive cloth for backing
photographs, photostat prints
and blue-prints*



1—HOLLISTON PHOTO-CLOTH White

The standard fabric with one side adhesive for general use.

2—HOLLISTON PHOTO-CLOTH In Colors

In addition to the standard white fabric, two new colors, *Navy Blue* and *Quaker Grey*, are now available. As these shades do not soil easily they will become popular immediately for use on prints which are used in salesmen's sample books, catalogs, portfolios and albums and for photographs which are subjected to constant use.

3—HOLLISTON PHOTO-CLOTH Adhesive both sides

For the first time a backing cloth with both sides adhesive is available to the photographic trade. Commercial Photographers, Photostat Printers and Blue Printers will quickly appreciate the economy, speed and convenience to be found in a fabric that mounts two prints back-to-back without the use of adhesive or expensive machinery.

Write for Samples and Prices.

Sold by Authorized Holliston Dealers

THE HOLLISTON MILLS, INC.

Norwood, Massachusetts

Boston New York Chicago St. Louis

C Don't pay good money to subscription swindlers. Any Photo Supply Store or Local News Dealer will be glad to take your subscription to
ABEL'S WEEKLY.
Only \$2.50 a Year

MISCELLANEOUS

EXCESS LENSES for Sale. One 11x14 Velostigmat, Series 2, F/4.5; cost \$222.00, for \$135.00. One 5x7 Cooke lens, F/6.5, in Optimo shutter, for \$45.00. Hineckley Studio, Hineckley, Ill. 10-29-2

WANTED—Second hand 14x20 oval convexing and trimming machines, air compressors, air brushes, sample cases. Campbell, 3711 East 9th St., Kansas City, Mo. 10-29-2-C

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—Universal M. P. camera and tripod complete with five 200 ft. magazines, Turret on camera fitted with three lenses, 1½" Goerz Hypar, 30MM. B&L and 3" Goerz Hypar; cost \$825.00 new, excellent condition, price \$195.00. One Eastman No. 7 studio camera, like new, \$50.00. One Dunker camera and printer with 100 ft. film, only two months old, \$125.00. One Kodak projection printer, old style lamp house, will sell for \$5.00. One Kodak projection printer, new style lamp house, for \$10.00. One 5x7 view camera with R. K. lens, \$7.00. One Burroughs adding machine five column, as good as new; cost \$125.00, bargain at \$65.00. One Mitre cutter and saw, complete with rule, \$10.00. One Northern arc lamp, cost \$65.00, price \$10.00. First check will get any of the above bargains. Cassen Art Studio, Litchfield, Ill. 10-29-2

\$20,000 EXTRA IN ONE YEAR by one artist! Increase your income through the sale of Oil-Painted Photographs and Miniatures, by having one of your employees or a member of your family learn by mail our Simplified Oil Painting and Business-Getting Ideas. Write now for free booklet and profit-making suggestions. Plan for Christmas profits now. National Art School, Inc., William L. Koehne, President, Dept. D-6, 1008 North Dearborn St., Chicago, Ill. 11-5-TF

FOR SALE—Eastman Cirkut panoramic outfit No. 6, recently discontinued; complete as listed with rectilinear lens; excellent condition, \$80.00. D. Lee, Edgely Place, Ithaca, N. Y. 11-5-1-C

FOR SALE—Eastman 8x10 film, thirty dozen fresh portrait Par and Commercial Orthonon; best immediate offer takes all or part; film expires May 1928. Shipped C. O. D. Postage prepaid. Examination allowed. Write immediately please. C. Knefel, 5115 Laflin St., Chicago, Ill. 11-5-2-C

FOR SALE—16½" Voigtlander Heliar \$225.00, \$135.00; 19" same, \$265.00, \$159.00; 15" Gundlach Portrait A, studio shutter, \$85.00, \$40.00; Halldorson flash cabinet, \$150.00, \$80.00; Pako washer, \$125.00, \$62.50. Thousands of others. Ralph J. Golsen, 1128 Argyle St., Chicago, Ill. 11-5-1

FOR SALE—Direct positive motion picture camera, almost new, including tilting and panoram tripod. F/3.5 lens, chemicals, 200 ft. film and directions. A real bargain, \$50.00. Also Northern twin-arc and stand, \$10.00. G. Heveran, 4531 Greenview Ave., Chicago, Ill. 11-5-2-C

MAKE PHOTOGRAPHY REALLY PROFITABLE

BY INSTALLING A PERKINS "HI-POWER" STUDIO LAMP



Studio Model

Production, on a small margin of profit, is really production at a LOSS—in fact, coupled with the element of discouragement, it will close your studio in time. The solution to this particular difficulty is simple and easy—GET THE RIGHT LIGHTING EQUIPMENT.

A TWIN ARC THAT IS ALWAYS DEPENDABLE

This big, white flame lamp furnishes a light range sufficiently powerful for any conceivable photographic purpose—assuring brightest noon-day conditions, even at midnight. THE PERKINS "HI-POWER" STUDIO OUTFIT includes an improved reflector, inside curtain and diffusing discs. It represents the highest degree of perfection and uses from 20 to 45 amperes, direct or 60 cycle alternating current. The carbons are standard $\frac{1}{2}$ " x 12 inch—guaranteed intensity from ten to FIFTY THOUSAND candle power.



PRICE With Stand, Reflector
and Rheostat

MODEL 2025—110 VOLTS

\$175

MODEL 2045—220 VOLTS

\$210

Ask Your Dealer for Descriptive Matter, or Write us Direct.

The Photogenic Machine Co.
YOUNGSTOWN, OHIO

MAKERS OF THE STANDARD LIGHT OF THE PHOTOGRAPHIC WORLD

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 advertisement 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.

STUDIOS FOR SALE

EXCEPTIONAL OPPORTUNITY for foreign photographer—Polish or Slavish in Pennsylvania steel city of 110,000. Completely equipped and not run down. Box L-1, care of this journal. 10-29-2-C

STUDIO FOR sale, in city of 70,000, owner wishes to retire. Address Photographer, 26½ So. Fountain Ave., Springfield, Ohio. 11-5-1

PHOTO STUDIO for sale in Washington doing good business. Miss Barlow, 1213 Pa. Ave., N.W., Washington, D. C. 11-5-1-C

FOR SALE—Leading studio employing four people; doing prosperous business in town of 80,000 near New York; exceptionally well equipped; good lease; unusual cash buy. M-7, care of this journal. 11-5-3

FOR SALE—Studio in city of 80,000 in New York State; immediate possession on account of sickness; complete equipment; central location; reasonable rent. M-8, care of this journal. 11-5-2-C

WELL EQUIPPED roomy studio in Detroit's downtown section; price reasonable; small down payment. Don't write unless you mean business. L-10, care of this journal. 11-5-1

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—Leading studio in city of 30,000. Best all year climate in the world. Address Rabe Studio, Santa Ana, Calif. 11-5-1-C

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with 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.

POSITION WANTED by young man, experienced in amateur and commercial finishing. Can also assist with other photographic work. Will go anywhere and can start work at once. Salary \$25.00 a week. Delbert Parker, Avondale, Pa. 10-22-3

OPERATOR—First-class, fast, makes stuff that sells; age thirty-five. J. Alan Dunn, 2411 So. 21st St., Philadelphia, Pa. 10-29-2-C

WANTED—Position by young man, age thirty-two, in studio, experienced in portrait and commercial work, also Kodak finishing; good commercial operator and fair portrait; anything considered. Photographer, 107 N. Walnut, Crawfordsville, Ind. 11-5-1-C

SITUATION WANTED—At liberty November 1st—Portrait printer, with long experience in producing high grade contact and projection prints; only permanent position considered. T-2, care of this journal. 11-5-1

RETOUCHING

S. HARRISON, the expert artist in the line of retouching, etching and background work, is doing prompt work for city and out-of-town photographers at moderate prices. Ask for my special sets of celluloid backgrounds at \$5.00 and \$10.00. Address, 818 Leland Ave., Chicago, Ill. 10-22-4

RETOUCHING—EXPERIENCED retoucher. Popular prices. Prompt returns. Mail your work. Mrs. Otto M. Lade, 4520 Pearl Rd., Cleveland, Ohio. 11-5-1-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—YOUNG man not over thirty years old, unmarried, as general assistant in high-class studio; middle states. Give full account of self in first letter and state salary wanted. Address V-1, care of this journal. 8-20-TF

WANTED A good operator and retoucher at once. Steady position year round to good man. Sayre Studio, 4th Street, Clarksburg, W. Va. 11-5-1

WANTED—First-class retoucher or general assistant; particulars in first letter. Perkins Studio, Flint, Mich. 11-5-1



There's Comfort in Rito

NOTE THE PRICE!

for Finishing

Four Degrees of Contrast

Contrast—Medium
Brilliant Soft—Soft

Three Surfaces

Matte—Semi-Matte—Glossy

Two Weights

Single and Double

per 500 sheets

S. W.	Size	D. W.
\$2.15	2½x3½	\$2.65
2.65	2½x4½	3.35
3.50	3½x4½	4.30
4.00	3½x5½	4.95
4.75	4 x6	5.60
5.00	4½x5½	6.00
7.25	5 x7	9.00

*Troubles vanish in jiffy-time to the Finishers
who use Rito Paper*

- No Green or Muddy Tones
- No Ferrotyping Difficulties
- No Stock Variation
- No Fog, Freaks or Friction

*Just a Good, Dependable, Easily Handled
Paper at a Moderate List Price*

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
225 Fifth Ave.

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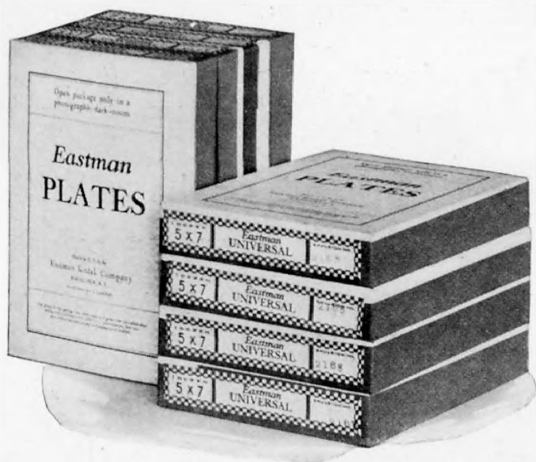
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