

# ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XLVI No. 1198

SATURDAY, DECEMBER 6, 1930

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Beattie's Marguerite Hi-Lite and Shadoleaf Slides.

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**Beattie's Hollywood Hi-Lite Co.**

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(Patents pending)

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Evelyn Peirce, of Hollywood. General lighting by an Odeca. Modernistic ground from a Marguerite Hi-Lite and Shadoleaf Slide.

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# ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE  
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel

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

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## *In Passing By*



**SOME ADVICE FOR LOCAL SOCIETIES.** Very nearly all of the smaller photographic organizations suffer from the same causes—lack of attendance at meetings, unwillingness of members to co-operate for the general welfare and specially, the lack of response from the members when their officers try to find what is really wanted in the way of programs or other activities. All of these things were covered so well in a speech made by the retiring president of a well-known society that we are publishing his talk here, omitting his name at his request for he has always been a far-too-modest man. What he has to say is worth reading and worth thinking over. He has had the same experience which all of us who have headed such societies have had to contend with, and he has come right out in meeting and stated some hard facts. His speech follows:

"I want to thank you for your expression of confidence in electing me your first president, and I want to thank the different committees for their co-operation, which has made this Society the success which it has been. There is a large field for improvement, *if* the members would only express their opinions of what they would be interested in, co-operate by being present and helping at all meetings, not leaving the work to just a few. This done, ours would soon grow to be one of the largest and most efficient of photographic societies.

"But before it can reach this goal, each member must give his heart unselfishly in the furthering of its aims and ambitions, and co-operate towards the advancement of his fellow-associates and craftsmen by forgetting petty grievances and personal gains. It is the duty of each member to attend the meetings, to give his full attention to the subjects submitted for discussion, and to express his opinions even though he may think the particular subject may not be of concern to him. Things change so quickly these days that what may not concern you today may be your greatest worry tomorrow, and you may find this matter, so uninteresting now, roosting on your own doorstep. Give these things your attention and help your fellow-craftsman in his troubles before they become your own.

"The great percentage of the public do not appreciate any difference in the photographs they see or receive, but either merely think photography consists of just 'taking a picture,' or judge the work by the price, mostly figuring that they have been overcharged or deceived. It is our duty as professionals to help them to a better under-



standing, and to see that when they pay a fair price, they get 100% for the money in work and service from us. I am not trying to find fault with the membership, nor am I capable of dictating what is best for their welfare, but it does seem to me that most of you could give a little more attention and interest to our programs, if you wish to be what you are called—professionals. Individuality in our work is the keynote to our business success, but to attain this we must produce a class of work equal to or better than the average.

"In retiring as president, I wish to advise the new officers that they co-operate with the Photographers' International Association of America, as this great organization is planning to give all possible assistance to local societies by helping to make up programs, sending instructors to demonstrate or discuss many subjects, by sending exhibits which we can use in getting publicity, by advertising to get the public interested in photography, and by cleaning up the profession. I thank you."

## He Specializes on Baby Pictures

By FRED E. KUNKEL

THE other day I glanced into a shop window and saw a baby's picture, round-eyed, smiling and debonair. Its gentle eyes were turned to me in irresistible appeal. It was a cunning portrait, artfully and wistfully posed. Its big appealing eyes raised to meet my gaze sank straight into the very folds of my soul and captivated my fancy. I felt the nearness of its presence and the radiance of its charm. I could feel its jeweled lips caressing me, feel its baby arms, its tiny fingers exploring my eyes, nose and mouth. That photographer had made a thing of art. Then I turned my head and saw another and another, five tiers, row on row, of baby pictures, all in the most charming poses. Here was one with its little mouth all puckered up ready to cry. Here was one trying to build a human bridge by standing on its toes and fingers and absolutely nude. There was another catching butterflies—many a mother's devotion and a father's pride. Looking further at these portraits, you might criticize the small, soft, button of the nose, or the slight, double curve of a chin, but you would fetch forth a fluttering sigh of homage to that darling pose, every inch of him a baby, from his crown to his frivolous toes, really in the pink of perfection, very lovable and kissable. There, too, was another attraction, a photograph of June Shirley Blake, physical culture baby. There was also a neatly framed sign, which read: "Your Friends Can Buy Anything You Can Give Them Except a Picture of Your Baby." I looked at the sign on the window and it said: "Nursery Studio—Walk In." And so I came to know I. D. Boyce, specialist in child photography.

Located on Eighteenth Street in the City of Washington, near the junction of two important car lines, it is the only studio of

its kind in the Capital City—The Nursery Studio—devoted exclusively to making infants' and children's portraits, the culmination of a life's dream of Mr. Boyce, veteran photographer, who first began his career as a portrait photographer in Norfolk, Virginia. Eight years ago, he bought a piece of property in a residential section, which was rapidly turning into a business zone, remodeled it into a studio and store, and established himself in the Northwest section of Washington, where the better classes lived. But his hobby for the last twenty-five years has been to specialize in children's photographs—infants and young children up to nine years of age. He has taken children and grandchildren and the same people have come back to him from generation to generation. He works mostly with people with whom he used to do business and has a lot of people come in of whom he made pictures when they were babies. His studio looks like a toy shop, with toys scattered here and there on the floor, on the shelves and on tables, big toys and little toys, doll furniture and dolls, automobiles and horses, air rifles, pianos and airplanes, toy furniture of all kinds to amuse the children and offering a wide selection so as to strike the average child's fancy. Fitted out as a nursery, it is truly a child's paradise. With these toys, Mr. Boyce gains the attention of children almost immediately, and where a whole array of toys is apparent, the child feels at home and loves to revel in the atmosphere of toyland. Many of these toys show signs of wear and tear, but as Mr. Boyce says, "Anything will please a child so long as it is a toy. Take that automobile there, which I have had for years, or that pony. They still like to pose with them as if they were the proud owners."

## THE WOMEN'S PAGE!

*Established at the request of the President of the Women's Auxiliary, Photographers' International Association of America, and conducted by Mrs. Charles Abel, Women's Auxiliary Press Reporter.*

### The Story of Lena G. Towsley

*By Lillian Sabine*

EIGHT years ago an ambitious young woman set out with her camera—to conquer New York. Among all the established photographers in a great city, to become known as a children's photographer was not easy. But eight years have seen Lena G. Towsley go from a modest uptown apartment to a commodious studio in a well-known Manhattan hotel, no mean achievement for a girl beginning her career with only wits and her camera as a foundation.

Although the young photographer was without capital, she had other important assets—youth and courage, an attractive personality, a sense of humor, and a great capacity to work.

Her brown, straight-gazing eyes have a sparkle of fun in them; and as she tells of her beginnings in New York, Lena Towsley can laugh at her early obstacles. Today she is particularly interested in girls who are starting out in their careers—because she knows how difficult beginnings are. The fact that she did not step from one brilliant success to another—that she had a period of experimenting before she finally found herself—gives her story the more human touch.

Born in Maine, the daughter of a Unitarian minister, she early became accustomed to the roving life of the clergyman's family. Part of her childhood was spent in Southern Wisconsin. Then she went back to school in Vermont and later attended Tufts College.

Her professional training was gained at Pratt Institute, where she took a two years' course in library work, an experience to which she pays generous tribute. Later a course in child training in a Cleveland school followed.

But it is to the association with the children of her own family that Miss Towsley feels she owes most—more than to anything she learned in college. For there was always a baby in the family; she was brought up with little folks, and she early learned how to get

on with them. Today she declares that the best times she has are the hours spent with her camera—and a baby in front of her.

As a slip of a girl she began her career as a teacher. She knew nothing of district schools—and her efforts to control pupils larger than herself were not wholly successful. It took but a brief experience to convince the novice that teaching was not for her.

Reading one day about photography as a career for women, this young entrant into the lists of wage-earners felt the desire to learn this art. Gifted with a talent for drawing, she began work at the Clarence H. White School of Photography in New York. Here her "bent" was early manifested. She found herself constantly taking pictures of children. (*to be continued*)

### Among Us Girls!

I was certainly greatly distressed to get a letter from U. Grant Channell, East Orange, N. J. (ex-president of the Middle Atlantic States Association) saying that Mrs. Channell met with a very serious accident recently, being terribly burned when her clothing caught fire while she was at home alone. She managed to put the fire out by rolling herself in a rug, but not before both her hands and arms were severely burned. Mrs. Channell is doing as well as can be expected, but will not be up and around for a number of weeks nor will she have the use of her hands for some time. I think it would be a fine idea for a lot of "us girls" to write her and express our sympathy, and that we are glad it was no worse. I'll write—will you?



Lena G. Towsley, New York City, whose interesting story will be told on this and succeeding pages for two or three weeks.



Let Boyce, the Photo-Wizard, Wiz,  
For that's a Specialty of his.  
He puts upon the baby's Phiz,  
The Smile that won't come off.

---

For baby pictures always go  
To Boyce's Nursery Studio.



SPECIAL DEPARTMENT OF  
THE BOYCE STUDIO, 1325 F STREET, N. W.  
WASHINGTON, D. C.

*Mr. Boyce's little rhymes seem to have given his advertising matter a "kick" which has helped materially in getting results. This reproduction is from an enclosure card he sends out.*

When the Nursery Studio first looked into the matter of catering to the wants of children, it was discovered that toys were to become a very necessary adjunct, and for a time the matter of keeping up a good stock became a difficult problem. As time went on, however, it developed that Santa Claus, who always carries an overstock, would be only too well pleased to dispose of it to some one who could place it where it would do the greatest good to the largest number; and The Nursery was found to embody all the requirements. It, therefore, carries a large stock, which is for the free use of all comers. Grown-up people, as well as children, find the atmosphere of The Nursery refreshing, and all who come depart with a feeling of satisfaction and with the assurance that a new and useful discovery has been made in the field of photography.

"Working with children is trying on the nerves at times," says Mr. Boyce. "It requires an infinite amount of patience as well as an intricate knowledge of child psychology. We keep these various toys around because you can never tell what may strike a child's fancy. You must always have something to please children of different tastes. You have got to find out what they are like, and then work on that."

In the studio we find Mr. Boyce using a lens nearly a hundred years old, a Voigtlander portrait lens, which he uses on a small camera because he can get farther from the subject, and so get more atmosphere into the picture, because with dis-

tance he gets less distortion. He finds it is better to use lenses of longer focus, because he can get the drawing better in proportion.

In the shop we find all types of baby poses, cunning, artful, wistful and charming, babies in a cheerful mood, babies crying, babies smiling and happy—laughing, pointing, catching butterflies, riding horses, sitting at a tea table feeding a teddy bear in the playland of make believe, wearing grandmother's specks, babies kissing and hugging each other—babies just coming out of an egg shell for an Easter pose, nude babies taken with their backs exposed and showing the front view looking into a mirror, babies with full size yawns on their faces, children in Chinese costumes, babies crying, babies listening to the tick of a watch, eyes opened wide in mild surprise, pictures of children whose faces shine in a newly opened rose bud, or tiny tots gathered around the Christmas tree examining their newly found toys, babies nude and babies clothed, babies in a crib on a pair of scales, and unusual poses which have an irresistible appeal. "We seldom take a picture of a baby crying, but sometimes it is so cunning and wistful that we are just tempted to snap it, and it turns out beautifully," says Mr. Boyce. "When an opportunity occurs to catch a crying baby's face, it rarely fails to be a drawing card. Ordinarily, no mother cares for a photograph of a baby in a tearful, bawling mood, but others like that—it amuses them and they like it, because it strikes a funny chord and has an



intimate appeal all its own.

"Mothers generally like to have their babies taken in the nude, we handle the subject both ways, with their clothes on and off and we let them take what they want. Generally, they take both.

"We find this a very interesting business and a source of pleasure rather than of bulky profit. Christmas and Easter time are usually the best seasons. We find a swing a good object to use on children. We just hang it over a little bar and I catch them in a cunning pose and snap the portrait. A tea table is also a great thing for a tiny tot just about to walk. They like to sit there and play with the tea set. If a woman is undecided as to what pose she would like, we have an album of specimen photographs, which we call "Illustrated Nursery Studio Portraits," and she can look these over and decide upon what she wants to try out. One woman, for instance, wanted her little girl in two poses in the same picture, as Raphael's *Cherub*, and we made that."

Mr. Boyce has tried various ways of getting the baby portrait business. He has used newspaper advertising unsuccessfully and various other mediums, but the only two business building policies that he swears by now are direct-mail advertising and customer recommendation. He has no solicitors. "I have found people wouldn't notice an advertisement, but that what people would

tell them when they had been to our place and gotten what they wanted brought in others. We have used postcard pictures more successfully than anything else."

These are simple reproductions of baby portraits, others contain a bit of poetry written by Mr. Boyce, such as:

*Let Boyce, the Photo-Wizard, Wiz,*

*For that's a Specialty of his.*

*He puts upon the baby's Phiz,*

*The Smile that won't come off—Gee Whiz*

*For baby pictures always go*

*To Boyce's Nursery Studio.*

Other postcards used contain a silhouette and five different poses, with the wording:

*"Interesting and inexpensive today.*

*Photos of the children will be priceless*  
*in the years to come.—*

*Get an appointment now."*

He also produced a booklet which he mails out to proud mothers, telling them about child photography and containing more than a dozen different poses, inscribed with suitable poems under each, such as:

*"If you had a cute picture,*

*A sweet little face,*

*Full of childish and innocent glee,*

*That was taken of you*

*In the years long ago,*

*What a pleasure today it would be.*

*To look on the features,*

*So rounded and clear,*




*Interesting and inexpensive to-day.  
Photos of the Children will be priceless  
in the years to come.  
Get an appointment now!  
Columbia 8965*




*The  
Nursery Studio  
2437 18th St. N.W.  
Washington, D.C.*




Occasionally Mr. Boyce uses photographic postcards to mail to prospects. By careful arrangement, he manages to get a lot of illustrations into a mighty small space.

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



Interior view of Atlantic City's huge Auditorium where Inter-Collegiate Football games are being played. F. Heas & Son, prominent photographers of Atlantic City, made this Hammer Press Plate after 40 carloads of soil had been used in making a regulation football field.

*And to know, as the years rolled away,  
Of the changes that came  
To the face in the glass  
As you see it reflected today."*

"We find out a lot about child psychology in this business," said Mr. Boyce. "Here is a pose, for instance, of a little self-willed miss, who is visibly displeased because her mama has been trying to get her to pose in a certain way. The illustration shows more clearly than words how useless it is to attempt to force a child into any given position for the purpose of having a picture made to just suit the whim of anybody. Those things that produce a pleasing effect on the mind of a child will also produce a desirable expression on the child's face, and so when you want good pictures of children, you must surround the subjects with suitable conditions. We constantly urge the mother not to drill a child at home so as to prepare it for a picture, but when she has decided on a trip to the studio to merely suggest a walk, a ride, or something that will appeal to the mind of the subject in the way of a pleasing incident. At the studio, if she observes a pose or expression which is distasteful to her, she is to say

nothing about it, but talk about something else, and the bad feature will soon disappear.

"To one who has listened for years to all manner of fault-finding as to personal appearance in photographs, the making of cute baby pictures, which give such unqualified pleasure to the mothers, is delightfully refreshing. It can be frankly stated that eight years devoted to Child Photography as a specialty has been more productive of good results than twenty-four years given to all branches of picture work. Each subject is a study in itself, having a mind and personal character separated from all others; and yet every child is fond of play, and in this respect, all may be treated alike.

"We find that there is a growing demand for good baby pictures as illustrations for newspapers and magazines and for advertising purposes. All women and most men are fond of children, and in glancing over publications, people will not fail to notice cute baby subjects.

"We have some very unusual things happen. Here is a photograph of a boy who was twice taken before his mother was satisfied. After trying about all of the varied

assortment of attractions, which he apparently thought had been arranged for his special benefit, he sat down on a chair and asked for his father's pipe, and when this was given him, he puffed away with satisfaction and pleasure written all over his face. Of course, he did not really smoke, but it is one of his greatest enjoyments to be allowed to play that he is smoking. This will be about his last perfectly natural picture, because next year he will have reached the age of self-consciousness, and he will then cease to be a good Nursery subject."

One of the most attractive features of The Nursery is its Group-Cards or combinations. These are designed to show a series of poses of one child in varied attitudes, giving separate and distinct views. It has always been claimed by this Studio that to show a child to advantage it was necessary to make a number of poses and to combine them so as to show the subject from different points of view. When a mother is shown a series of pictures of her baby, all different and all having something desirable in them, she is at once open to conviction, and will readily yield to the argument that a combination is the only real thing in baby pictures.

Mr. Boyce believes that a studio fitted out as a nursery with every requirement necessary to make a child happy and contented, is the ideal situation for home-like, natural pictures, which embody all that is desired in baby photos. He also stresses the fact that the importance of baby pictures does not end with the making of them. They are valuable as a record of growth and development in child life—fitting illustrations of nature's greatest handiwork. He urges mothers to have the baby photographed often, because there are many ways in which they can spend money where it will yield less satisfactory results.

The Nursery Studio is an original idea; it is individual in name and character, and, being a good thing for that class of people it is intended to benefit, there is no reason why it should not steadily grow in popularity. There is no branch of photography which requires so much tact and patience combined with a good insight into human nature. The mother of a child will realize that to accomplish anything unusual in the making of baby photographs, one must have a rare knowledge of the nature and disposition of the subjects. While there are a large number of studios in Washington, none of them have seemed to care about specializing in this branch of the work; but The Nursery has adopted it in preference to all others.

When photographs are finished, Mr. Boyce sends out a postcard of a child holding a piece of paper in its hand, on which the handwritten message appears, "Your pictures are finished," which is rather unique. Mr. Boyce also tried selling infants' and children's merchandise in connection with his portrait shop, but eventually gave this up as unprofitable. He also does artistic picture framing for portraits he has made.

Some of the poems composed by Mr. Boyce and used in his work are of interest:

*Baby can't be with you always;  
Father Time, with measured tread,  
Soon will chase away the dimples,  
Leaving furrows in their stead.  
Then secure the shadows fleeting,  
Ere the smiles and dimples go;  
Get a record of its features  
At the Nursery Studio.*

*As quick as any one can think,  
And quicker than an eye can wink,  
A record of the baby thought  
Is written on each face; and so  
We make the picture fairly talk,  
In Boyce's Nursery Studio.*

*If pictures can be made to talk,  
We want to let all mothers know  
They are the kind that now are made  
At Boyce's Nursery Studio.*

*A record of the baby thought  
Is written on each face you see,  
And so the pictures will become  
A part of future history.*

*The cunning smiles, and dimples too,  
And interesting baby ways,  
So dear to every mother's heart,  
Can be preserved for future days.*

*Then hasten quickly to secure  
An imprint of the dimpled face,  
Before the baby passes on  
To join the frenzied human race.*

#### STRENUOUSITY!

*See the cute and cunning baby  
Full of life and animation;  
Though quite mischievous it may be,  
We will cheerfully agree  
To produce a perfect picture  
That will give you satisfaction;  
For we hold the key to baby's heart  
At Boyce's Nursery.*

*We love the little girls and boys,  
And like to see them play,  
For when we mingle with their joys,  
It drives dull care away.*



## The PHOTOGRAPHERS' ASSOCIATION of AMERICA INTERNATIONAL

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(Continued from last week)

### The Ninth Point

*Selected Membership and Better Business Bureau Service.* Since the Photographers' Association of America, International, has recently become affiliated with the National Better Business Bureau, it is obvious that the Association means what it says when it stated that unethical practices are to be stamped out of the profession, and unethical photographers will not be permitted to join the Association.

It is the intention of the Association to educate the public to such an extent that people will come to know that Association members can be trusted, and that if they do not wish to run the risk of being treated unfairly they had better look for the emblem of the International Association. This can be accomplished much more easily than is sometimes supposed. Among the methods by which unethical trade practices may be effectively combatted will be the national advertising program, the powerful nationwide publicity gained continually by the National Better Business Bureau, the co-operation of local Better Business Bureaus and merchants' associations, the co-operation of local photographic clubs, etc.

### The Tenth Point

*The Schools of Photography.* Membership in the International Association entitles a member to attend either the Summer School of Photography at Winona Lake, Indiana, or the Traveling School of Photography. These are sponsored and supported by the International Association and the Board of Trustees of the Summer School of Photography. Reduced tuition for members of the International Association is now under discussion, and will doubtless be effective after November 1st, 1930.

The Summer School of Photography is recognized as the only truly professional school for portrait and commercial photography in North America. Its influence is growing, and therefore the value of its instruction is being increased continually.

Plans are now under way for a permanent Traveling School of Photography.

### The Eleventh Point

*The Nation-Wide Survey.* Every present and new member of the Association may glory in the fact that his co-operative support resulted in the first nation-wide survey of the profession ever conducted. International Headquarters in Cleveland has tabulated the facts gained in this survey. One direct benefit being received by members everywhere as a result of this survey is the fact that a great many of the plans for the new Association program have been developed from the wishes of photographers themselves.

### The Twelfth Point

*The Billboard Service.* Membership in the International Association entitles a member to use the poster prepared for Christmas billboard advertising campaigns. These posters will be supplied free. Those for use this year are now ready and can be ordered by any member.

### The Thirteenth Point

*Membership Certificates and the Association's Emblem.* As soon as an application for membership in the International Association has been accepted by the Committee on Admissions a handsome Membership Certificate will be forwarded free of charge. This certificate is hand lettered and illumined on parchment. It will grace the walls of the finest of studios. There will also be supplied free of charge, handsome reproductions of the Association's emblem, in decalcomania, electrotype and sticker form. Because of the fact that in the future this emblem can be utilized only by a selective membership, it is suggested that it should be displayed on stationery, advertising, windows, etc.

### The Fourteenth Point

*The 4,000 Mile Lens.* Commercial photographers who are members of the International Association are utilizing more and more the country-wide commercial photographic service, known as the 4,000 Mile



Lens. This service has infinite possibilities, and although it is still in its infancy, it is a very husky child. It may be compared to the Florists' Telegraph Delivery in that commercial photographer members everywhere can wire distant photographers for special photographs, thereby rendering a rapid and invaluable service to clients.

These are the 14 Points.

## "Jack" Small to Give Home Portraiture Demonstration at 1931 O-M-I Convention

IN line with the policy of the O-M-I Association of always having new features for its conventions, the Board is glad to announce that "Jack" Small, now with the Louvre Studio, Akron, Ohio, and before that with Harris & Ewing, Washington, D. C., at which time he had the reputation of being the highest-paid operator in the country, is going to make a home portraiture demonstration which will be strikingly unusual.

The stage for this demonstration will be arranged to represent a living room in a home. Mr. Small will appear on the scene, and will proceed to sell the family on the idea of having some home portraits made. Having gained his point, he will then bring in his camera and equipment and actually make several sittings, single persons, groups, etc. Prints from the negatives will be shown on the following day.

One hears frequent complaint that important convention demonstrations are not allowed sufficient time, and that the demonstrators have to hurry through their work in a way which prevents the audience from getting full benefit. Accordingly,



*J. B. Small, Louvre Studio, Akron, who will talk and demonstrate at next year's O-M-I Convention.*

two full hours have been allotted for this demonstration—not any too much time, at that, as Mr. Small has first to make his sales canvass, and then give several demonstrations.

The 1931 O-M-I International Convention will be held at Cedar Point, Ohio, on August 3-4-5-6-7. Mr. Small's demonstration will take place at 2:00 P. M. on the afternoon of August 5. Watch for further announcements.

# 'Tis Here-Maybe



The first move in the campaign of the Washington Photographers' Protective Association to rid that State of fly-by-night photographers and various evils of the profession, appears in a large advertisement of the Better Business Bureau of Seattle, Wash., headed "Those 'Tricky' Photo Coupons." Subscribers to the campaign are putting in cash money which will be used in newspaper advertising and other mediums to warn the public against unethical schemes of all sorts.

*The Portrait Photographers' Society of Greater Cleveland held the most successful get-together party ever staged among photographers in that city, on the evening of November 20th. Members and their guests gathered at the Dietrich Studio and from there went to a nearby lodge hall where all facilities for refreshment and entertainment were available. Mr. Francis of the Dietrich Studio, Mr. Etz of the Dodd Company and Mr. Carver of the Eastman Kodak Stores were responsible for the en-*



tertainment which included various musical numbers. In between the entertainment features some of the crowd played cards, some brass-railed and some danced. The party brought out photographers who had not attended meetings for many months. There was a fine attendance, and when we ourselves left at midnight the merriment was still going on.

Portrait, commercial and industrial photographers of Delaware County, Pa., got together on a collective photographic exhibit, held in the Chester Club, Chester, Pa. It was announced in an exceedingly well written and displayed advertisement in the *Chester Times*. In connection with the exhibit a luncheon was held at the Delaware County Chamber of Commerce on November 17th, with Ray Cowan, well known commercial photographer of Philadelphia, as the principal speaker. Prizes to the value of \$150 were awarded at the luncheon and each guest was presented with a gift. All in all, a fine piece of publicity. The studios represented were: Bowen Photo Service, Green Studio, Kolasinsky Studio, Lewis Studio, Home Studio, Nyemetz Studio, Peel Studio, as well as the photographic departments of the following industrial concerns: Baldwin Locomotive Works, Eddy Mfg. Co., General Electric Co., General Steel Castings Co., Philadelphia Electric Co., and Westinghouse Electric Company. Evidently someone with get-up-and-go is behind things in Delaware County.

At a meeting of the Tulsa, Okla., Professional Photographers' Association held on the evening of November 6th at the McKellips Sisters Studio, the following officers were elected: J. A. Tipton, president; J. L. Rivkin, vice-president; Miss Carrie Mosier, secretary-treasurer. An advertising committee, consisting of Harold Peiser and Paul Stithem was appointed.

*In the Photogenic Machine Company's advertisement of their new Synchro-Flash Lamp, in our issue of November 22, it was stated that the price of \$52.50 included "reflector with synchronizing switch, etc., silk hose attachment and carrying case." But this isn't all you get for the money! Also included in this price should have been the five-section stand shown in the advertisement, a silk diffusing screen and a 15-foot cord. Youngstown, Ohio, is the company's address in case you want to write for further information, in which case of course you won't forget to mention ABEL'S.*

J. W. Oldfield, 66-year-old photographer of St. Louis, Mo., who started in business with a tintype gallery at the age of 14, died on November 3rd following an operation. He was with Julius Strauss for fifteen years, and later with the Eastman Kodak Company for a time as a demonstrator.

Paasche Airbrush Company, 1909 Diversey Parkway, Chicago, Ill., have recently issued an attractive five-color airbrushed window card for photo supply dealers. We saw one of these recently in a window in Cleveland and it was very striking. Full information to dealers on request to the company.

John Joseph Pickett, owner and operator of the Home-A-Fect Studio, Evansville, Ind., died in his studio of a heart attack on November 14th.

*Call it heredity or what you will, it will interest the many friends of "Jake" Landis to know that his son Ralph E. Landis is now a traveling man. He is covering the midwestern territory for the Gross Photo Supply Company, Toledo. Ralph is an up-standing young man who has inherited some of his dad's ways, and it is a foregone conclusion that he will make good and become a fixture in the photographic trade.*

The Reimers Photo Materials Co., old time stock house in Milwaukee, have just notified us that their new address is 1000 North Third Street, that city.

*John Hammond, Columbus, Ohio, was the speaker of the evening at a dinner meeting of the Photographers' Association of Indianapolis, Ind., held on the evening of October 22nd. Ernest C. Ropkey and Ernest A. Morris of the Indianapolis Engraving Company were hosts to the Association.*

Here's one from a British art and picture journal: "Portrait masks are the latest novelty to be introduced into interior decoration, George Bernard Shaw being amongst the victims. A likeness is fashioned in papier mache, mostly from photographs, and then a final sitting is given to complete the mask. The watchword of 'utility' has not been forsaken by the originators of this new 'art,' for at night the portrait masks serve as lamps. 'The right thing to do,' we are told, 'is to hang them in suitable groups on the walls. Then by pressing a switch all the eyes and mouths become illuminated.'" To which we ourselves can only add: "Oh, gosh!"



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EASTMAN KODAK COMPANY  
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Portrait by courtesy of  
Lucas-Kanarian Studio

Portrait by courtesy of Lucas-Kanarian Studio

# Fac

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Indiatone is a warm-tone paper. Warmth is natural to it, and is obtained by straightaway development in the Indiatone formula. The latitude of Indiatone makes it a pleasure to manipulate this paper. Prints of rich deep quality, with the full scale of gradation in the negative, are easily obtained.

Indiatone Porcelain Stipple, the latest addition to the list of Indiatone surfaces, is suggested as an interesting and acceptable variation for fall and winter portraiture.

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Our Celebrated Portrait Frame Plaques will bring you \$\$\$\$. Let us make up a few and be convinced. This style is No. 26. Opening 8x11 1/4". Outside measure 12 3/4 x 17 1/4". Finished in Antique Gold. Complete, including colored portrait \$7.00. Write for booklet.

A. W. OBIS

56 E. Randolph St.

Chicago, Ill.

A. T. Peterson, formerly of Higginsville, Mo., has opened a studio in Columbia, Mo. The place is complete in all details and has new equipment throughout. Mr. Peterson is assisted by his wife and daughter.

*The Felix Studio, Kansas City, Mo., has purchased the Woodall Studio, of Kansas City, Kans. Mr. Woodall has taken a city job.*

The Thompson-Hildebrandt Company, makers of statuettes in Chicago, have been reorganized as the Illinois Novelty Co., 21 E. Van Buren St., Chicago, where they will do copying, coloring, enlarging and make statuettes as before.

We are sorry to hear that the photo engraving plant owned by P. C. Raymer, one of the professors at the Illinois College of Photography, was completely destroyed by fire on November 11. The loss was estimated between \$3,000 and \$4,000.

*The studio of Gustav Malme, Racine, Wis., has been completely redecorated in the Spanish style. Mr. Malme has been twice president of the Wisconsin Association, and is a constant and regular attendant at conventions.*

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Your reputation as a photographer is judged solely by the average quality of the work you produce. It follows therefore, that you should use only such materials as will enable you to do your best.

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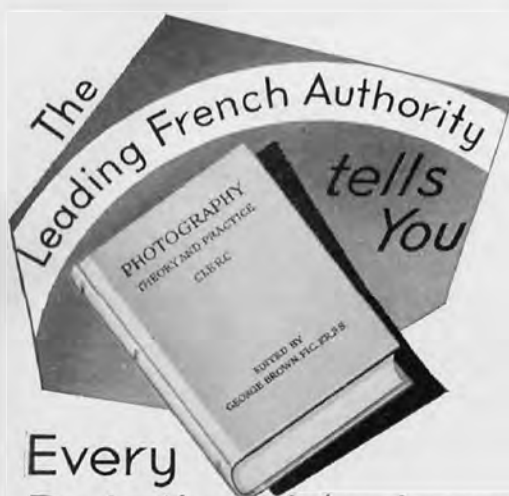
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Price List on request.

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Peter Schneider, for fifty years a photo-  
grapher in Chicago, died on November 17  
at the age of 80. He came to America from  
Germany when 14 years old, and entered  
the photographic business in Chicago in  
1877, retiring in 1927.

The Triangle Photographers' Association  
held its last meeting of the year in Pitts-  
burgh on October 28th. A fine program and  
a good turnout, thanks to the help of the  
Eastman Kodak Stores of Pittsburgh in  
broadcasting the invitations. One of the  
features was a demonstration of the new  
Photoflash Lamp. Three vacancies on the  
Board of Governors were filled by the re-  
election of "Daddy" Diehl (ex-president of  
the P. I. A. of A.) and the election of  
Jacob B. Yoder, Oakmont, Pa., and T. H.  
Wamsley of the Bachrach Studios, Pitts-  
burgh. Ex-president Salem Sain (just re-  
tired) is now in possession of a handsome  
gold watch as a tribute from the Associa-  
tion, and is much elated in consequence.  
The Tuesday after the meeting the new  
Board got together and elected the follow-  
ing officers: Mr. Wamsley, president;  
Ralph W. Johnston, Trinity Court Studios,  
Pittsburgh, first vice-president; Mr. Yoder,  
second vice-president; Mrs. Leila McKee,  
Pittsburgh, re-elected secretary-treasurer.

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## MISCELLANEOUS

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**WANTED**—One 5x7 Eastman View camera No. 1. In writing state condition of box and bellows and price of same. C. L. Brown, Plaza Hotel, Jersey City, N. J. 12-6-1-C

**FOR SALE**—1A Auto Graflex camera case \$25.00 with B. & L. Anastigmat F/4.5 lens \$48.50. 5x7 View camera, case, wide angle lens \$22.00. National Studio, Bucyrus, Ohio. 12-6-1

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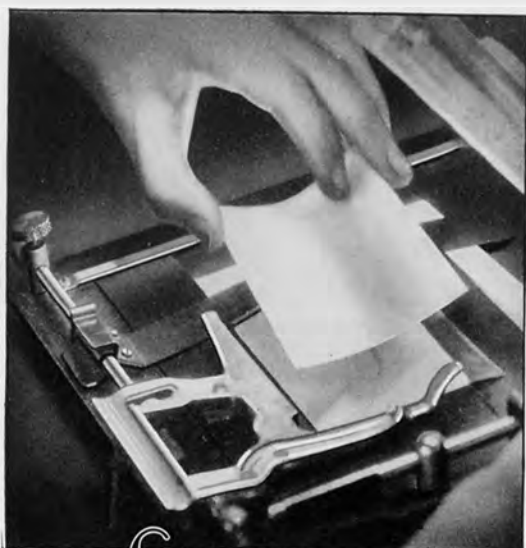
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# Ask Us!



**A**BEL'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 & Industrial Photography:

AERIAL—Arthur P. Bancroft.  
ARCHITECTURAL—Harold H. Costain.  
CIRKUT WORK—John E. Ertler.  
COLORING GLOSSY PRINTS—M. M. 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 AND PAINTING ON PHOTO CANVAS—Lucile Robertson.  
COLORING IN OILS—Martha Pyke Holling.  
COLORING WITH WATER COLORS—M. M. Hampton.  
DARK ROOM DIFFICULTIES—Philip R. Slater.  
DESENSITIZING—John G. Marshall.  
FLASH POWDERS AND FLARES—John G. Marshall.  
GENERAL TECHNICAL PROBLEMS—W. H. Leman.  
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

**SHIPPING** supplies for the photographer—H & D Photomailers, Security Envelopes and Duosafe Mailers

THE HINDE & DAUCH PAPER CO., 144 Decatur St., Sandusky, Ohio

**HINDE & DAUCH** SHIPPING BOXES



*Commercial Prices. I would like to ask about a price we quoted on a certain job, which we lost because a competitive price was so low we could not meet it. We may have been wrong ourselves, however, and I want to get right on the proposition. A large construction company asked us to quote a price on the making of 23 8x10 negatives, spread out over a stretch of 10 miles, making say from 6 to 8 negatives at a stop and then continuing until we had the number required. The trip was about 20 miles to the starting point, and then 10 miles over the distance to be covered, the company to furnish the transportation. This trip was to be made on a specified date, consuming almost an entire day. The views were to be of large ditches, which had to be empty. Later, the job was to be done again, securing the same views but showing the ditches full of water. This would have had to be done in several trips as the water would run off too quickly to get all the views in one day, and as I actually learned afterwards, this part of the job took three trips. Going back to the first trip, as we did not know the conditions we made a flat price of \$4.00 for each original negative and print, provided at least 20 were made. Since there were 23 negatives, our bill for this would have been \$92.00, charging nothing for time, nor transportation which they would furnish. Our competitor, who got the job, later told us he charged \$5.00 for the first negative and \$1.00 for each of the remaining 22, adding \$10.00 for the day's time and \$12.00 for the trip charge. I can't see why he should charge \$12.00 for the trip since the company furnished transportation and even sent a man along with him. As I see it, the most he should have charged would have been 10c a mile, and in our bid we didn't even figure that. Also, we did not include any \$10.00 charge for the day, as we figured the number of negatives would cover that. He figured his price as follows: Trip charge—\$12.00; Time—\$10.00; 1st negative \$5.00; 22 additional negative—\$22.50; total \$49.50. Had we bid on the second job we would have been in the hole, because not understanding the conditions we thought it could*  
(Continued on page 670)

## HAND FLASH FLECTORS

FOR BEST RESULTS WITH  
PHOTOFLASH LAMPS



Patent  
Pending

Effective Light-  
weight Compact  
Battery Units for  
flashing

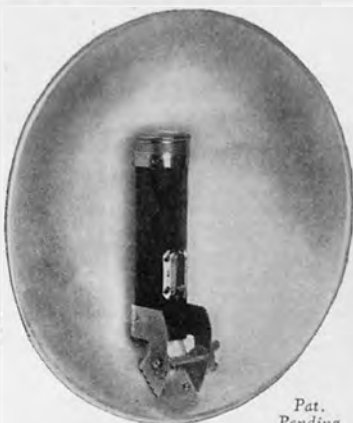
Photoflash Lamps

Price \$3.75

with battery

Neat carrying case for  
outfit and 4 lamps, \$2.00

Patronize  
Your Dealer



Pat.  
Pending

**EUCLID FLASH LAMP CO.**

5511 Euclid Ave.

Cleveland, Ohio

Write for circulars about complete studio equipment.

Get quicker action—use air mail

## PAKO Professional Printer DeLuxe



**F**ASTER and far easier to use than the old type printer. Has unobstructed working surface — negatives are set up easily and quickly. Register guides register ground glass screen when laid on negative for chalking. Ground glass easily raised or lowered to control proper blending of chalked areas. Extra diffusion screens may be moved into position when required. Paper guides facilitate feeding and reduce waste. Platen makes positive contact.

Many other important features that will interest the exacting artist who wishes to speed his production of prints, yet maintain the highest standards of quality. Write for more information and prices.

**PAKO CORPORATION**

Minneapolis, Minnesota



## Classified Advertising

**CASH MUST ACCOMPANY ORDER.** ADVERTISEMENTS NOT ACCOMPANIED BY REMITTANCES WILL BE RETURNED, except that Help Wanted, Retouching or Coloring advertisements, when desired, will be repeated until order is cancelled. No display permitted. First two words are set in capitals without extra charge. If additional words are to be set in capitals, the price is double the rates quoted below. Unless advertisements are typewritten or printed plainly, we cannot be responsible for inaccuracies.

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

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

**RETOUCHING, COLORING, STUDIOS FOR RENT, STUDIOS WANTED, MISCELLANEOUS:** 4c per word. No advertisement less than \$1.25. **STUDIOS FOR SALE:** 6c per word. No advertisement less than \$1.50.

**ANSWERS IN OUR CARE:** When box numbers are wanted, add five words to your total, and then an additional 25c for each insertion to cover cost of clerical work and forwarding. Advertisements requesting or offering to send samples will not be given box numbers.

**WHEN PRINTED:** Advertisements received on or before Monday noon are published the following Saturday. After Monday noon they are held for the following issue.

**DEPOSIT SYSTEM:** When selling goods to, or purchasing from strangers, you can avoid risk of loss by using our Deposit System. If using this system, the words "Deposit System" must be included in your advertisement. The buyer writes the seller that he wishes the goods sent for examination and at the same time sends his check for the amount to us, made out to The Abel Publishing Company, 520 Caxton Bldg., Cleveland, Ohio. When we receive the money we advise both parties, and the seller does not send the goods until so advised by us. If the buyer is satisfied he writes to us within three days after receipt of the goods, whereupon we send the money, less a commission of 1% (minimum 50c), to the seller. If the buyer does not approve the goods his deposit is not returned until the seller advises that goods have been received in condition as sent. When so advised, we then return the deposit to the buyer less only the minimum commission of 50c. Transportation charges are paid by the buyer, but in event of no sale, and subject to there being no different agreement between the parties, each pays charges one way. Seller takes risk of loss or damage in transit. Any disputes must be settled between the parties concerned, in which case we hold the deposit pending settlement and advice from both parties. The Abel Publishing Company accepts no responsibility other than that of holding the deposit until each transaction is completed to the satisfaction of both parties. **GOODS MUST ALWAYS BE SHIPPED DIRECT TO THE BUYER AND NOT TO US.**

### HELP WANTED

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

**WANTED—FIRST** class printer and dark room man, some knowledge of operating and retouching. Steady employment. Furnish reference last two places employed. State salary. Address C-1, care of this journal. 11-29-2

## I Buy Film and Glass

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

**P. H. KANTRO**  
PORTAGE, WIS.

### RETOUCHING

**RETOUCHING—FOR THE TRADE.** Prompt and efficient work. Satisfaction guaranteed. Mrs. H. B. Mintz, 1150 Colton St., Toledo, Ohio. 10-18-TP-C

Mrs. Otto M. Lade—EXPERIENCED RETOUCHER. 3620 Cecelia Ave., Cleveland, Ohio. Mail your work. 11-15-4

**WANTED—RETOUCHING** for the trade by experienced retoucher. Address Edith Mitchell, Ripon, Wis. 12-6-1-C

**CAREFUL RETOUCHING—FINE ENOUGH FOR ENLARGING.** 20c INCH. DONE TO ORDER. MUST SATISFY YOU. MILLER RETOUCHERS, OTIS, KANSAS. 12-6-1-C

**RETOUCHING—5x7** or less negatives 25c each; larger sizes 30c each. Artistic modelling 10c extra to above prices. E. H. Marsh, Sexton Road, Box 22, Columbia, Missouri. 12-6-1-C

### 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—EXPERIENCED** in highest class studios, also fine retoucher and etcher desires permanent position at once. Address Photographer, 3929 Terrace Street, Kansas City, Mo. 12-6-1-C

**ALL-AROUND CAPABLE** and reliable photographer anxious to get located immediately in first class studio. Twenty-eight years of age and married. Will begin at reasonable salary. J. W. Daniel, 904 South Fourth St., Effingham, Ill. 12-6-1-C

**YOUNG WOMAN** retoucher, colorist, wants permanent position in high class studio where can learn the business. Student of Winona school two terms. Address P-1, care of this journal. 12-6-1-C

**PHOTOGRAPHIC POSITION** wanted. Operator, dark room and printer. Years of experience. Would prefer branch studio. C. H. Shaw, 844 Pleasant St., New Bedford, Mass. 12-6-2-C

**FINE ALL ROUND** operator retoucher. Twenty years in best studios. Age 28. Reasonable for steady place. Address D-6, care of this journal. 12-6-1-C

**SALESMAN OPEN** for a road job, any part of the country. Twenty years experience in the professional lines. Active and a hustler. Address C-11, care of this journal. 12-6-2-C



*The Aukerman Electrolytic Unit*

It takes out the waste silver that otherwise would kill the bath.

**THE N. B. AUKERMAN CO.**

401 Caxton Bldg. Cleveland, Ohio

# The "STANDARD" (*Easel*)

(Patented)



So startlingly beautiful, so entirely different from old accepted ideas, that you have to rub your eyes to realize that you are looking at a photo mount and not an exquisite carved frame. The color combination of Gold, Platinum and Black affords a perfect blend for harmony with prints of any tone (as well as colored photos.) "Y. Beam" back construction insures permanent rigidity. Adopt the "Standard." Your public will pick it in preference to anything else that you show.

| No. | For Prints   | Price per 100 |
|-----|--------------|---------------|
| 34  | 3x 4         | \$ 7.50       |
| 35  | 1/2 of 5x 7  | 9.00          |
| 46  | 4x 6         | 12.50         |
| 57  | 5x 7         | 15.00         |
| 68  | 6x 8         | 20.00         |
| 70  | 8x10         | 22.50         |
| 107 | 10x 8 Horiz. | 22.50         |



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## THE GROSS PHOTO SUPPLY COMPANY

A sample on request

TOLEDO, OHIO

Write us for illustrated circular of  
GROSS MOUNTINGS

# Get Your Proofs Out On Time



THE PERKINS HI-POWER PROOFING MACHINE is equipped with a powerful 25 ampere, 110 volt single arc lamp and assures:

QUANTITY PRODUCTION  
PERFECT PROOFS

Takes very small floor space. Handles all sizes including 8"x10".

Simple in Construction  
Economical and Reliable in Operation

Price **\$95.00**

**The Photogenic Machine Co.**  
YOUNGSTOWN, OHIO

# Without Studying — You Cannot Improve!

## We Recommend All of These

|                                                                                                                                                                                    |               |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|
| <b>George Eastman</b>                                                                                                                                                              | <b>\$5.10</b> |
| <i>(The first and only biography of Mr. Eastman, of course including the history of the Kodak Company)</i>                                                                         |               |
| <b>Conception of Art</b>                                                                                                                                                           | <b>\$3.65</b> |
| <i>(An analysis of art principles)</i>                                                                                                                                             |               |
| <b>Pictorial Composition and Critical Judgment of Pictures</b>                                                                                                                     | <b>\$4.15</b> |
| <i>(Familiarly known for years as "Poore's Composition")</i>                                                                                                                       |               |
| <b>Art Principles in Practice</b>                                                                                                                                                  | <b>\$4.15</b> |
| <i>(The proper application of composition and pictorial principles)</i>                                                                                                            |               |
| <i>(The above three books are by Henry R. Poore, and we believe that no studio, large or small, can afford not to own the entire set)</i>                                          |               |
| <b>Coloring Portrait Photographs</b>                                                                                                                                               | <b>\$5.00</b> |
| <b>Coloring Landscape Photographs</b>                                                                                                                                              | <b>\$5.00</b> |
| <b>Coloring Commercial Photographs</b>                                                                                                                                             | <b>\$5.00</b> |
| <i>(Each a complete portfolio of lessons, with actual 8x10 prints for coloring, and the privilege of criticism by the author. Each a complete correspondence course in itself)</i> |               |

|                                                                                                               |               |
|---------------------------------------------------------------------------------------------------------------|---------------|
| <b>Illustrative Photography in Advertising</b>                                                                | <b>\$3.10</b> |
| <i>(The only book on this subject)</i>                                                                        |               |
| <b>Art of Retouching Photographic Negatives</b>                                                               | <b>\$2.60</b> |
| <i>(The most complete book on retouching ever written)</i>                                                    |               |
| <b>Laws Which Affect the Photographer</b>                                                                     | <b>\$3.00</b> |
| <i>(Buy this book and keep yourself out of the courts)</i>                                                    |               |
| <b>Towles' Portrait Lightings</b>                                                                             | <b>\$5.00</b> |
| <i>(32 fine portraits with accompanying lighting diagrams. An essential if you want to improve your work)</i> |               |
| <b>Studio Portrait Lighting</b>                                                                               | <b>\$4.50</b> |
| <i>(By a famous English photographer, accompanied by many valuable lighting diagrams)</i>                     |               |
| <b>Art of the Photographer</b>                                                                                | <b>\$6.00</b> |
| <i>(By an English photographer who has taken many prizes in this country)</i>                                 |               |
| <b>Commercial Art</b>                                                                                         | <b>\$3.10</b> |
| <i>(A complete course in poster illustration)</i>                                                             |               |
| <b>A Treatise on the Airbrush</b>                                                                             | <b>\$2.60</b> |
| <i>(The most complete course ever written on the use of this essential instrument)</i>                        |               |

All Prices Include Postage. Send Your Order and Check to

## THE ABEL PUBLISHING COMPANY

520 CAXTON BUILDING

CLEVELAND, OHIO

(We will gladly obtain for you any books you want, on any subject)

## Ask Us!

*(Continued from page 666)*

*also be done in one trip and quoted on that basis, though we were still way over our competitor's price. Here is where I am buffaloed. We have the same rent to pay and our general overhead is the same, except that I employ a man while he does not. I don't see how anybody could make them even working from his home for the price my competitor quoted. Am I wrong?—J.R.M., Harrisburg, Ill.*

*Answer by Mr. McMullan:* The price you quoted was by no means too high, nor out of line with prices elsewhere. As the job turned out, it is questionable whether you would have made any money even if you had gotten the job. Without question, your competitor lost money. As I have stated before in these answers, a goodly percentage of photographers do not know their costs, and therefore cannot possibly figure their prices correctly. The sooner they learn this, the better it will be for the profession in general. It should be remembered also that in asking me to check up on prices, all I can do is to offer the general average figures which are used. Without knowing what is the overhead and expense of my correspondents' establishments it is quite

impossible for my answers to be absolutely correct though they will help in giving the inquirer a general idea of what the job should have been priced.

**Avoiding Liability by Posting Signs.**  
*I understand that a photographer is responsible for all customers' belongings while left in his possession or care. How about a customer bringing in a photograph to have reproduced or enlarged and then leaving it at the studio for a year or two, during which time it might become lost or destroyed. Is the photographer still responsible if he has a sign posted stating that he is not responsible for goods or property left over sixty days?—H.W.P., Mondovi, Wis.*

*Answer by Mr. Parker:* The fact that you post such signs does not in any sense relieve you from liability, since customers are not bound by warnings contained in signs unless you specifically direct their attention to such signs and they agree either in writing or verbally that they will not hold you responsible in the event the property is left in your studio longer than the specified period. So long as you expressly or impliedly agree to retain the customer's property, or fail to demand that the customer call for the same, your liability for loss remains unchanged.

## Send for Your Sample of Hydroquinone



IT WILL give better results and when trying it you will note:

1. Its snow-white appearance.
2. The brilliantly clear solution that it makes.

### *Do you know why?*

1. Too high a temperature in mixing causes staining?
2. Impure chemicals cause colored developing solutions?
3. Improper mixing of developing formula causes weak solution that gives stain?

Complete explanations will be found in our handbook, "Chemistry of Photography." Write for your copy.

A MALLINCKRODT Hydroquinone solution is not only free from any cloud but no suspended matter will be found. Clearness of solution is a safeguard against staining and spotting and is an indication of unusual purity.

*Return this coupon*

## MALLINCKRODT CHEMICAL WORKS

A Constructive Force in the  
Chemical Industry since 1867

St. Louis                      Montreal  
Philadelphia              New York

MALLINCKRODT CHEMICAL WORKS,  
SECOND AND MALLINCKRODT STS.,  
ST. LOUIS, MO.

I enclose 50c for a 1/4-pound  
sample of your Hydroquinone.

☐ Check if you want our  
handbook, "Chemistry of  
Photography."

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

## *New Plate Standards*

*Established By*

**Eastman Hyper-Press (Orthochromatic) Plates**  
**Wratten Hypersensitive Panchromatic Plates**

The Eastman Hyper-Press fits conditions demanding the fastest material obtainable. The press or commercial photographer who, regardless of light conditions, must get a picture, will find Eastman Hyper-Press fills the bill.

With artificial illumination all ultra-speed materials, not red sensitive, necessarily fall off in speed. But under these conditions the Wratten Hypersensitive gains materially in speed. With large aperture lenses instantaneous exposures may be made in well lighted theatres, at banquets or similar social or sporting events.

To be convinced there are really new standards in press plates try these new products at once.

**EASTMAN KODAK COMPANY**  
**ROCHESTER, N. Y.**