



# ABEL'S



# PHOTOGRAPHIC

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# WEEKLY



Vol. XXVI. No. 670 SATURDAY, OCTOBER 23, 1920

Price Ten Cents  
\$2.50 a Year



## for your Holiday Portraits

☐ At Christmastide no gift brings greater joy than an artistic and life-like portrait on Cyko, the paper which is the choice of the professional photographer who places quality above every other consideration.

☐ For sepias, in any desirable tone that taste or preference dictates, or for warm black-and-whites, Cyko plasticity and latitude have never been equaled.

☐ Place your orders early.

AnSCO Company

Binghamton, N. Y.

GROSS MAIL CIRCULATION 2929

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All studio owners, professional dealers, the best known traveling men and demonstrators, and some employes

PREPAREDNESS for Fall and Winter work DEMANDS that HAMMER PLATES form part of every well equipped photographic outfit.

With special Brands for special needs, all of high speed and quality, they are a necessity in every studio.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



*Hammer Dry-Plate Co.*

*Ohio Ave. and Miami St. - St. Louis, Mo.*

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Why not put yourself in a position where every hour and every plate count a full hundred per cent for you? You cannot afford to waste good plates from insufficient light nor precious hours by putting off sittings for favorable weather.

## The Halldorson Studio Flash Lamp

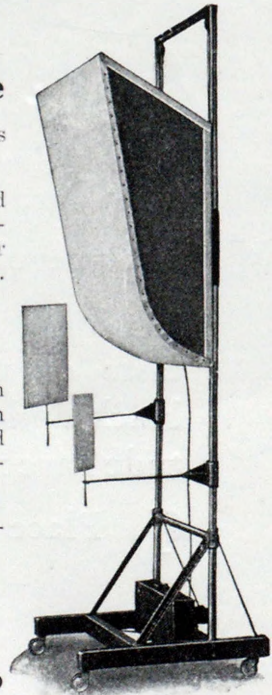
gives you full command of your time and supplies you with the most convenient and reliable lighting system that you can install. Up to a million candle power of beautiful diffused light; no under-exposures; no resittings; no moves; five exposures without reloading; easier used than daylight.

Send for full information, including booklet on flash-light—free.

*The Halldorson Co.*

1770 Wilson Avenue

CHICAGO



# ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

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PRICE TEN CENTS  
\$2.50 A YEAR

Terms: Two dollars and fifty cents a year in advance. Postage free to all subscribers in the United States, Mexico, Hawaii, Porto Rico and the Phillipine Islands.

FOREIGN SUBSCRIPTIONS: Canada, \$3.00; other countries, \$3.50 per year in advance.

TO PREVENT loss or delay by mail, all communications and photographs should be addressed to Abel's Photographic Weekly, 421 Caxton Building, Cleveland, Ohio.

EASTERN REPRESENTATIVE: A. A. Winkler, 778 Hewett Place, New York City.

## *In Passing By*

**CO-OPERATIVE Advertising.** Very little has been said about the great display of display advertising that was exhibited at the Milwaukee Convention, the collecting and arranging of the specimens being the work of Clarence Stearns of Rochester, Minn. We have seen collections of advertisements of a general nature at advertising clubs before but never such a thoroughly comprehensive exhibit of advertising pertaining to one craft or business. We were fortunate in being able to persuade Mr. Stearns to let us keep the collection intact and there is much in it that we shall use in our pages from time to time.

We noticed hundreds of photographers examining the various specimens, copying the words and even photographing them and undoubtedly there were many who were given a newer and firmer belief in the efficacy of printed salesmanship.

The advertising talks given at Milwaukee seem to have aroused a fresh interest in community or co-operative advertising. We have ever maintained that professional photography lent itself most readily to advertising of this nature. In almost every city will be found one or two studios that make a practice of advertising steadily, all the year round. Even that advertising helps all the other studios in town but they get the benefit of it for nothing. Still, much more business could be obtained by intensive advertising, more frequent and in larger space. That is usually beyond the means of any one studio but easily accomplished by several studios pooling their advertising appropriations and advertising jointly. Curiously enough, while each group of photographers that has tried co-operative advertising, announces that the results have been very satisfactory, it is only seldom that the dose is repeated a second year. We believe that this is mainly due to the fact that some live wire in the town gets enthused the first time and undertakes to interview the various studio owners and raise the necessary funds. He gets through with it the first year but encounters so many rebuffs and arguments and is so frequently asked, "what he is getting out of it," that he gets discouraged and lets the whole matter slide next year. We know this has happened in many instances. As a remedy to this, we suggest that any photographer who has faith in the proposition and would like to see it tried in

his locality, call on the advertising manager of the local newspaper and put the matter in his hands. Usually the newspaper man will fall in with the idea and do the necessary soliciting and working up of the proposition and he is more likely not to get so discouraged as a photographer would who has to call on his competitors.

Several cities have written in to us for specimen ads. for use in co-operative advertising and have asked how the advertising fund should be raised and prorated. Of course, the bigger studios should pay more than the smaller ones. A written promise should be obtained from each studio to guarantee to pay so and so much each month into the fund. Or it might be tried out in the way they worked it at Wichita, Kas. There they agreed among themselves to spend so and so much money on co-operative advertising previous to the Christmas season. No one man was asked to pay any stated sum, but after Christmas, when the bills for advertising came in, those who had agreed to participate, produced their account books and showed how much they had done during the Christmas season. Then the necessary amount was raised by pro-rating it among the studios in proportion to the amount of business done. Of course, this calls for a certain frankness about business affairs which may not suit everyone.

But, after all is said and done, business cannot be got without going after it and to go after business costs money. A local advertising campaign may cost anywhere from \$200 to \$800 to cover the Christmas period. This is a lot of money for one concern to shoulder but figures out a mere trifle when borne by ten or fifteen studios.

Springfield, Mass. is going in for co-operative advertising this year, the work being undertaken by a local newspaper ad. man. Pittsburgh is contemplating a campaign. What other city can we mention as following suit?

### Single Copy Price of Abel's Goes Up

COMMENCING with this week's issue we find it necessary to raise the single copy price of Abel's to ten cents. As usual, we regret the necessity of this step, and have held off as long as possible. The subscription price of Abel's will remain, as heretofore, at \$2.50 per year.

### Getting The Christmas Business In Early

THE Aiken Studio, Dodge City, Kansas, in an effort to obviate the usual rush of last minute orders before Christmas, is sending out to all prospective sitters an envelope size card offering an extra print as a special before December first. Another good point inducement to bring the people to the studio is the offer of a down payment with the sitting, the balance to be paid when the pictures are called for. This is very much on the order of what so many other stores advertise: "A small deposit now will hold any

article in the store until Christmas," and should appeal greatly to the women. The card is worded as follows:

Dear Madam:

Some of our customers in order to insure themselves of the best we can give in time and service are already making arrangements for their sittings for Christmas Photographs.

There are so many real good reasons why photographs make the best of Christmas gifts that you are surely going to give some this year, and I am writing this to urge you to have the sittings made early, the earlier the better. It will mean better pictures for you and more time for us.

As an additional inducement we are going to give you one 11x14 print with every order, amounting to \$10.00 or more, given us before December 1, 1920.

You don't have to take the pictures now. Just pay \$1.00 at time sitting is made, and balance when you get them—any time before Christmas. Bring this card with you.

Yours respectfully,

THE AIKEN STUDIO.

ON this page every week will appear a recent advertisement of some photographer. Some will be good—some may be poor, but it is rare that an idea cannot be gleaned from the other fellow's way of putting things. Some we will criticize, some we will praise. If demands on our space are too great maybe we won't do more than publish the advertisement. But in any event, watch this page, and if you don't file Abel's tear these ads out and keep them for future reference.

### Pittsburgh Section No. 2, P. P. S. of Pa., Hold September Meeting

A delightful meeting was held by Pittsburgh Section No. 2, Professional Photographers Society of Pennsylvania, at the Della B. Hayes Studio, Butler, Pa., on the afternoon and evening of Sept. 28th. A special car was chartered from Pittsburgh to Butler and about thirty-eight persons attended.

The afternoon was spent socially, refreshments being served by Miss Hayes. The business meeting was unusually interesting, Mr. Diehl making an excellent talk on the better business convention at Milwaukee and emphasizing the worth of co-operative advertising.

Dinner was served in the evening at the Y. W. C. A. after which the special car returned to Pittsburgh.

THOMAS M. JARRETT, Sec'y.

### Winners of Blue Ribbons in Exhibit of Commercial Photography at the International Convention Photographers' Association of America, Milwaukee, Aug. 23rd to 28th

Henry Fuermann & Sons, Chicago, Architecture—Exterior.

Housen, Minneapolis, Minn., Merchandise in Studio.

Wm. T. Barnum, Chicago, Merchandise outside studio.

Keedy Studios, Chicago, Fashions and models.

Brown & Rehbaum, Milwaukee, Wis., Motor industries.

Webster Bros., Chicago, Ill., Colored photographs, transparent dyes.

Bartz, Youngstown, Ohio, Colored photographs, oil.

Wm. T. Barnum, Chicago, Banquets.

Russell, Lowell, Mass., Panoramas.

Henry Fuermann & Sons, Chicago, Ill., Broimeds.

Wm. T. Barnum, Chicago, Ill., Industrial, Interior with life.

W. A. Bartz, Youngstown, Ohio, Industrial, Interior without life.

Wm. T. Barnum, Chicago, Residential interiors.

Wm. T. Barnum, Chicago, Agriculture and horticulture.

Edwin Levick, New York, Marine photography.

Swadley, San Francisco, Calif., Aeroplane photography.

Kaufmann & Fabry, Chicago, Birdseye photography.

F. O. Bemm, Chicago, Statuary.

E. K. Emslie, Flint, Mich., Animal photography.

Putting off the order for those Christmas Portraits is like buying the customary Necktie on Christmas Eve—it's never very satisfactory but it has to do!

## The Kossuth Studio

1219 Chapline Studio

GERMAN FIRE INSURANCE BUILDING

## Stage Folk and The Studio

By L. PETRIE

**A** GENERAL idea is undoubtedly prevalent that the photographing of "professionals," i. e., stage people, is one of the easiest things that fall to the lot of the studio worker.

Admittedly their artistic culture and temperament, their bonhomie, their ofttimes charming features and strongly marked individualism, helps to inspire in the operator a high ideal of his work, and makes it an undoubted pleasure to him.

But the mere fact of a person assuming expressions in the studio that he or she has by long practice identified with a character on the stage is not sufficient. The same applies to pose generally.

The conditions under which they are seen on the stage and before the studio camera being so vastly different, and the idea being to convey that stage atmosphere, we have to consider what means to adopt, what to emphasize, and what to reduce to gain the required result.

Facial expression, exaggerated on the stage to convey its meaning to possibly a vast audience, becomes more or less grotesque repeated in the studio.

The advantage of making oneself acquainted with the "character," and of seeing its portrayal on the stage if possible, is very obvious. Fortunately the ladies and gentlemen of the "profession" are very helpful people; no trouble is too much for them; they do not become irritated by long sittings—often very necessary—and are pleased to place themselves entirely in your hands.

Make-up for the camera portrait is an art in itself; color generally should be "taboo," all possible facial lines should be produced naturally, and if it is then seen that certain lines requiring accentuating, do this with the "pencil" under the lighting conditions that will appertain when exposure is made. Avoid a "mask-like" face of all things—animation of expression should be maintained, even to the movement of the eyes, so avoiding that unblinking stare that mars, so often, otherwise good work. Seldom be satisfied with one lighting effect only for a study in expression; a change of lighting may often bring out the more salient effects, truer to the character portrayed.

When the lighting is arranged to one's satisfaction, then study, as before said, whether improvement can still be made by a touch of "pencil" or powder—a shadow deepened, a high light "picked up."

Finally, get your sitters to "work," to visualize and express the character—even to repeating some of their lines—to work up to the

moment of its highest emotional point, and then—and this is where your stage people help you so much—to hold themselves for that second to enable you to secure a picture that shall be convincing and human.

The subtlety of expression, subdued but still convincing, is what should be aimed at. With "pose," again, one will often find quite a degree of nervousness and uncertainty in the sitter if asked to "work," say, from right to left, instead of from left to right, the latter having been the stage position. A very well known and charming comedy actress found the greatest difficulty in "working" from the opposite side of a table to the one she had been used to, the change being advisable for various reasons.

Quality of technique is called for in a very high degree in this class of work; press reproduction has to be considered, and the vitality and arresting power of a stage portrait always kept in view as its most valuable asset.



## Correcting An Erroneous Statement

**I**N a recent editorial, while discussing the possibilities of the Daguerre Memorial Building at Winona Lake which is being bought by the Photographers' Association of America, we mentioned that the collection of photographic material gathered by the late Professor Smillie at the Smithsonian Institute was getting but scant attention and was in danger of being displaced, sooner or later, for what the officials might consider more important matter, and we suggested that the Daguerre Building would make a suitable home for this collection.

We have received a letter from Mr. W. de C. Ravenel, Administrative Assistant to the Secretary of the Smithsonian Institute, in which he says that this collection is a very interesting and valuable one and that it is the constant aim to increase the educational value and historic importance by adding to it such authentic specimens as will serve to illustrate the important advances made in the science of photography. According to this our statement was erroneous and we are very glad to take this opportunity of correcting the impression we may have given. The recording of the origin, growth and progress of photography are far too important to be neglected and it could not be in better hands than with the officials of the Smithsonian Institute. We must admit to having a regret that the collection can not be placed in the care of the P. A. of A. but it is probably better off where it is.

# 'Tis Here-Maybe



"To develop in all of us all that is best in us," is the motto of "The Ansco Developer," the clever little house organ edited and published monthly by the employes of Ansco Company, Binghamton, N. Y. It is a most democratic journal, and is just as ready to take a fall out of the "big boss" as the humblest worker in the ranks. All of which is good stuff. Our old friend, B. B. Snowden, and ex-associate editor of the now defunct Amateur Photographer's Weekly, is consulting editor.

Frank J. Curry, Philadelphia dealer in photographic supplies, has bought the two properties at 812 and 814 Chesnut Street and when alterations are completed will have a store 40x123 feet.

Now that women have the vote, more than one husband wishes the election was over, as witness the following: Mrs. Bilks was greatly interested in politics, and her wifely duties in consequence were being seriously neglected. Finally Mr. Bilks decided the time had come for desperate measures. His picture was published in connection with some club activities, and when it appeared in the newspaper his wife, duly horrified, exclaimed: "Why, John! You have only one button on your coat." "So glad you noticed it," rejoined John, in tones of honeyed sweetness. "That's why I had the picture taken."

"Great minds with but a single thought—" One photographer in Kentucky and another in Louisiana, both with ground floor locations, run paying confectionery departments in connection with their studios. Combining "Fotographs and Fudge," as it were.

Here's another man who was left out when we published the list of those who attended the "business-club" dinner at the Milwaukee Convention: R. E. McCann, Rotarian, Fort Smith, Ark.

Frank Roy Fraprie, editor of "American Photography," of Boston, Mass., is making an extended tour abroad, including in his itinerary England, France, and Germany.

H. C. Chaffee, formerly of Ipswich, So. Dak., has purchased the Schlacht Studio, at Bowdle, and has taken possession.

One of the Ansco demonstrators is responsible for the following:

I called on a photographer the other day and asked how much bromide he was using. "Oh," he said, "I use an exaggerated solution."

This incident happened in Ohio some time ago: It seems the photographer in question had had a small line of Ansco supplies at one time. When I called the photographer was out, but the wife was very much in evidence. "So you're with Ansco Co.? Well, we used to handle Ansco cameras and papers when Old Man Ansco was alive. But when he kicked the bucket and the young fellers got to running things they wouldn't let us sell their stuff any more."

Fred H. Seligman and Nina Wayne Grau, of the Long Pine Studio, Long Pine, Nebraska, think that many photographers who feel it is necessary to be in the cities fail to realize the possibilities "out in the sticks." Even out in the country the people want the best and are willing to pay for it. They merely need educating up to a proper standard. The Long Pine Studio gets from \$12 to \$35 per dozen.

According to "The Amateur Photographer & Photography," the motion picture is greatly influencing the work of the pictorial photographers of California, as evidenced by the work of those Californians represented in this year's London Salon of Photography. We quote:

"There is little doubt that in many cases the pictorial output of these workers has been largely influenced by the kinematograph. This is especially noticeable in the work from Los Angeles. This part of the world appears to be ideal for the pictorial photographer with original ideas and a ready camera. The workers apparently have many opportunities for stage settings and remarkable experiments in lighting, to say nothing of an unending supply of models. Amid such circumstances, it is not surprising that the dramatic tendencies and possibilities for remarkable compositions that the conditions offer are to be discovered among the productions which hail from California, and which are to be seen on the walls of the exhibition."

## The Relation of Cost-Finding to Price-Making in Commercial Photography

BY HOWARD M. WEBSTER

(Concluded)

We take our overhead, selling cost and administration, and we have brought it down to a point so we know how much is the cost per table at which each one of the girls is selling for overhead. Then we know how much per hour we are paying that girl, and we add the two together. At the present time that rate is 71 cents per hour on a \$25 a week worker. On a higher paid worker it will be more, of course, and on a lower worker it will be less. We will take the 71 cents per hour. If the girl spends an hour on this photograph we don't merely add the 71 cents to the 75 cents, but take the profit that we want to make on the labor in the color department and our overhead, which is an investment, and we have a right to make money on our overhead as well as anything else, because we are buying it, and have to sell it again and to do it at a profit. Say we want to make a profit of one hundred per cent on the work of that color department, which we are entitled to, but we are not always able to do it. But we will not, and we have found out we cannot, vary from this rule here as our base. Here we would have a selling price of the product that comes in, the finished product that comes from the color department, of \$1.42. That, added to the 75 cents which was the proper selling price for that photograph made for color when it came out of the printing department, gives us our selling price, which would be \$2.17. That would be the selling price of our colored photograph. But that comes nearer to 20 cents than anything else, and we wouldn't deal in pennies. For that reason make it \$2.20 or \$2.25 rather than \$2.17, because the customer doesn't expect you to do that. Now if we would all do somewhat the same thing it wouldn't make any difference if we did it that way or some other way; just so long as we all did the same thing the prices wouldn't differ very much, but we would all be putting the same thing in. One of us may be getting a little bit better results on this, but he may be falling down a little on something else. We don't make as good colored photographs on everything as the stuff that is put out there on the board. There is a lot of stuff that we spend a lot of money on in the color department, and if we were to use that formula there it would throw it up to a prohibitive price. That is where we stub our toe and have to come down and make less profit.

QUESTION: Do you make any charge for putting hinges on prints for hinge prints?

MR. WEBSTER: No, that is not included.

QUESTION. In the Photographers Association of Chicago do they, any of them, make commercial negatives without cost any more?

MR. WEBSTER: No, I have not heard of it since 1914.

QUESTION: I would like to ask if 71 cents includes all of your burden and your 75 cents is inclusive of your material and labor charge for your prints.

MR. WEBSTER: I will have to make a confession there that we have made several attempts to find out our exact cost in the printing room of our prints, and any of you and all of you know that it is going to be a difficult proposition. But there is an approximate cost there that if we can get down to it and work it out it would be an awfully valuable thing to us. But we did keep costs on this particular work, because it was an important thing to us. It was either a question of making money out of that or dropping it, and we were willing to either kill it or make something out of it. I say the same today—if we cannot continue making something out of it, it is not worth the while. There are a lot of photographers around the country that have been making nothing but plain photographs and getting good prices on the stuff. The majority of the photographers are making nothing but plain photographs.

Going back to your question, we did make a comparison between the black and white photographs that were going out and the photographs printed for colors, kept costs over a space of three to four months, and we found that our costs on the prints for coloring were running approximately around 25 to 28 per cent. And we figured that we were entitled to a profit on that extra investment that we were putting in in labor in the printing department, and that is the reason we took the arbitrary figure of fifty per cent to be added to the black and white price of plain photographs.

QUESTION: What I wanted to ask you was how would you justify yourself in adding one hundred per cent after you have already charged against your product not only the cost of material, but the burden and the labor? I noticed on your figures on the other side—of course they were arbitrary and meant nothing, but the income on the investment on the basis of the figures that you had there would mean about fifteen per cent.

MR. WEBSTER: It meant 20 per cent.

**QUESTION:** You had \$1.75 as against \$1.50, about 15 per cent on the selling price. And what I wanted to bring before the convention was this: What return on the investment over and above the legitimate profit that we figure on the basis of our cost should we expect to get? That is a very vital question, and it ought to be determined on the basis of the price that you sell, and not on the cost. In other words, if your profit is 25 per cent, and you are satisfied to get that, and that includes your salary and your burden and any other charge, and then in addition to that you have an investment we will say of ten thousand dollars, you ought to have not only the interest on that investment—you are paying six per cent at the bank—but you ought to have a reserve and something that you could set aside every year for possibly bad luck or hard times or something of that kind, so that above your profit that you make every year, and as a part of the return on your investment, and to safeguard against the future you ought to have a profit that I think ought to be at least what you figure there, or a little higher, but I don't think you are justified in charging one hundred per cent profit over and above all your other costs.

**MR. WEBSTER:** Have we done it? This is just an instance for illustration. The prices are arbitrary, there is no question about that. It is always figured in our shop, we find it out and knowing the computation, just as I said before, in my original article, a cost system or a method of finding costs ought to enable you to meet competition, and that is just what we are doing at the present time. We have to meet that competition. We cannot to a customer who has been buying colored photographs at the low prices in the years past jump that fellow up to the top notch quickly as we can take a new buyer of photographs and give him a better article than the other fellow is giving and get a top notch price for it, and I have been in the game long enough so as that probably is a fault in my case that I would like to overcome, but I can't do it absolutely alone. But I will take the help of everybody else and I will give everybody else the help that I can give them and fight it out. I would rather be able to say to the bookkeeper "Here is your formula; follow it; don't go below and don't go above; treat everybody absolutely alike." That would be the easiest way for me. I could go hunting once in a while and go fishing, and not worry about it.

**QUESTION.** Do you think that a ten per cent charge for depreciation is a fair estimate?

**MR. WEBSTER:** That is only arbitrary. I merely gave that as an illustration. I think we are charging ten per cent off a year.

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## SITUATION WANTED

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Situation wanted by first-class operator, retoucher. Can do worked-in grounds, if wanted. Good all-around man wants to make change. B-1, care this journal. 10-23-1

Experienced photographer, all-around workman of the better class, desires position as operator, manager, etc., with a reliable concern. Would rent a studio with privilege to purchase or take financial interest. Photo, Box 122, Parlin, N. J. 10-23-4

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## HELP WANTED

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Wanted, first-class retoucher — man or woman. Salary and working conditions splendid. A month's vacation and increasing bonus every year. None but competent workers need apply. S-7, care this journal. 9-11-17

J. Mitchell Elliott, 1619 Chestnut St., Philadelphia, Pa., wants first-class printer. Must be able to assist in dark room. 10-23-TF

Wanted, first-class operator for both studio and home portrait work. Must be absolutely dependable and fully capable of making portraits of home under varying conditions. Excellent permanent position with good salary. No retouching. Bachrach, Inc., 16 W. Lexington St., Baltimore, Md. 10-23-1

Wanted, a good fast retoucher, who can operate at times. Also a first-class printer. Both positions steady. Good pay, good working conditions. Hours 8:30 to 5 throughout the year except a short time before Christmas. Send full information and photo if possible first letter. Heyn Studio, 16th and Howard Sts., Omaha, Nebr. 10-23-2

We have a permanent position open for young man or lady. Some one we could work into our business as general assistant. Ideal working conditions. State experience and salary expected in first letter. Anderson Photo Co., Rexburg, Idaho. 10-23-TF

Wanted, capable man, manager of studio. Must be able to operate and retouch. Address, Photographic Studio, No. 40 Twelfth St., Wheeling, W. Va. 10-23-1

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## FOR SALE

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For sale, studio established eighteen years. Easy terms. Price less than one-third inventory. Lake city and county seat and a live town. J. W. Wishka, 515 Fifth St., Effingham, Ill. 10-23-1

For sale, studio, equipped to 8x10, North Sky-light. Electric for night work. Best location. 5 rooms. Everything to do with, and live. \$500.00, cash takes it. Particulars of Tims, Burlington, Vt. 10-23-1

Business for sale. Over twelve thousand takings. \$5000 now or \$3500 in January. Other interests calling. M-6, care this journal. 10-23-3

I have a splendid paying proposition in county seat town of 7000. Only one other light competitor in county. Too much for me, and would let half interest go to young man very reasonably. \$600 will handle. Will guarantee more than \$1000 Christmas business. Quick action necessary. Green's Studio, Hastings, Mich. 10-23-1

For sale, studio in live county seat town in Southern Missouri. Population 13,000. Have fine location, good north light and all conveniences. Will consider any offer in reason, if taken by November 1st. For full information write J-3, care this journal. 10-23-2

Retouching: Now is the time you want good work. Prompt service, reasonable prices. Our thirty years' experience guarantees this. Send a trial order today. F. L. Smith, Artist, Oshkosh, Wis. 10-23-1-C

For sale, one No. 3, 8x10 Vitax Portrait Lens, in fine condition. Best cash offer takes it. Address, Wolf's Studio, Watertown, S. Dak. 10-23-2

Wanted to rent or lease, with privilege of buying, ground floor studio in Iowa, Nebraska or Minnesota, in city of five to twenty thousand population or larger. If it's a dead one don't answer. State all particulars in first letter. B-4, care this journal. 10-23-2-C

## STUDIOS FOR SALE

For sale, first-class studio. Established for a number of years. Located in brick building. Good Location. Strictly modern. Best of equipment. Thirty-five miles from city. Doing good business. Price \$1700 cash. Address, H. E. Larsen, Akron, Iowa. 10-9-TF

For sale, ground floor studio, doing good business, completely fitted to 8x10. Cooper Hewitt Lighting. Cheap rent, good location. Christmas business will pay for same. Address, Palace Studio, 312½ N. Burdick St., Kalamazoo, Mich. 10-9-3

For sale, studio doing \$1000 monthly. Established 15 years. Largest studio in best business section of Cleveland. Ground floor, North sky light. Owner going into large real estate business. Long lease. Bargain at \$5000. K-2, care this journal. 10-9-3-C

For sale, studio in fine Iowa town of 2000 inhabitants, and five smaller towns to draw from. Splendid chance for a single man and helper. Business amounts to \$350.00 to \$600.00 per month. Address Solem's Studio, Britt, Iowa. 10-9-3

Ground floor studio, located in heart of business section of town of eight thousand population, doing excellent business; low rent, completely equipped for all classes of work. Photo supplies and picture framing comprise an excellent side line. One other competitor. Upstairs devoted to framing and amateur finishing and enlarging. Will sell all or any part of equipment. Good reason for disposing of same. Eby Studio, 418 Penn St., Huntington, Pa. 8-28-1f

For sale, gallery in best town in western Nebraska. Ground floor, nicely arranged and located. Fitted with up-to-date apparatus. Enough business to keep two or three people on the jump. Can sell business and building. Building and lot \$6500, then invoice apparatus and stock. Can take a reasonable payment down and give most any terms wanted. This is a good place and a money-maker. A choice opportunity for a good man. Good reasons for selling. J-5, care this journal. 10-9-3

## MISCELLANEOUS

LEARN RETOUCHING. Big demand. Big Pay. Quickly acquired in a few weeks by our system of teaching. Class or private. Write CLARK SCHOOL OF RETOUCHING. 750 E. 47th St., Chicago, Ill. 10-2-10

S P L—Get higher prices for your work! The unique quality imparted by the STRUSS PICTORIAL LENS will appeal to your more discriminating customers. Fred'k W. Keasbey. Box 303, Morristown, N. J. 3-20-1f

Wanted, 11x14 Century Studio Camera, without lens. J. S. Radison, Art Photo Studio, Christopher, Ill. 10-23-1

Retouching for the trade. Guaranteed work and prompt delivery. F. A. Gunion, Preston, Cinn. 10-23-3



**METEOR**  
PHOTO CHEMICALS

**CYNTOL (METOL)**

Monomethyl Paramidophenol Sulphate, C. P.  
AMERICA'S PREMIER DEVELOPER

**FLASH POWDER**

In four speeds—one for every requirement  
Maximum Actinic Value

At your dealer or Write for booklet

JOHN G. MARSHALL, Mfg. Chemist  
1754 Atlantic Ave. Brooklyn, N. Y.

## The New Packard Ideal Enlarging Shutter

For enlarging and copying  
Fitted with ruby non-actinic wings  
Is Absolutely Safe

ASK YOUR DEALER

Manufactured by

**MICHIGAN PHOTO SHUTTER CO.**  
KALAMAZOO, MICH.

I pay Highest Prices for your

**Old and Discarded**  
**-: Negatives :-**

Send for my price list

**P. H. KANTRO**

P. O. Box 847 ST. LOUIS, MO.

## The New Portable Panchroma Twin Arc Lamp

For all photographic purposes. Specially adapted for motion picture work, portraiture, odd lighting effects, commercial work, proofing, copying and enlarging.

Owing to increased factory facilities I am now prepared to make prompt deliveries, and can quote an attractive discount to dealers.

Manufactured by

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235 Fifth Ave. Dep't. A N. Y. City

The final and perfecting  
step in refining coal tar  
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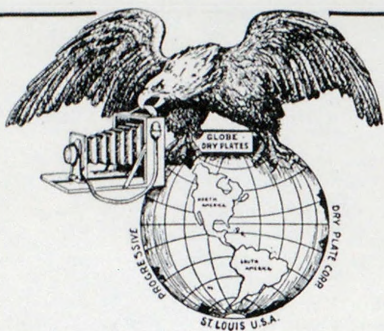
Its technical name is

MONOMETHYL  
PARAMIDOPHENOL  
SULPHATE

*We make it—we know it's right.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*All Dealers'.*



**A New  
and Improved  
American Dry Plate  
—the Globe**

For the professional who seeks to obtain roundness in gradation from the highest lights to the deepest shadows.

**Brilliant—Fast  
Uniform in Quality**

**The Progressive  
Dry Plate Corporation**  
2214 Dolman Street  
St. Louis, Mo.

# RHODOL

**“Monomethyl-  
Paramidophenol  
Sulphate”**

Specify Rhodol through  
your stock house

**Hydroquinone**  
*Highest Quality*

Correspondence Solicited  
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**Rhodia Chemical Co.**

**WORKS**  
NEW BRUNSWICK  
N. J.

**OFFICE**  
98 FULTON ST.  
NEW YORK

Retouchers for the trade since 1907. Just shoot 'em right along. Let's get acquainted. National Retouching Service, 4654 Cottage Grove Ave., Chicago, Ill. 9-4-10

Artistic retouching. Lantern slides colored. Send me a trial order. Address Miss Fay Parkinson, Fox Lake, Wis. 10-2-4

Photographers: For sale, Mallinckrodt's Guaranteed Hydrochinone \$2.65 pound prepaid; five and twenty-five pound lots cheaper. Bromide \$1.20 pound. Remit with order. C. G. Myers, Summit, New Jersey. 10-9-12

Retouching—by experienced men. Will contract with good man to do up to 100 -4x6 heads per week or the equivalent until after Christmas. Good, clean, well modeled work. Write me. J. G. Payne, Sidell, Ill. 10-9-TF

For sale, almost new, excellent photographic equipment. No studio. Lens A Voigtlander. Euryscope 43 c.m. Large background, everything complete. \$375.00. C-3, care this journal. 10-16-2

## 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, high-grade portrait printer, or all-around man. Salary no object to good man. Raynor Studio, Saginaw, Mich. 10-2-tf

Wanted, a good-all-around man. One who is a good retoucher and printer. State salary and experience. Thibault Studio, 45 Centre St., Middleboro, Mass. 10-9-3



PORTRAIT OF  
MRS. SIDDONS  
BY  
GAINSBOROUGH

## *Consider an old Masterpiece!*

Gainsborough, one of the best known artists of all time put into his every painting all the inspiration, all the skill, all the originality of thought and purpose that lay within his soul. Modern photography has its master-

pieces also. There are artists just as certainly of the camera as of the brush. The photographer, however, no matter how able must choose his medium of expression with exacting care.

## *HALOID IMPERA*

is the chosen paper among studios of the highest rank. It is the worthy tool of the master photographer. It lifts the commonplace portrait to the plane of the worth-while. It combines the exact qualities that make the MODERN MASTERPIECE not only possible but dependably certain.

## THE HALOID COMPANY

New York Office  
225 Fifth Avenue

Rochester - New York

Chicago Office  
68 W. Washington Street





A  
PROFESSIONAL  
ENLARGING PAPER  
OF  
PORTRAIT QUALITY

Reproduces portrait negative value to the full—in natural tone or sepia. Intended primarily for printing by projection. Velour Black quality has tempted many to its use as a contact medium. It makes good either way.

Made on imported raw stock only.

#### Surfaces

White (Single Wt., Glossy      Double Wt., Semi-Matte  
Stock (Single Wt., Semi-Matte      Double Wt., Matte  
Buff ) Buff Platinum Matte  
Stock) Buff Silk

Descriptive Price List on request

Defender Photo Supply Co., Inc.  
Rochester, New York

## JOHNSONS

SCALES  BRAND

### CHEMICALS PUREST and BEST

FOR CORRECT DEVELOPMENT  
AND SOFT NEGATIVES USE

#### "ACTIVOL"

WRITE US for our "T. & T. T."  
(The *Activol* Time and Temperature Tables)

AMERICAN PLATES now included in  
these tables.

ALL UNCERTAINTY ELIMINATED  
with either DISH, STAND or TANK  
"ACTIVOL" DEVELOPER requires the  
addition of WATER ONLY.

#### PROFESSIONAL SIZES

8 oz. \$1.40      16 oz. \$2.50

Manufactured by

### JOHNSON & SONS

115 Nassau Street,  
LONDON      and      NEW YORK

## WHY RESTRICT YOURSELF

### to Portrait Work

when your skill can be  
applied with equal  
profit to commercial  
photography.

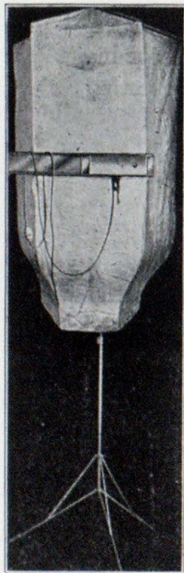
The rapidly growing  
use of photographs in  
the promotion and de-  
velopment of all busi-  
ness is making this a  
large and profitable  
branch of your pro-  
fession.

Correct illumination  
—the main requisite  
for success in this work  
—is easily accomplish-  
ed with

### Victor Portable

#### Flash Bags

A complete descrip-  
tive folder will be sent  
upon request made on  
your letter-head.



### J. H. SMITH & SONS CO.

3540 Cottage Grove Avenue      Chicago

Wanted, by experienced photographer, position  
managing branch studio, or would consider part-  
nership. Have own equipment. Address, J. M.  
Herkness, 1426 Sheffield St., Pittsburgh, Pa. 19-9-2

Experienced printer and dark room man open  
for position in Cleveland. Address, W. P. Rob-  
inson, Chagrin Falls, Ohio. O. S. Phone, Cha-  
grin, 179-W. 10-9-2

All-around man, years of experience, oper-  
ating, retouching, printing, desires position  
in East or South. A. Cates, Box 93, Lincoln,  
Nebr. 9-25-4

Wanted, a first-class retoucher. Excellent  
working conditions. Good salary and a live  
town. The Kossuth Studio, 1219 Chapline St.,  
Wheeling, W. Va. 10-9-3

Wanted, first-class retouchers and printers.  
Permanent positions. Send samples of work.  
State salary expected. Best of pay to good work-  
men. DeLonge Studio, 525 State St., Madison,  
Wisconsin. 10-9-3

Wanted, good portrait printer. Steady position  
and good pay to man who can do first-class work.  
State experience, salary expected, and how soon  
you can come in first letter. Sydney Studio,  
Kenosha, Wis. 10-9-3

Wanted, a good printer and enlarger. Lady  
or man. We need a good retoucher. Prefer  
one that can do fair operating. Also a good  
receptionist. Please state in first letter  
amount of experience. When you can come,  
wages wanted. If convenient, samples of  
work and photo of self, which will be re-  
turned if not employed. Position for steady  
work. Good wages and overtime. Fine stu-  
dio and working conditions. A fine climate.  
Opening several studios. Given a chance for  
advancement. C. B. Austin, 1126 East 6th St.,  
Pueblo, Colo. 9-18-ft

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## *The Combination of*

*Speed*

*Beautiful soft  
portrait quality*

*Latitude*

*Ease of  
manipulation* *in*

## CRAMER'S *"Hi-speed"*

Will never be *approached*  
with any alleged substitute  
for glass plates.

Nor *equalled* with any other  
plate.

Make a comparative test.

Then you will become a  
Hi-speed enthusiast.

*Ultra Speed with  
remarkable non-  
halation quality.*

# G. CRAMER DRY PLATE COMPANY

NEW YORK

SAINT LOUIS

CHICAGO

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**CLASSIFIED ADVERTISING**

Black-faced type at double the rates quoted. 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 ordered cancelled. Miscellaneous and Studio For Sale advertisements will not be accepted on that basis.

Wanted, an all-around photographer. One preferred who understands foreign trade. Ziawinski Studio, 1652 Michigan Ave., Detroit, Mich. 10-2-tf

Wanted, good, rapid retoucher, for permanent position. Salary, \$50 or better. Enclose samples when writing. D. Perel, 26 W. Federal St., Youngstown, Ohio. 10-2-tf

Wanted, first-class retoucher. One who can work in dark room or operate. Steady position to right man. M. Chase Marsh, 113 W. State St., Rockford, Ill. 10-2-4

Wanted, first-class operator, retoucher and finishers. We are paying best salaries to right parties. Positions open for earliest acceptance. LeRoy and M. Salter, Newberry, S. C. and Anderson, S. C. 10-2-4

Retouchers—The Northland Studios want piece retouchers. Must be capable of giving us the best work, for which we will pay top price. Either men or women. Permanent position and all the negatives you can do all the time. Prefer having our work all done at the finishing plant in Toledo, but if you cannot come here, call at our studios in either Chicago, Detroit, Cleveland, Pittsburg, or Indianapolis. Address The Northland Studios, 715 Jefferson Ave., Toledo, Ohio. 9-4-tf

Wanted, assistant operator-retoucher. Give experience, qualification and salary expected in first letter. We want good man, particularly in retouching. Edmonston Studio, 1407 F St., N. W., Washington, D. C. 9-25-TF

Wanted, commercial photographer for studio, doing high grade commercial work for reproduction and salesmen. State experience and salary in first letter. Artcrafts Engraving Co., Photographic Dept., St. Joseph, Mo. 10-16-2

Wanted, first-class printer and retoucher. Phipps Studio, Danville, Ill. 10-16-2

Wanted, lady retoucher of experience in good studio in Indiana. Write full particulars in first letter. H-4, care this journal. 10-16-3

I want man who can print, assist in operating at times, and make himself generally useful in studio. Young man of just ordinary ability would do. State experience in first letter and wages expected. Van De Grift's Studio, 218 W. Berry St., Ft. Wayne, Ind. 10-9-10

Wanted at once, by one of best studios in Illinois an A No. 1 operator retoucher and a real man. Good salary and permanent position. References. Powell Studio, 128 S. Dearborn Ave., Kankakee, Ill. 10-16-2

**REDUCTION** in the price of  
**Platinotype and Palladio Papers**

Send for new list

**WILLIS & CLEMENTS, Philadelphia, Pa.**

**SITUATION WANTED:** Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisement less than 50c.  
**HELP WANTED:** 3c per word. No advertisement less than 75c.  
**MISCELLANEOUS:** 3c per word. No advertisement less than 75c.  
**STUDIOS FOR SALE:** 5c per word. No advertisement less than \$1.00.  
**ANSWERS IN OUR CARE:** 10c extra for Each Insertion.

Wanted, a good, all-around man. One who is a good retoucher. Permanent position. State salary expected. A. L. and E. Rees, 145 W. Federal St., Youngstown, Ohio. 10-2-tf

Wanted, high-class operator and retoucher. Good permanent position at good salary for the right party. Young man preferred. Dickeson's Studio, Shreveport, La. 6-19-tf

**SITUATION WANTED**

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employe 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 employes fail to accord this courtesy to employers.

Operator-Manager: Wish to make change after November 1st. Reason, better future or more money. Seven years' experience in own studio in best section in New York City, and at present head theatrical man in one of the largest studios in the country. Would like to connect up with live concern (preferably in or near New York) where there is a big future or big money. Absolutely best references. D-1, care this journal. 10-2-tf

Lady, thoroughly all-around, experienced, capable taking charge of high-class small studio, desires position. \$40.00 per week. New York preferred. Address, S-3, care this journal. 10-16-2

Young Christian man, printer, assistant retoucher or general assistant, open for position. South only. Address M-3, care this journal. 10-16-2

Open for engagement, first-class operator, dark room work and printing. Good lighting and posing, and fine with chemicals. Quality a specialty. South preferred. Don't write unless you mean business. S-2, care this journal. 10-16-2

First class operator, studio or home portraiture, open for engagement. No retouching. One of the best and a business getter. Apt. No. 510, 845 Sutter St., San Francisco, Calif. 10-23-1

**Learn Photography**  
**Motion Picture-Portrait-Commercial**

from a successful progressive photographer operating 20 studios in large cities, and a producer of motion pictures.

**Earn \$35 to \$100 weekly.**

Easy and pleasant occupation  
for men and women.

Three months' course; all branches; day and night classes; expert instructors; free use of up-to-date equipment in modern studios; easy payments; earn while learning.

**E. BRUNEL COLLEGE**  
**of PHOTOGRAPHY**

1269 Broadway, - New York  
29 East Madison St., Chicago, Ill.

Call or write for Booklet O.





# THE MONROE

(Patent Applied for)

*Size 4x5½ for 3x4 pictures*

ONE of the new creations of Master Mountings offering wonderful possibilities for the perfect display and delivery of small portraits for big business in School, College, and Lodge-Work.

*The Monroe* is a complete folder with the added attraction of the *Easel* style and if embossed with your name die, shows same in correct position either folded or open.

*Assorted stocks and colors mixed*

PRICE \$5.50 per 100

*To order in any regular stock or color in*

BROWN NEUTRAL BUFF GRAY

PRICE \$6.50 per 100

## THE CHILCOTE COMPANY

PHOTOGRAPHIC MOUNTINGS



# WORTH ITS WEIGHT IN GOLD

SAYS A PROMINENT PHOTOGRAPHER OF THE

# ARTOGRAPH

TRADE MARK.

For Sample Photo made with the Screen send 15c in stamps

Sent on receipt of price  
5x7 \$3.50  
8x10 \$5.00

## SCREEN

Pat. June 15, 1920

Registered in U. S. Patent Office

*Does Work That No Expert Negative Retoucher Can Equal While You Are Looking On*

**NO TIME, NO SKILL REQUIRED**

### THE ARTOGRAPH

FOCUS HOOD Patent Appl.

Is Fitted With a Magnifying Lens,  
Eliminates the Focussing Cloth  
Illustrated Circular on Request

Dept. F. **The Artograph Screen Co.**  
500 Fifth Avenue  
New York

### READY FOR DELIVERY

#### The Air Brush in Photography

by Geo F. Stine

144 pages—65 halftone illustrations,  
handsomely bound in black cloth—  
\$3.50 postpaid.

How to use the brush  
Series of 32 lessons  
Coloring with the Brush

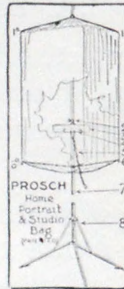
Absolutely the most comprehensive  
work on this subject.

*If your dealer cannot supply you  
order from*

### The Abel Publishing Co.

421 Caxton Building

Cleveland, Ohio



**Prosch Sunlight Flash Powder**  
*Made since 1862. Never fails to  
turn night into day.*

1-2 oz. bottle \$0.45, 2 oz. bottle \$1.50  
Prosch Home Portrait bag, flash  
bag complete \$22.50.

Prosch Blow Lamps for inter-  
ior work, the best on the market  
\$15.00. Brieloff Studio lamp, a per-  
fect system, sensation of the  
National Convention in Milwau-  
kee. Better than daylight for  
studio portraiture, groups and etc.  
Day or night, rain or shine.

Send for Catalogue, Full Description on  
Prosch Flashlight and Elect. Light system

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61Fulton Street New York City

### LOOKING FOR BARGAINS? THEN SEND AT ONCE FOR A FREE COPY OF OUR BARGAIN BOOK and CATALOGUE

in which you will find listed hundreds of used and  
new Cameras, Kodaks, Lenses and Supplies of  
every description at remarkable saving prices.  
Every item sold is backed by our

**10-DAY FREE TRIAL GUARANTEE OR  
MONEY BACK IF UNSATISFACTORY**

If you have a Camera or Lens and you wish  
to trade same for some other, consult us,  
as we may have just the outfit you want.

**CENTRAL CAMERA CO.**  
124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

## *Do You Realize?*

That the Fall is here again bringing with it a later sunrise and an earlier dusk.

A faster plate is essential—one that carries an added degree of Latitude and gives the delicate Gradation so much sought for in artistic photography.

### *CENTRAL PLATES*

Embody all of these fundamentals in their *Special XX* dry plate.

It is the "Ultra" of speed, yet, none of the other qualities have been sacrificed. Next time you buy plates specify

*"Central Special XX"*

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**Central Dry Plate Company**

*St. Louis Mo.*



## NOW! PUSH THE SALE OF PHOTOGRAPHS!

THE shouting is over—The Photographers' Association of America has displayed its talents at the National Convention—now for a vigorous campaign to *Push the Sale of Photographs!*

THE value of advertising has been demonstrated and now is the time to push. Peace times are with us again, but don't permit them to be stagnation times. Let the coming Fall season mean development of more business, for the business of the American nation has scarcely been touched.

SPEND money wisely—but spend it—which means *use it* in buying the best in supplies, in mountings, in advertising. We are striving to aid every photographer prepare an intelligent, profitable selling campaign. Will you let us ally our forces with yours for a great "Fall Drive?"

THE new catalogue of Collins Ultrafine Mountings for Fall is on press and will soon be in your hands. In it are styles that you will need to meet the tastes of your patrons. *Now! Push the sale of Photographs!*

A. M. COLLINS MFG. CO.

*The Standard of Quality Since 1857*

PHILADELPHIA, U. S. A.

# IMPORTANT NOTICE

We have now on hand for immediate  
shipment

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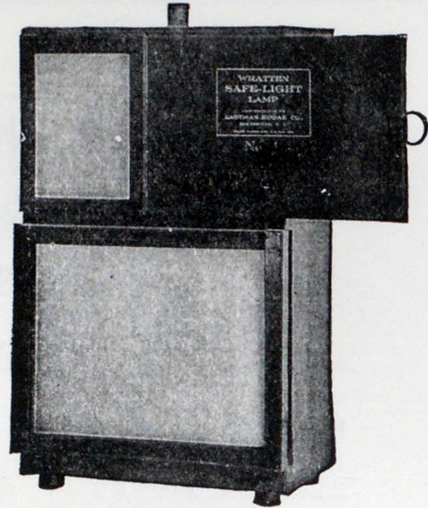
## *“Agfa” Products*

GLYCIN	16oz. \$15.00	EIKONOGEN	16oz. \$15.00
	8 “ 7.75		8 “ 7.75
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AMIDOL	16oz. \$15.00	SPARKING METAL	
	8 “ 7.75		Each 25 cents
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SOLE AMERICAN DISTRIBUTORS

## Sagamore Chemical Co., Inc.

120-122 West 31st Street  
NEW YORK



## Wratten Safelight Lamps

Fog is caused by the light to which the film or plate is most sensitive, and fog destroys negative quality. Safelights transmit the light to which the film or plate is least sensitive, so Safelights preserve negative quality. And Wratten Safelight Lamps conveniently carry the Safelights and produce a soft, indirect, diffused light that is a comfort to the eyes and that has a definitely measured degree of safety.

Series 2 Safelights are furnished with lamps unless otherwise specified.

Wratten Safelight Lamp, No. 1, as above	- - - - -	\$10 00
Do., No. 2, without slide for white light	- - - - -	7.50
Series 1 Safelight, for plates not color sensitive, 8x10	- - - - -	1 25
Series 2 Safelight, for Orthochromatic film or plates, 8x10	- - - - -	1.25
Series 3 Safelight, for Panchromatic plates, 8x10	- - - - -	1.25

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

*All Dealers'.*

# EASTMAN PORTRAIT BROMIDE

A new paper made specially for portrait enlarging—a paper producing prints that have the quality you expect from the ideal portrait negative.

It has ample speed, the long scale of gradation which especially suits the portrait negative, and while the buff stock gives an unusually pleasing warm tone, a carbon-brown tone of distinctive richness is easily secured by the re-development process.

*Supplied in two colors and two surfaces.*

D White, Rough Matte

E Buff, Rough Matte

D White, Rough Lustre

E Buff, Rough Lustre

*At prices the same as for D. W. Artura Iris.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*All Dealers'.*

Because of its non-halation  
quality, there's always a  
highlight within a highlight  
in the negative made on

## EASTMAN PORTRAIT FILM

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*All Dealers'.*