



ABEL'S



PHOTOGRAPHIC



WEEKLY



Vol. XLI No. 1048

SATURDAY, JANUARY 21, 1928

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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

ASK US! On frequent occasions in the past we have told our readers that one of the services offered by ABEL'S is its readiness to help photographers in many of their problems. Many questions come up in even the best regulated studio which cannot be readily answered. The demonstrators who visit the studios, while most of them have a remarkably thorough knowledge of both the theoretical and practical sides of photography, are nevertheless not walking encyclopedias. Also, in many territories they are not always on hand when the information is needed, though they may be able to supply it. While we are constantly answering questions for our readers, on subjects which range from how to tell the difference between a negative which has been over-exposed and normally developed and one which has been normally exposed and over-developed to the address of the maker of some particular piece of apparatus or how to copyright a picture, the thought has struck us that many problems may be remaining unanswered in our readers' minds because they doubt our readiness or ability to supply the information.

Accordingly we have started our new *Ask Us!* department. On another page, and appearing hereafter in every issue, will be found the names of a number of men and women in the profession who are recognized as experts in certain lines. These people have consented to act as our staff of consulting editors. Readers who check over this list will know that beyond question reliable help and information can be obtained from these specialists. Also, we will welcome from our readers suggestions for additional subjects which they think should be added to this list. There is no charge to readers for the use of this new department, other than the enclosure with the query of a stamped, addressed return envelope. Answers will be forwarded direct to the inquirer, as soon as we receive them from the specialist involved. Questions and answers of sufficient general interest will be published from time to time, names not being given.

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

Composition for Picture Making

A Talk by Nicholas Haz, F.R.P.S., of New York City, before the New York City Convention of the Photographers' Association of America.

(With six sketches by Mr. Haz)

(Copyrighted 1927 by Mr. Haz)

MY subject is "Composition for Picture Making," an interesting and important theme, but one on which it is practically impossible to find a book or otherwise gain information, which is plain spoken, to the point and easy to understand. Most books on composition read like treatises on metaphysics or are as queer as formulae of witchcraft.

The general misconception seems to be that only elaborate, fantastic subjects can be made into a composition, flying horses amongst clouds, castles, nudes, draperies, etc., while simple objects in a plain setting would never make a composition.

We have seen a picture of two tacks by Mr. Hiller; another one of a pair of old shoes was shown in the last Pittsburgh Salon, as good compositions as anyone could wish for.

What is composition? Nothing more or less than bringing things together within a space for a purpose.

This brings very many things under the head of composition, in fact everything in this world, for the only uncomposed thing

would be one single electron. Many electrons make an atom, many atoms will make a molecule, molecules make elements and out of elements everything is composed.

But out of this tremendous amount of different kinds of composition, we are interested only in one, namely picture making composition.

What is picture making composition? Bringing together images, within a boundary or limit, commonly called the frame or edge, for the purpose of representing Nature or ideas.

This definition will cover any and every picture, drawing, writing, etching, lithograph or photograph ever made. The first picture was composed when a savage conceived the idea to represent something and scratched one stone with another stone probably saying to himself "This is the sun." This was a composition just as well as any complicated cyclorama ever painted.

Has this activity any laws? Yes, it has. Has it any rules? It has many. What is the difference between laws and rules? A great deal. Laws will operate whether you will or not. You must obey the laws if you want to get results; while rules are man-made and can be disregarded with impunity.

What are the laws? Only two and these:

1. You must use contrasts if you want to make your work visible. (Differences of dark and light, of size or shape, of direction, and of color).

2. You must have limits or boundaries to your work, commonly called the frame or edge.

And how about the large number of rules and regulations, directions, advice, admonitions given by artists, critics of art and books of composition? They all can be followed and disregarded at will, for every rule has been disregarded numbers of times, yet the offenders not only got away with it, but reaped honors thereby.

Why is this so? Why are there no hard and fast rules which cannot be broken with impunity? Because the ultimate value of your work depends on the likes and dislikes of the onlooker and you cannot make everybody like the same thing.

In business, industry, and the sports you can measure the results, check them up for size and merit, but can you do that in art?

We can tell who can run the fastest,



Nicholas Haz, F.R.P.S., New York City

ON this page we are publishing number 331 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

make the most money or play the best game of chess, but who can tell who is the best painter or photographer? No one! There never was a man or woman who could tell with absolute certainty, what is beautiful and what is ugly, interesting or dull, good or bad in art. We only can tell what we like and can be certain of that only for the time being, for no one knows what he is going to like ten years from now.

And this is the reason why no one could write a book so far which could tell you with final certainty how to compose good pictures. Nor am I trying to do so. I will talk in the following merely about the ways and means many artists are using in composing their pictures.

If you like them, you may follow them. If you do not you will reject them. The following and rejection in itself will neither help nor hurt you.

And now if you don't mind we will start in to talk about the matter in hand.

Let us proceed with bringing together images within a frame to represent Nature or an idea. Nature will have to be analyzed first, at least the looks of her; then we will analyze the making of pictures.

Nature presents herself on your ground-glass as a colored two-dimensioned image. The color of her we cannot reproduce ordinarily, therefore let us abandon it. This leaves us with a colorless image. This is called the form of Nature. This in turn is composed out of dark and light spots. Any picture in monotone (one color) is made up of dark and light spots. Spots can be analyzed into lines, numberless lines near each other make up the spots. Lines again can be analyzed into points. A point moving on, will describe a line. We cannot divide or take apart a point. Every drawing, painting or photograph is made up of points at the final analysis.

One point in a frame is the first possible picture and from here I would proceed to explain the point, line and mass composition of pictures, if I did not want to speak about something else very important before I do so.

And this is proportion. What is propor-

tion? Simply told—comparative measurements are proportion. Take a simple object, compare the width of it to its height, this will get a proportional measurement of it.

Compare the same object to another one of the same sort and then you may observe that the two have proportions alike or different according to whether their measurements are identical or not.

Proportions of everything have a lot to do with its beauty and interest. You all know for instance that giving out prizes in beauty contests is dependent on the the comparative measurements of the contestants. Their measurements are compared to an ideal, which may be taken from a Venus statue, or a celebrated living beauty.

This drawing (*Illustration No. 1*) will show you what I mean—The girl's head on the right has normal measurements; the old woman on the left has abnormal measurements. Or on this other drawing (*Illustration No. 2*) the figure on the left has a small head because his length is ten times

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Illustration Number One.

as long as his head, while the figure on the right only is twice as long, therefore large-headed.

Comparative measurements of the layout of a picture are just as important to determine grace or interest of the picture.

Just as a small fraction of an inch added or taken away from a feature can make or break the beauty of it, a change of proportion may save a failure or spoil a success in photography.

The first possible proportion is the comparison of two sizes to each other. Take a given length—four inches for instance. Divide it in two parts—two inches and two inches. You have created a proportion which is called even or one to one, or fifty-fifty. This is the most important proportion known to us, for the earth, sun, most stars, we humans, animals, many plants, minerals, etc., are created with it. We build most of our houses, furniture and utensils with the help of it. Things done with this proportion are called symmetrical, meaning that both sides are alike.

In laying out pictures this way we notice that we get a singularly dignified, orderly, solemn effect, which sometimes is very welcome and at other times is not desired at all.

Now divide your four inch length into three even parts, take one part for the smaller, two parts for the larger side. Your proportion now is one to two, the Greek proportion, so-called because the Ancient Greeks were very fond of it in laying out their wonderful works of art. Here is a diagram (*Illustration No. 3*) which is made up using this proportion throughout the drawing. The height is one, the width is two. The biggest palm is one from the left edge, and two from the right; the second biggest is one from the right edge and two

from the biggest palm. The third biggest is one from the second biggest and two from the biggest. You may use one to three, one to four, or five or six, two to three, three to five, in fact any possible relation you choose in arranging your images within your frame (millions of measurements are possible, if not practicable) but the suggestion is this: the fewer different proportions you use in making your picture the more united and harmonious effect you will obtain.

My favorite proportion is five to eight. *Illustration No. 4* shows this. This proportion has the mathematical property that the minor part is in such a relation to the major one, as the major one is to the whole. That is, five is in such a relation to eight, as eight is to thirteen, (five plus eight). This relation is immensely pleasing to my eyes and many great artists (amongst them Velasquez, the magnificent Spaniard) laid out many of their great works with it.

Great masters of painting pay much attention to these comparative measurements in dividing the space within their frames. They are measuring both ways horizontally as well as vertically and often sloping from object to object, from spot to spot.

And now let us continue from that one point in a frame again. One or more points within the frame, in relation to each other and to the frame, constitute the point composition of a picture. Imagine every important salient, pivot or corner in one picture marked with a point. These points will be the point composition of the picture. This of course cannot excite a photographer much, but ask a man who has to lay out a giant billboard twenty stories high in the air, or did you ever watch a sculptor copying a plaster cast into marble with his pointing apparatus?



Illustration Number Two

One point in a frame may carry a meaning or emotion without depicting anything in particular. Placed in the center for instance, it represents perfect order, steady certainty. Off center it may portray motion, action, oddity, slight unreliability. In the corner it may represent very odd, extraordinarily great unreliability.

Many points together of course can do the same. Rhythm, repetition, action, etc., can easily be personified with points set in a certain relation to each other.

One or more lines within a frame, in relation to each other and to the frame, constitute the line composition of a picture.

Trace the outlines of any picture, there is your line composition. One or more lines in a frame may have a meaning or represent an emotional quality without describing anything in particular.

Vertical lines show dignified aloofness, solemn, majestic, important, stateliness. Horizontals—quiet, pleasant, restful, dignity. Sloping or slanting lines are the lines of action. Examine the outlines of some pictures describing lively action; you will find no vertical and only occasional horizontal lines in the moving parts.

Unbroken curves show a meaning of powerful swinging motion. Broken, choppy, straight lines show a harsh, cruel, strong male feeling, while concentric somewhat mixed curves are mellow, soft, feminine in effect.

Two different meanings mixed in the same frame may help each other, may make each other more powerful in effect.

You may create a crazy jumble, an illogical commotion with some mixed lines thrown inside the frame without any order.

Every picture having a line composition is defined in advance as to mood or effect

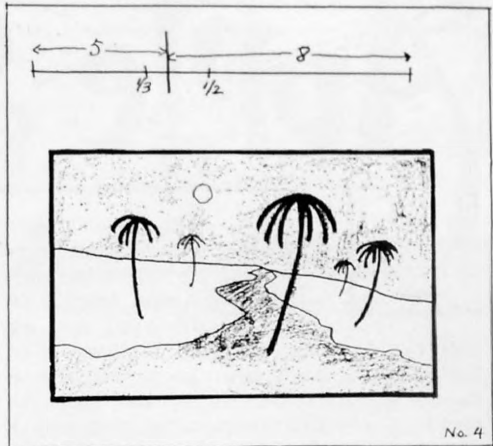


Illustration Number Four.

with its lines, regardless of what it represents. A smart artist will always try to help his effects by selecting the right kind of line composition, fitted to his idea, while an unsophisticated one will try to express dignity with an agitated line system.

Spots (which also are called spaces, areas, patches and masses) have the same property as points and lines; they can express moods and meanings without describing anything in particular.

A perfect circular spot centered in a square, will show perfection, solemn, reliable, dignified orderliness. A ragged, irregular spot somewhere near the corner or edge of the frame will give you the feeling of capricious, unreliable, uncertain, but interesting slovenliness.

From aloof, haughty splendor and majestic, grand stateliness, to crazy, cruel, scattered disorder everything can be expressed by mere spots never depicting a realistic object of any sort.

One or more spots in relation to each other, and to the frame constitute the mass composition of a picture. The arrangement of those spots, gathered into kindred groups or else scattered all over the picture will determine the emotional effect of the picture.

Many artists start out making their pictures by laying out their spot composition in advance. They will scatter the spots, if they want to excite you or else gather them in stately groups if they want to get you into a festive or dignified mood. This is not always done consciously, more often subconsciously.

Now these lines and spots may be beautiful or they may be ugly.

(To be continued)

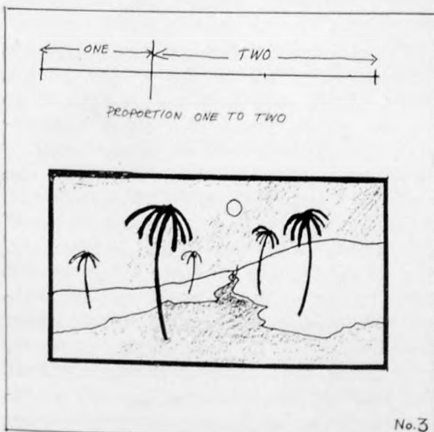


Illustration Number Three.

Apple Sauce!



FOR some time I have been whetting my harpoon for those commercial men who have been chortling (I trust) over my remarks to their portrait brethren. The fact that I have also been preparing a handy cyclone cellar is neither here nor there. I consider commercial photography the most abandoned branch of professional work, for the commercial man brazenly admits his willingness to photograph ANYTHING. He has nerves like sash cord and once he goes out on a job the subject has no more privacy than a goldfish. Where the portrait worker shrinks at a group of two, shudders at three, and faints dead away when confronted by four or more, the commercial man nonchalantly (you know—careless like) groups sitters by the hundred and takes them with a thingummy that spins like a top. This is called a Cirkut camera and works very well, especially when loaded with film. Now and then the photographer forgets to load it, but passes it off with a huge bluff about making a second exposure. The sitters may get fidgety, but they are usually too afraid of falling off some flimsy arrangement of seats to throw much. (He is good at dodging anyway.)

The commercial man buys film by the rod and plates by the ton, running out prints by the hundreds of thousands, meb-be! Whereas the home portrait specialist often has one arm three inches longer than the other from carrying equipment, the commercial man's arms are both stretched until they reach almost to his ankles, and in addition he has a permanent wave in his backbone caused by trying to insert himself into almost inaccessible crevices.

Variety is the spice of his life. A millionaire may enter his studio with half a dozen guards, an insurance representative or two, and the Hope Blue diamond to be photographed, and right thereafter will appear six models dressed (or should I say undressed?) in the latest modes of evening gowns. His subjects run the gamut of the entire alphabet, from apples to Zipper shoes. (See Goodrich ad.) He has a battery of from ten to forty lenses, and fre-

quently knows how to use most of them. Panchromatic films, light filters, color separation and other mysteries to the portrait photographer are an open book to him. Sometimes the book is all Greek.

There are few bright spots in his life, except when he raises his head suddenly while crawling around under machines looking for bits of mislaid equipment. Poetry and the finer things of life are beyond his ken. "A primrose on the river's brim" is only something to be photographed with a K-1 filter to him. He does not run to flowing ties and smocks like his brother the portrait man—generally he is fortunate if a hurry call leaves him time to wiggle into a shirt. As a rule he is bald from worry, and if he does have long hair it is due to lack of time for visiting the barber. Continuously in hot water, he is more than usually hard-boiled, but a good egg just the same.

Much of his work being for reproduction in print, he works in cahoots with the engraver. If the job is unsatisfactory, the engraver blames the photographs and the photographer the cuts. The buck is passed until the customer saddens and his resistance breaks down, when he has the job done over by another photographer and another engraver. This increases business for both and enables them to raise their quota for their respective association advertising campaigns.

The commercial photographer's slogan is "Photographs Tell the Story," but *what* a story. It is said that photographs don't lie, but in the hands of a clever commercial man many a self-respecting negative would never know its own print. With one sloop of opaque he removes whole buildings, replacing them with a handsome section of front lawn from over in the next county. It's all in the day's work. The camera takes things where they are and the commercial photographer puts them where they ain't. But it satisfies the customer, even if the next caller at his factory does fall over six railroad switches and a pigpen where the handsome photograph on the letterhead showed a concrete plaza and a

fountain.

A good commercial man can take an undersized runt in a \$22.50 All-Wool Fifth Avenue suit (\$5.00 down and \$5.00 a week until death do us part, Amen) and make him look as if he just stepped around the corner from Bond Street. He is the man who photographs the handsome brutes in

the underwear ads and makes them look like a combination of the Apollo Belvedere and Hercules—the same union suits which hang like a weary cement sack when you try one on yourself. He takes a 105" wheelbase mess of tin and makes it look like a Rolls-Royce. Yes, he has much to answer for!—By "Pip."



O-M-I on Right Track

THE Secretary of the Ohio-Michigan-Indiana Photographers' Association announces with considerable pleasure that in response to bills for dues, which went out two or three days after the first of January, checks started to come in within two days, and have been continuing to arrive steadily ever since. Such things are decidedly important as showing that in the opinion of the members O-M-I is on the right track in its present attempts to help its members throughout the year.

To those photographers in the three states not members, the Secretary asks us to say that it only costs \$3.00 a year to join O-M-I, and that this small sum gives all the privileges of active membership, which include the service of the Criticism Committee—to criticize three pictures per month for any member desiring such service; the Question-Box Committee, which stands ready to answer any photographic problem at any time; loan of one of the Home Study Albums now traveling the territory—each of which includes about thirty pictures carefully criticized; loan of the Portfolio of Finished Pictures—now in preparation; admission to the annual convention which will be held at Cedar Point, Ohio, early in August; one of the hand-somest membership certificates to be placed in the show-case or window ever sent out by any photographic association; with other services to be added as fast as opportunity offers.

O-M-I in asking for members does not do so because it needs the money, but because it feels that every photographer in the three states can be benefited by associating himself with a live organization which wants to help him in every way possible. O-M-I has a paid secretary, a comfortable bank balance, a Board of Officers which is paring every expense down to the minimum, and a number of active committees which work absolutely without pay and at their own expense solely because they want to help others.

O-M-I has started in afresh with the paid membership after the last highly successful convention as the nucleus for the Association's work and activities in the future. Between now and the convention in August will probably be the last opportunity photographers in the territory will have to join without the payment of an initiation fee, and photographers who in future allow their dues to lapse may not attend the annual convention without paying up for the intervening time. Membership in O-M-I is now an all-year-round affair, and it will no longer be possible for a photographer to pay dues one year because he wants to attend the convention and then drop out for a year or two.

Every photographer in Ohio, Michigan and Indiana should join O-M-I. Those in other states close to the borderline of O-M-I territory, and not affiliated with other amalgamated associations are invited to join. Dues are \$3.00 a year for active members, and checks should be made out to the Treasurer, O-M-I Association, and sent to Charles Abel, A.R.P.S., Secretary, 515 Caxton Bldg., Cleveland, Ohio.

—o—

Annual Election, Prof. Photog. Club of N. Y.

A REGULAR meeting of the Professional Photographers' Club of New York, Inc., was held in the club rooms at 118 Lexington Avenue on Wednesday evening, January 4th, with the installation of officers for the new year of 1928 as the chief feature of the program. These are: Nicholas Haz, F.R.P.S., president; Irving Chidnoff, first vice-president; F. E. Morse, second vice-president; B. Bromberg, treasurer; and Paul Van Divort, secretary—the two latter officials having been continued from the previous administration.

C. F. Becker, retiring president, J. Brenner, retiring first vice-president and J. Goodman, former president, conducted the ceremonies which proceeded with appro-

priate dignity and were received with hearty applause.

Great interest was also displayed by the members in an extensive exhibit of portraits, figure studies and other subjects by Arthur Muray which graced the club room walls. A review and constructive criticism of this exhibit by Willy Pogany, famous artist, has been arranged for the next meeting on January 18th. The formation of advanced classes in Photography to meet weekly for a period of three months under the guidance of Maurice Goldberg, Nicholas Muray, S. Lumiere, Gabor Eder, J. Goodman and C. F. Becker was announced by Mr. Haz. Many ladies were among those present and delightful refreshments from the Hotel McAlpin served under the direction of Mrs. Isabelle Allen rendered still more enjoyable the social hour which followed the regular business of the evening.

—Paul Van Divort, Secretary.

Cincinnati Photographers Commence 1928 Activities

IT has been weeks since the Cincinnati Association have had time to do much else except think of holiday trade, but on January 9th they had Harry Wills, Eastman star demonstrator, with them at their first 1928 meeting.

At the banquet held at the Cincinnati Club, fifty were present and at the demonstration which followed, there were sixty-five, every portrait studio and commercial gallery being represented. It was a wonderfully enthusiastic turnout, and the members were highly appreciative of the privilege they enjoyed. Mr. Wills scored a hit, and there was not one present who did not benefit directly by his presence and the educational demonstration and talk.

Another feature decided on at this meeting was the attendance of the Association in a body at the Louisville National Convention. Plans are to charter a boat leaving Cincinnati Monday night, March 26th, and arriving Tuesday, the first day of the Convention. All the photographers anywhere in this vicinity are invited to join the party at Cincinnati. The fare will not exceed \$5.00 for the trip down, including berth and two meals; return being left entirely to the convenience of the individual. The secretary will be glad to hear from anyone interested.

Further information will be cheerfully given if they will write him and he will be glad indeed to make hotel reservation at the convention hotel at the time reservations are made for the entire party.—Joseph Huber, Secretary, 124 W. 7th Street, Cincinnati, Ohio.



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
JOHN R. SNOW, Mankato, Minn., Treasurer
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PAUL TRUE, New York City, Chairman Mfrs. Bureau
L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, General Secretary

THE BUSINESS COUNSELLOR'S ITINERARY

THE newly appointed Business Counsellor, H. L. Corey, for the Association, in his work will emphasize the fact that business today is competing in terms of industries or professions and not as individual firms or corporations. Solution of common problems through co-operative advertising and sales promotion and through measures which tend to increase individual efficiency and initiative will be his message, which he will back up with practical demonstrations and proof of what can be done by what already has been done.

Mr. Corey's work in advance of the Forty-Sixth Annual Convention of the Photographers' Association of America,

which is to be held in Louisville, Kentucky, March 27 to 30, is expected to create much interest in this national event in the territory which he will visit before that time, which will embrace that section of the country bounded on the east by Buffalo, New York, on the west by St. Louis, Missouri, on the north by Chicago, and on the south by Memphis, Tennessee.

Mr. Corey's itinerary for the forthcoming trip is as follows: Triangle Photographers' Association, Pittsburgh, Pa., January 24; Mahoning Valley Association, Youngstown, Ohio, January 25; Commercial Photographers' Association of Buffalo and Professional Photographers' Society of New York, January 30 and 31, February

1; Photographers' Association of Columbus, Ohio, February 3; Commercial Photographers' Association of Detroit and Detroit Portrait Photographers' Association, February 6, 7 and 8; Toledo, Ohio, February 9; Monongahela Valley Photographers' Association, February 12 and 13; Photographers' Club of Eastern Tennessee, February 14 and 15; Nashville, Tenn., February 16 and 17; Associated Professional Photographers of Memphis, February 18, 19 and 20; St. Louis, Mo., February 21, 22 and 23; Central Illinois Camera Club, February 24 and 25; Peoria, Ill., February 27 and 28; Rock Island, Ill., February 29 and March 1; Rock River Valley Photographers' Association, March 2 and 3; Chicago Portrait Photographers' Association and Commercial Photographers' Association of Chicago, March 4 and 5.

CONVENTION

Program

The Association has been quite fortunate in building up a very interesting program for the Convention this year. Secretary Vinson reports that the American Society of Cinematographers are going to send one of their best men to lecture at our Convention. This should indeed prove to be one of the headline features on our program and of interest to the entire membership.

The name of the artist will be announced later.

Manufacturers' Exhibit

To date, as much space has been sold for the Manufacturers' Exhibit as was sold for the entire Convention in New York. The manufacturers are all looking forward to Louisville as being one of the most interesting and most profitable conventions that the Association has had in many years.

Picture Exhibit—Commercial

One of the big features at the Convention will be the Picture Exhibit. In the Commercial Section, the following prizes will be given:

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

No. 2. Class Architectural—

- (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. Class Industrial—

- (a) a plaque for the best industrial photograph either interior or ex-

Ask Us!

PROBLEMS arise in every studio and in most cases the solution of the difficulty is simple, if the photographer only knows where to get the information. ABEL'S stands always ready, through the staff of contributing editors to our two magazines, to help photographers over their rough places. The men and women whose names are listed below, each of national reputation, will gladly answer your questions. There is no charge, but each inquiry must be accompanied by stamped, addressed return envelope. Answers will be forwarded direct by mail as soon as received from the specialist involved, those of general interest being published in our columns, no names being used. Letters should be addressed to the proper party individually, in care of ABEL'S.

COMMERCIAL PHOTOGRAPHY—Harry J. DeVine.

AERIAL PHOTOGRAPHY—Frank H. Wildung.
COMPOSITION IN PORTRAITURE—Nicholas Haz, A.R.P.S.

PHOTOMICROGRAPHY—Charles H. Shipman.

COMMERCIAL COST FINDING PROBLEMS—W. E. Dobbs.

MOTION PICTURE PHOTOGRAPHY—Eugene J. Cour.

ARCHITECTURAL PHOTOGRAPHY—Harold Haliday Costain.

LENSES AND THEIR SPECIFIC USES—Charles H. Shipman.

WHITE BACKGROUNDS—Frank R. Bill.

RECEPTION ROOM PROBLEMS—Mrs. Helen G. Stage.

COUPON AND SOLICITATION PROBLEMS—J. R. Russell.

COLOR PLATES—George M. Edmondson.

HOME PORTRAITURE—G. de J. Mesny.

LEGAL PROBLEMS—Leo. T. Parker, Attorney-at-Law.

OIL COLORING—Mrs. Lewis Kerr.

PHOTO FINISHING—David S. Merriam.

ABEL'S PHOTOGRAPHIC WEEKLY
515 Caxton Bldg. Cleveland, Ohio

Copying One Person Out of a Group.

What is the best method of preparing a photograph or film to separate one person out of a group so that the copy will show no sharp edges, and so that background can easily be worked in with an airbrush?—J. T. W., Union City, N. J.

Answer by Mr. DeVine: If it is not necessary to preserve the original, everything but the part of the picture desired can be airbrushed away on the original and the result copied. If this is not practical, copy the original and either block off with opaque on the resulting negative the part you wish to eliminate, or cut a vignette which will serve the same purpose. The resulting print will include only the part desired and can then be worked up to any extent desired. When finished, a new copy is made.

terior.

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

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

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

In addition to the plaques which will be awarded for the prize pictures in the various classes, a Seal of Excellence will be placed on each picture which passes the Jury of Admission and is hung at the Convention. A Certificate of Excellence will also be awarded to the photographer whose pictures are selected for the Travelling Loan Exhibits.

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 classifications.

F. Club exhibits will be limited 200 prints.

G. The judges reserve the right to select any print shown for the travelling 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 March 15th.

J. Ship all pictures to the Commercial Exhibit, Photographers Association of America, Brown Hotel, Louisville, Ky.

'Tis Here-Maybe



We recently congratulated Ralph E. DeWitt, Wilkes-Barre, Pa., on the arrival of a boy in his family and stated that we would accept the customary cigar on meeting at some convention. Whereupon he replies as follows: "If I ever make enough money in this business so that I can attend a convention, I promise to look you up personally and buy you a first-class 'all tobacco cigar' as Mr. Potash would say. Would it be a bromide to say that while Jimmy (the new arrival) is never over-exposed (excepting in his rinse water) he is developing and enlarging every day. Although he has been on the job less than five weeks, he is already Night Superintendent. I have a suggestion that might possibly increase the circulation of your paper about 2000%. If you can print some known sure cure for colic in children from one to six weeks old, and advise young parents why it is that children select the hours from 1:00 A. M. to 5:00 A. M. for defying colic cures, your entire list of subscribers would rise up and bless you, especially mothers-in-law."

With the usual pardonable egotism of a fond parent, Mr. DeWitt takes it for granted that all the readers of ABEL'S are married and the proud possessors of small children. The editor himself not qualifying under either heading, possibly some reader will come through with the colic remedy?

George Edmondson, of Cleveland, Ohio, recently gave his garden lecture, which is illustrated by 77 autochrome slides of 33 famous gardens in Cleveland and vicinity, at the Cleveland Museum of Art, as a part of their regular season's course of lectures. He was specially pleased to learn later that his talk was unique as being the first of the season which held the entire audience until the close.

Congratulations to Mr. and Mrs. Reuben E. Dissmore, Whitehall, Wis., on the arrival of Lloyd Edgar (weight eight pounds) on January second. Mother and baby are both doing well.



It builds up without blocking up

When you have a plate that will step right along in your developer, gradually but surely building up density and as much contrast as is desirable for either a portrait or commercial negative, you contemplate the result with certainty and satisfaction.

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THE FOUNTAIN AIR BRUSH WILL INCREASE YOUR PROFITS!



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Over 30,000 in every-day use
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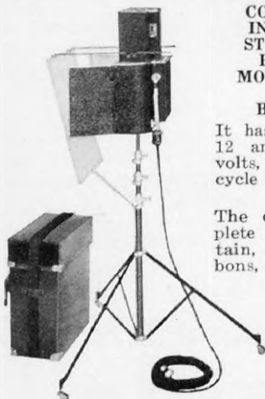
The "Perkins Junior"

Portable Twin-Arc
A GENERAL UTILITY LAMP

for
COMMERCIAL and
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STUDIO and HOME
PORTRAITURE,
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WEDDINGS,
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It has two power ranges,
12 and 20 amperes, 110
volts, either direct or 60
cycle alternating current.

AUTOMATIC
The outfit includes complete
lamp, diffusing curtain,
20 ft. cord, 12 car-
bons, carrying case and
stand with casters.



Price, complete,
as above,

\$88.00

It operates on home lighting circuits
If dealers cannot supply, write us.

The Photogenic Machine Co.
Youngstown, Ohio

We are informed that William H. Towles, Washington, D. C., is about to place his famous studio at 1526 Connecticut Avenue, that city, on the market, so that he can devote his entire time to the educational work which he has been furthering for thirty-five years and which he loves so well.

G. W. Tamlyn, Fenton, Mich., recently put over what he called a "William Jennings Bryan window display," based on the famous slogan of "16 to 1." The window included pictures of babies and children from sixteen nearby towns, and was much commented upon in the local papers.

The photographer was showing a sepia-toned portrait to a friend.

The friend: "That looks like Helen Brown!"

The Photog.: "Well, here's one in black and white. How d'ye like this?"

Pictorial Photographer, to rustic: "Wonderful vista, isn't it?"

Rustic: "Yeah—th' view hain't bad, nuther."

The Chicago Portrait Photographers' Association held their annual dinner and meeting at the Elks Club on January 9th, with 150 present. A beautiful set of traveling bags was presented to the retiring president, Mr. August Heinemann, and his wife, as an expression of appreciation from the members. New officers for 1928 are: Arthur Hauschner, Daguerre Studio, president; Wm. J. Wolk, vice-president; Ervin Nemecek, treasurer; A. S. Hurter, Moffett Studio, secretary. A live set of officers for a mighty live organization.

Darkroom foreman: "Now, Joe, what about getting out that order of enlargements?"

Joe: "I ain't feeling well, boss; I'm trembling all over."

Foreman: "Well, then get busy and do some retouching."

Photographer, to a mutual friend: "The fact is, not one customer in a dozen knows a good photograph from a bad one."

Mutual Friend: "That's what I call luck for some of you fellows, eh, what?"

Christmas business must have been good in Indianapolis! Mr. and Mrs. F. M. Kirkpatrick of that city sailed on January 17th from New York City for Panama and South America for a winter vacation. The last week in February they will spend in Bermuda before returning home.

A couple of belated New Year's cards: a silhouette of Carl Klimcheck and his family, of New York City (Mr. Klimcheck is one of the partners in the Clair Marcelle studio chain); photographs of themselves from Mr. and Mrs. Milton Waide, Kansas City, Mo.

We are distressed to learn that Commodore Steffens of Chicago, one of the few remaining of the famous "Bix Six" of professional portraiture, is seriously ill at the Illinois Central Hospital where he was taken for observation and treatment on January 4th.



White - Buff

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

Federal Backing Cloth

An ideal backing for
Photo Prints, Photostat, Blue Prints
and other Papers

SIZE	PRICE PER 100 SHEETS				
	100 to 500 Sheets	500 to 2500 Sheets	2500 to 5000 Sheets	5000 to 10000 Sheets	10000 Sheets or more
9x12	\$2.10	\$2.00	\$1.95	\$1.90	\$1.85
12x17	3.90	3.80	3.70	3.65	3.60
18x24	8.20	7.85	7.70	7.55	7.40

PRICE PER YARD IN ROLLS Minimum Order 10 Yards

Less than roll (40 yards) lots 25c	per yd.
40 to 250 yards	24½c per yd.
250 to 500 yards	24c per yd.
500 to 1000 yards	23½c per yd.
1000 to 2500 yards	23c per yd.
2500 to 5000 yards	22½c per yd.
500 yards or more	22c per yd.

9 x 12 Sample on request.

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Color Plates

Enlarge the field of the Commercial Photographer.

Many products require color for proper merchandising.

Some National Advertising Campaigns have already used AGFA Color Plates and, of course, the photographer has profited.

You can get your share.

Write for booklet!

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In the Service of the Profession

Gum Prints

For advanced pictorial
Photography

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

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

Write for list No. 9.

Blum's Photo Art Shop, Inc.

1021 North Wells St. CHICAGO, ILL.

The Electric Photo Shop, Logan, Utah, was damaged by fire to the extent of \$15,000 on December 25th. Kind of a rotten Christmas present!

HELP WANTED

WANTED—A general first-class assistant, capable of handling amateur finishing. State experience, qualifications and other information in first letter. Bate Studio, Prescott, Arizona. 1-21-1

MISCELLANEOUS

WANTED—To buy studio. Ohio preferred. Address M. A. Newhouse, 1443 Lawrence Rd., Canton, Ohio. 1-21-1-C

CENTURY STAND and 8x10 camera, \$65.00; also 3x4, 3x5 mounts, \$3.00 per hundred, 4x6 \$4.00; brown and gray. Wm. Hamman, 907 Nebraska Ave., Toledo, Ohio. 1-21-1-C

WANTED—Paying studio in city not less than 25,000. Can pay about \$500 down and furnish other securities if needed. Give all information and photographs of studio if possible in first letter. W-3, care of this journal. 1-21-1-C

RETOUCHING

RETOUCHING—First-class portrait film retoucher would like work at private home. Prices reasonable. Mail orders receive prompt attention. Florence Diver, 360 Electric Ave., Rochester, N. Y. Phone Glenwood 5570-J. 1-21-1-C

NEGATIVE RETOUCHING of the better kind; large heads a specialty; nice clean stipple; twenty-four hour service. Send trial negative. E. Charles, 620 West 3rd St., Williamsport, Pa. 1-21-1

Industro K

Gloss Buff, Single Weight.

It's new — It's different. It's tremendously effective. Like a photo *bathed in sunlight*. The most important recent contribution to Commercial Photography. A truly *remarkable* photo paper.

Try a gross of 8x10
Send \$2.00 in Cash—Today

The HALOID Company, Rochester, N. Y.

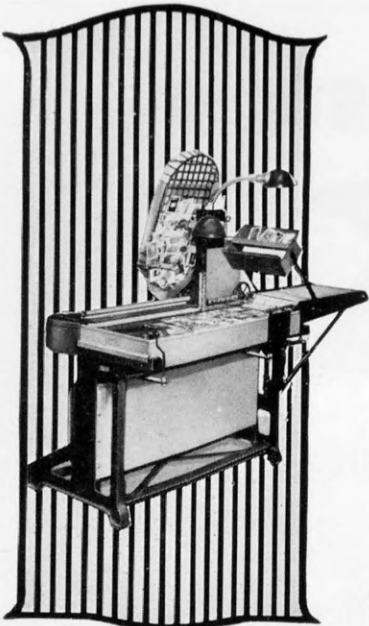
NEW YORK OFFICE BOSTON OFFICE CHICAGO OFFICE
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Los Angeles Agent, A. H. MUHL, 643 S. Olive Street

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Manufacturers of OUTLINE SPECIAL



PA-KO
TRADE MARK

Brains for Brain Work

The only real head work connected with print developing is knowing when a print is or is not developed.

The rest of the "doping" process is purely mechanical. One set of brains can decide upon the development of about 1500 prints hourly, and one set of fingers can remove them from the developer.

Why buy two or three sets of brains to do the work one set, plus a PAKO-DOPER, will do? The PAKODOPER is fed by two or three Printers. It does everything but remove the prints at the right time, and the one operator does that. The weekly pay of one or two displaced hand "dopers," pays for the PAKO-DOPER in less than a year.

*Ask your Supply House
for details; or write to*

PAKO CORPORATION
Minneapolis Minnesota

ATTENTION PHOTOGRAPHERS! Send your negatives to the Sealay Retouching Co. Highest grade retouching done by highly trained operators at standard rate. Let us artists retouch a sample negative for you free of charge. Sealay Retouching Co., 424 Congress St., Schenectady, N. Y. 1-14-2-C

STUDIO FOR SALE

STUDIO for sale, city 100,000; established by owner twenty-five years ago; equipped to 11x14; five large rooms; retiring; will sacrifice. Fletcher Studio, 322 Broadway, Somerville, Mass. 1-14-2

FOR SALE—The Bowman Studio on account of recent death of Mr. J. H. Burkholder, proprietor. Business established twenty years; always done a highly profitable business; prices above average; studio occupies entire building in best part of town; reasonable rent; long lease. Price 6,000, terms. Mrs. J. H. Burkholder, 402 W. Bancroft St., Toledo, Ohio. 1-14-2

LONG-ESTABLISHED Studio, 35,000 population, live Wisconsin city, only three studios. Sale due to death of proprietor. M-3, care of this journal. 1-14-3

PHOTOGRAPHIC studio with full Kodak line, art and gift goods. Location in excellent college town of 5,000 population, in Iowa; good trade territory; business established in 1872. Since 1880 under same owner who now wishes to retire. Business in sound condition and enjoys an enviable reputation. A good investment. \$6,000 cash. C-3, care of this journal. 1-21-1

LEADING STUDIO for sale—Well established, profitable studio in Lima, Ohio (city of 55,000). Best location; low overhead; modern equipment; unusual opportunity. To be sold at best offer. Come and talk with us. No letters answered. Charlton Studio, Main & High Sts., E., Lima, Ohio. 1-21-3-C

A BARGAIN—An established business in an Ohio city of 300,000; equipment practically new and inventory about \$5,000. Owner wishes to retire and will sell at a real bargain for cash. A reasonable offer will not be refused. K-2, care of this journal. 1-21-3

FOR SALE—Leading studio, downtown location, ground floor, north light, moderate rent, long lease. Address Gertrude Bollinger, Shendandoah, Iowa. 1-21-1

FOR SALE—Desirable ground floor photographic studio, Kodak finishing, gifts and cards. Good business. Sacrifice. Art Studio, Hamburg, N. Y. 1-21-4-C



SATRAP METALLON

An entirely new paper for original results—A black image on a gold or silver base with gold or silver highlights. Handled the same way as any gaslight paper.

SATRAP PORTRAIT BROMIDE

An enlarging paper with an unheard of latitude of exposure, a beautiful buff color and a rough surface. Write for particulars.

B. HOPFEN & CO.,
(Sole U. S. A. Agents)

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Concerning Chemicals

Bear in mind that chemistry plays a very important part not only in your work but in that of the Eastman Kodak Company as well. Remember, too, that Eastman Tested Chemicals are as much a product of Eastman Laboratories as are sensitive photographic materials.

Logically then, Eastman Tested Chemicals are made to safeguard your results with Eastman sensitive materials. Specify E. K. Co. Tested when you order chemicals.

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Wellington

REGULAR WELLINGTON DOUBLE WEIGHT BROMIDE

CHAMOIS—the professional photographer's bromide paper. The surface suggests natural uncoated paper and is made in pure white or delicate cream tints. Grades: White; Soft, Normal and Hard—Cream; Soft, Normal and Hard.

Write for a copy of the Wellington Handbook. Sells at 50c but sent free to those answering this ad. Sole distributors for the U. S. A.

Press and Torch Bromide Paper

Made from the celebrated Wellington Emulsions specially for the American Photographic Industry. Supplied in the following grades: Press, Glossy, S. and D. Weight.

TORCH		
No. 2 Smooth	S. W.	Regular and Contrast
No. 3 Rough	S. W.	Regular and Contrast
No. 4 Cream	S. W.	Regular only
No. 5 Matt	S. W.	Regular and Contrast
No. 6 Smooth	D. W.	Regular and Contrast
No. 7 Rough	D. W.	Regular and Contrast
No. 8 Buff	D. W.	Regular and Contrast
No. 9 Semi-Matt	D. W.	Regular and Contrast
No. 10 Glossy	D. W.	Regular and Contrast

Order through your stock house or from

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World's Greatest Value in a Professional Movie Camera

Make professional film with the Institute Standard—the first professional motion picture camera at a low price. New, improved model does work equal to finest studio cameras. Complete with carrying case.

\$150

INSTITUTE STANDARD won world-wide success. Compact, light-weight, portable. Ideal for industrial, educational and news films. All professional features: standard-gauge calibrated mount. Equipped with 200 ft. magazines, adjusted to 400 ft. WRITE for free descriptive booklet. Explains money-making opportunities. Liberal allowance for your present camera: any style, movie or still.

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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

ON ACCOUNT of health of owner one of the best paying, strictly portrait studios in the entire south. Whole or half interest, or will trade locations. Address P. O. Box 4233, Jacksonville, Fla. 1-21-1

FOR SALE—The Newman Studio located in the lobby of the Bellerive Hotel, Kansas City's finest resident hotel, Armour and Warwick Boulevards, and one of the best paying studios in Kansas City, is now for sale. This is an opportunity that you can't afford to pass up. Possession given at once if wanted. I am going to California. Information furnished on request. It will take some money to handle this so don't write unless you have some capital. Address Newman Studio, Bellerive Hotel, Kansas City, Mo. 1-21-2-C

MISCELLANEOUS

\$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 to double your profits in 1928. National Art School, Inc., William L. Koehne, President, Dept. D-13, 1008 North Dearborn St., Chicago, Ill. 1-21-TF

FOR SALE—11x14 Folmer & Schwing View with Morrison lens, Waterhouse stops, tripod, three plate holders; 8x10 Ansco studio camera with 5x7 back, film and plate holders, No. 1 Century studio stand; No. 3A 16" Dallmeyer lens with stops; Leoty portable special studio model arc lamp, 17½ and 35 amperes, fifty feet cable. F. W. Kupper, Upper Montclair, N. J. 1-21-1

HAVING TROUBLE with your photo printing? Let us handle your work, portraits, prints and post cards. Prompt service. Prices reasonable. Small and large orders. National Studio, Bucyrus, Ohio. 1-21-1-C

BACKGROUND FILMS

Per Half Dozen, 5x7.....	\$4.00
Per Half Dozen, 8x10.....	6.00

Send for illustrated list

In ordering send Money Order or Check.

Helioette-Photo Background Co.

1018 Washington St., Hoboken, N. J.

The newer model

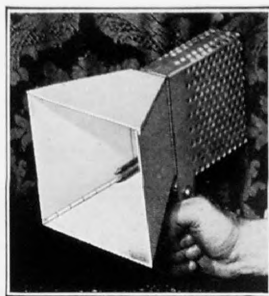
LITTLE SUNNY

is fully protected by patents granted Leonard Westphalen; all persons are warned not to copy any of Little Sunny's features.

We consider this warning necessary as we have learned that one firm, without our knowledge or permission, expressed or implied, has removed the nameplates from some three hundred lamps sold by them. The law requires that all patented or patent applied for articles must be so marked to get protection in case of infringement. Removing these name plates removed our notice that patents (since granted) had been applied for.

Little Sunny is patented, manufactured and distributed by Leonard Westphalen.

We take this opportunity to thank Little Sunny's friends who by word of mouth have sold many to their friends whom our advertising did not reach and so helped make Little Sunny the lamp hit of 1927.



LITTLE SUNNY

Little Sunny is a self-feeding arc lamp, with no springs or moving parts to get out of order; the aluminum reflector and handle fold back for compactness. One lamp takes about one-fourth the space of a 1000-watt Mazda lamp and gives about twice the light; draws only 8 amperes and can be used on any 110-volt circuit.

Unlike all the other portable arc lights, Little Sunny's reflector has a top and bottom, which means that 90 per cent of the light is thrown forward and contrary to precedent Little Sunny does not flicker or throw sparks. Little Sunny's twelve patented features are not to be had in any other lamp.

The commercial man can carry one or even two in his camera case, no extra case to pack around, no broken bulbs to pay for and a big saving if he's been using flash powder.

The price is \$15 each, complete, with 15 feet of cord and 6 double length carbons; 6 foot folding nickel plated stand \$2.50. Extra carbons 75c per dozen, \$4.50 per hundred.

We still have some of the original Little Sunny (discontinued, lamp and rheostat in separate units as shown) 8 amp. 110 volt AC-DC complete with cord and carbons while they last \$10, uses same carbons as the newer model, 6 foot stand \$2.50.



If you don't like Little Sunny (old, or new model) you can return him within 10 days and we'll cheerfully refund your money.

LEONARD WESTPHALEN

438 RUSH STREET :: :: :: CHICAGO

CLASSIFIED ADVERTISING

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

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertion, 2c per word. No advertisements less than 50c.

HELP WANTED: 3c per word. No advertisement less than \$1.00.

MISCELLANEOUS: 3c per word. No advertisement less than \$1.00.

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

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

FOR SALE—13½" 1D Kaloset diffusing lens, F/4.5 8x10, very fine, \$92.00, \$47.75; 13" Cooke F/5.6, 13" 8x10, \$133.50, \$75.00. Latter can be delivered about month. Thousands other bargains. Tell us what you want. Ralph J. Golsen, 1128 Argyle St., Chicago, Ill. 1-21-1

FOR SALE—B & L projection printer, like new, complete with lamps, price \$125.00; one 8x10 Eastman W2D View camera, three 8x10 film holders, 5x7 reducing back and case, all like new, \$45.00; focal plane for same camera, \$18.00, never been used; Brenkert Spot Flood lamp, \$15.00, like new; Northern twin arc AC or DC, very good, \$9.00; old Voigtlander post card size lens in barrel, \$6.00; 5x7 reducing back for Burke & James home portrait, new, \$3.00. Cain Studio, 140½ So. Main St., Dayton, Ohio. 1-21-1

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.

WANTED—Position as operator, retoucher and etcher; best of stockhouse references; over fifteen years experience in good studio. B-3, care of this journal. 1-14-2-C

WANTED—Job in either commercial or portrait studio; twelve years in photographic business, all-around man. Address S. E. N. Cox, 719 Cedar Grove, Apt. 15, Louisville, Ky. 1-7-4-C

POSITION WANTED by young man, expert Kodak finisher and general assistant; can furnish good references. J. S. Allison, 2024½ Charleston Ave., Mattoon, Ill. 1-14-2-C

RETOUCHER DESIRES position in studio; northern New England preferred. Send trial negative to be retouched. H. De F. Blodgett, Colebrook, N. H. 1-14-3-C

POSITION WANTED by commercial photographer with eight years experience in all branches; will go anywhere for permanent position; can furnish own outfit. K-1, care of this journal. 1-21-1-C

EXPERIENCED commercial and portrait photographer; furniture, machinery, copying, retouching, blocking, panchromatic, X-ray work, etc. Capable of studio management. Best references. Reasonable salary. Permanent connection. S-3, care of this journal. 1-21-2-C

POSITION WANTED—Operator, high grade, studio and home, young, good personality, children specialty, open for position February 1st. Address "Operator," Rembrandt Studios, 1900 Stroh Bldg., Detroit, Mich. 1-21-2-C

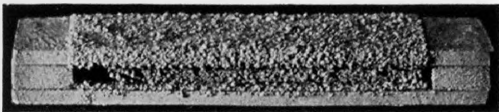
POSITION WANTED by thoroughly experienced photographer, good retoucher, commercial and Kodak finisher. Prefer Missouri or Kansas. John Baer, Gashland, Mo. 1-21-1-C

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—Man or woman of proven ability. One eager to connect with a high class studio. The person selected will be wide awake, alert and a business getter. One who can produce results in either the home portrait or studio department. We will pay this person salary, commission and offer them a possibility of being taken into the business if the results produced warrant it. A person with Chicago following preferred, but this is not necessary. S. Gordon, Sheridan Trust Bank Bldg., 4723 Broadway, Chicago, Ill. 1-21-2

WANTED—First-class operator and background worker; must be able to make fancy lightings and know how to obtain expressions; clean cut, neat appearing and no drinker; one familiar with home portraits; not afraid to work. Salary \$75.00 per week. Steady position for right man. No other need apply. M. J. Seaton Studio, South Bend, Ind. 1-21-1-C



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

THE N. B. AUKERMAN CO.

401 Caxton Bldg.

Cleveland, Ohio



Photographs Burned Into China EVERLASTING

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

F. J. H. ABENDROTH
7203 Franklin St. P.O. Box 277
FOREST PARK, ILL.

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

Your Negatives?

Highlights full of sparkle and detail—
not dense, black patches.

Halftones that are a long range of delicate gradations—
not a short, steep jump from highlights to shadows.

Shadows with detail, depth and richness
—not transparent, empty spaces that
clog up in printing.

These are the qualities you want in your negatives—*and these are the qualities you get when you use Eastman Portrait Film Par Speed and Super Speed.*

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