

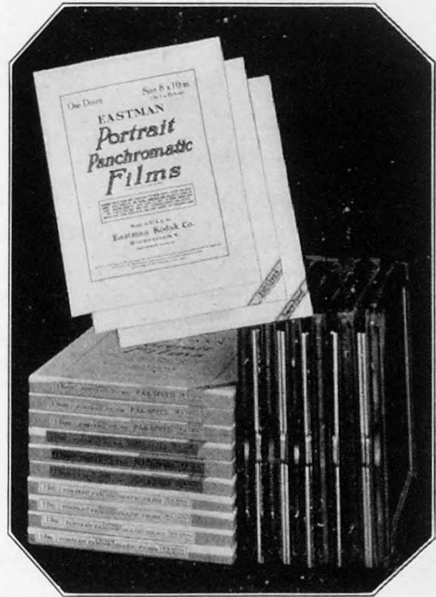
ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XLIV No. 1125

SATURDAY, JULY 13, 1929

PRICE TEN CENTS
\$2.50 A YEAR

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Range, With
Highlight and
Shadow
Detail*



That sums up Eastman Portrait Film quality. The non-halation properties of film permit one to secure delicate highlight detail—its long scale permits one to secure a complete tone range from highlight to shadow, and with the introduction of the Eastman Portrait Panchromatic these same qualities are imparted to a completely color-sensitive film, suited to either portraiture or commercial work.

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Each brand of plate produced by Hammer has its special use.

Make your work easier, your prints better by first selecting the brand best suited for the job at hand.

Photographers have increased their business by following suggestions in portfolio that will be mailed you free on request.

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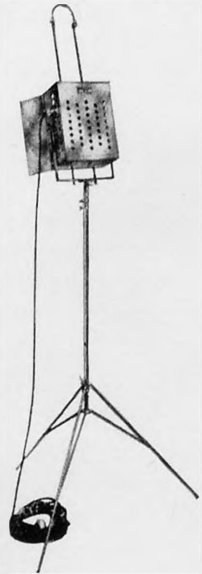
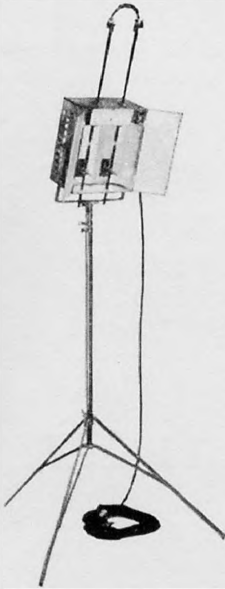
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The “Little Giant” Twin Arc

A Powerful Little Portable Light
Weighing only Nine Pounds, for
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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

Published Weekly at 522 Fifth Street, Lorain, Ohio, by The Abel Publishing Company

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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, 520 Caxton Building, Cleveland, Ohio.

In Passing By

WHAT CONSTITUTES BEING "BUSY"? We are often surprised at conventions by the number of photographers who tell us that they are "too busy" to read the photographic journals, "too busy" to bother with advertising or sales ideas, "too busy" to join photographic organizations and attend meetings. And yet almost invariably these same people do the most complaining about "poor business" and lack of sittings. George Harris of Washington, D. C., who dropped in at our office with L. C. Vinson, secretary of the National, the other day, had a case in point. He had called on a photographer in an Eastern city who complained about not getting results from the National Advertising Campaign, and who stated that business was slow and not showing any signs of improvement. George asked if the photographer had followed some of the advertising ideas and suggestions appearing in the *Pathway*, and the photographer said "No", when George came across a fine large stack of issues of that paper, all of them unopened, together with unopened copies of other photographic journals. "Why don't you read these and find out what other photographers are doing to get business?" asked George. "I'm too busy—I haven't the time," was the answer. "Are you lying to me now, or did you lie to me five minutes ago?" was George's come-back, and we can well imagine the tone in which he must have said it.

In our experience, nine times out of ten the photographer who has no time to read is the one with the dirty collar and the unpressed suit, the man who thinks he can sit down in his studio and expect business to come in the door uninvited. There are of course some photographers who are extremely busy all the time, and who are forced to let their magazines piles up, but all of these men and women, so far as we know, make a point of taking a few hours at definite intervals to catch up with what is going on in the profession.

The trouble with most photographers is that they "putter". They don't have time because they try to do everything themselves, wasting time on jobs which a \$15 a week boy or girl could do for them, and do better and more quickly. They fuss and fume and fret and no single day

has enough hours in which they can accomplish all the things they want to do. They start things and don't finish them. They waste three or four hours writing up one advertisement for the newspaper, which a newspaper man could do for them better and quicker, and then when they don't get prompt returns come to the conclusion that all advertising is a waste of money. They waste hours writing letters in long-hand when they ought to own a typewriter. Through lack of proper system in the studio they waste time looking up matters which involve less in money than the value of the time involved. And because of all this lack of system their customers become disgusted and go elsewhere. They complain that business is poor and yet they can't get proofs out in less than a week or a finished order in three.

They are "too busy."

The Complete Program for the Cedar Point Convention—The O-M-I School of Photography

A Complete Four-Day School, Covering All Phases of Portrait and Commercial Photography

IT is not often that an association is able to publish its complete detailed program, including all speakers, dates and hours they will appear on the platform, so many weeks in advance, but O-M-I has attained a reputation for doing the unusual. This convention, which from all indications will be the largest held in this country in the past two years, will take place at Cedar Point, Ohio, on August 6th, 7th, 8th and 9th, Hotel Breakers being headquarters.



Milton Waide, Kansas City, Mo.

The Secretary advises that room reservations have been going into the Hotel continuously for the past four weeks, and urges that all who plan to attend get their reservations in at once. For full information, write The G. A. Boeckling Company, Cedar Point, Sandusky, Ohio. Those who will get the most benefit from this Convention—or rather School, are the ones who are on the job bright and early Tuesday morning and who stick to the end on Friday afternoon. There is not an item on the program which the man who wants to learn can afford to miss. Also the program offers practically no duplication whatever with programs of previous conventions, either the O-M-I or other organizations, and it includes many unusual features and entirely new faces. To become an active member of O-M-I, which includes admission to the full program in addition to the yearly services and the complete printed report to be sent out after the convention (which will include the complete proceedings and all talks or demonstrations) costs only \$3.00. Employees who wish to take in the full program pay \$2.00, and guests who wish to hear the program or see the picture exhibit pay \$1.00. Those who only want to see the manufacturers' and dealers' exhibit, which will include fifty different firms, and who are not interested in the program, can come in entirely free.

PROGRAM

Tuesday, August 6th

Manufacturers' Exhibit Open All Day
 9:15 A.M. O-M-I Songs, led by Fred R. Bill, Cleveland
 9:30 Introduction of Officers, President's Speech, Reports of Trea-



Mrs. Ethel Standiford Mehling, Cleveland, Ohio.

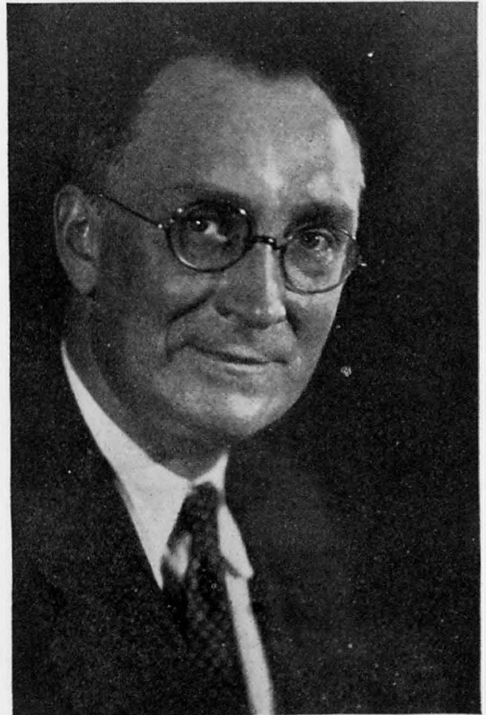
- 10:45 Introductory Remarks by *Harry DeVine*, Cleveland, Director of the O-M-I School.
- 11:00 The Truth about Studio Advertising, by *Don Wallace*, Dayton, Ohio. How and When to Advertise; What Kinds of Advertising Pay and Why; How Much to Spend for Advertising; How to Check Your Returns, and How to Get the Most Results for Your Money.
- 12:00 Lunch
- 1:30 P.M. Window Display Demonstration, by *John McClure*, Cleveland, assisted by *Mrs. Fred R. Bill*, Cleveland. Actual Displays for Windows, Vertical Showcases and Horizontal Showcases will be built on the Stage by Mr. McClure, and Explained by Mrs. Bill.
- 2:30 How to Handle the Customer on Her First Appearance in the Reception Room; Showing Samples; Arranging for the Appointment; Getting Deposits, etc., by *Mrs. Harry Wills*, Rochester, N. Y.

- 3:00 Drawing for Prizes — Five Lucky People Will Each Get Checks for \$15.00.
- 3:10 Commercial Photography in the Small Town, by *Rudy Moe*, Lorain, Ohio. The Kinds of Business to Go After; How to Get It; How to Handle It in Connection with Portrait Work.
- 3:45 Adjournment
- 7:30 The Photography of Color, by *C. H. Barnstorff*, Akron, Ohio. An Illustrated Talk with Many Beautiful Colored Slides. Orthochromatic and Panchromatic Materials and the Uses of Filters Will be Explained in a New and Easily Understandable Way.
- 9:00 Dancing Until Midnight in the Lecture Hall.

Wednesday, August 7th

Manufacturers' Exhibit Open All Day

- 9:15 A.M. O-M-I Songs, led by *Fred R. Bill*, Cleveland.
- 9:30 Photographing Men, a Demonstration by *Mrs. Ethel Standiford Mehling*, Cleveland, the Only Woman in the Coun-



Harry J. DeVine, Cleveland, Ohio.



Mrs. Harry Wills, Rochester, N. Y.

- try Who Specializes in This Line.
- 10:30 Darkroom Work and Difficulties, by *Harry DeVine*, Cleveland, a Talk Illustrated with Slides.
- 11:00 Every-day Commercial Photography, a Demonstration by *Charles H. Groene*, Cincinnati, Ohio.
- 12:00 Lunch
- 1:30 P.M. Proofing, by *Milton Waide*, Kansas City, Mo. A Talk Which Will Include Proof-retouching, the Proper Presentation of Proofs, and the Prevention of Re-sittings.
- 2:00 Photographing Children, a Demonstration by *J. Anthony Bill*, Cincinnati, Ohio.
- 3:00 Drawing for Prizes—Five More Lucky People Will Each Get Checks for \$15.00.
- 3:10 Retouching, an Illustrated Demonstration by *Paul C. Bork*, Akron, Ohio.
- 4:00 Adjournment
- 7:30 Printing—Contact and Projection, an Actual Demonstration on the Stage, by *Milton Waide*, Kansas City, Mo. Practical, Useful Every-day Work on All Materials. New

- 10:00 Stunts and Dodges.
Night Flare Circuit Picture on the Beach. A New and Novel Way of Photographing Large Gatherings.

Thursday, August 8th

Manufacturers' Exhibit Open All Day

- 9:15 A.M. O-M-I Songs, led by *Fred R. Bill*, Cleveland.
- 9:30 Showing the Customer the Proofs and Getting the Order, by *Mrs. Harry Wills*, Rochester, N. Y. All the Ins and Outs of the Receptionist's Most Difficult Job.
- 10:30 Group Arrangements, a Demonstration by *Frank R. Bill*, Cleveland. The Building Up and Proper Lighting of Small and Large Groups.
- 11:30 Print Finishing, by *Milton Waide*, Kansas City, Mo. A Talk on the Many Little Details That Mean So Much in the Final Appearance of Your Work.
- 12:00 Lunch
- 1:30 P.M. A Talk on the Airbrush and How to Use It.
- 2:00 Something New in Fashion Photography, a Demonstration by *Harry DeVine*, Cleveland.
- 3:00 Drawing for Prizes—Again Five Lucky People Will Each Get Checks for \$15.00.
- 3:10 A Simple, Interesting, Illustrated Talk on Lenses, by *Chas. H. Shipman*, Cleveland. How to Select the Kind of Lens You Need for Certain Requirements, a Talk of the Utmost Value to Every Photographer. Bring All Your Lens Questions.
- 4:00 Adjournment.
- 7:30 The Annual Banquet, This Time to be Held in the Big, Cool, Main Dining-Room. *Paul True*, New York City, Toastmaster. Short, Snappy Five or Ten Minute Talks by *J. W. Scott*, Treasurer of the P. A. of A., Baltimore, Md.; *W. E. Dobbs*, Chairman Commercial Section, P. A. of A., Flint, Mich.; *Jas. M. Caulfield*, Vice-Chairman Commercial Section, P. A. of A., Louisville, Ky.; *L. C. Vinson*, General Secretary, P. A. of A., Cleveland; *H. S. Thomas*, Rochester, N. Y.; *W. A. Ormiston*, Chicago,

- Ill., and others. Awarding of 11:00
the Certificates of Merit and
Blue Ribbons in the Picture
Exhibit by *Ralph W. Johnston*,
Pittsburgh, Pa., Chairman of
the Judges' Committee, and
Presentation of the Martha
Pyke Holling Silver Trophy
for the Best Colored Print in
the Exhibit.
- 9:30 Dancing Until Midnight in the
Lecture Hall.
- Friday, August 9th**
Manufacturers' Exhibit Open All Day
- 9:15 A.M. O-M-I Songs, led by Fred R. 2:00
Bill, Cleveland.
- 9:30 Photographing Women, a
Demonstration by *Julian Stein*,
Milwaukee, Wis.
- 10:30 Coloring Photographs, a Dem-
onstration by *Mrs. H. S. Carver*,
Cleveland, with Explanations
by *Milton Waide*, Kansas
City, Mo.
- 11:00 Operating a Successful Com-
mercial Studio, by *James M. Caulfield*,
Louisville, Ky. How
to Arrive at Costs and Main-
tain Prices. Keeping the Work
Moving Through the Studio.
- 12:00 Lunch
- 1:30 P.M. A Talk on the Airbrush and
to the Customer, by *Mrs. Harry Wills*. The Final
Clincher; Getting the Money;
the Selling of Frames, Minia-
tures and Other Side lines.
Highly Important.
- 2:00 Simple Studio Systems, by *W. A. Ormiston*,
Chicago, Ill.
Where the Money Comes from
and Where It Goes; Keeping
Track of Your Business; How
to Find Out What Is Profit-
able.
- 2:45 Final Business Session; Re-
ports of Committees; Election
of Officers.

Poems for Plain People

Today's the Day!

by Charles Abel

It isn't what you used to be
But what you are today
That makes the world respect you
As you travel on your way.
Though failure may have been your share
And you have played the fool,
We care not whence you came, nor where,
Nor that you broke a rule;
Provided that you paid your shot
And squared yourself away—
It isn't what you used to be
But what you are today.

It isn't what you used to have
But what you have today
That counts upon the balance sheets
When you are growing gray.
Though once you may have run with crooks
But now are playing fair,

The Auditor will check the books
And call the balance square.
You may have been as poor as Job,
A fugitive, a stray;
It isn't what you used to have
But what you have today.

It isn't what you used to do
But what you do today
That governs what the world will think
And what your friends will say.
True characters are only wrought
By iron in the soul—
The trials you've sustained have brought
You nearer to your goal.
Blot out the shadows of the past
And buckle to the fray
It isn't what you used to do—
It's what you do today!

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The Silent Salesman!

Actual Window and Showcase Displays of Different Studios — Some Good, Some Not So Good—and Why.



Number 19. The C. O. Buckingham Co., Washington, D.C.

Nowadays so many photographers sell amateur cameras and film as a sideline that it appears entirely appropriate to include a display like this in our series. Here we have an excellent example of how to get a lot into a display without making it appear crowded and yet carrying out a uniform idea. Cameras, film, finishing and enlargements, framed and unframed, are shown in a manner to make the amateur feel that he is missing something by not getting out his camera and putting it to good use. The Buckingham Company believe in using everything in the line of display materials which the manufacturers supply—too many studios toss valuable business-getters like these into the waste-basket without even bothering to try them out.

ABEL'S will be glad to receive photographs of windows and showcase displays for publication on this page.

- 3:30 Drawing for Prizes—Seeing Who Wins the Last Five Checks for \$15.00 Each.
- 3:45 Adjournment Until 1930.
- The Board of Officers and Those in Charge of Convention and School**
- President—Ed. J. Arthur, Detroit, Mich.
- Vice-President, Indiana—R. G. Hennis, Vincennes
- Vice-President, Cleveland—Fred R. Bill, Cleveland
- Treasurer—K. S. Spencer, Detroit, Mich.
- Secretary—Charles Abel, 520 Caxton Bldg., Cleveland
- Director of the School, Harry DeVine, Cleveland
- Convention Marshal—H. L. Spedding, Ann Arbor, Mich.
- Portrait Exhibit Judges—Ralph W. Johnston, Pittsburgh, Pa.; Ben Larrimer, Marion, Ind.; J. F. Rentschler, Ann Arbor, Mich.
- Commercial Exhibit Judges—Ralph W. Johnston, Pittsburgh, Pa.; J. W. Scott, Baltimore, Md., Jas. M. Caufield, Louisville, Ky.

Developments in the National Advertising Campaign

On Tuesday evening, May 21st, the members of the National Advertising Committee conducted a special meeting during which they told the members attending the Buffalo Convention of the P. A. of A. just what had been happening during the year as a result of the National Advertising Campaign and what might be expected in the future. This meeting is so tremendously interesting that we are publishing the entire proceedings in full.

(Concluded)

MR BOOTH: The printed matter is not the question of duty. It is that it is printed in the U. S. A. The cost has nothing to do with it. A lot of our people do not want it if it is not printed in Canada. You will have to arrange it for printing in Canada. There is no man here, from the States, who would want it if it was printed in Canada.

Chairman Harris: You have our sympathy. We have had that up a dozen times, and we are not going to stop here.

But this gives you a little idea of what we are up against. We are up against that any number of times. The Canadian situation is a serious situation.

Mr. Annis: For the advertising proposition, I feel that your committee has done wonders. I use some of your material without results, but at the same time the spirit is there.

But the most important thing that is sidetracked all the time is: Are you going to do anything for the unfair competition that we are up against all the time? We just come in and hear big words that do not mean dollars and cents to us. I just want to hear some sort of explanation from the committee. In Syracuse we bump up against the proposition—how are we going to sell good stuff, when we have a class of competitors selling stuff, 8x10 for instance, two dollars for three pictures. How are we going to send out material to sell better pictures? It is no use trying to kid ourselves, when someone is going to sell at a rate that we cannot touch. There is one bird selling pictures, two pictures for a dollar. That doesn't do us any good.

Chairman Harris: There is not a town in America where that doesn't exist. How can

an organization, a committee, have control over the prices?

Mr. Annis: I figure if we are subscribing so much money we can hit back. For instance, in Syracuse, wipe that fellow out.

Chairman Harris: and if we do, we are going to get into trouble with the United States Government.

Mr. Swenson: That particular situation which you are proposing covering in the industry exists throughout the entire country, in every city. In the florists' business, there is the situation of the man on the streets on a little corner, where they sell flowers for a tenth or a twentieth of what you are paying. And you do not want that kind of business. You would starve to death if you got all that business. Just let that fellow get out of that proposition what he can and you be smart enough to use modern sales methods and get out and expand your own business. Use these modern ideas that are being developed in modern sales methods in plugging your own business, if you go after it right, then in 1931, if you start this fall and work next year and stick to a real sound plan, then when 1931 comes around, you will not care how many people are advertising that class of picture, any more than the florist does the man selling the 50 cents-a-dozen roses.

You cannot go out and buy up all these fellows. If you bought fifty tonight, tomorrow there would be seventy-five spring up again.

Mr. Bob: I would like to answer that. I have preached a long time in a personal way. A photograph is exactly what the photographer makes of it. I would like to say for my own city I have not a particle of feeling today. I have none today, and

CRITICISMS

By J. ANTHONY BILL, Cincinnati, Ohio

July 13, 1929

(See portraits on opposite page)

BY Wm. J. Thibault, Middleboro, Mass. The arrangement of this portrait is fairly good, but some of the dignity has been lost by crossing the leg. It places the knee too high in the foreground, and too, the foot might have been raised a little by resting it on a footstool, which would have given the same pose of the hands—a fine and forceful pose. The tone values are not of the best as the hands are in too high a key in comparison with the face.

By G. W. Wheeler, Xenia, Ohio. This portrait is just the opposite in tone value from the portrait of the judge, as it is a little over-modeled in the light side of the face. The shadows are undertimed which produces a lack of transparency. Otherwise it is a fair portrait.

By the Benson Studio, Mayville, N. D. The man with the pipe is rather interesting—looks as though he may have enjoyed a smoke. The light is faulty through not using enough front light and placing the reflector too close, making the shadow side almost of the same key as the light side.

By the Fisher Studio, Ketchikan, Alaska. The lighting is coming from a very low source as will be noticed by the sharp high lights in the center of the eyes. This is not very desirable as the best results are obtained from a 45 degree angle. The collar is too high in key, also the button on the lapel. Soften down and diffuse the highlight in the eye and watch the improvement.

for a great many years I have known that photography as a profession is the biggest profession today. I want to tell you and I want these fellows that are fixing up the advertising for the Association to hear me. I know myself that the Photographers' Association is trying to educate the photographers. I want to make this one remark: We are kept quite busy each day in the year, and I have known for years where there is at least \$50,000.00 a year in photography lying idle in the City of Buffalo. If I had more hands and more energy, all I would have to do would be to go and get it. So you see, it depends entirely on the photographer. Education is what we need. I am sure the Photographers' Association is going to give us just that.

Mr. Rubel: Referring to the ads which say; "Six pictures for \$5.00, originals \$25.00 a dozen," that is that man's price. When a studio puts out a rotogravure ad calling for six for \$5.00, originals \$20.00, this ad, we will say, June first, and then another ad of six for \$5.00, originals \$20.00 and good until September and goes on through the year in that way, it looks to me like misleading advertising, and I would like the committee, in considering the hundreds of thousands of dollars to be spent in magazine advertising, to follow this up by an

equal amount in the local papers and direct mail advertising, to clean up the newspaper advertising of these misrepresentations. If they do not know how, I will tell them how to do it, through the local Better Business Bureau in their town, or the National Better Bureau or association.

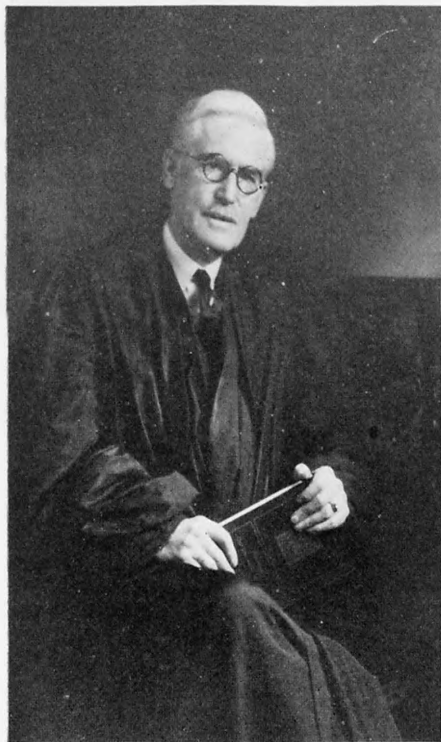
Mr. Hutchinson: From the first time I ever heard of the proposition that a national advertising campaign would take place, I had great hopes for it and still have great hopes for it, that not alone the photographers will know the association, but that the public will know there is such a strong organization that anyone outside of it will be ostracized by the public, and it seems to me that the advertising has gradually got to crawl up to such a state.

Do you feel that there is something in that in the future?

Chairman Harris: I think we have done a wonderful thing along that line already, and it will go on.

Mr. Greene: I have a printed card at the studio, and that little card says: "There never was anything made that someone else couldn't make it worse and sell for less."

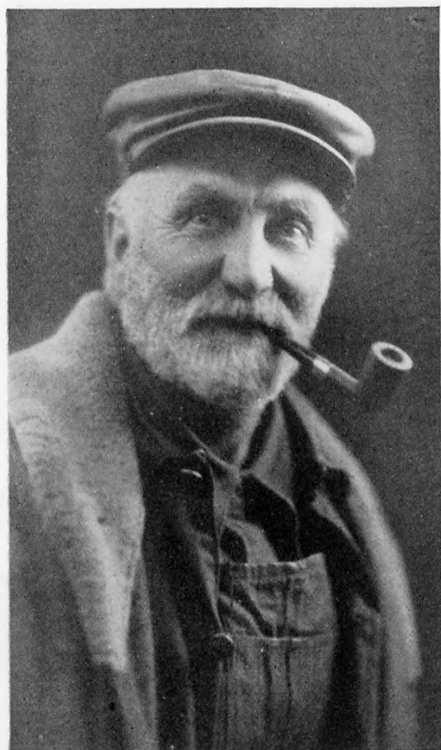
Chairman Harris: And then there is the saying, which I have seen displayed in at least one studio, and that is: "The good quality of an article is remembered long



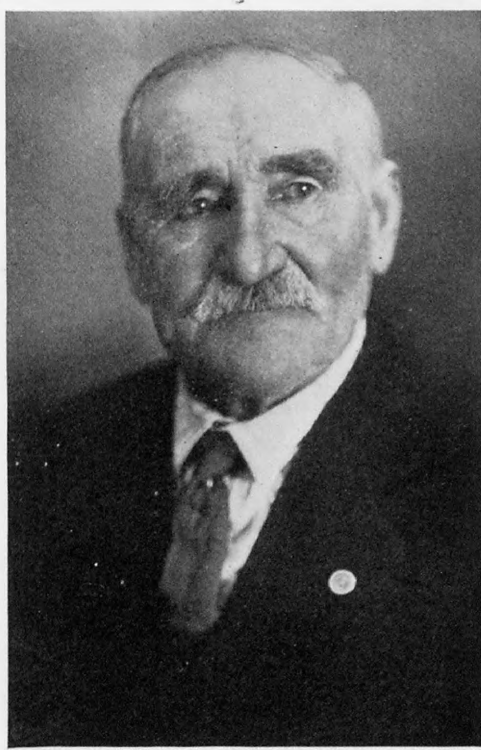
By WM. J. THIBAUT, MIDDLEBORO, MASS.



By G. W. WHEELER, XENIA, OHIO



By BENSON STUDIO, MAYVILLE, N. D.



By FISHER STUDIO, KETCHIKAN, ALASKA

after the price is forgotten."

Mr. Herkimer: You were going to advertise two pages in smaller publications. I have long thought that in some of the advertising we have had too much space, but not the proper quality of advertising. I say that one page, properly printed, should strike you with force, so that it would be much more effective than a double-paged one.

Chairman Harris: I didn't mean a double page. I mean one page each in two magazines, and when it comes to quality, the committee has fought diligently on that.

The Wisconsin Convention July 23, 24, 25, 1929

Hotel Loraine, Madison, Wis.

FOR a greater photographic business the Wisconsin Convention has arranged a program that will help the photographer get his just share of the public's spending dollar—maintaining that financial success of any business today depends not only upon its system, but largely upon its ability to make or sell merchandise that the public wants, likes and can use.

Living in a commercial age when competition is keen between one class of merchandise and another, the photographers must work collectively to uphold their proper standing and respect in the business world.

Experienced, practical and successful men have been secured for the program. Men who will help the photographer make better pictures, which the public will buy,

We wrote to 500 photographers to get group pictures, and then we finally had to pay a leading photographer \$100.00 for a good photograph. We got some and couldn't use any of them. The last minute we had to run the best we had.

You can send in a picture any time you think it is good enough quality.

Mr. Herkimer: Some advertisements are highly colored, a picture you will admire. I believe people remember such advertising and would not remember the photograph.

MEETING ADJOURNED.

and to conduct and manage their studios in a most efficient way—thereby making a greater profit for their business.

On the program are: D. D. Spellman, 1st Vice-President, P. A. of A., who will talk on "Studio System and Management" plus a message from the National.

Harry Elton, of the Eastman Kodak Company, "Commercial Talk and Demonstration."

O. C. Conkling, St. Louis, Mo. "Baby Demonstration."

Karl H. Foesten, Agfa Ansco Corporation, "Color Photography."

Harry Wills, Eastman Kodak Company, "Portrait Demonstration."

Edward Blum, Chicago, Ill. "Selling Miniatures, Enlargements and Special Enlargements."

C. P. Binner, Swenson Advertising Co., Chicago. "Advertising."

L. C. Vinson, General Secretary, P. A. of A.

Picture Exhibit. Besides a portrait and commercial loan exhibit from the National, Wisconsin offers four beautiful trophies in a competitive exhibit among the members. *Class A* Highest award of honor for the one best picture in entire competitive exhibit. *Class B* Three best portraits. *Class C* Three best commercial pictures. *Class D* Three best colored pictures, either portrait or commercial, miniatures included.

Manufacturers' and Dealers' Exhibit. By co-operating with the manufacturers, Wisconsin is assured of a great exhibit as practically all available space has been sold. Many new things will be shown to the photographers.

Entertainment. Banquet will be held the second day of the convention and a pleasing entertaining program will be announced later.

Every photographer is welcome and ought not to miss the opportunity to attend the live convention which Wisconsin promises

Rungs
 Edited by
Howard D. Beach

EXAMINE the next good steel engraving you run across—note whether there is any sharpness or blurriness apparent. Since you will be scarcely cognizant of either you will certainly ask yourself why there should be such defects in photography. A beautiful flowing line and a uniform feeling of texture as found in other pictures are greatly needed qualities in photography and should be produced by the up to date apparatus.

—Howard D. Beach.

to put on.

Officers of the Wisconsin Association:
President—J. A. Glander, Manitowoc; *1st. Vice-Pres.*—Sidney Scheffer, Green Bay; *2nd. Vice-Pres.*—Wm. C. Larson, Beloit; *Treasurer*—E. Tallmadge, Waukesha; *Secretary*—J. L. Mutzbauer, Milwaukee.

Rochester, N. Y., to Have International Salon

AFTER three years of success with a local Salon, a committee of Rochester photographic devotees has decided that the artistic interests of Rochester with its extraordinary photographic associations and its artistic ascendancy—would best be served if the scope of the Rochester Salon were made international. In addition, the committee feels—after studying the matter of the dates of existing salons—that the photographic world would welcome an additional International Salon to which photographic artists could submit their work under the excellent conditions already prevailing in several international Salons. The feeling was strong that Rochester is a propitious city for establishing such a new salon.

The accepted prints will hang, this year, from the 7th of December until January 5th, 1930, with November 15th the closing date for entries. The intention is to have December the month for the Rochester International Salon of Photography every year. Entry blanks will shortly be distributed as widely as possible and in addition will be available to anyone who requests them from Mr. Victor Rayment, Chairman of the Exhibition Committee, the Rochester International Salon of Photography, in care of the Memorial Art Gallery, Rochester, New York.

This Question of Competent Workmen

OUR editorial recently about Secretary Vinson's suggestion of periodical examinations for employees, in order that a definite standard might be established for the mutual protection of both employers and employees, has elicited considerable comment. The following interesting letter has come from A. A. Hallberg, La Salle, Ill., and while we do not agree entirely with some of Mr. Hallberg's statements, nevertheless there is considerable truth in what he has to say.

"The editorial in ABEL'S for June 22nd impresses me very favorably where the idea is advanced for more thoroughly trained assistants, but nothing is said regarding requirements of knowledge for stu-

dio owners. In this community recently a man quit a job in a clock factory to go into the photograph business, and in my observation very often proprietors of studios do not know the photographic business at all—and yet there is an attempt to professionalize this business. If doctors could open offices by just having the necessary money to buy equipment and rent rooms, how much of a profession would medicine be?

"It seems to me entirely foolish to demand efficiency from help alone. I worked for a man in Kansas City years ago who owned two studios and was making money out of the photographic profession, and yet who knew nothing of the business as a workman. In my opinion we never will get very far until some examination is required before a man can start a studio of his own.

"All of what your editorial states in regard to the difficulty of getting help is true and for a period of my past I had a payroll of \$100 a day so I know something about the help problem, but as long as any old fool can operate a photographic studio and get people to sit for photographs through having cheap agents sell tickets by which the photographer makes one photograph for fifty cents and the agent gets the fifty cents, there will be trouble in this business for every photographer, no matter how good his work.

"Thousands of tickets have been sold in this vicinity this year where the studio gets only the privilege of taking a picture for nothing, to say nothing of the kidnapers who come in from the outside and shoot every baby whose mother will let the child pose. There are many evils in this business but the least of them is not the ignorance of the business by the studio owners themselves.

"It is too bad that although a man may hold a membership in the National Association and thereby benefit from the National Advertising Campaign, this does not insure the good quality of his photographs. The fact that the emblem of the National is displayed in his advertising is good advertising for him and for the Association, but does not insure good service to the public. This should be considered.

"It only takes the price of tuition to become a member of the Photographers' Association of America. If in order to become a member every photographer would have to pass an examination requiring a certain amount of knowledge, at least the membership would mean something. As it is, it means nothing. We need better workmen, it is true, but not only among the assistants."



The PHOTOGRAPHERS' ASSOCIATION of AMERICA

JOHN R. SNOW, Mankato, Minn., *President*
 CHAS. AYLETT, Toronto, Ont., *1st Vice-President*
 D. D. SPELLMAN, Detroit, Mich., *2nd Vice-President*
 GEORGE D. STAFFORD, Chicago, Ill., *Treasurer*
 CHAS. R. HOWSON, Minneapolis, Minn., *Chairman Commercial Section*
 W. E. DOBBS, Flint, Mich., *Vice-Chairman Commercial Section*
 NELSON BULKLEY, Columbus, Ohio, *Chairman Mfrs. Bureau*
 JAMES E. REEDY, Minneapolis, Minn., *Secretary-Treasurer Mfrs. Bureau*
 L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

THE SUMMER SCHOOL

A VALUABLE text book on commercial photography will be compiled at the Summer School of the P. A. of A. at Winona Lake, Ind., and every photographer who takes the course will have one of the books.

Director C. W. Howson has worked out a unique method through which this book will be compiled by students and teachers and made to cover the practical problems of the work.

After each lecture each student will be required to write questions concerning the lecture. The questions will be assorted and answered by teachers. Thus all the important facts relative to commercial work will be practically and simply explained by experts.

The questions and answers will be mimeographed and each student will be supplied with a copy. A short period of each day will be devoted to reviewing the questions and answers.

The bound sheets will make a text book

for photographers to take back to their studios for reference.

The commercial course opens July 8th and runs for a month.

"Our program for the portrait course in August," writes Will H. Towles, director, "will be better than ever before. We have obtained the services of men as instructors who have a thorough knowledge of their subjects and will give the information in a way that can be readily understood and absorbed."

In the first week of the school Charles Lederle, an artist of Cleveland, who knows art as applied to photography, will give four lectures, in addition to the regular class work. His instruction will be a practical demonstration of art in the forming of figures into groups, in composition and in anatomy of the head which helps in the understanding of portraiture. The student will have the opportunity of putting these principles into use during the remainder of the term, when he will be making negatives at the school.

William B. Hammer of the Hammer Dry Plate Co., one of the ablest experts on emulsions in the country, will instruct students on special emulsions for special uses.

In the second week of the school D. J. Cook of the G. Cramer Dry Plate Co., a school man himself, will talk to students. He is known for his ability in dark room technique.

S. Sterling of the Bausch & Lomb Company will lecture on lenses. Anyone who has heard him explain the intricate problems pertaining to lenses will say that his material is exceedingly valuable.

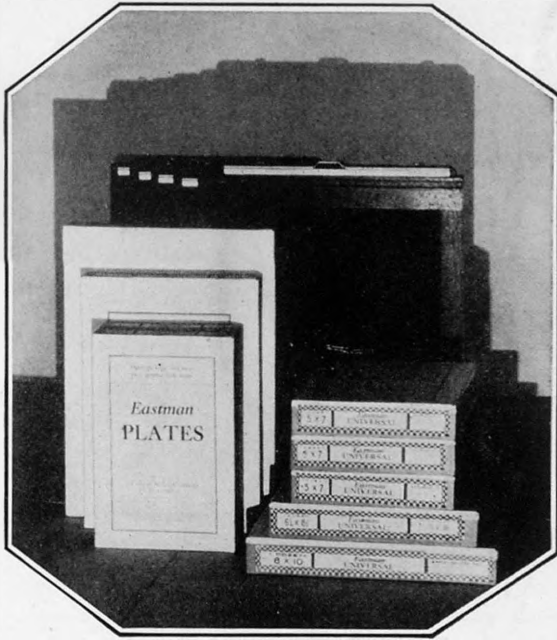
Lighting is one of the subjects which photographers are always eager to learn about, and James J. Johnson of the Johnson Ventlite Company will instruct on this subject.

In the third week the ablest operators and demonstrators of the Eastman Kodak Company, including Harry Wills and Harry Elton, will lecture on the various means to obtain better negatives and prints.

Experts of the Defender Photo Supply



Distinguished Service Medal presented by the P. A. of A. at the Buffalo Convention to Mrs. Howard D. Beach, Charles D. Kaufmann, George W. Harris, Will H. Towles, and Clarence Stearns.



Hot Weather Performance

The weather doesn't matter when the plate you use is physically hardened to withstand the heat of summer. The Eastman Universal stays firm and hard, develops with good body and has a gradation scale which gives brilliance without harshness.

It's a real warm weather plate that it's a joy to use and its quality fits it to either portrait or commercial work. The best proof of its quality is in results. Just try the Universal and you will be convinced.

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

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Out of the Dark

with



Pinacryptol Desensitizers

They save your eyes

These famous Agfa desensitizers—a contribution of advanced technical research—enable the photographer to develop his plates and films in bright yellow light, thus controlling the quality of his negatives with greater certainty and eliminating eye-strain from the use of the deep red or green safelights so long considered a necessary evil.

Pinacryptol Green and Pinacryptol Yellow, the use of which is supremely simple, make developing a pleasure, and assure better results. Once used, they become a necessity in the dark-room.

Agfa Pinacryptol Green

This is a particularly excellent desensitizer for general use with uncorrected and orthochromatic plates and films. After the negative has been immersed in Pinacryptol Green it can be transferred to the developer, and developing conducted by eye-saving yellow light (such as is safe for slow developing papers like Noko and Professional Cyko).

Agfa Pinacryptol Yellow

The recommended desensitizer for Agfa Color Plates, also for panchromatic emulsions in general. In solution it is almost colorless. After the negative has been immersed in Pinacryptol Yellow, development may be conducted by clear red light, as used for bromide paper, eliminating the need for green safelight glasses.

PRICE LIST

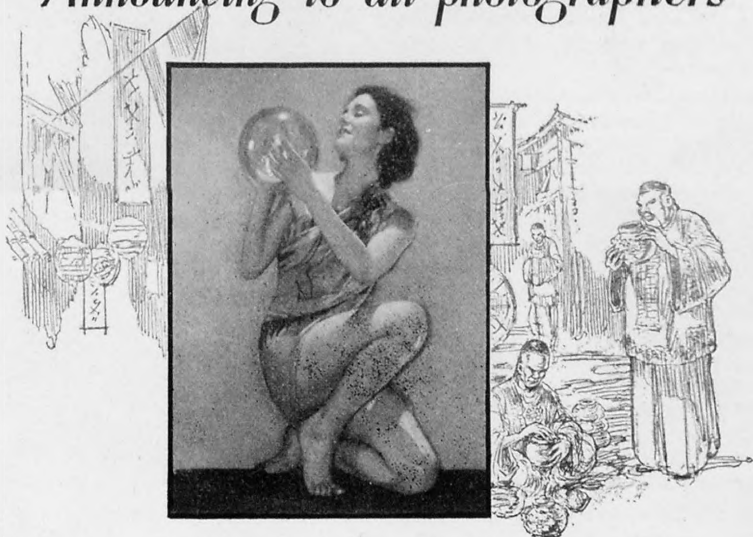
<i>Pinacryptol Green</i>	<i>Pinacryptol Yellow</i>
1 gram (15 2/5 gr.) \$1.60	1 gram \$1.20
2 grams 2.75	2 grams 2.20
5 grams 6.50	5 grams 5.00
10 grams 12.00	10 grams 10.00

The above are dry powdered. Pinacryptol Green is also supplied as a concentrated stock solution (1:500) in bottles containing 100 ccm. for dilution to about one quart ready for use at, per bottle, \$1.00.

*Develop in comfort. Save your eyes.
Come "out of the dark" with Agfa Desensitizers.*

AGFA ANSCO CORPORATION
BINGHAMTON, N. Y.

Announcing to all photographers



Porcelain Stipple *a new Agfa Ansco paper*

A beautiful specialty surface unique in its suitability to negatives large and small, and to a wide variety of subjects. An individual paper, neither dull nor glaringly brilliant in effect, but with a pattern in rich subdued sheen suggestive of fine porcelain from the Orient.

Supplied in White and Buff, double weight, in both contact and enlarging speeds, at Cylko and Crystal Stipple prices. Available through independent stockhouses.

Correspondence invited

AGFA ANSCO CORPORATION
BINGHAMTON, N. Y.

Company, including L. D. Field, president, will give students the benefit of their knowledge during the fourth week. Also L. S. Kubiak of the Photogenic Machine Company will talk on light and its uses.

Director Towles has also planned a lecture on business methods and publicity for photographers.

The material and equipment companies will supply students with the materials necessary for their experiment and practice at the school, which gives them the advantage of using the very best material.

Officers of the P. A. of A. will visit the school both during the Commercial course in July and the portrait course in August. One important subject which they will present will be the new law-making body for the association. Action was taken at the recent Buffalo convention by which the national council was made a strong body, with sufficient power to authorize the carrying on of the various activities which a modern trade association must engage in.

The old council was a weak body, and

did not give members full representation in the making of laws for the association.

The amended constitution provides for the issuing of charters by the national association to clubs and other affiliated organizations, and further provides for the sending of delegates by these organizations to the sessions of the national council, held each year in October. Thus members of the national association and affiliated organizations will influence and control the policy of the association through their delegates who make the laws. Amendment of the constitution has made the association a representative republican body.

Officers of the national association will point out that this move gives the association opportunity for much more rapid progress and for benefiting members and the photographic profession as a whole in the United States and Canada.

Students at the Winona Lake School are always pleased to have the national officers attend.

'Tis Here-Maybe



R. P. McNeill has purchased the interest of R. G. Hennis in the Shores Studio, Vincennes, Ind., and has already assumed control. Mr. Hennis takes charge of the commercial business of a large studio in Chattanooga, Tenn.

C. G. Bledsoe, formerly commercial photographer for the Goff Studio, Sheboygan, Wis., is taking treatment at Rest Haven, Waukesha, Wis.

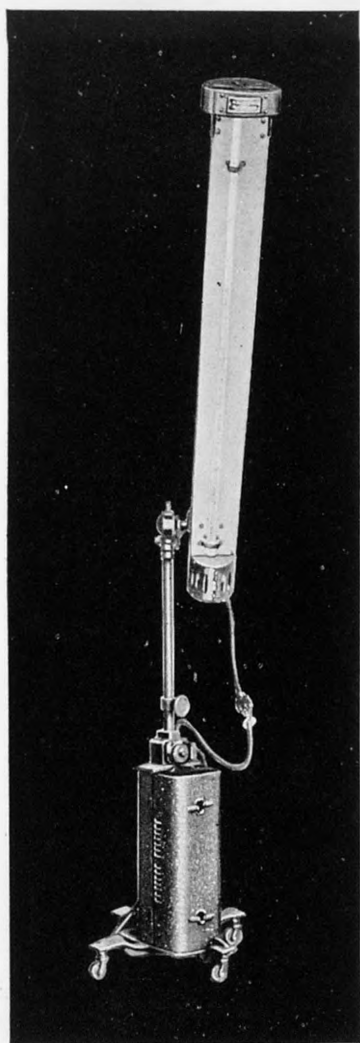
Lester Toloff, of the Hostetter Studio, Davenport, Iowa, who was on the program at the recent Omaha Convention, received some handsome publicity in the "Davenport Chamber of Commerce News" with regard to the big order of photographs he turned out for the Freiburg Passion Players, managed in this country by Morris Gest. We commented on this big order some weeks ago, and it is good to see that Toloff is getting some local recognition as well.

The Studio Swann, Charleston, W. Va., operated by Mrs. P. M. MacCutcheon, has moved to handsome new quarters at 8 Post-office Square, after many years at 804 Quarrier Street. Music, flowers and souvenirs featured the opening day.

The Southern Oregon Photographers' Assn. held its regular meeting at Klamath Falls on the night of June 15th. The new constitution and bylaws were read and approved and a discussion was held on commercial photography.

A Competitive Portrait Exhibit was held by the Professional Photographers' Club of New York, Inc., on the evening of June 12th in the club rooms at 118 Lexington Avenue, that city. Silver cups were offered as prizes by President C. F. Becker and a Certificate of Merit was provided by the Club to serve as an additional prize. Contestants were limited, as is the Club custom, to members in good standing. Three prints not larger than 8 x 10 were submitted by each and in this instance all were printed on Eastman papers. Although the number of entries was smaller than in some of the preceding competitions, the high level of excellence reached by the winners afforded a measure of compensation. These latter were as follows: 1st Prize, Jos. Berman; 2nd Prize, Andrew Herman; and 3rd Prize (a Certificate of Merit), Irving Austin. Messrs. Gaber Eder, S. Lumiere and J. Goodman served most capably as judges.

Light whenever you want it . . . and better than daylight at that!



Single tube unit for general lighting.—Available for A. C. and D. C. current. Overall size $59\frac{1}{2} \times 5\frac{3}{4}$ ". Light source $50\frac{3}{4}$ ". Price complete \$85.00 (D. C.) — \$100.00 (A. C.) F. O. B. Hoboken, N. J. Ready for immediate shipment.

NO longer need the photographer depend upon daylight to do his best work. In fact, some of the finest work being done today, both in portraiture and commercial subjects, is being done with the use of Cooper Hewitt light.

Cooper Hewitt light gives a photographer almost perfect control over his lighting effects. With it he can handle his high-lights and shadows with almost the same assurance and dexterity with which a painter handles his colors. Made in compact, sturdy, simply adjustable, easily portable units, this mercury vapor illuminant has become an indispensable part of the equipment of virtually every first-class studio in the country.

An important feature of Cooper Hewitt light is its high actinic value which never varies throughout the life of the tube. The soft, cool, perfectly diffused rays act quickly and definitely on the plate. There are no dark shadows, no hard lines, no glare.

Thus Cooper Hewitt light saves plates, saves time, improves work, increases profits! You'll incur no obligation whatever by sending for the complete details on the various units for photographic use. Mail a post card to: Cooper Hewitt Electric Co., 835 Adams St., Hoboken, N. J.



COOPER HEWITT

A General  Electric

Organization

The following communication from Headquarters Third Corps Area, United States Army, Citizens' Military Training Camps Office, Baltimore, Md., first sent to Wm. Shewell Ellis of Philadelphia, by him forward to Lee Vinson, Secretary of the National, and then sent to us, is published in the hope that some reader or readers may qualify: "You will be of assistance to this headquarters if you forward the names of any photographers who are Reserve Officers and who are qualified to fill the duties required by paragraph 3 of the enclosed mimeograph sheet. Your co-operation in mailing such names and addresses in the enclosed franked envelope will be appreciated. Robert S. Knox, Col. Inf., CMTC Officer." In case any reader wishes to write direct to Colonel Knox we are quoting the paragraph mentioned, which is from a page headed "Functions of Public Relations Officers, Citizens' Military Training Camps, Third Corps Area—1929:

"3. To supervise and direct the taking of numerous suitable news and souvenir photographs, including moving picture and sound reproductions, to arrange for the prompt developing and printing of these photographs for the threefold use of the Camp Annual, the newspapers and for sale at cost to the Reserve Officers and the C.M.T.C. students. If available Reserve Officers, on 14-day training duty, will be assigned for this duty or, if available, regular enlisted personnel on duty at your post will be detailed or, if neither are available, arrangements will be made, through this headquarters for employing commercial photographers."

We learn that the studio of A. V. Roehm, Charlotte, Mich., has been sold to Henry Nielsen, of Illinois, and that the Dalbey Studio, Richmond, Ind., has been purchased by John I. Aiken.

S. S. Gordon, representative of the Hammer Dry Plate Company, St. Louis, Mo., stopped at our office the other day long enough to tell us (as do all the other traveling men and demonstrators covering territory between Illinois and New York) that practically every photographer he had called on was intending to come to the O-M-I Convention. If only half of the promises already made are kept there should be studio owners there to the total of 750, but 400 studio owners will be perfectly satisfactory and 500 would delight us. Mr. Gordon has adopted one of the lines from the poem Eddie Guest delivered at the National Convention for his business card: "In photographs only can yesterdays live." It's a blamed good slogan, too.

The Professional Photographers' Club of New York, Inc., will hold their Annual Outing at Glen Cove, L. I., on Friday, July 26th. A special steamboat has been chartered for the occasion and the Club's Outing Committee have made complete arrangements for the entertaining of a capacity crowd.

W. L. Glysson, photographer in Bristol, Vt., for twenty years, died in that city on June 18th after a long illness.

Photographer Barness of Monona, Iowa, who recently completed the course in oil coloring given by the National Art School of Chicago, took advantage of the fact to land himself nearly a column of good publicity matter on the first page of the Monona, "Leader." There are things happening almost daily in the average studio which can be worked up into publicity items if the photographer has his eyes open.

J. H. Field, photographer of Fayetteville, Ark., was publicized to the extent of more than a page of story and photographs in the June issue of "Hollands', the Magazine of the South." "The Man Who Sees Beauty in the Commonplace" is the title given Mr. Field by the author of the article.

And in the same journal we find the following little poem which, while possibly not so good either in rhythm or in rhyme, is certainly first-class advertising for photography:

Naturally, but Do They Ever?

By GEORGE HOUSTON WOOD

Let's take the baby's picture,
She's only just arrived.
For thirty days I've been grandpa
And youth's again revived.
Let's take the baby's picture
Each month from now till when
Her bold knight comes to lead her
To the altar of Hymen.

The Austin Studio chain, well known in San Francisco and lower California, has opened a new studio in Oakland. This is the eighth on the list, the others being in Los Angeles, Glendale, Long Beach, Pasadena, Santa Ana, San Francisco and San Diego.

Harry Rushworth, proprietor of the Royal Studio, Wilmington, Del., has found it necessary to take over the third floor of the building in which he is located, to give him additional darkroom and finishing department facilities. School work and weddings have been keeping him on the jump.

A Mount Sensation



DURCOTE MOUNTS

IN GENUINE FABRIKOID

Made in folder easel style, cemented on a heavy laminated base, and hand finished in duotone tints with the beautiful silver and gold designs highly embossed.

THREE BEAUTIFUL COLORS

SILVER GRAY

OLIVE GREEN

GOLDEN BROWN

FIVE STANDARD SIZES

IN TWO DESIGNS — ARCH OR SQUARE

The Flair for Artistry

was never better expressed than in DURCOTE MOUNTS

Display them and start your sales campaign at once—They will increase your business. Please order design wanted by number, and write plainly the colors desired in each size—gray, green or brown.

#135 Arch	or	#235 Square	For 3½ x 5	prints.....	\$1.10	each
#146 "	"	#246 "	" 4 x 6	"	1.40	"
#157 "	"	#257 "	" 5 x 7	"	1.65	"
#168 "	"	#268 "	" 6½ x 8½	"	1.90	"
#180 "	"	#280 "	" 8 x 10	"	2.20	"

Prices Net F.O.B. Cleveland

THE CHILCOTE COMPANY

PHOTOGRAPHIC MOUNTINGS



MASTER MOUNTINGS



OFFICES AND FACTORY
2140 SUPERIOR AVE

CLEVELAND
OHIO

Howard Weber's finishing plant in Springfield, Ohio, The Rapid Photo Service Company, was damaged by fire to the extent of \$3500 on June 12th, with about \$1000 additional damage to the building. With his usual speed, Howard promptly got busy replacing damaged apparatus and materials and is already progressing as usual.

The Newport Chemical Works, a subsidiary of the Newport Company, Carrollville, Wis., has acquired the entire business and assets of the Rhodia Chemical Company, New Brunswick, N. J., makers of photographic and pharmaceutical chemicals. The Newport Company is now one of the largest chemical producers.

We recently mentioned a preparation made by the Japanese Water Color Company, Rochester, N. Y., which makes it possible to color glossy prints before squeegeeing. It is called Peerless Fixing Medium and is supplied in bottles of various sizes at a very reasonable price. Photographers who have been compelled to turn down orders for colored glossy prints need do so no longer, as this preparation makes the process simplicity itself.

We understand that the well known firm of G. Gennert, 24-26 E. 13th St., New York City, is preparing to celebrate its 75th year of continuous service in the photographic trade, which is no small record.

J. F. B. Hearn, representative of the Amerivoll Company, New York City, imports of Tuma-Gas paper, dropped in at our office the other day, and while talking about one thing and another and commenting on the array of autographed pictures that decorate our office walls, mentioned on seeing a picture of J. P. Haley, of Bridgeport, Conn., that three of Haley's sons are now in the business for themselves, and all making excellent records. John Haley has a studio in Hartford, Conn.; Theodore one in New Haven, Conn.; Duane at Mamaroneck, N. Y. It is keeping "Jay Pay" busy to stay ahead of them, we hear.

If you want to make up some samples for your window which will make your local people talk, and which will help to convince you that you have been entirely overlooking a good bet, send a dollar to the Defender Photo Supply Co., Rochester, N. Y., and ask for one of the MonOkroM Self-Demonstrating Packages which they are offering in their advertisement this week at \$1.00. And don't forget to mention ABEL'S.

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 of national reputation whose names are listed below will gladly answer your questions. There is no charge for this service, but each inquiry must be accompanied by stamped addressed return envelope. Answers will be forwarded direct by mail as quickly as we can write the proper editor and get back a reply. Those of general interest will be published, initials only being used and even those omitted on request of the writer. Letters should be addressed to the proper editor in care of ABEL'S. In case you don't know which editor to address, or if your problem is not covered in this list, just write the ASK US! Department, and we will get the information for you if in any way possible.

Portrait Photography:

COMPOSITION IN PORTRAITURE—Nicholas Haz, F.R.P.S.
COST FINDING—Ed. E. Sheasgreen.
COUPON AND SOLICITATION PROBLEMS—J. R. Russell.
HOME PORTRAITURE—G. de J. Mesny.
RECEPTION ROOM PROBLEMS—Mrs. Helen G. Stage.
WHITE BACKGROUNDS—Frank R. Bill.

Commercial and Industrial Photography:

AERIAL—Frank H. Wildung, A.R.P.S.
ARCHITECTURAL—Harold H. Costain.
COST FINDING—W. E. Dobbis.
FURNITURE—"Jim" Thompson.
GENERAL WORK—Harry J. DeVine.
PHOTOMICROGRAPHY—Charles H. Shipman.

Photo Finishing:

LARGE PLANTS—David S. Merriam.
IN THE ORDINARY STUDIO—Adam Bauer.

Miscellaneous:

ACCOUNTING SYSTEMS—Ed. E. Sheasgreen.
AIRBRUSHES and AIRBRUSH EFFECTS—J. A. Paasche.
BROMOIL—Charles H. Shipman.
COLOR PLATES—George M. Edmondson.
COLORING IN OILS—Martha Pyke Holling.
DARK ROOM DIFFICULTIES—Philip R. Slater.
DESENSITIZING—John G. Marshall.
FLASH POWDERS AND FLARES—John G. Marshall.
LEGAL PROBLEMS—Leo T. Parker, Attorney-at-Law.
LENSES—Charles H. Shipman.
MOTION PICTURE PHOTOGRAPHY—Eugene J. Cour.

ABEL'S PHOTOGRAPHIC WEEKLY
515 Caxton Building Cleveland, Ohio

Hardener for Fixing Bath: I was told recently that it is a good plan to use alum in the developer during warm weather, that it did not affect the developer action, etc. But I do not know how much alum to use. What



The Original
Beattie's
Hollywood Hi-Lite
 Now \$ **55**

This is the new cash price of the improved studio model, 12 amp. arc spot, listing in our catalog at \$85.00. Semi-automatic—holds an arc 18 minutes. All necessary positions from floor to 6 feet in height. Splendidly made and beautifully finished. An illustrated booklet on decorative lightings goes with this Hi-Lite.

Don't buy lights until you have the latest low down on Beattie's—the greatest studio lights in the world.

Beattie sells *direct* to you, transportation prepaid. You will therefore do well to write for information regarding Beattie Lites, *direct* to Beattie.

BEATTIE'S
HOLLYWOOD HI-LITE CO.

6548 Hollywood Blvd.
 HOLLYWOOD, CALIF.

COLORED PHOTOS PAY

—by the Marshall Method

The amount of color used on a single photograph is so trifling that it pays to use the best—colors that are made for one purpose only.

Our colors are used exclusively by the P. A. of A Winona School, by various Y. W. C. A.'s and by Martha Pyke Holling.

Applicable to prints, enlargements, miniatures and photo canvases, either scenic or portraits.

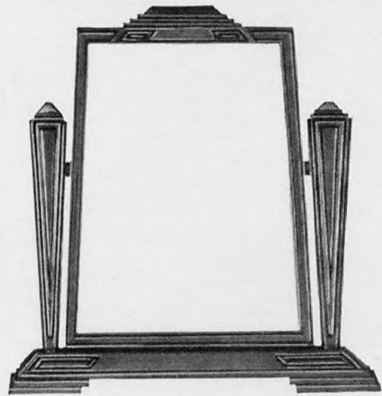
By the tube or by the set—for sale at your dealer.

Write for circular 1002.

JOHN G. MARSHALL
 1752 Atlantic Ave., Brooklyn, N. Y.

L. M. C. FRAMES

— Exclusive But Not Expensive —



OVALS, EASELS, SPANDELS
 and Other Popular Styles

45 Years of Leadership

L. M. Castner & Co., Inc.
 335 Rose St., Dept. A, Williamsport, Pa.

Write for Prices.

Enlargements - -

PRINTERS TO THE TRADE

COLUMBIA PORTRAIT CO.

138 Bowery

New York City

about it?—W. W. D., East Radford, Va.

Answer by Mr. Slater: The standard hardener as recommended by the Eastman Kodak Company is as follows: Water (about 125 degrees)—5 oz.; Sodium sulphite—1 oz.; Acetic acid—3 oz.; Potassium alum (powdered)—1 oz. In mixing, dissolve the chemicals in the order given. The sodium sulphite should be dissolved completely before adding the acetic acid. After these two are mixed, add the alum with constant stirring. The entire solution should be added to a solution of plain hypo, consisting of: Water—64 oz.; Hypo 16 oz. The hypo should be thoroughly dissolved before adding the hardener.

Alum in Developer. Several weeks ago a chemist called on me and told me that the right place to use alum in hot weather is in the developer. He said it would not interfere with the developing. He did not tell me how much to use, and would like further

information. I know the ordinary hardening formulas, which I am already using.—W.W.D., East Radford, Va.

Answer by Mr. Slater: So far as we know alum cannot be used in any developer; however one can throw a handful or so in the final wash water and let it dissolve as the films are washing. It does no harm, and we know quite a few photographers who used to do this before the chromium-alum-sulphuric acid hardening bath started to be used several years ago.

Validity of a Verbal Order. Last October a baker of this city asked us to take a panoramic picture of his entire force and trucks. As we do not have a Cirkut camera we have to call in another photographer from a city 12 miles away. It was verbally agreed between the other photographer, ourselves and the baker that the order would be for at least 40 prints at \$1.00 each. The photographer came at the appointed time and took the Cirkut picture and at the same time we took two 8x10 groups. We showed proofs shortly after taking the picture but have had no order. The baker stated he was too busy and that he would come in later and place a definite order, but he has not done so. What should we do to collect? It was found by the other photographer that a reasonable amount to collect for this work according to the tabulation of commercial price lists recently compiled by Mr. Abel would be \$25. We have therefore sent in a statement for this amount to the baker, adding \$3.00 for the two groups which we made ourselves.—Name omitted by request.

Answer by Mr. Parker: If the baker verbally agreed that the order would be "for at least 40 pictures at \$1.00 each" he is found to accept and pay for that quantity. All that is required is that you can prove that the baker made such a verbal agreement. Otherwise, if he ordered you to make the exposure without definitely specifying the quantity of photographs he would order, then you are entitled to collect a reasonable amount for your work. Without doubt the price you state of \$25.00 for the Cirkut and \$3.00 for the two groups is more than reasonable. If he refuses to pay this amount, inform him that you intend to file suit and

For Profitable Results Use Victor Flash Powder



Higher illuminating quality of Victor Flash Powder offers you the most economical form of illumination. It produces positive results that pay—and insures profits from every shot.

Order a supply today.

JAS. H. SMITH & SONS CO.

1229 South Wabash Ave.

CHICAGO

A FLASH POWDER FOR EVERY PURPOSE



PHOTOGRAPHIC
PRODUCTS

Tree-Pho Photographic Papers
of Highest Quality

PRODUCED IN TEN GRADES

For all Projection and Contact Printing

Satisfaction Guaranteed

Send for Samples

Consumers Photo Products Co.

Benedum-Trees Bldg.

PITTSBURGH, PA.

**SELL
IT!**

Why let that idle equipment occupy valuable storage space and continue to depreciate when you can turn it into cash money by spending a couple of dollars for a classified ad or two in ABEL'S? Anything photographic which still has value can be sold through ABEL'S classified columns.

**ROCKMOUNT
PHOTO POCKET ENVELOPES**

DOUBLE POCKET **SINGLE POCKET**

STRING FASTENER

**Rocky Mountain
ENVELOPE COMPANY Denver**

Rocky Mountain Envelope Co.,

On Acoma, at Speer Blvd., Denver, Colo.

Gentlemen:—

Please send at once, without cost or obligation, your catalog of Rockmount Photo Pocket envelopes.

We are especially interested in the items checked.

- Double Pocket String Fastener
 Open End Single Pocket Corona Clasp
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Company _____
 Address _____
 Name _____

The SHEER BEAUTY

of a *Colegrove Miniature* is one thing.

The fact that its price enables the photographer to make a *handsome profit* is another. We *help* you to sell these miniatures by supplying beautiful three-color folders which you send to your prospects and then follow up with a telephone call.

Write us about these folders and send for our Price List.

COLEGROVE BROS., Inc.

774 Main Street

BUFFALO, N. Y.

Everything in Art Work for the Photographer

collect the \$28.00. If you prefer, you may finish the 40 pictures, deliver them to him, and, if he refuses to accept delivery, you can sue and recover the \$40.00.

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.

SOLICITOR for home portraits; experienced with best clientele; year around proposition. Room 709 Home Savings Bank Bldg., Albany, N. Y. 7-13-1-C



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The new grade PORTRAIT MEZZOTINT has a surface ivory smooth and ivory tinted with just the correct contrast for portrait work. Warm black and brown tones can be obtained at will.

Write for a copy of "Mezzotint and my work," by Donald J. Donovan.

Portrait Mezzotint is a new grade of exceptionally high grade quality. Producing pictures by development that have the appearance of the greatly admired Mezzotint.

From your dealer or sole distributors of Wellington Products in U. S. A.
MEDO PHOTO SUPPLY CORPN.
323-325 W. 37th Street, New York, N. Y.
Send for Complete Catalog.

ENVELOPE MANUFACTURER, specializing in envelopes for photo finishing trade, interested in making connections with independent representatives to handle envelopes as side line. State age, experience, territory covered and other lines handled. R-2, care of this journal. 6-22-4-C

WANTED—All-around photographer for studio in New England college town; young married man preferred. State age and experience. Send photograph and references in first letter. M-2, care of this journal. 7-6-2

WANTED AT ONCE—Man to take charge of branch studio; must be good operator and retoucher. H-1, care of this journal. 7-13-1

EXPERT RETOUCHER and printer wanted for a high class studio in Massachusetts; salary no object if you can fill the job; not over thirty-five years old. B-7, care of this journal. 7-13-1

OPERATOR—One who is a real artist with creative ability; studio, home portraits and weddings; permanent position with leading New York Fifth Avenue photographer. Give detail experience and age. All replies confidential. M-3, care of this journal. 7-13-1

WANTED—Experienced lady finisher; must be expert at spotting, trimming and mounting, also have large studio experience. State in first letter, salary, age and experience. Zintmaster Studio, 816 Nicollet Ave., Minneapolis, Minn. 7-13-5

SALESMAN—Selling photo mounts direct to studio trade; must travel. State territory covered and full information in first letter; good salary and expenses. S-5, care of this journal. 7-13-4

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.

OPERATOR—Young married man, experienced in all lines of studio work, now employed in middle-west, desires connection with high class studio in the east; New Jersey or Virginia preferred; excellent references from present employer. H-9, care of this journal. 7-6-2-C

RETOUCHING

EXPERIENCED RETOUCHER has time for more work; fine enough to enlarge; corrections made to order; by mail or phone Orchard 2603 M. Miss Carrie Falkenberg, 439-40th Ave., Milwaukee, Wisc. 7-6-2

FIRST-CLASS retoucher, long experience, wishes piece work. Prices moderate. Address Photographer, 1039 Mt. Vernon St., Philadelphia, Pa. 7-13-1

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Style A—Size 9"x11½". Price \$3.85

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Something quite revolutionary. Recalling the ancient art of portraiture in bronze plaques and medallions, now being revived throughout art centers and already the vogue.

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SITUATION WANTED: 2c per word. No advertisement less than 50c.

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

MISCELLANEOUS: 4c per word. No advertisement less than \$1.25.

STUDIO FOR SALE: 6c per word. No advertisement less than \$1.50.

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

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COLOR EMPLOYMENT BUREAU—Free Service—Studios needing colorists or colorists needing employment, full or part time, should correspond with us. John G. Marshall, 1752 Atlantic Ave., Brooklyn, N. Y. 12-15-TF

PHOTO COLORING classes for professionals are being formed in Baltimore, Boston, Denver, Philadelphia and San Francisco; classes now running in New York, Chicago, Brooklyn, St. Louis, Cleveland and Rochester. John G. Marshall, 1752 Atlantic Ave., Brooklyn, N. Y. 3-2-TF

YOUR DEALER will get you **LEOTY'S PORTABLE ARC LAMP** on 30 days free trial, if not pleased with results, trial costs nothing; lightest weight, most powerful, self-feeding lamp made for motion pictures, home portraits, commercial and studio use. Regular Model 15 to 30 amperes, Studio Models 22½ to 45 amperes. Write Leote Co., Dayton, Ohio. 6-29-10

PAKO DRYER, gas heated, excellent condition, with new apron, only \$75. Cubberly Bros., 1411 Hayden Ave., Cleveland, Ohio. 7-13-1-C

STUDIO WANTED—Town 15,000 or more; middle or middle western states preferred. Give full information in first letter. Address Apt. 3, 1322 La Salle Ave., Minneapolis, Minn. 7-13-1-C

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lends itself splendidly to the home production of wooden trays, sinks and similar receptacles used in photographic work rooms. Applied to wood, fibre or similar composition, tin or iron, it renders the materials proof against water, acid, alkali or rust. Used as a paint for shelves and floors, it means a clean, dry dark room. Half pint trial tin 45 cents. At your dealers.

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PROFITS IN MINIATURES! But much greater profits if you paint them yourself. Don't dabble with cheap colors and get poor prices. Let our skilled artists teach you the real art of painting. A few orders pay for course and wonderful sales ideas. We want to help you get started. Satisfaction or money back. Write today for free booklet and profit-making suggestions. National Art School, Inc., Dept. 16-72, 1008 N. Dearborn, Chicago, Ill. 7-13-1

TRAINED OIL-COLOR artist desires to oil-color portraits at home for photographers; good work; prices reasonable; sizes 5x7 up to 16x20; beautiful samples sent upon request. D-1, care of this journal. 7-13-1-C

FOR SALE—12" Goerz Dagor Anastigmat lens, F/6.8 Iris; one 6A Dallmeyer 30" portrait lens; one 19" 5D Dallmeyer portrait and commercial lens, no shutter. National Studio, Bucyrus, Ohio. 7-13-1

WANTED—Good used backgrounds; also interested in fancy designed plastic backgrounds. For sale—5x7 Premo camera outfit, \$25; 8x10 studio camera outfit, \$20. Want a girl for all-around work in small town studio. Neumeyer Studio, Brillion, Wisc. 7-13-1

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FOR SALE—Only studio in town of 5,000; doing \$7,000 yearly in Kodak finishing and portraits. Master Photo, Leadville, Colo. 7-6-2-C

FOR SALE—Only studio in town of 5,000 with big territory to draw from; splendid location; excellent possibilities for future business; invoices at \$1,400; will sell for \$1,000, third down and balance to suit purchaser. Investigate this if you want a live proposition. J. I. Saad, Pikeville, Ky. 7-13-1-C

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FOR SALE—A ground floor attractive Spanish stucco studio; town of 30,000 southern West Virginia. If you are looking for a money making place with an average of from \$10,000 to \$15,000 per year on a small overhead, that is no run-down proposition but is growing every day, doing the best work in town, write at once for full description and price. Other interests make it imperative that we sell. N-1, care of this journal. 7-13-1

OPPORTUNITY for home portrait photographer; studio fully equipped; business has fine reputation, caters to the best clientele and does only high class work; business either for sale or open for partnership; reason, my operator has left for Europe. If desired will continue as sales representative. Janeau Studio, 267 Prospect Ave., Milwaukee, Wisc. 7-13-1-C

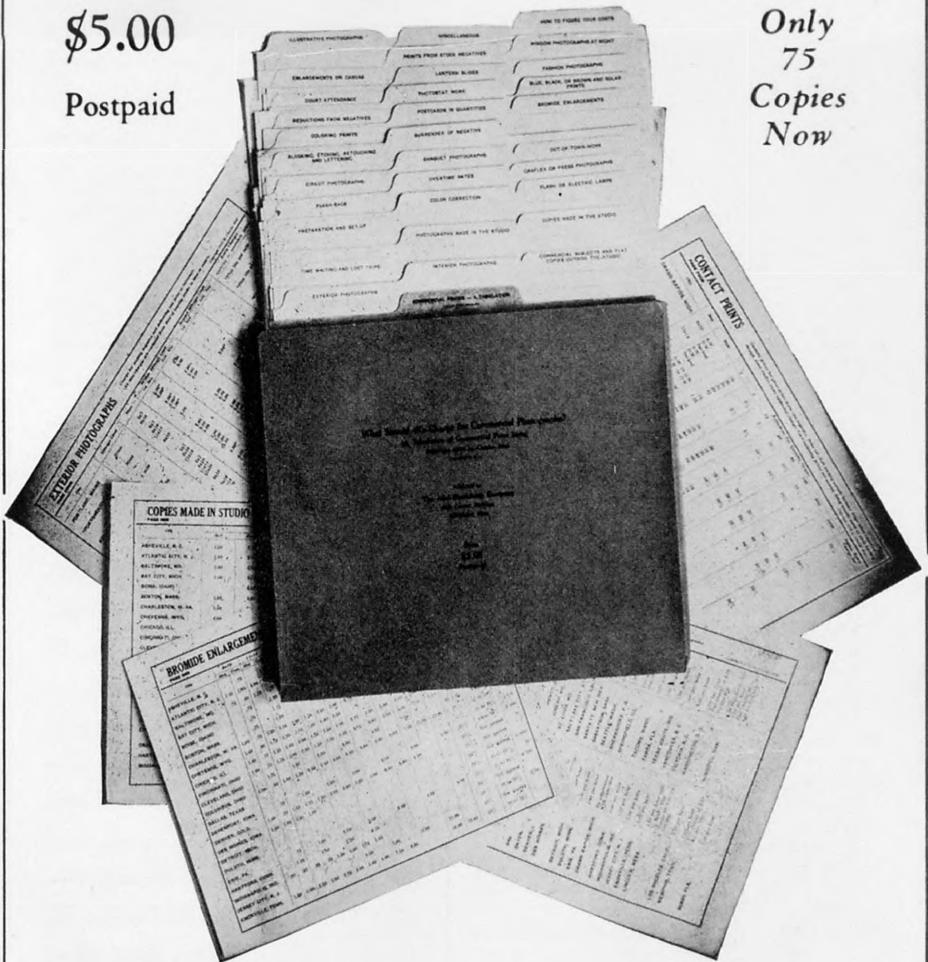
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FOR SALE—Studio in Ohio located in nice brick building in business section; population forty to forty-five thousand; established fifteen years; owner in ill health; terms to reliable party. Will sacrifice for cash. B-6, care of this journal. 7-13-1-C

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

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

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

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

BOSTON, MASS.—Eastman Kodak Stores, Inc., 38 Bromfield Street

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

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

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

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

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

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

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

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

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

CLEVELAND, OHIO—Eastman Kodak Stores, Inc., 1126 Euclid Avenue

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

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

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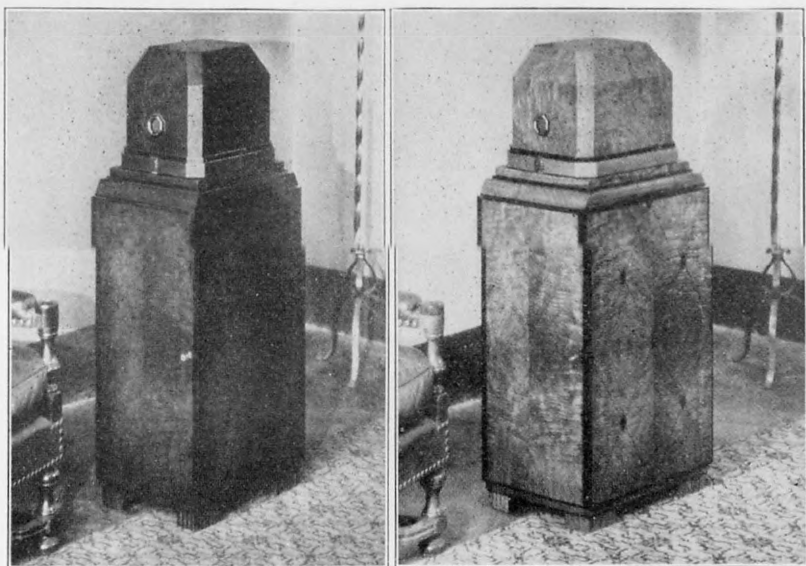
TAMPA, FLA.—Tampa Photo & Art Supply Co., 709-711 Twiggs Street

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*Non-color-sensitive Film**Eastman Panchromatic Film*

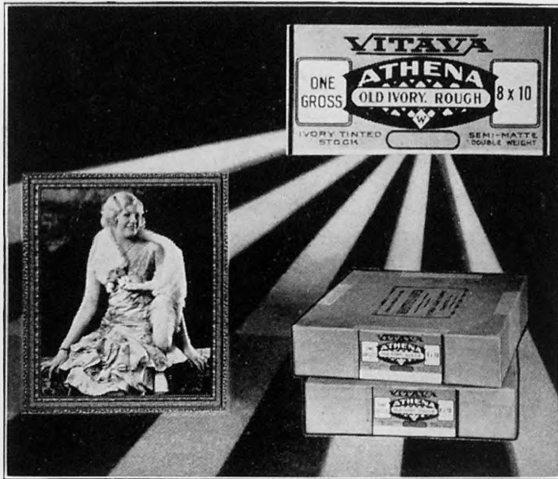
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The cabinet shown in our illustrations is butt walnut, finished with a very high polish. It was not possible to secure a satisfactory negative with a non-color-sensitive material. But Eastman Panchromatic Film, with a K2 filter, pictures the cabinet just as it appears—the high polish, delicate design of grain and contrasting black inlay are just as they appear in the original.

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There's no need for a separate toning process when you use Athena "Old Ivory" and the Athenon developer. Warm, olive-brown tones are secured by direct development—distinctive tones which will please your customers because the prints are warm and rich and brilliant.

There are four grades of *Old Ivory* to choose from—V Smooth, W Rough, X Silk, all on ivory tinted stock, and Y Silk on cream white stock. And these same surfaces may all be duplicated in enlargements made on Vitava Projection Paper.

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