

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XLV No. 1159

SATURDAY, MARCH 8, 1930

PRICE TEN CENTS
\$2.50 A YEAR

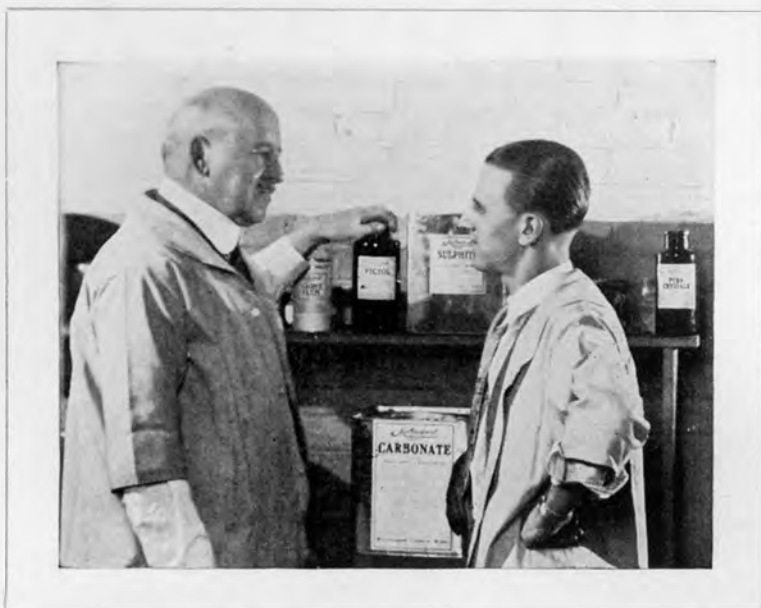
*Retain the
Sitter's
Likeness*



Because the detail and modeling within the highlights and shadows—so expressive of fine shades of character—are recorded with a truth and clearness possible only in a non-halation material, Eastman Portrait Film enables you to secure better likenesses of your sitters. And because of this same non-halation quality you are able to use the lighting that most pleasingly displays your sitter's character. For better likenesses with less need of retouching, use Eastman Portrait Film, *Par Speed*, *Super Speed* and *Panchromatic*, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

The Largest Professional Circulation in America



"For fifty years
I've used Mallinckrodt chemicals.
They're fine, trustworthy friends."



"Physically and Chemically Perfected"

Write for your
copy of our
Handbook
"Chemistry of
Photography"

MALLINCKRODT CHEMICAL WORKS

A constructive force in the chemical industry since 1867

ST. LOUIS

MONTREAL

PHILADELPHIA

NEW YORK

—When you write to Mallinckrodt's—please mention ABEL'S—

COOL as MOONLIGHT ... yet better than daylight ...



IF daylight were reliable, kept the same intensity, and did not fluctuate by the minute—

If daylight were nicely diffused, and did not make the studio a place of glare and deep shadow—

If daylight could be controlled—

Then daylight would be the ideal light for taking photographs. But the truth is, it can't be depended on at all. Where Nature is inadequate, man can be depended upon to offer a remedy. The result is Cooper Hewitt illumination.

This is a portable mercury-vapor light housed in long tubes of various shapes and sizes. It is a cool, soft light, which, because of its large light source, enables you to light evenly large and small areas. For portrait or commercial work it gives the quantity and quality of light you want. It is also highly actinic.

These are some of the advantages that have put Cooper Hewitt lights in many leading studios. There are others which we shall be glad to give you on receipt of a post-card. General Electric Vapor Lamp Company, 835 Adams Street, Hoboken, N. J.

M-Tube—Used especially for enlarging. Shape of tube concentrates light behind negative and with a sheet of opal or two sheets of ground glass gives perfect diffusion for negatives up to 8 x 10". Unit does not require condensing lenses. Can also be used for special studio lighting. Available for A. C. and D. C. current. Overall size 18½ x 14½ x 5¼ inches deep. Light source 10½". Price complete \$105.00 (D. C.) \$120.00 (A. C.) F. O. B. Hoboken, N. J.

GENERAL  ELECTRIC
VAPOR LAMP COMPANY

(Formerly Cooper Hewitt Electric Company)

429 © G. E. V. L. Co. 1920

FORGING AHEAD

For almost half a century Hammer made emulsions have found and are still finding a ready market, because

It's so easy to select a special brand for any picture you are called on to make—

It's so easy to make better photographs than the ones you thought were best.

Write for free Portfolio of Prints.

"PHOTOGRAPHS tell the story"



HAMMER DRY-PLATE COMPANY

Ohio Avenue and Miami Street, St. Louis, Mo.

159 W. 22nd Street, New York City

Every Studio Needs a Library

We Recommend These Books!

Art of the Photographer, The \$6.00 (By a master of portrait photography— a complete text-book on photography)	Motion Picture Photography \$6.00 (A standard text-book)
Coloring Commercial Photographs \$5.00 (A complete course, including the privilege of having your work corrected by the author)	Photographic Chemicals and Chemistry \$1.60 (For the photographer who would like to know a little more about the tech- nical end of his business)
Coloring Landscape Photographs \$5.00 (A complete course, including the priv- ilege of having your work corrected by the author)	Retouching and Finishing for Photographers \$1.35 (The best and most practical text- book on retouching now available)
Coloring Portrait Photographs \$5.00 (A complete course, including the priv- ilege of having your work corrected by the author)	Studio Portrait Lighting \$4.50 (Although the lighting equipment men- tioned is all British, the many fine il- lustrations and diagrams showing how they are made, are what make this book worth the price)
Commercial Photography \$2.10 (Although referring somewhat to Brit- ish practices and equipment, yet very valuable)	Towles' Portrait Lightings \$5.00 (A complete course in portrait light- ing and worth many times the price)
Complete Press Photographer \$2.50 (The only book on press photography. Refers to British materials but applies to American problems as well)	What Should We Charge for Commercial Photographs? \$5.00 (A tabulation of prices for all kinds of commercial work from all sections of the country)
Illustrative Photography in Advertising \$3.10 (The only book on this new and rap- idly growing branch of photography)	

ALL PRICES INCLUDE POSTAGE

Send your order and check to

THE ABEL PUBLISHING COMPANY

520 Caxton Building

Cleveland, Ohio

—When you write Hammer—please mention ABEL'S—

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel

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

Published Weekly at 552 Fifth Street, Lorain, Ohio, by The Abel Publishing Company

Editorial Offices, 520 Caxton Building, Cleveland, Ohio

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

Vol. XLV No. 1159

SATURDAY, MARCH 8, 1930

PRICE TEN CENTS
\$2.50 A YEAR

SUBSCRIPTION RATES: \$2.50 per year in advance, in all parts of the world. Subscriptions taken by photographic supply houses and recognized subscription agencies everywhere.

TO PREVENT loss or delay by mail, all communications and photographs intended for publication should be addressed to Abel's Photographic Weekly, 520 Caxton Building, Cleveland, Ohio.

In Passing By

THE \$20,000 CONTEST. Our office is being literally flooded with clippings about the \$20,000 Prize Contest of the P. A. of A. from newspapers in all parts of the country. It becomes evident that newspapers are considering the Contest as a matter having real news value and are giving liberally of their space. Not only is this helpful to the Contest itself and the photographers who are tie-ing up with it, but it is bound to awaken the general public to the fact that the photographers of this country are doing something unusual. When a continuous flood of publicity items is let loose on the people, they are going to think more about photographs than they ever have in the past, and whether or not they are in the two classes eligible for the Contest, the matter of being photographed is bound to be brought forcibly before them. So that, aside from its value in bringing in direct business at a time of the year when business is normally slack, the Contest and its attendant publicity should arouse a wholesome reaction which will benefit the entire profession.

We are informed by Secretary Vinson that more than 65 different cities and towns are conducting advertising campaigns or contests of their own, all calculated to focus the public mind on the national advertising about the big Contest. The photographers who are co-operating in such movements, and those who are doing the same thing but "going it alone" are the ones whose businesses this year will show a decided improvement between now and Mother's Day, and who will also find that they have added the names of a lot of new customers to their files. Those who are just letting things ride, in the expectation that the national advertising alone is going to crowd their studios with mothers and children who want to enter in the competition, will find when it is all over that they have shown little if any gain. These are the ones who, when the time comes to start work on a renewal of the Advertising Campaign, will blast it for further orders and claim that it is a useless expenditure of money. At the same time these photographers, when they buy automobiles, expect to pay a considerable sum of money therefor, but realize fully that if the automo-

biles are to be of any value, there must be a continued expenditure for gasoline.

The parallel is obvious. The National Advertising Campaign, and the sum of money invested in it by the studio, is the automobile. It is a fine, showy piece of apparatus with unlimited possibilities, but just the same it won't do a bit of work for you personally, unless you keep it supplied with gasoline, and when it comes to getting results from the Campaign, the gasoline is the additional money you spend in newspaper, direct-mail, or other methods of advertising which are calculated to make the public realize that your studio belongs to the National and is the place they should patronize. We know many photographers who could increase their businesses very materially if they would only spend as much money each month to advertise their studios as they actually do for gasoline to run their cars.

"Photographology"

By W. H. BEST, A.R.P.S.

AH, that's a new one! What does he mean by it? And yet, it is not so new at that, and has been practised, consciously or not, perhaps by the very person who reads this; which is a good reason for not reading any further.

"Graphology" is the science of reading character from handwriting. "Photographology" is the science of reading the character of the photographer who made the photograph under consideration.

Such reading of character is perhaps not as much of a pastime as it may appear at first.

A man offered me a very fine proposition one time, to go into partnership with him. He did very nice work, and I felt very much inclined to take him up. Of course, when you take a rather intensified interest in somebody, all at once, you are apt to pay more attention to that person, and what he does. So, while he was called out to do a sitting, I dug once more through his sample prints, some of which showed, by their appearance, that they had been on display rather longer than was good for them. This, of course, might have been due to too much business, not allowing him sufficient time to discard old prints, but it may also indicate carelessness.

When he made me his offer, he told me he wished to broaden out, in order to get more business, hence he couldn't have been "too busy."

But these prints showed something else! There were, on some of them, just the faintest beginnings of those bleached-out blotches caused by insufficient washing, with hypo still retained in the prints!

The man was not *too* busy, according to his own statement, hence he *could* have discarded the old samples, and he also *could*

have washed his prints thoroughly. He was not only careless, but slipshod as well. Yet, his prints were well taken, showing him to be artistic, and they were also properly timed and fully developed, but he *had* to fall down in the end. Here, then, was a man, who usually promised more than he would accomplish. He would start in big and end small, he would begin with great enthusiasm, and end—nowhere. The deal fell through.

So much can be seen "in" prints, that one could write a book about it. "Photographs tell the story"—I'll say they do!

What do you think of the man who does nice work, sticks it in good folders and *knows* that within a year, these same prints of his (of which he was entitled to be reasonably proud) will curl like dead leaves in the fall, and *still* he continues sticking them in that same way? To me he is thoughtless and shortsighted, for he is cutting his own finger, according to the axiom: "by their fruits shall ye know them," which means exactly the same as "photographs tell the story"; and as they "live forever," you see readily, that they tell that story an awfully long time.

The man who overexposes his prints, and just goes on printing, or underexposes, and finishes the work, just as it comes, is always too much in a hurry, doubtless saying to himself: the quicker I move the sooner I'll get there. True, but what of it? What does he expect to do when he is *there*? Why, all I can see is, he starts all over again, for the "*there*" has turned into a "*here*," and another "*there*" has to be immediately set out for. He is a cow amidst green pasture. Always hungry, because of too much running around. And so will his business be. He is too much in a



The world-famous flier Colonel Clarence D. Chamberlin caught in the act of landing his large Crescent six-passenger monoplane in the small confines of the playground at Bear Mountain, by H. A. Schoenhals, with a Hammer Press Plate. Such a landing requires great skill.

hurry to do good business.

The man who tries to save in the wrong place is shown by the "wire-retoucher". It is false economy to keep from paying a good retoucher (a term most amazingly variegated in what some people think it stands for!) when he can't do it himself, or, when the retoucher he has can't do it. There is nothing more cheapening in our business than poor retouching. When I call this "false economy," I give him the credit of the doubt, for it *might* be also neglect, on his part, underestimating to a great extent, the harmonious and aesthetic sentiments of his public.

When you remember that this is "character-reading," you see that any such defects in workmanship point out defective character-qualities, which express themselves *on other planes also*. Whether this be socially, or in business, or any other form, is up to you to find out. You *know* the specific discord in the man's make-up, and knowing it, you watch for it, and it

will give itself away in the "How" and "Where" of its expression.

One man will make small prints, yes, even miniatures. Such a print has to be looked at closer than larger prints. Don't you see, he is a lover of details (he looks too close to see generalities), he is a "small-seer," a detailist. His views of life and anything else are Caledonian—Scotch.

The same applies to an artist, who will delight in photographing small things, simple things, items out of a whole. Consider the Japanese. Their work is what I am talking about. It is said that there is no better subordinate than a Japanese. What he is told to do he does perfectly for he is a detailist, and overlooks not the smallest item. Such a person is always better as one who takes orders in a business than as a head. He has not the breadth of vision necessary for such a position. Another thing: Small prints, and miniatures must possess quality or they would not "get away with it," and they usually *do* for the rea-

The Silent Salesman!

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



Number 44. The Arnold Studio, Birmingham, Mich.

Mr. Arnold writes: "I am sending you a photograph of a 'Father and Son' display which we exhibited recently. Through arrangements with the Birmingham Publix Theater we had this display in the foyer of the theater all during 'Father and Son Week.' The subjects in the photographs are a very good cross-section of our citizens. They are men in greatly varied occupations, and range from millionaires to what might almost be termed 'laborers.' The theater lent its utmost co-operation in putting this display across, and needless to say we received some very valuable advertising from it, as well as some highly remunerative orders.

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

son of their makers being "detailists," and that naturally means that they do their work well. Hence these photographers are good employees, but a bit slow.

And the "bigger" a man is within, the larger prints he makes. He just loves to cover entire walls with himself, i.e. his expression. His work is *not* perfect down to the small details, but who cares? *He* doesn't! Why? Because, he is a big-seer, he doesn't *see* them!

Another man is making prints in high key. Here we have a person who sees the "sunny side" of life. (You knew that before I told you.) Shadows don't exist for the absence of light, and as he sees to it that his life is full of light, there *are* no shadows, and he shows the world in general that he is an optimist and nothing *but*.

I saw a showcase once that made me smile. In a small town it was. The work was well-done, but very immature as regards the negative-taking, but all in high-key. "Bless you," I thought, "you are painstaking and optimistic, you only lack experience. But as optimism is the greatest 'go-getter' you'll get your experience all right," and I went inside and talked to him, and found out he was the father of a rather large family and had just taken up photography as a profession as the "office" did not pay enough, and anyway, he loved what he was doing now, but never had the other. So I told him a lot of things and made him very happy.

Of course, where there is "help" in a studio, it is not so easy to arrive at conclusions, unless one can separate the different workers, and what they did to the prints under consideration.

The man who does "low-key" work is a thinker, not necessarily in a pessimistic direction, but certainly not as highly colored as the "high-key" man. The low-key man thinks longer, and more thoroughly. He sees the negative, the darker side of things as well as the lighter ones. His judgment, therefore, is more balanced and more apt to be correct. He is also more conservative. He is the analyst. He reasons things out.

Then again, the subjects of different photographers' work tell such a lot. "Pictorialists" give themselves away by the things they photograph "an' *how*" they photograph them.

The man who photographs from an uncommon angle thinks that same way, and sees life like that. If you can "figure out" his angle, you can deduct from it his views on things in general. But you have to be *some* deductor! It is *not* easy to do, I assure you, and we are, if trying to do it,

The New York Convention

UNFORTUNATELY New York got started rather late with its publicity, and we are unable to give our readers as full information about the coming convention of the P.P.S.N.Y. at Elmira, N. Y., as we would like. But president George Personius asks that we mention specially the lantern-slide talk by Edwin Gore Dunning, of Stamford, Conn., whose subject will be Illustrative Photography. Mr. Dunning handles such campaigns as "Save the Surface," Eskimo Pie, Colgate's and others, and his success proves his knowledge of the subject.

Eleven of the fourteen living past-presidents of the New York Society will be present at the convention, which should be an example to the newer members of the profession.

Another feature of the convention not yet mentioned will be a demonstration of coloring portraits in oil.

The entertainment feature will include a luncheon given by the ladies of the Finger Lakes Section, and an Old-Timers Night, at which pictures of the old boys will be thrown on the screen, showing them in their younger days, and at which old songs and special entertainment features will help to make up an unusual evening. The big banquet will be held on Wednesday evening. Ed Weeks, nationally known humorist of Binghamton, N. Y., will speak, a Masonic Choir of 25 will offer several selections, and Pirie MacDonald will do the honors, after which will occur the annual ball.

This will be the Silver Anniversary of the New York Association. Let's all turn out and make it a real affair!

usually too ready to render judgment.

Then we see the good old-timer "stick-in-the-mud," who can't change his style, even if there are secret ambitions towards that end. He is just what I said, a "good old-timer stick-in-the-mud." Today like yesterday and tomorrow, always the same. He can't change his style—because he doesn't change his mind (very often).

Then there are the "stunt and trick artists." We call them "clever." Well, it's true. They *are*. They are quick thinkers. Likewise are they most versatile, quick to adapt themselves to circumstances, and—to change their minds. I know one of them personally. I think he is the greatest stunt photographer right here in Hollywood. He is just what I told you. It's no use listening to him. He won't feel the same way tomorrow anyway.

The man who sometimes indulges in "movements," "compositions," and things entirely without thought or sense, merely giving "interesting lines" is a person who indulges occasionally in daydreams without substance or meaning, like the images he makes sometimes.

So here you are. Figure out some of it yourself. Analyze a print (or better several), and try to locate the idiosyncrasies in the makers' characters. This is certain: It is *there*. He can only give out what he contains.

The man who is always searching for other "styles" of printing, in other words for other "mediums" is a man dissatisfied in some way or another. He feels that he can do "better" if he only could find the medium that would allow him the fullest scope of expression. Unless this is dictated by business reasons, in order to give the public something new, we find in this person a man who is slightly off the true road. It is not the *medium* that is at fault, but rather his *expression*. That needs perfecting, *no medium* will do it for him.

The very *type* of pictures a person makes will give us already a great deal of information. And again the way of their portrayal gives us further details. One man may make a great deal of landscapes, and his *way* of finishing them may declaim him a man of rugged strength in mind and body. And yet another man, also making mostly landscapes may, by his very finish of them, impress us as a dreamer and poet, seeing delicacy, softness and roundness in all things. I think of Leonard Misonne for an example. Even his storms, his thunder-showers, are soft and "warm".

The man who is a "baby-specialist" may have altogether a different "cause of being" than the elderly spinster who is one also. I have noticed, that as soon as these spin-

sters become "confirmed," i.e. when they have resolved to remain "old maids," unless they do it gracefully (some do so through embitterment, others through a free choice), you can tell from the pictures they take *what* the underlying cause of their spinsterhood is, for the one who is embittered *will* sooner or later show it in her work, and her prints will become hard, unnatural and stiff. She *sees* life unnaturally, hence will portray it the same way.

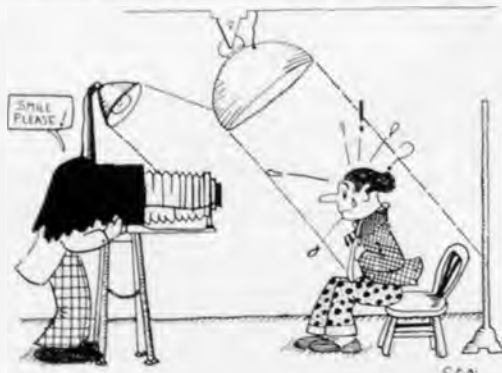
Another man will have another particular characteristic in his work. It may be caused by some character-quality or by an idea he has. Now, to use the above instance, a man may take babies because he loves them. Another one because they are easy to work with (he may have the patience of Job, and on account of that think so), and another one will explain to you with a knowing grin, that they are a "sure bet." "Baby-pictures and weddings. It always works, and they always want them." All of these people, being in the same line of business, approach it from a different direction, hence must have different character-qualities, which, by asking a question or two, will become clear in our minds, and will explain other things we saw in their prints and could not quite grasp.

I was always greatly interested in the way photographers in my part of the world photographed Indians. (I lived 17 years in Western Canada.)

I saw from the average Indian-photograph that the photographer was "mah-tset-tse," matachs mah-tay-achs," "masto-kaap" and words to that effect, meaning he was "no good," as far as the Indian was concerned. Our red man did not like him, had no use for him and only posed to get his "ana-ganaags," "umach-ganaags," or even his "nee tsubooks," his 25c, 50c or one dollar fee. You must know Indians a long time, before they will "pose" for you (and then free of charge!) They must *know* you, before they will open up and be themselves. Only *then* will you get real likenesses, and not images of wooden Indians. I know, for I am a Blood-Indian by adoption into a family.

When I meet an elderly photographer, I immediately see if there is "variety" in his prints. If he has about the same poses, the same background, and the same lighting, I know he has found himself comfortably in a rut. He will *stay* there. No use for him to try "new-fangled" ideas, he won't stick to them long, and gradually fall back to the "good old stand-by" work he's done for "ever so long."

I told a professional friend once I had



Our young son Charles Frederick, whom we have mentioned before in these pages, thinks he has some talent as a cartoonist. Here is his impression of the way the average sister feels in the "operating room."

Other Photographers' Studios.

No. 136

The Steffens Studio, Cedar Rapids, Iowa.

It is always good to know the other man's ideas. Nearly every photographer intends to build—or at least equip—a studio which shall contain what is (to him) the last word in arrangement and equipment. This series of pictures includes studio exteriors and interiors in different parts of the country, not necessarily those of famous photographers but all worth careful study. File them away, and make use of the best of their ideas when the time comes for your own dream to come true.



Mr. and Mrs. Steffens have been in business in Cedar Rapids since 1910, and recently moved into this home-like and attractive residence studio. At the upper left we see the window in the camera room. A bit unusual is the fact that concealed behind the two white drapes are two Cooper Hewitt tubes. The transformers are hung in the basement, so that there is nothing in the way and noise is eliminated. Below is a view of the reception room, which is also used for sittings of brides, groups, etc., when a home portrait effect is desired. At the upper right is the entrance to the studio, while below is a view of the house itself, and at the lower right is another view of the camera room. The two small windows swing in to allow back lighting for spot effects, or when such lighting is needed for atmosphere in groups or single subjects.

sent so and so many shipments to exhibitions, and that it took me two whole days to get them ready.

He said: "I can't see, Best, how you can do it. How you have the time?" and I answered, and pointed at what he was doing: "Well, I don't do what you are doing right now." He was developing amateur prints. "Aha," he said, "and I don't blame you, but you see, I have a home and a wife" (and a high-priced automobile, and many other matters), and his answer explained to me something I had puzzled about a long time.

I knew he was most enthusiastic to "get on" with the more artistic side of our work, but he usually made a slight dash in that direction and seemed to forget about it again. You see, I could not figure that out, so he had to tell me, he could not afford to experiment, but had to "make both ends meet."

And now, I think, I quit. I have given you just some suggestions, and they are not true in every instance. But the truth is there, and you can find it. All you have to do is: think, reason and ask a question or two.

Spokane Photographers Get Real Co-Operation on Local Prize Contest

FIFTEEN studios in Spokane, Wash., succeeded in getting the co-operation of the *Spokane Chronicle* to a surprising extent in helping them put over a big contest and get some real business out of it for themselves. The plan they used strikes us as one of the best of which we have heard so far, and the following article from the newspaper shows exactly how they went about it.

OFFICIAL PHOTOGRAPHERS NAMED FOR BABY CONTEST

FIFTEEN SPOKANE STUDIOS DESIGNATED—ENTRIES TO OPEN ON SATURDAY

Fifteen Spokane photographic studios have been named "Official Photographers" for the 1930 *Chronicle* "Baby Spokane" contest.

Entries in the contest will be received at the *Chronicle* editorial office, on the second floor of the new *Chronicle* Building (Sprague Avenue entrance), beginning Saturday. Entries close at noon, March 5.

Parents who wish to enter their babies must call at the *Chronicle* editorial office, beginning Saturday. They will be given a coupon, which, when presented at the studio of any official photographers, will entitle them to have the child's picture taken in six different poses, one of which will be finished for delivery to the *Chronicle* by the studio.

A service charge of \$1 will be made by the photographer for taking six poses. If prints are ordered by the parents from the negatives taken, the \$1 service charge will be credited to the cost of the prints ordered.

Any child in Spokane County who is not over 24 months old on February 22 is eligible for entry. Judging will be from photographs only. A gold medal, six silver medals, six bronze medals and 12 orders for enlarged photographs are the prizes.

The Photographers

The photographers are:

Charles A. Libby, Exchange Bank Building.

Christian Studio, Kuhn Building.

Royce Studio, N4905 Market.

Phelps Studio, W420½ Riverside.

Dorian Studio, Peyton Building.

Lake's Photo Service, N14 Wall.

Campion Studio, W811½ Riverside.

Professional Photo Service Co., W816½ Riverside.

Ingalls Photo Co., S1818 Adams.

Angvire Studio, Fernwell Building.

Nelson Studio, W824½ Riverside.

Nu-Art Studio, Jamieson Building.

B. J. Lash, W607 Sprague.

Bert'l Studio, Ziegler Building.

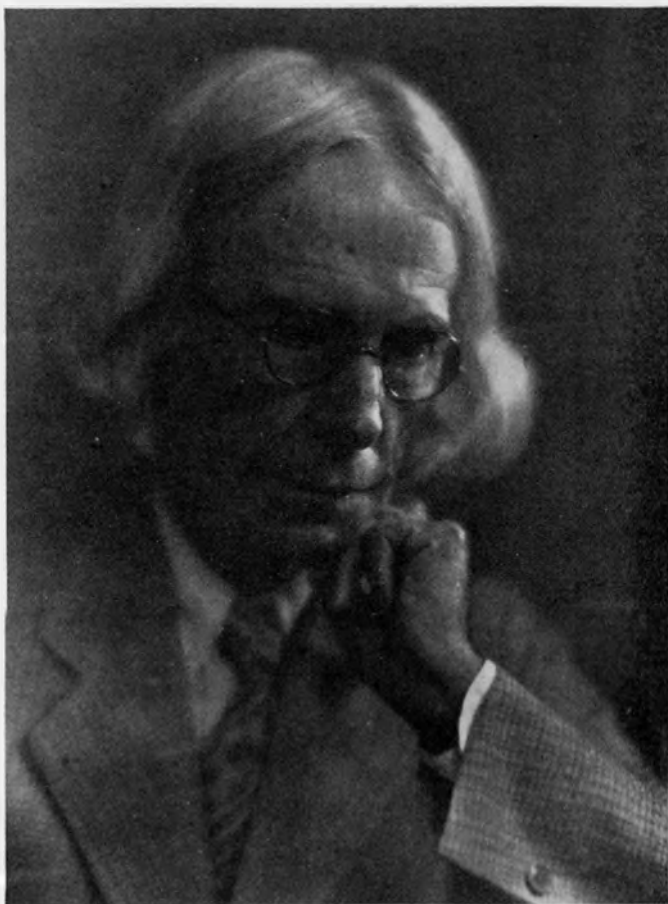
Culbertson's Studio, Culbertson Department Store.

The Art of Photography

Remarks on Art and Photography, combined with an Appreciation of D. O. Hill and His Work—a Paper by PITTENRIGH MacGILLIVRAY, R.S.A., LL.D., King's Sculptor in Ordinary for Scotland, read before a recent meeting of the Royal Photographic Society of Great Britain

IN English the word art is made to do duty in so many senses that in criticism it becomes a frequent source of trouble and argument. It is better, therefore, in a case where it may be often used, that one should, at the beginning of a statement, define to some extent, the sense in which one means to use it. I say define to some extent, because in the highest sense of the term *defined*, exactly, it can never be. As an ordinary word art may in English be legitimately used to describe technical skill and manipulative craft and dexterity in modeling or painting—juggling or boxing. In connection with the work of an artist in the graphic or plastic mediums of the fine arts, this more practical and ordinary sense of the word art, which I have indicated, may be taken to deal with matters of tech-

nique, and for that the old world English word craft would be the better symbol; but, somehow, and notwithstanding the efforts of recent years made by arts and crafts societies, that word has not yet been made current coin, for the sense artists would like it to convey. We use the word art in quite a different sense from the foregoing definitions when we speak of Greek art—the art of Michael Angelo, and other masters of the Renaissance; or the art of Rembrandt or Reynolds or Whistler. This, our highest and most classic use of the word, makes it the symbol of a great matter—a matter too vague and great—too spiritual and mysterious, for the limitations of our powers of definitions. Art in this sense is a psychological affair. It describes what great artists and peoples inevitably create as the



Mr. Elliott, of "The Elliotts," photographers of Austin, Texas, well-known old timer and familiar figure at conventions of the Southwestern Association. From a negative made in class at one of Beattie's Hollywood Lighting Sessions.

symbols of their spirit and individuality.

To be an artist in this region involves gifts of understanding, sympathy and imagination, with that personal gift of vision which we call originality—an originality which sees for the first time, and creates out of its vision a new symbol—a work of art.

Art-Craft

In what I have to say, where it concerns manipulative skill, technique, and things of acquirable knowledge, I will use, instead of the great word art, the more ordinary word craft, and where craft gets into a border region with the higher expression, I may use the term art-craft.

I have felt it necessary to say something in definition of my terms before dealing with the matter of my paper which I have entitled *The Art of Photography*. From what I have said as to the value of my terms, many artists in the graphic and plastic fine arts may scoff at my use of the word art in connection with photography.

With somewhat of a grudge they might be got to allow that photography was at best but an art-craft.

I am doubtful, however, if many artists—especially among the mass of those who assume the title of artist because they happen to use brushes in oil or water color—know much, really, about photography in respect either of its possibilities or limitations.

There is not the least doubt that many painters are just craftsmen, skilful but quite commonplace persons, unilluminated by the creative conditions of sympathy and originality, which I believe necessary elements in the psychology of the truly born artist—and born he must be, with his gifts as much a property of easiness in him as the joy of song is in the soaring lark.

At the same time it is also fair to say that in respect of art, in even a modest sense of the term, the great majority of photographers are the merest craftsmen working almost mechanically and commer-



By Courtesy of the Universal Pictures Corporation

Agfa Portrait Film has a super-orthochromatic emulsion which makes it equally effective by artificial light and daylight. This emulsion is of high speed and exceptionally wide latitude, permitting the utmost convenience in exposure and manipulation. These qualities also adapt this film to a wide range of use outside the studio. Adaptability is a strong point with Agfa Portrait Film.

AGFA ANSCO CORPORATION,
AGFA ANSCO LIMITED, 204 KING ST. E.

—When you write to Agfa Ansco, please mention ABEL'S—

A film that gathers friends

WHEN any product is as promptly and generally accepted as Agfa Portrait Film—with demand continuing its increase month by month—it is clear that users must find it particularly good.

Agfa Portrait Film has a quality all its own. How fine that quality is has astonished many. How helpful it is in producing professional results, innumerable photographers will tell you.

A photographer acts in his own best interest when he orders —



PORTRAIT FILM

TION, BINGHAMTON, N. Y. 
ING ST. EAST, TORONTO, ONT.

—When you write to Agfa Anseol please mention ABEL'S—

Watch for next week's issue, which will be our big Annual Spring Edition and Directory Number. Due to its size it has to be closed two weeks earlier than ordinary issues, which complicates our schedules. As a result there will be no "Tis Here, Maybe" and no "Ask Us!" this week, but we will more than make up for this omission in the March 15th number. Watch for it—it will be too important to miss.

cially, according to the current, fashionable and therefore banal, mannerism of the time. And while the true artist is compelled from within to give only that which he deems fit and best or to go without pleasure in his transaction, those others are like tradesmen who simply supply what is wanted—answering the public demand like a reed in the wind.

No Time to Think

The popular commonplaceness of the mass of photographic work done today is largely due, I imagine, to the meager commercial basis on which it has to be handled. The result is yet, in a way, a good enough pendant to the ordinary exhibition portraits in oil color, many of them photographic in origin; and to the uninspired, matter of fact, habitual landscapes. In all this the public get pretty much what they want, and no more than they deserve. The people of today have no time to think—no patience with the modest, reticent character of beautiful things. Their affairs run swiftly on wheels. They want a stream of novelties, and the fillip of that which is bizarre and meretricious, and so art in the high sense of the term is put out of countenance and shamed out of fashion, and the true artists naturally go with her.

Of course in all this I am not prepared wholly to blame that great beast, the public. To the obverse of a medal there is always a reverse. The artists have allowed themselves to be squeezed into giving or doing what is wanted, and that kind of concession always comes home to roost some time. If, unfaithful to the ideal, artists prostitute their talent to help the common mass of the public to realize its outlook on the region of art, they must abide by the result and find consolation in the accruing loaves and fishes.

Well now, let us have a nearer look at this question of the art in photography. I have been trying to indicate that art is a psychological affair—the symbol of a man's ultimate self.

A Michael Angelo gets two blocks of marble from the crags of Carrara, and he invents and carves out of them two such figures as never were seen on earth, and titles them "Night and Morning," and through the centuries the generations in procession pass before them and feel some-

thing of the passion which gave them birth.

By and by—to choose quite another example—and to regard it from the unseen one's standpoint, Turner paints a dream of colored light which he calls "Venice from the Lido," and a distinguished lady visitor says to him: "Well, Mr. Turner, I have often seen Venice from the Lido, but I never saw it looking like that!" For answer the artist retorts—"And don't you wish you had, madam!"

Evidently there is something made manifest in such works of the creative genius, which, though based on external Nature is not that Nature unless as it evolves from the alembic of the spirit of man.

While, in spite of my strictures, I am still prepared to abide by the conjunction of art and photography in the heading of my paper, I am not proposing to claim for my photographic art a place in the greater constellation of the fine arts. In those spaces there is for the forming hand a reach beyond the eye of the lens.

A Kindred Psyche

But, after all, there is not much that can be said on the subject of art unless in a negative sense. There is not much legitimate assistance to be obtained by an artist in the doing of his own work, from other artists and their work, apart from craft, unless in the hope and encouragement derived from the manifestation by others of the fact that there certainly is behind the thing a kindred Psyche irresistibly demanding expression. Some common technical means, he may, like a language, adopt, and use each after the manner of his own hand and eye; for the rest, each newcomer is unique, a first and last facet of the kind, a final apex of the pyramid whose base is as wide as the human family and as remote as its point or origin.

While there is no gainsaying this right and duty of the new born artist to speak with his own tongue and to shape with his hands, so that we may see the visionary symbols which arise within *his* converse of our world, he has yet to reckon with a thousand forces and influences. Stigmata, mental or physical, may sooner or later throw him off the normal in idea, and then in the recesses of the general human heart he will fail to find his tally. But we also must have—for the right newcomer—the gift of



At the New York Convention, to be held in Elmira from March 18th to 20th, J. E. Mock, Rochester, N. Y., will demonstrate the new Beach Multi-Focal lens.

the tally. Unawakened it may be, but the cell must be there for fructification. And what a joy the birth of a new emotion is!—in the region of the beautiful. It is the coming of more light and with it an increased sense of power.

It was Thorwaldsen, the great Danish

sculptor, who, in acknowledgment of such light, said, when asked the date of his birthday—"I don't know: I came for the first time to Rome on March 8th, 1797." Of that same sculptor, who if too much a follower of dreams Hellenic to be a leader—must yet have been a noble man—another story is told. It is of that passing of the light which awaits most artists along the road somewhere. A friend came to his studio and found him seated, in a sad mood, before his latest important work. Thinking to cheer him the friend waxed enthusiastic and asked the old man if he was not very proud of such a great achievement. "Alas! no," he said, "for as I can find no fault with it, I must therefore be at the end of my life as an artist."

A Fortunate Shaft

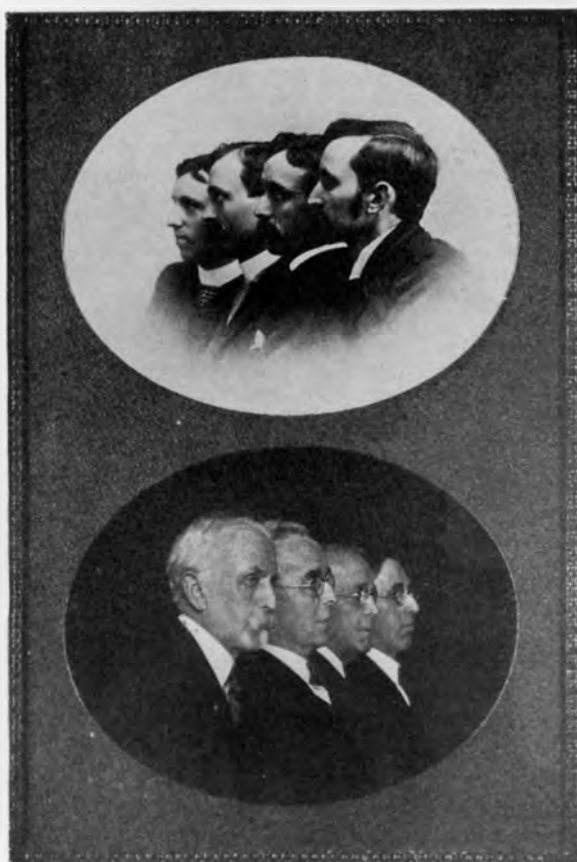
Yet, for him who has had the joy of shooting at the mark of his choice, it should be no great hardship to acknowledge that the last shaft has gone from his quiver. The unhappy case is his who never had a bolt to shoot nor even the eye to note the flight of one, shot by another. Whatever else D. O. Hill may have done, he shot a fortunate shaft in photography.

A very able West of Scotland photographer, while placing Hill in the front rank for his fine series of portraits—has said, that to his mind the art or craft of photography is still in its infancy. In respect of science applied to material and things mechanical, that may be so; but to my mind there are certain mental qualities in the photographic art of Hill which place his

CONVENTIONS FOR 1930

Association	Dates	City	Convention Hall	Hqrs. Hotel	Secretary
P.P.S.N.Y.	Mar. 18-20	Elmira, N. Y.	Mark Twain Hotel	Mark Twain	Ray J. Colegrove, 774 Main St., Buffalo, N. Y.
Southwestern	Mar. 24-27	Fort Worth Texas	Texas Hotel	Texas Hotel	Guy N. Reid, Fort Worth, Texas.
National	July 21-25	Milwaukee, Wis.	Convention Hall	Schroeder Hotel	L. C. Vinson, 2258 Euclid Ave., Cleveland, Ohio.
M.A.S.A.	Sept. 15-18	Pittsburgh, Pa.	William Penn Hotel	William Penn Hotel	F. V. Chambers, 636 Franklin Sq., Philadelphia, Pa.
New England	Sept. (?)	Boston, Mass. (?)			W. H. Rice, Quincy, Mass.
P.I.P.A.	Sept. (?)				C. F. Todd, Seattle, Wash.
M.P.F.A.	Nov. (?)				Guy Bingham, Box 1040, Rockford, Ill.

The editor will appreciate more detailed information as soon as available.



Our long-time friend William Hollinger of New York City always takes three months off in the summer-time and travels the country. He never fails to call on us, and on his last trip showed us with considerable pride this combination miniature of the four Hollinger Brothers. The upper print was taken in 1882 and the lower in 1929. Mr. Hollinger himself appears at the right in the upper picture and at the left in the lower. We were so much taken with the miniature, which is a small gold passepartout with a gold mat, that we asked for permission to reproduce it, whereupon Mr. Hollinger told us we could not only do that, but keep it for our rapidly growing collection. Quite a picture, isn't it?

work in the region of enduring things—a region where time works less change than might be imagined.

There is for instance something in Greek sculpture of the 5th Century B.C. which does not allow of our referring to it as sculpture in its infancy. Homeric verse of a much earlier date is never spoken of as poetry in its infancy. Egyptian sculpture of the age of the great Pyramid builders, over 5,000 years ago, is both architectonic and intimate. As a human expression there is nothing infantile about it—although remote from us in character. The truth is, there are, as I have already suggested, elements in art which seem to be as sure and constant as the facts of life and death. Vagaries morbid or amusing there may from time to time be. A man may stand on his head for a moment and say he is a symbolist or a cubist, but nothing will ever alter the fact that his feet are his true pedestal.

I do not think I am in all this using a steam hammer to crack a nut. In general estimation a photograph may be held a very

slight thing—indeed is held so by the majority of people, but when a great master deals with the possibilities of photography his plates become hieroglyphs of genius for those who have the seeing eye.

In sculpture there are several great factors of an abstract kind which are to an extent shared by painting and photography. First come the architectonic of plumb and balance. These are as ultimate in their nature and necessity as the law of gravitation—things must stand. A statue must have this element of stability so surely in its poise that we feel it might stand for all time, and yet it must be so vital and alert in its expression and action that we are fascinated by the possibility of immediate movement. In repose it must yet be a thing of manifest latent energy.

The Instant and Infinity

One of the most extraordinary instances of these qualities I know of is the equestrian group of Colleoni by Verrochio at Venice. At once it seems to stand forever and move ahead—it is a point in a world of dream! A great recent example of this

TWO BOOKLETS YOU SHOULD HAVE!

COMPOSITION for the PORTRAIT PHOTOGRAPHER: a monograph by Robert Voiland, with two diagrams; 15 photographs and sketches by Dudley Noyt, showing how to pose and photograph hands. 47 pages and cover. (30 copies left.) THE PROBLEMS of the RECEPTION ROOM: a digest of proven, workable methods for the guidance of your sales-people, including deliveries, collection letters, etc. 47 pages and cover. (100 copies left).

40c EACH The ABEL PUBLISHING CO. 520 CAXTON BLDG. CLEVELAND, O.

3

HOME COURSES ON COLORING

PORTRAITS
LANDSCAPES

(in oils)

COMMERCIAL

(in water colors)

Each Course contains ten Lectures, eight 8x10 Photographs, Color Chart and Personal Service of Criticism by Author.

AVENIR Le HEART

544A Castro Street, San Francisco, Calif.

Practical and inexpensive way to learn professional coloring.

FIVE DOLLARS PER COURSE.

PEERLESS

TRADE MARK
REG. U.S. PAT. OFF.

PHOTO
OIL
COLORS

The standard for all photographic and artistic work in oils.

BRILLIANT - TRANSPARENT - PERMANENT

When you think of using oil colors think of Peerless—Give Peerless a trial and know why they are used and recommended by thousands.

At your dealer's

Made by the makers of the world-famous
PEERLESS JAPANESE TRANSPARENT WATER COLORS
COLOR MAKERS SINCE 1902

JAPANESE WATER COLOR COMPANY
"PEERLESS LABORATORIES"

11-13 Diamond Place Rochester, N. Y., U. S. A.
Write for illustrated catalog of Peerless products.

Motion Picture Photography



By CARL L. GREGORY, F.R.P.S.

EVERY phase of the Cameraman's work is covered in this authoritative treatise which is recognized as standard. It is filled with valuable information for the professional Cameraman, yet so clear and simple in treatment that the amateur can profit from it. Detailed instructions are given explaining just how to do the varied kinds of work to be encountered in Motion Picture Photography. The author, Carl Louis Gregory, is one of the leading authorities on the subject. In addition to a wealth of practical experience with Motion Picture Producing Companies, he possesses recognized ability as an author and instructor.

Special chapters were contributed by Charles W. Hoffman and by Research Specialists of the Research Laboratories, Eastman Kodak Company. Lavishly illustrated, 370 pages, handsomely and durably bound. New, completely revised edition. Copyrighted 1927.

THE ABEL PUBLISHING COMPANY, 520 Caxton Bldg., Cleveland, Ohio

Send me a copy of Motion Picture Photography. I enclose check for \$6.00.

—When you write to LeHeart or Japanese Water Color—please mention ABEL—



Pyrie MacDonald, New York City, who will speak on "The Reasons for Success or Failure," at the New York Convention, Elmira, March 18th to 20th.

juncture of the instant and infinity is to be seen in Rodin's statue of John the Baptist. In front of such things one is compelled within the orbit of a mood. Rembrandt, Velasquez, Reynolds, and our Raeburn, all in their degree reach to it in painting, when their portraits seem as if they would speak, but yet are held in a mood so like a smooth, swiftly flowing stream that we may stay and look, in self-poised contemplation, as one might sit on the bank of such a stream and looking at the beauty of its face forget that it moved.

When a work of art has this abtrusive quality—the quality of art—the result is simply in the language of the day—"it": and when it is present in a work of sculpture or painting, and in its degree in photography, there is a sense of conviction, and language, in criticism or definition, is out of court.

The condition of plumb and balance—the architectonic elements in sculpture and painting—might be termed first principles in the science of the artist. An instinctive sense of their presence in nature—an eye for recognizing them in the bearing of growing trees and flowers, human beings and animals, are of the natural gifts of the

born artist in the plastic and graphic. But the gift of these abstract things alone, would not bring him in touch with us psychologically. Plumb and balance and power over that other architectonic factor in design-parallelism might make him an architect or a decorator or a cubist, but these things afford no key to our hearts, and the best in their kind would leave our emotions comparatively undisturbed.

Of course, the things I am dealing with, while made most concrete and manifest by the art of architecture, are present in all the fine arts. Those who have a sense of them will recognize them in the build and rhythm—the reciprocal and alternating phrases, in say, Wagner's "Overture to Tannhauser." They are in the measured verse and rhythmic order of the great poet as he roundly constructs towards a climax. A Napoleon by the handling of his masses in a pitched battle shows his instinctive art by his grasp of quantity for and against, and poise in time and stability, and proves that the same basic factors are as much the bones of the art of war as they are of a great group like the "Laocoon."

Plumb, level, balance and parallelism—these are at the bottom of all able doing in everything. The great statue, and the vast marine engine of an Atlantic liner, must in



Howard D. Beach, Buffalo, N. Y., inventor of the Beach Fulti-Focal lens, who will also be on the program for the New York Convention at Elmira, March 18th to 20th.

MINIATURES on Porcelain

FOR the Photographer who caters to a discriminating clientele we recommend our Romney Porcelain, with a charming Hand Painted Romney style background.

2 $\frac{5}{8}$ x 3 $\frac{1}{4}$ } With Leather
or Case..... **\$15.50**
3 $\frac{1}{4}$ x 4 $\frac{1}{4}$ }

Ovals, \$1.00 extra Copies extra

Our Hand Stippled Porcelain is the finest grade of porcelain obtainable. Size 3 $\frac{1}{4}$ x 4 $\frac{1}{4}$ in Hand Tooled Double Door Case \$30.00; copies extra.

Write about our four color miniature folder to increase this branch of your business.

COLEGROVE BROS., Inc.
774 Main St. Buffalo, N. Y.

Modern Portraits and Portraiture

No frame to make: No glass to break
Made in water color and duotone
From original or copy negatives



No. 407 Gothic—10x14 $\frac{1}{4}$

ENLARGEMENTS of all DESCRIPTIONS

Price list furnished on request.

OBIS & HAJNY STUDIOS

4814-16-18 W. 25th Place Chicago-Cicero, Illinois

Almost Sold Out!

THE edition of *What Should We Charge for Commercial Work* is almost exhausted. It will not be reprinted, and this is your only chance to get a tabulation of commercial price lists from all parts of the country.

The price is \$5.00 postpaid
It is Worth \$50!

Better send the coupon—NOW—if you want a copy.

The Abel Publishing Company,
520 Caxton Bldg., Cleveland, Ohio.

We enclose \$5.00. Please send a copy of *What Should We Charge for Commercial Work*.

Name

Address

City

March BARGAINS

Save 25 to 60%

CAMERAS - KODAKS - LENSES

5 x 7	Competitor View Camera, RR Lens, Auto Shutter	\$22.50
3 $\frac{1}{4}$ x 4 $\frac{1}{4}$	R.B. Auto Graflex Camera, Carl Zeiss Protar F/6.8 Lens	121.50
5 x 7	Ser. II Cooke F/4.5 Lens, 8 $\frac{1}{4}$ " focus, Betax Shutter	58.50
2 $\frac{1}{2}$ x 4 $\frac{1}{4}$	Voigtlander Avus Camera, Skopar F/4.5 Lens, Compur Shutter	22.75
16mm.	Victor—3T—Turret Head Motion Picture Camera, Cooke F/3.5 Lens	124.50
3 $\frac{1}{4}$ x 5 $\frac{1}{2}$	Eastman Kodak, B & L IIb Tessar F/6.3 Lens, Optimo Shutter	49.50
4 x 5	Premo No. 9 Camera, Kodak F/6.3 Lens, Acme Shutter	34.50
12 x 20	Korona Banquet Camera, B & L Zeiss Protar Ser. II F/6.8 Lens, Packard Shutter	145.00
11 x 14	Verito F/4 Lens, 22" focus, Studio Shutter	67.50

EVERY ITEM GUARANTEED FULLY. Money refunded if not satisfied after ten days. Send for our free BARGAIN BOOK.

Central Camera Co.

230 S. Wabash Ave., Dept. AW-3d, Chicago, Ill.

Ask Us!

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 named below 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 quickly as we can write the proper person 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, write the ASK US! Department anyway and we will get the information for you somewhere.

Portrait Photography:

COMPOSITION IN PORTRAITURE—Nicholas Haz, F.R.P.S.
COST FINDING—Ed. E. Sheasgreen.
COUPON AND SOLICITATION PROBLEMS—Mrs. Harry Wills.
HOME PORTRAITURE—Fred R. Bill.
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.
COLORING GLOSSY PRINTS—H. H. Hampton.
COST FINDING—W. E. Dobbs.
FURNITURE—"Jim" Thompson.
GENERAL WORK—Harry J. DeVine.
NEWS AND PRESS WORK—John Ertler.
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.
COLORING WITH WATER COLORS—H. H. Hampton.
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.
MOUNTING AND ADHESIVES—Nat. Heiman.
RETOUCHING—Crosby M. French.
STUDIO DECORATION—Mrs. Fred R. Bill.
STUDIO FLOOR PLANS AND LAYOUTS—Deck Lane.

ABEL'S PHOTOGRAPHIC WEEKLY
 520 Caxton Building Cleveland, Ohio

these fundamental, architectonic things, be twin in construction as surely as the planets spin by law.

Instinctive Appreciation

In the case of sculpture and architecture the Greeks seem to have had a very perfect knowledge, or instinctive appreciation, of those abstract factors of the fine arts. They seem to have built temples and made statues, as rightly and splendid in the 5th Century B.C., as the men on the Clyde today, with a matchless skill, build and engine their mighty liners.

I have now lightly dealt with the psychological elements of the fine arts, plastic and graphic, and also with certain abstract conditions essential to their concrete embodiment as the hidden skeleton is to the flesh. And on the basis of what I have put forward regarding art in general, I will now essay to deal with the art of photography in particular.

(To be continued in March 22nd issue)

MISCELLANEOUS

FOR SALE—12" 8x10 Bausch & Lomb Hb Tessar; first class condition. Cost \$125.00; sell for \$75.00. Edward J. Schwartz, 1050 Bolivar Rd., Cleveland, Ohio. 3-8-1C

WANTED—5x7 Verito lens for enlarging. Must be a bargain. Weaver-Watts Studio, 711½ Market Street, Chattanooga, Tenn. 3-8-1

WANTED—COMPLETE file of ABEL'S PHOTOGRAPHIC WEEKLY, from Volume 1, Number 1 (which includes two volumes of the original publication "The Photographer") to Volume 6, Number 157, inclusive, or any complete volumes or odd issues during that period. Also complete file or any odd issues from Volume 8, Number 183 to Volume 9, Number 213, inclusive. Also complete file or any odd issues from Volume 9, Number 215 to Volume 9, Number 219, inclusive. Also the following single issues: Number 271, March 8, 1913; 290, July 19, 1913; 291, July 26, 1913. State what you have and your price. The Abel Publishing Company, 520 Caxton Bldg., Cleveland, Ohio. 2-1-TF

FOR SALE—Wollensak Verito F/4, 18" focus, mounted in studio shutter and on 9x9 front board. Also front element to make lens 22¼" focal length. Perfect condition, \$85.00. Other bargains. Fred H. Doane, 242 Front St., New York, N. Y. 3-1-3C

WANTED—HIGH class studio in good summer city or town to furnish material and equipment for prospective portrait work. Will work on commission but must make my own prices, which are plenty high. Address F-2, care of this journal. 3-1-2-C

FOR SALE—9x18 cm. Mentor Stereo Reflex F/4.5 lens, 4x5 Goerz Camera F/4.5 lens, 5x7 B. & J. Enlarger, Cooke Process Prism, Parallax Reflector, 11x14 Seneca View camera, 8x20 Banquet camera, 3 17-gallon amateur developing tanks, Lantern Slide camera, 35mm. Uniscope Projector. Write John F. Dirschmidt, 8 E. Huron St., Chicago, Ill. 3-8-1C

REAL BARGAIN—8" Cirkut camera, used some but like new; has given perfect satisfaction, complete with lens and shutter for \$185.00; also 5x7 Home Portrait Graflex with 5x8 Heliar lens, adapter and magazine for plates. Half price. Weaver-Watts Studio, 711½ Market Street, Chattanooga, Tenn. 3-8-1

FOR SALE—One 2A Dallmeyer lens. First reasonable offer takes it. Spith Studio, 15 West Side Square, Jacksonville, Ill. 3-8-1

FOR SALE—At your own price: 10x12 IC Tessar lens; 8x10 Velostigmat F/6.3; Callier enlarger with IC Tessar lens. All fine, no junk. No reasonable offer refused. Photo Art Shop, Brighton, Colorado. 3-8-1-C

FOR SALE—Century portrait camera No. 4A, 8x10 fitted with F/4 portrait 8x10 lens and shutter; 5x7 and 8x10 backs and film holders. Price \$80.00. In good condition. Cahill Studio, 192½ S. Jefferson St., Roanoke, Va. 3-8-1

Professional Dealers Who Want Your Trade

AKRON, OHIO—Metzger Photo Supply Co., 1091 South Main Street

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

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

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

BALTIMORE, MD.—Eastman Kodak Stores, Inc., 309 North Charles Street

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

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

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

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

DES MOINES, IOWA—Eastman Kodak Stores, Inc., 808-10-12 Locust Street

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

DETROIT, MICH.—The Fowler & Slater Co., 156 Larned Street, West

FOND DU LAC, WIS.—Fond du Lac Photo Supply Co. (The Huber Bros.), 36 S. Main Street

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

HOUSTON, TEXAS—Texas Photo Supply Co., 1019 Main Street

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

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

KANSAS CITY, MO.—Eastman Kodak Stores, Inc., 916 Grand Avenue

KNOXVILLE, TENN.—Geo. C. Dury Company, 422 South Gay Street

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

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

MILWAUKEE, WIS.—Eastman Kodak Stores, Inc., formerly Milwaukee Photo Materials Co., 427 Milwaukee Street

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

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

NASHVILLE, TENN.—Geo. C. Dury Company, 420 Union Street

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

NEW YORK CITY—Eastman Kodak Stores, Inc., Madison Avenue at 45th Street, also 235 West 23rd Street

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

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

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

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

OMAHA, NEBR.—Eastman Kodak Stores, Inc., 419 So. 16th Street

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

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

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

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

ROCHESTER, N. Y.—Smith-Surrey, Inc., 129 Clinton Avenue, South

ST. LOUIS, MO.—Eastman Kodak Stores, Inc., 1009 Olive Street

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

ST. PAUL, MINN.—Eastman Kodak Stores Company, 91 East Sixth Street

SAN ANTONIO, TEXAS—Southwest Photo Supplies, 120 Bonham Street

SAN FRANCISCO, CALIF.—Eastman Kodak Stores, Calif., 545 Market Street

SAN FRANCISCO, CALIF.—Hirsch & Kaye, 239 Grant Avenue

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

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

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

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

TOLEDO, OHIO—Gross Photo Supply Co., 325 Superior Street

VANCOUVER, B. C.—Eastman Kodak Stores, Limited, 610 Granville Street

WASHINGTON, D. C.—Eastman Kodak Stores, Inc., 607 Fourteenth Street, N. W.

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

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.

PLEASE TYPEWRITE YOUR ADVERTISEMENT OR PRINT IT PLAINLY

BEAT THESE bargains: 5x7 Home Portrait Graflex with plate magazine, \$75. 2A Dallmeyer, \$40. 4D Dallmeyer, \$35. Also Newlike 18" Portrait Plastigmat F/3.6, \$67. Dr. Rudolph 7" convertible double Plasmat F/4 Universal shutter, \$65. Ilex Series C 9 1/4" Anastigmat in Acme, \$38. 7" Verito one in studio, another in Autex shutter, \$18 each. No trade or other conditions. One-third down, balance C.O.D., 5 days' trial. Joseph Christ, 4782 Milwaukee Ave., Chicago, Ill. 3-8-1

WANTED—THE best F/3.5, 4 or 4.5—16" modern lens that \$75.00 will buy. Address V-3 care of this journal. 3-8-1

RETOUCHING

RETOUCHING—for the trade. Prompt and efficient work. Satisfaction guaranteed. Mrs. H. B. Mintz, 1150 Colton, Toledo, Ohio. 1-18-TF

Mrs. Otto M. Lade—EXPERIENCED RETOUCHER. 4016 Wichita Ave., Cleveland, Ohio. Mail your work. 3-1-3

RETOUCHING—FOR the trade. Service and quality our motto. No account too small or too large. Mail orders solicited. M. S. Ransdell, 3950 West Eighth St., Los Angeles, Calif. 2-15-4-C

RETOUCHING—NEAT work, prompt service. City or mail order. A. A. Wallmuth, 1326 South Ridgeland Ave., Berwyn, Ill. Telephone Berwyn 4961W. 3-8-1C

RETOUCHING FOR the profession. Clean work. Prompt service. Sample free. Mail your work. H. D. Brooke, 123—13th St., Toledo, Ohio. 3-8-TF

STUDIOS WANTED

WANTED TO BUY a studio with well established going business and good reputation. Middle Atlantic states preferred. Address H-1 care of this journal. 3-8-1

WANTED TO BUY a good studio in a town of 4000 or more. Give full particulars. Write to A.B.C. care of W. Schiller & Company, St. Louis, Mo. 3-8-1

BIG 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. 16-32, 1008 N. Dearborn, Chicago, Ill.

I Buy Film and Glass

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

P. H. KANTRO
PORTAGE, WIS.

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

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

MISCELLANEOUS, RETOUCHING, COLORING, STUDIOS FOR RENT, etc.: 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.

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.

YOUNG MARRIED man desires position in Detroit. Experienced studio and home operator, and can assist capably in any way except retouching. Address Photographer, 3034 Sixteenth St., Detroit, Mich. 2-22-3-C

YOUNG MAN, 27, single, 10 years experience in Kodak finishing wishes permanent position either as manager or assistant manager. Thoroughly capable of handling large volume business. Please give particulars. David Borsky, 217 South 14th Street, Omaha, Nebr. 2-22-3-C

YOUNG MARRIED man desires position with reliable firm in middle west. Experienced in both commercial and portrait dark room work, printing, enlarging and as assistant operator. Address M-4, care of this journal. 2-22-3

ASSISTANT—Young man 25, experienced in all branches of portrait photography desires position as assistant operator or general assistant in first class studio. Former student of Illinois College of Photography. Experienced in one of the best studios in Chicago. Can give references. A. Dandurand, Box 103, Effingham, Ill. 3-1-2-C

POSITION WANTED—By a lady with 13 years' experience as all around assistant in reception room work, retouching, printing, finishing and operating. Also do tinting. Write T-8 care of this journal. 3-8-2C

REAL ARTIST operator, retoucher, all around dependable workman, twenty years best studios, personality, salesmanship, efficiency and originality. Anywhere. Good proposition. Henry Dellert, General Delivery, New York City. 3-8-1C

LADY OPERATOR can handle any number sittings, ten years' experience, also experienced color artist working in oils and pastels, also water colors and miniatures. Good on sales end. Salary \$40.00 a week. Best references. Address C-7 care of this journal. 3-8-1

OPERATOR WITH experience in studio and home portrait work desires permanent position with good studio. Write S-8 care of this journal. 3-8-1C

HIGH CLASS efficient, reliable, artistic retoucher and etcher now open for permanent position. Age 38. All around experience. Ohio or Pennsylvania preferred. References exchanged. A. J. Hawley, 33 Goodwin Ave., Akron, Ohio. 3-8-1

ENLARGEMENTS FOR THE TRADE**COMMERCIAL WORK ONLY**

426 Sixth Street, N. W.
CANTON, OHIO



Ready in March—Reserve Your Copy NOW!

How to Use the Air Brush

SAMUEL W. FRAZER and GEORGE F. STINE

THE airbrush is a tool of the greatest possible utility to the photographer, the photographer, the designer, the sign writer and the commercial artist of every description. It is a necessary instrument in a hundred industries. It can be used in almost every place where liquid color has to be applied for any purpose. The technique of its use is simple and can be acquired by any person who is willing to devote to it the requisite amount of practice.

This manual is a combination of two former books on the subject which have been out of print for some time. It includes all of the information in both Frazer's and Stine's earlier books and adds a great deal of new matter. The plan of the book is to give full instruction on the use and applications of the air brush and then to give the reader a series of forty-one graded lessons which cover every possibility to which the air brush can be applied. Fifteen of these are for general users and the balance give further practice in the working up of photographs. The book concludes with a section on coloring photographs with the air brush which, of course, is equally applicable to the coloring of other types of work.

CONTENTS

Part I. *The Air Brush and Its Uses*, by Samuel W. Frazer. Chapter 1, General Construction and Theory, with Directions for the Care of the Air Brush; Chapter 2, Air Supply and Gauges. The Electric Compressor. Use and Operation of the Liquid Carbonic Gas Outfit. Chapter 3, "Don'ts". Chapter 4, Common Types of Air Brushes now in use. Chapter 5, Preliminaries to Commencing the Lessons. Chapter 6, How to Use Frisket Paper. Chapter 7, Photo-Retouching. Chapter 8, Shoe Retouching. Machinery. How Monumental Designs are made. Chapter 9, Show Cards. Use of the Air Brush in the Frame Shop. Chapter 10, Stencils—Their Value—How to make and use them. Chapter 11, Various other Uses for the Air Brush. Chapter 12, The Spray Gun and its Advantages. Chapter 13, Mixing Colors and Tints.

Part II. *A Progressive Series of Lessons in the Use of the Air Brush*, by Samuel W. Frazer and George F. Stine. Lesson 1, Lines; Lesson 2, Lines, Vertical and Horizontal; Lesson 3, Cross Lines with Dots; Lesson 4, Cross Lines with Separate Dots; Lesson 5, Lines; Lesson 6, Circle with Dot; Lesson 7, Dots; Lesson 8, Even Tint; Lesson 9, Graded Oblong; Lesson 10, Graded Oblong with Highlight in the Center; Lesson 11, The Cube; Lesson 12, The Cylinder; Lesson 13, The Sphere or Ball; Lesson 14, Freehand Landscape in Black and White; Lesson 15, Freehand Landscape in Color; Lesson 16, Square Corner Designs; Lesson 17, Square Corner with Bevel Edge; Lesson 18, Oval Design with Bevel Edge; Lesson 19, Column Outline; Lesson 20, Clouded Effect; Lesson 21, Pointed Forms; Lesson 22, Portrait with Clouded Background; Lesson 23, Portrait with Square Corner Background; Lesson 24, Portrait with Bevel Edge Square Corner; Lesson 25, Portrait with Square Background; Lesson 26, Portrait with Beveled Square Background; Lesson 27, Portrait with Oval Background; Lesson 28, Completed Column; Lesson 29, Putting in Drapery with the Air Brush; Lesson 30, Working up Vignettes; Lesson 31, Easter Design for Pictures of Children; Lesson 32, Working in Columns in the Background; Lesson 33, A Combination Picture; Lesson 34, A Curl of Hair; Lesson 35, The Mouth; Lesson 36, The Nose; Lesson 37, The Ear; Lesson 38, The Eye; Lesson 39, Finishing Larger Prints; Lesson 40, Combination Vignettes; Lesson 41, Working on the Negative.

Part 3. *Coloring Photographs with the Air Brush*, by George F. Stine. Chapter 1, The Outfit. Chapter 2, Colors and Color Combinations. Chapter 3, Applying the Colors. Chapter 4, The Face and Hands. Chapter 5, Shading and Coloring Draperies. Chapter 6, Coloring Backgrounds and Accessories. Chapter 7, Coloring Landscapes—Suggestions for the Harmony of Colors.

One volume, large octavo, red cloth, profusely illustrated.

THE ABEL PUBLISHING COMPANY, 520 Caxton Bldg., Cleveland, Ohio.

Please send, as soon as ready, which I understand will be early in March, one copy of *How to Use the Air Brush*, by Frazer and Stine, the price of which is \$2.60 postpaid, and for which I enclose check.

Name

Address

—This will be a good book—better order a copy

GOOD ALL around man, 36, with 14 years' experience wants position with some studio or commercial plant. Will go anywhere and accept moderate salary until I can prove what I can do. Wire C. C. Gates, 6306 Lawton, Detroit, Mich. 3-8-1

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.

RECEPTIONIST—LEADING studio in a Pennsylvania city of thirty thousand, catering to the best clientele. Must have pleasing personality and be able to do some coloring. Position steady to right party. Write W-2, care of this journal. 2-22-3

LADY OR GENTLEMAN retoucher and printer in Wisconsin studio. Permanent place to right person. Give full details in first letter. The Smoot Studios, South Milwaukee, Wisconsin. 3-8-1C

A REAL LIVE wire Kodak salesman wanted. Must know modern merchandising methods; should be thoroughly acquainted with Cine line and have successful sales record. Opportunity to develop into executive position exists. Replies should outline previous experience in detail and state salary desired. Alvin C. Krupnick Company, Tulsa, Okla. 3-8-1

COUPON SALESMEN wanted at once to sell studios proposition. Write or wire to E. L. McClure, P. O. Box 315, Lexington, Ky. 3-8-1C

REAL LIVE-WIRE Commercial operator wanted. If you have a successful record and have sufficient training for an executive position, we have a splendid opportunity to offer. State age and salary desired, send samples with details of past experience. Alvin C. Krupnick Company, Tulsa, Oklahoma. 3-8-1

ILLUSTRATIVE PHOTOGRAPHY IN ADVERTISING

By Leonard A. Williams, A.R.P.S.

The Only Book in this important new field of photography. It tells you exactly what you need to know and how it should be done.

The Abel Publishing Company,
520 Caxton Bldg., Cleveland, Ohio.

I attach check for \$3.10, for which please send me, postage prepaid, one copy of the new book *Illustrative Photography in Advertising*.

Name _____

Address _____

City _____

RETOUCHING AND background artist wanted. Should be skilled in etching. If you have had experience with high grade studios and desire a permanent position with an excellent future, write us fully; send samples of your work, state age and salary desired. Alvin C. Krupnick Company, Tulsa, Oklahoma. 3-8-1

COLORING

5x7 ENLARGEMENTS COLORED, with frame and easel complete for 50 cents from negative or 65 cents from photos. 8x10 enlarged, colored and framed with easel 90 cents from film, or \$1.10 from photo. We pay parcel post anywhere. Stock display samples, special prices. States Art Co., Dept. A., 49 East 21st Street, New York City. 1-25-16

EXPERT COLORIST. Satisfaction guaranteed on all kinds of photo coloring, specializing in portraits. Special prices to the trade. Graduate of a school of arts and Winona. Send for prices. Prompt service. Write S-5, care of this journal. 2-22-2C

PORTRAITS COLORED in oil give sparkle and brilliance to your prints. Coloring as done by us means dollars of extra profit to you. Correspondence invited if you are interested. Mrs. W. F. Reime, 615 South Church Street, Belleville, Ill. 3-1-3C

STUDIOS FOR SALE

FOR SALE—Ground floor studio and gift shop in south Texas city of three hundred thousand population. Will sell at inventory. Invoices about \$2500. Write S. W. Meyerhardt, 409 W. Houston St., San Antonio, Texas. 2-22-3C

ON ACCOUNT of my health I am willing to take in partner or dispose of studio outright. Studio located in town of 75,000 inhabitants in Northern Ohio, located on the main street, ground floor studio, has good business. Would like to hear from young active man who is looking to the future. Address L-2 care of this journal. 3-8-1C

FOR SALE—Portrait studio established nine years; doing good business; will consider a partner on a 50-50 basis. L. W. Kings, Searritt Building, Kansas City, Mo. 3-8-1C

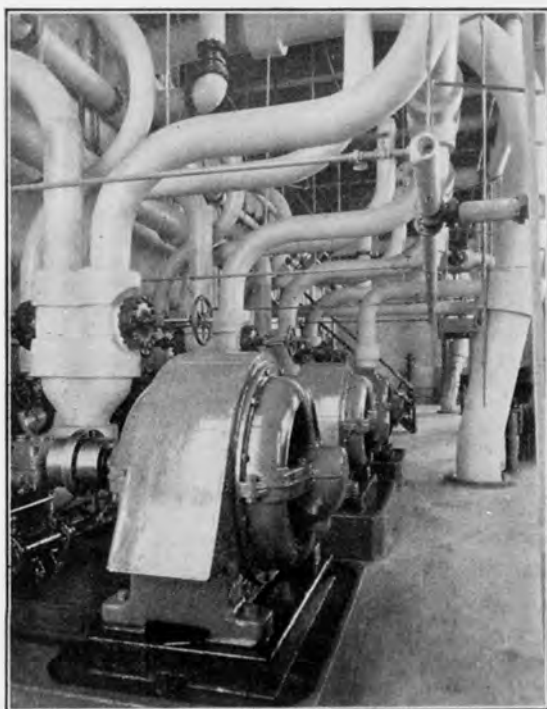
OWING TO the death of Mr. Siewert, I am authorized to sell his business, established fifteen years, situated in the heart of Florida, seat of Rollins College and a nest of millionaires. Only studio in town. Price \$1000, including all equipment. Apply to Arthur Wright, care of Siewert Studio, Winter Park, Florida. 3-8-1C

FOR SALE—One of the largest and most modern portrait studios in Wisconsin. Doing large wedding business during June, July and August; also have large commercial account doing \$20,000 business. Inventory \$10,000. Will sell for \$5500. Must sell by April 1st. Party with most cash by April 1st takes it. Wife's relations in other state, reason for selling. Address M-3 care of this journal. 3-8-1C

FOR SALE—A real snap for a young man. Fully equipped studio, a fine business and town. No run down affair. Don't answer if you are not interested. Southeastern Minnesota. Write S-9 care of this journal. 3-8-1

STUDIO FOR SALE—Best established business in Arizona where climate beckons rich tourists. Nine years contact assures most permanent repeat business in state. Centrally located, long lease, logical reasons for selling at once. Very latest equipment. \$4000 cash for quick sale, which is less than invoice. Aleksander Studio, Phoenix, Arizona. 3-8-1

FOR SALE—On account of other important business interests, some ambitious man has an opportunity to step into one of the leading studios in San Antonio; Texas' largest and fastest growing city. Thoroughly established and catering to the best trade in the city. Now located on the second floor of a newly completed sixteen story theatre and office building in the heart of the retail business district, with a long lease and low rentals. Sacrifice for a quick sale, but unless you have \$5000 in cash, please do not answer this. Address Montgomery, Majestic Building, San Antonio, Texas. 3-8-1



Here's a Lens *that makes the* DIFFICULT Picture Easy to Take

... that gives you a mastery of photography never before possible

... that opens up new fields for profitable picture-taking

ON the market but a short time, yet this lens has won the praise of noted photographers everywhere. However, that's to be expected, for it gives their photographs that rare (but necessary) combination of sharp definition and correct rendering of black and white tone values.

WHAT IT IS

This lens is the Bausch & Lomb Protar. It possesses, to an outstanding degree, all the qualities essential to fine portrait and commercial work—long focal length, great speed and superb lens quality.

BAUSCH & LOMB OPTICAL CO.

641 St. Paul Street

Rochester, N. Y.

—When you write to Bausch & Lomb—please mention ABEL'S—

Eastman Panchromatic Film*Non-color-sensitive Film*

Brown chocolates, red cherries and a blue bird. In this case the photographs were to be colored to show the attractiveness of the package and its contents.

Any color-blind film or plate would produce the result shown in the one illustration. It couldn't be colored. But the Eastman Panchromatic gave just the desired result—will give an equally fine result in photographing any object which involves correct rendering of color.

Some color enters into almost every commercial job and you will be surprised to see how greatly your results can be improved by the use of Eastman Process, Commercial or Portrait Panchromatic Film, at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.