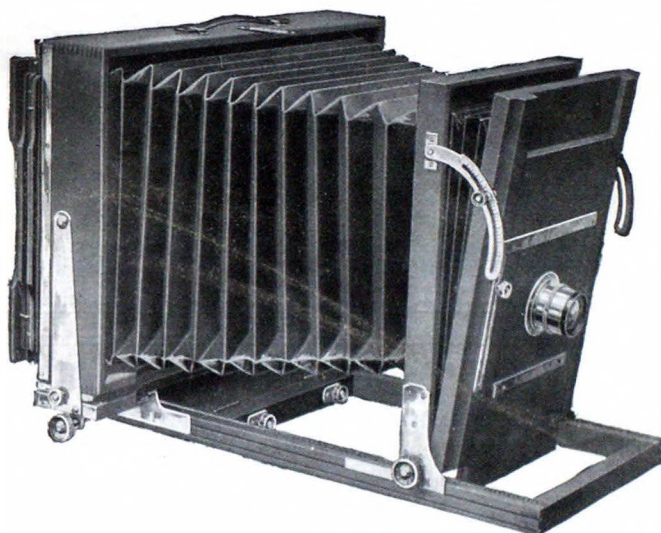


# ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXVII. No. 689

SATURDAY, MARCH 5, 1921

PRICE TEN CENTS  
\$2.50 A YEAR



## F. & S. Banquet Camera

For making large indoor groups, fraternal and festive gatherings, the F. & S. Banquet Camera meets all requirements thoroughly. The swinging lens board has exceptional rise and fall to get subjects in remote parts of the room as well as those nearby.

The F. & S. Banquet Camera is made in two sizes—7 x 17 and 12 x 20 inches.

While especially intended for interior work it is equally suitable for out-of-door groups and general architectural purposes. The camera folds up compactly and is easily carried. Strongly made, it works with the utmost precision.

*See it at your Stock House.*

Eastman Kodak Company

*Folmer & Schwing Department*

ROCHESTER, N. Y.

Gross Mail Circulation.....2,990  
Net Sales Through Dealers..... 116  
Gross Circulation.....3,106

GUARANTEED  
NET PAID  
CIRCULATION **2,990**

(Professional Circulation Only)

## When In Doubt Use Hammer Plates!

They will score the largest possible percentage of successes. For color-range, speed and reliability they can't be beat. Special brands for special needs.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work and

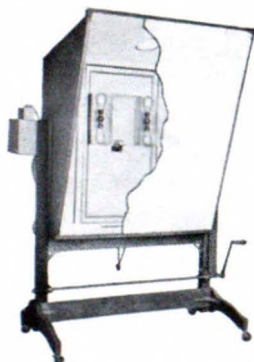
Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



## Hammer Dry-Plate Co.

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

## Daylight Is Free, Yet Is More Expensive As An Operating Light Than The Victor Studio Flash Cabinet



The same reasons which eliminated daylight from your printing room apply with even greater force in favor of your adoption of the Victor Studio Flash Cabinet for your operating light. With it you secure, *whenever desired*, an *instantaneous* light (1-38th or 1-65th second) of *any required volume*.

This means uniformly timed negatives, free from "moves," animated expression and pose in your negatives, and fewer exposures needed per sitting, thereby saving materials and operating time.

With our *Improved Normal Grade* of Victor Powder, 3 to 6 grains of which is ample for portraits, the report is *very soft*.

Ask on Your Letterhead for Complete Descriptive Booklet.

**Jas. H. Smith & Sons Co.**

3540 COTTAGE GROVE AVE.,  
CHICAGO, ILL.

# ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE  
PROFESSIONAL PHOTOGRAPHER

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

Published Weekly at 552 Fifth Street, Lorain, Ohio, by The Abel Publishing Company  
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FOREIGN SUBSCRIPTIONS: Canada, \$3.00; other countries, \$3.50 per year in advance.

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EASTERN REPRESENTATIVE: A. A. Winkler, 6 Colon Street, Brighton Dist. Boston, Mass.

## *In Passing By*

**WE Throw a Fit.** Every now and again some one—seldom a dyed-in-the-wool reader of Abel's—asks us why we don't get out a regular honest-to-goodness periodical, full of long articles, scientific data, formulæ and such-much, something for the highbrows and experimentalists instead of the disjointed, happy-go-lucky little sheet that we issue every Saturday.

We know Abel's is nothing to brag about. It has not the dignified quiet, learned tone that permeates the British Journal of Photography by which, it would seem, all professional journals must be judged. It has not the expensive exterior or interior of some of our good-looking monthly amateur journals—but, nevertheless, we incline to the belief that Abel's does fill a nook that is left vacant by the other more pretentious papers.

You see, it is this way. The country is just chock-a-block full of photographic journals of every conceivable kind. There is the "business paper for the business photographer," and the "leading photographic journal" and the one that "carries the most advertising," and there are a score of clever little journals published by stock-houses and is issued free to every photographer in their environment; and there is "Oak Leaf" with its clever suggestions for advertising for studios, and Studio Light and Portrait, most excellently edited and carrying in every issue articles of real value to the profession, both technical and practical. Then there is the series of journals, commonly known as the Photographic Digests, issued by the E. K. dealer branches, all of which contain general articles.

There is not a photographer in this country who does not get two or three or more of these gratuitously distributed house organs and we feel he is well supplied with excellent general articles on his profession. For heavily technical or scientific articles, our American photographer has little time or inclination. Hence there would seem to be little left for us to publish in Abel's but somehow, Abel's has grown and prospered and is subscribed for by close to three thousand photographers, who pay real money to get our disjointed happy-go-lucky little sheet every week. We

could make it just as dignified and heavy as the British Journal, had we a mind to, and would lose our present following in so doing. We could fill it full of long tedious articles about things of little interest to the average man, we could have articles written for us about how Rembrandt did this and Velasquez did that with his brush and pencil and light and shade, and we could use long words and publish a page of formulæ each week, but then we would only be doing what is being done by the score of other magazines and this would not be *Abel's*. It is no trick at all to get out an ordinary kind of journal, but it keeps us hustling to make *Abel's* the homey, ramshackly little news-sheet which is all it pretends to be and it has taken its editors some twenty odd years to find out what a real good ordinary cuss the average Mr. Photographer is and just what he or she will stand for in *Abel's*.

Just about once in so often, something gets our goat and then we throw a fit in these pages. And this is one of those fits. Anyway, it's off our chests now and so we'll forget it.

### Annual Board Meeting of North-Central Association

**F**OLLOWING a meeting of the Camera Craftsmen—a small but select coterie of Iowa and Minnesota photographers—at John Snow's studio in Mankato, Minn., John Snow and his brother officers of this association journeyed to Minneapolis for the annual meeting. An interesting den, fixed up in the basement of the O. H. Peck Co.'s store by friend Kixmoeller, was the meeting place.

Messrs. Galbraith, Eggan and Thorwald Lee represented the local photographers. First it was arranged to hold the 1921 convention Oct. 3rd to 5th inclusive. The next thing was to choose a hall and after consideration of various offers made by the representative of the Chamber of Commerce, it was decided to hold the convention in the ground floor halls of the Curtiss Hotel, or Curtiss Court as it is known locally. This hotel is about half a dozen blocks from the main business section of the city and is admirably suited for the purposes of the meeting. The manager assured a very fair rate for rooms, all with bath and lower than the downtown hotels will charge. There are a thousand rooms in the hotel and practically all attending the convention can stop there. There will be a big hall fifty by seventy feet for the main displays of the manufacturers and across a lobby a fine hall for demonstrations and lectures. Immense windows will enable daylight demonstrations to be a feature. The lobby itself will be used for the display of pictures and as at certain hours this lobby is used by the guests of the hotel in passing

to the main dining halls, it will give a fine chance to show the public what photographers in that section can do.

This association is in fine shape financially and as no meeting has been held in that part of the country for three years, a good attendance is assured.

It was decided not to offer any prizes for pictures, but special efforts will be made to get a very representative collection together and, of course, there will be a special collection from the National and other sources. Also it was planned to hold on one afternoon, small meetings of photographers, who would bring pictures from their everyday output and discuss them at leisure, with some prominent photographer as a leader for each group.

A budget of probable expenses and income was made out and a membership campaign through the traveling men planned. It was too early to plan the program but President John Snow has an outline already of what he will have to offer.

You photographers in Iowa, Minnesota, North and South Dakota and Montana can just set the dates mentioned down and begin to get your exhibits ready. Wisconsin photographers will receive a most cordial invitation to attend this convention, too.

### Professional Photographers' Club of N. Y. Holds Two Interesting Meetings

**A**T the first meeting, January 19th, Mr. E. O. Hoppe, of London, England, exhibited some of his portraits of famous men of Europe—veritable masterpieces of photography. Mr. Hoppe is a distinguished dec-

**O**N 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.

orative artist of England, and had taken up photography originally as an aid to his art of painting, but found it so highly appreciated by the elite of England, that he is now devoting most of his time to photography. In a unique, rather informal way, he most interestingly talked of his work and on art in general. He generously explained his methods from the making of the negative to the final printing by his copper plate process. He lectured to a most attentive and highly appreciative packed clubroom.

The second meeting, February 2nd, was devoted to a demonstration of the C. R. Reeves Super-White Light, invented and manufactured by C. R. Reeves, a past president of the Photographers' Association of America. I. Buxbaum, with his usual skill, was behind the camera, and Edward Mix demonstrated the usefulness of his light to the home portraitist, the ease of manipulation, and its portability. The lamp is really seven 250 watt lamps in one small neat suitcase, weighing only 13½ lbs. Every unit can be used separately, and three or four are sufficient to make a fine portrait in one or two seconds.

At this meeting Maurice Goldberg, famous for his studies of dancers and portraits of celebrated artists, was elected Honorary Member of the Club. Mr. Goldberg responded with a very interesting little talk on art and photography.—*E. Chait, Secretary.*

### “Photographic Technique”

**A**N illustrated booklet, 117 pages, written primarily for the novice by a teacher of photography. Deals thoroughly with the elementary stages of photographic technique, laying particular stress upon the points which the author in his experience has found to be stumbling blocks. “Success in photography,” says the author, “depends upon a thorough understanding and a faithful application of fundamental principles.”—*By L. J. Hibbert, F. R. P. S., published by Isaac Pitman & Sons, London and New York, \$1.00.*

*Here's a good advertisement for a commercial studio. From a telephone directory, and by the way, we think there are few places as valuable for the advertisement of a commercial photographer as the local phone directory.*

**Y**OU can't get good prints from poor negatives and you can't get good negatives from inexperienced operators. Our camera men are picked for skill and intelligence. They “get it right” the first time.

#### **Complete Service**

*Quantity Production on Prints and Enlargements; Color and Aerial Photography.*

**The HOFFMAN Co.** TELEPHONE  
ROSEDALE  
7016 EUCLID AVENUE

**Commercial  
Photography  
With Brains  
Back Of It**



*"Girl with Fan," by the Hoover Studio, Hollywood, Calif. One spotlight used directly back of head.*

## The Spotlight in Photography

By J. W. BEATTIE

IT has been but a few years since the portrait photographer thought he could not work by any but a 45 degree angle of light; and light from more than one source was not to be considered at all. Some of the well-known photographers of today remember when they had their light rooms finished in dark red, in order to avoid all so-called "false lights" and reflections. In the absence of anything to give back the light into the shadows, the lightings tended to become harsh or contrasty. The head-screen was brought into use, to soften and diffuse this direct light, and exposures were greatly prolonged. Then came into vogue the monotonous low-keyed lightings with their lack of atmosphere. All the darker portions of the composition sank into the inky blackness of the background. Perspective was entirely lost. Rembrandt and some others of the old masters were supposed to have painted in this manner, and

so for a time the more ambitious of the profession aspired to emulate them. The long-suffering patron took the consequences, with his dozen or so of smudgy pictures.

The first motion pictures made indoors or in studios were flat and uninteresting from a standpoint of lighting. The darker parts of the figure merged into the background. There was not relief, no atmosphere. Then some fellow had a clever idea, and the "sets" were lighted from the back as well as from the front. The spotlight had come into its own. And these evenings when we photographers attend the "movies," we are more interested in the lighting than in the story itself. Especially delightful do we find the spotlighted diffused focused "close-ups," which are now being made by Griffith and one or two others. Opponents to these pictorial close-ups have but one criticism to make, and that is, they detract from the story. This criticism certainly ap-

plies when the spectator is a photographer.

With the exception of close-ups, the portrait photographer has a big advantage over the movie operator in that he can more carefully place his lights. Today some of the most beautiful lightings in the world are being made by the portrait men of Southern California.

To the photographer who is unfamiliar with the use of the spotlight, a few suggestions may be of benefit.

The spotlight is intended primarily to be used in conjunction with daylight or some other form of flood, or general lighting. Regular "spotting" or backlighting is done by having the spotlight well back and a little to the right or left of subject; a little higher for hair lightings, care being taken to point the spot so that the beam of light does not enter the lens. For soft, delicate touches of light on cheek, chin, or hair, a diffusing screen and a small diaphragm may be used, and the light focused "soft," that is, the light element should be

pushed toward the condenser. The light becomes more intense as the beam is condensed by drawing the element *back* from the condenser. If a "halo" is desired, this is best secured by placing the light directly back of the head, out of the line of the camera. This lighting is more pleasing where the hair is fluffy and well dressed, or with certain types of hats. Other and unusual back, side, and foot lightings may be had with the lamp-house sitting on the floor, with an upward tilt of from 40 to 70 degrees. It would be well to avoid having the light strike the more angular parts of the features, such as bones in the neck, lines, crooked noses and double chins. In our enthusiasm over the spotlight we must not forget that it is better to flatter than otherwise, and that a lot of trouble can be saved the saleswoman and retoucher by the thoughtful and careful cameraman.

A diffusing screen of black Georgette silk, or one of fine wire gauze, is very good for subduing the intensity of the light, and should be used where the right degree of



*Portrait by the Hoover Studio, Hollywood, Calif. Spotlight with diffusing screens and a small diaphragm, in conjunction with daylight.*



*Study by Evans, Hollywood, Calif. An example of double spotlighting.*

softness cannot be obtained with the focusing attachment.

For effects of sunshine, direct light from the desired angle and regulate the light intensity by focusing, or, with a screen. These lightings are much more interesting when the light is directed through a bit of feathery foliage, or when the subject is wearing a hat. The impression of the out-of-doors is greatly enhanced by the use of branches, twigs, and flowers.

For "shadowing," the light should be directed at subject from right or left of camera so as to cast a shadow of subject onto the background. The ground should be plain and preferably light, and should be used close up to subject. Turn the head one way or the other to avoid having the strong light directly in the eyes of subject.

Beautiful and unusual effects may be secured by placing the subject before a plain white Lonsdale cambric or muslin ground and directing a round halo of light from the rear, having the circle of light big

enough to encompass the head and shoulders. Then with a few twigs or sprays of delicate flowers introduced into the light circle just back of the screen, a very pretty shadow background may be composed. The general lighting on the subject may be used full strength, as usual, or subdued so as to produce a silhouette or semi-silhouette.

To accentuate the center of interest in portraiture, the spotlight should be used with a diffusing screen of ground glass, and pointed from the direction of the general lighting source, the light from the spotlight to be keyed a trifle higher than the general lighting.

Very pleasing are the results obtained when the beam of light is directed from the vicinity of the camera, to take within the circle of light the head, or head and hands. The spotlight may be screened or used open, depending on the effect desired and the strength of the general lighting.

There is no limit to the beautiful and artistic lightings which may be obtained with



Portrait by Frculich,  
Los Angeles, Calif.  
Daylight for general  
lighting and two spot-  
lights used from the  
rear—right and left.

one or more spotlights by the cameraman who has some ingenuity and artistic ability.

(Two additional illustrations we are compelled to hold over for another issue, due to lack of room.—Eds.)



### The Coming Baltimore Convention

**P**ROSPECTS look fine for a big attendance at the "Baby National" as the coming convention of the Middle Atlantic States Association has been nicknamed. Like last year's national, it will be built around artificial light, and, as Higgason says, men of national reputation will show you "how to get the ART out of the ARTificial light."

The ladies are promised a real automobile ride (no jitneys included) through the

beautiful Green Spring Valley, and a boat trip, with jazz music and all the fixings, is promised for everybody. The bachelors, and possibly some who aren't bachelors, will be interested to know that a bevy of beautiful Baltimore girls are to be at all the social functions, to make sure that nobody who wants to have a good time need suffer through lack of female society.

The manufacturers and dealers are to make more elaborate displays than at any previous M. A. S. meeting. The booths are to be specially decorated. There are to be special hotel and railroad rates, particulars of which will be announced later. For the present we just want to say that this year's "Baby National" will run in high gear from start to finish, and those who fail to attend will regret it when others come back and tell them what they missed.

# 'Tis Here-Maybe



News of the death, on January twenty-eighth, of Fayette J. Clute, editor of "Camera Craft," San Francisco, Calif., comes to us as a considerable shock. While we had understood that Mr. Clute had been ill for many months, we had no idea that his condition was so serious, and we know that our readers join with us in our sincere regret.

*Photographers who would like to tie up their studios with the national advertising campaign of the A. M. Collins Mfg. Co., Philadelphia, Pa., can obtain artistically mounted proofs of their full-page advertisements in the "Ladies Home Journal," and "Vogue," by writing the Collins Company direct.*

"Ella's new photograph must be a jolly good likeness."

"Why?"

"She's had it two days, and hasn't shown it to anyone."—*Edinburgh Scotsman.*

The new slogan is already commencing to receive publicity. Chicago's Associated Portrait Photographers at a recent meeting started work on a campaign to push it with co-operative advertising, and today we receive a copy of the "Poster," issued by the O. H. Peck Co., Minneapolis, Minn., in which is enclosed a 5x7 display card in light and dark green, bearing the slogan and suitable for display in show-cases, windows, on counters, etc. That's the stuff. Get all our shoulders behind the wheel and we'll make this the biggest year photographically that the country has ever known.

H. R. Pottenger, of Wichita, Kans., postcards us from Tia Juana, Mexico, that he is taking one on for us. We don't know whether he means a drink or a chance in the gambling house pictured on the card, but we wish him luck in any event.

The Minneapolis photographers have adopted the national slogan—Be Photographed This Year, on Your Birthday—and have started to advertise it in the local papers, raising the needed money by voluntary subscriptions. Good work.

The next meeting of the Associated Photographers of Chicago will be held in Ed. Blum's studio. Blum will show how to make enlargements and has promised a good time. We'd like to be in on it. We know Blum.

Did you get your copy of "Pure Ginger"—the monthly leaflet of the P. A. of A.? Better become a member and get it regularly. It will keep you "wised up" on everything the association is doing and other things besides.

*You'll hardly have time, after receiving this issue of Abel's to get to the Kansas City convention, but you will still have time to run down to Dallas, Texas, for the convention there, March 14th to 17th. And don't forget the Middle Atlantic States convention at Baltimore April 18th. These are all "best bets."*

Photographers who do amateur finishing—and those who are not doing amateur finishing these days are overlooking a very profitable branch of the business—should send for a copy of the Pa-Ko "Book of Short Cuts," just recently issued by the Photographic Appliances Corporation, of Minneapolis, Minn.

*Oscar Huettner, Mobridge, So. Dak., writes that he first intended to send a calendar to his friends and customers, "but gave up the idea, being not a calendar maker, but a photographer." Instead he sent out a rather clever photograph of a Tom Thumb wedding, the little bride being his daughter. This picture excited much comment, and Mr. Huettner has since found it in the homes of many of his customers, framed for keeps.*

John G. Mitchell, president of the Los Angeles Art Commission, in criticizing a painting of a past mayor of that city, hanging in the city hall (Oh, yes, the painting, not the mayor!) takes occasion to rap photographers in this wise: "But the pose? We look immediately to see the iron head-rest and back support of the photographer, and imagine him saying: 'Now look pleasant, I am going to shoot.'" We are wondering just how many moons have elapsed since Mr. Mitchell visited a photographic studio.

*George O. Wilcox, for 11 years a member of the advertising department of the "Cleveland Press," has taken over the job of managing the Cleveland Bachrach Studio.*

"It's true our prices are a little higher," said the photographer, "but then we give you a very life-like portrait."

"What's the commotion in the next room?" asked the lady in alarm.

"Oh, that's some of our speaking likenesses having a little argument," the photographer replied.—*Exchange.*

*The well known high quality baryta coated papers made by Gevaert & Co., of Antwerp, Belgium, are now available to the American trade. Prices can be obtained from Louis Dejonge & Co., 71 Duane St., New York City. They have also secured the agency for the raw stock for photographic coating and sensitizing manufactured by Montgolfier, of Paris, and will soon be able to submit samples of this stock, coated by themselves at their Fitchburg, Mass., factories.*

And THIS from "Photo Era!"  
 "I want ten cents worth of hypo."  
 "What do you want it for?"  
 "A nickel."

*Rockford, Ill., now has a photographic society. The local professionals held a get-together meeting on February ninth and organized the Associated Photographers of Rockford. The following studios were represented: Herzog, Haynes, Marsh, McClymonds and Moffett. John Herzog was elected president, L. F. Robinson vice-president and publicity man, and G. C. McClymonds secretary-treasurer.*

L. L. Higgason, of Asheville, N. C., the hustling secretary of the M. A. S. A., writes that he recently turned a perfectly respectable Studebaker over on its back, pointing all four wheels heavenwards. No one hurt, fortunately, although there were four in the car. Three hundred iron men for repairs, that's all! "No," writes Higgason, "it was NOT Bevo, speeding, or vild vimmens, just a little slip on a dark mountain road."

Dr. C. E. Kenneth Mees, F. R. P. S., research expert of the Eastman Kodak Company, Rochester, N. Y., has been awarded the John Scott medal by the city of Philadelphia, for his "special researches on the structure of photographic images."

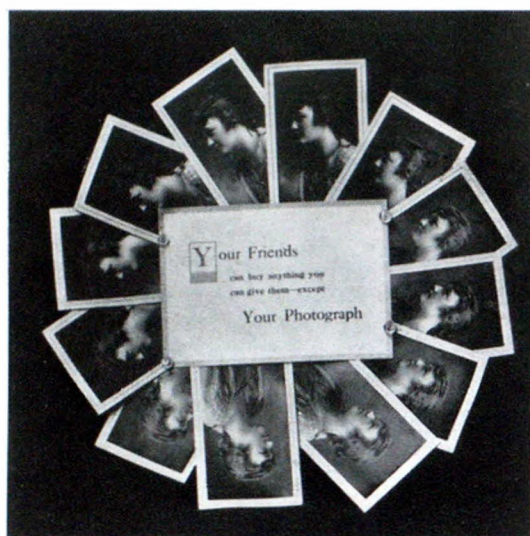
*We are sorry to learn of the death of W. H. Richcreek, of Caldwell, Ohio, on February twenty-second, at the age of 59. Mr. Richcreek was a long-time subscriber of Abel's, and had been in the business at Caldwell for 35 years. Death was caused by a complication of diseases.*

The future editor of "Camera Craft," of San Francisco, is to be H. D'Arcy Power, vice Fayette Clute, who died on January 28th, after an incurable illness of many months. Edgar Felloes is to be associate editor. During 1920 the magazine fell back many months in its schedule, but arrangements have been made to get out two issues a month from now until the end of 1921, by which time the journal will once more be on regular schedule. We wish the new management the best of good fortune in getting "Camera Craft" once more back to its former regularity of appearance.

*How the photographic publishing field has changed in the past year. "Abel's," the "Bulletin," and the "Photographic Journal," are all that remain in the professional field, the latter two being published by Frank V. Chambers, of Philadelphia. "American Photography," the leader of the amateur ranks and constant absorber of smaller competitors, is still in the capable hands of Frank Roy Fraprie, of Boston. "Photo Era" has passed from the control of Wilfred French to A. H. Beardsley, although Mr. French is still managing editor. "The Camera" still reaches us from Frank Chambers, who, we presume, will now change his letterhead to read "The Photographic Trio" instead of "The Photographic Duo." "Camera Craft" we have already mentioned, and the "Photo-Miniature," still published by Tennant & Ward, of New York City, has become so irregular that it is more of a book than a magazine.*

### Notice

I take this method to express my sincere appreciation to the members of the Profession, for their kind expressions of sympathy in my recent sorrow.  
 Mrs. I. A. Dozer



(We want to run a series of these lantern-slide advertisements. Keep it going by sending some of YOUR OWN.)

## Successful Lantern-Slides Used In Movie Theatre Advertising

No. 3: BY OSCAR HUETTNER,  
MOBRIDGE, SO. DAK.

*Here's one that's a little different, carrying out the idea of "twelve gifts for twelve friends." We think, though, that thought should have been included on the slide.*

## Development of Autochrom Plates

THE usual method of developing Autochrom Plates is with either Metoquinone or Pyro.

The formulæ of these two developing agents call for 22 degrees B Ammonia as the alkali. It so happens that very often one is placed in a position where it is not convenient to procure the correct strength of ammonia, or perhaps, the Metoquinone or Pyro are not handy.

Then again, the action of the Ammonia developers is sometimes inclined to produce a result which is rather flat in color on plates which are near or past the expiration date, or on those which might have been left in the plate holders too long.

The following method of development has produced excellent results on plates several months past the expiration date.

It has also been used to advantage on greatly over-exposed plates as development has been as short as 30 seconds on some plates without leaving the black cloudy effect which is produced by other developers on over-exposed and short developed Autochroms. On the other hand, development may be carried on for ten minutes if the

plates are greatly under-exposed.

One point of importance in the use of Color Plates is to err on the side of over-exposure if there is any doubt. An over-exposed plate when sufficiently developed may appear thin, but can be brought back by Intensification.

### FIRST DEVELOPERS

Water.....	1000 c. c.	32 ozs.
Methynol (or Metol).....	5 grams	75 grains
Hydroquinone.....	10 grams	150 grains
Sodium Sulphite (dry).....	60 grams	2 ozs.
Sodium Carbonate.....	45 grams	1½ ozs.
Potassium Bromide.....	15 grams	½ oz.
(10% Solution)		

Use lukewarm water and dissolve the chemicals in succession, in the above order, not adding a chemical before the previous one is completely dissolved. Filter the solution when cold.

This is a colorless stock solution which keeps for months when preserved in a well-corked bottle. Dilute with equal volume of water.

The plates should be developed in this solution until the high-lights have turned

We test chemicals. When necessary, we *make* chemicals to safeguard your results when you use paper, film and plate products.

We recommend

# ELON


*We make it—we know it's right.*

Now \$9.00 per pound  
at your dealer's.

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

# Photographers

## SAVE YOUR SILVER

*What others are doing  
you can do. Actual  
results*  *are your best guarantee*

### WRITE US TODAY

If you have any precipitates on hand ship to us and have it turned into real money.

**THE NATIONAL ENGINEERING CO.**  
Silver Refinery at  
RAPID CITY, SO. DAK.

Rochester, Minn.  
February 11th, 1921.

National Engineering Co  
Rapid City, So Dak.  
Gentlemen:

Your check in payment of 9 $\frac{1}{4}$  pounds of sludge which was collected from a month's run of X ray plates was an agreeable surprise to us.

I had not realized that we were wasting over 120 ounces of silver every month nor did I think it could be recovered so easily

I attribute the complete extraction and high grade of sludge to the use of your Neco Precipitant with which you supplied us and I can certainly recommend it to others.

The instructions you sent us for recovering the silver are concise and complete and require little time or attention.

Your co-operation and assistance is heartily appreciated and I assure you of our continued patronage.

Very truly yours

*C. H. Schomburg*

black, and detail can be seen in the shadows when looking down on the plate in the developer.

A factor of 15 may be used, but it is safer to go by the appearance of the plate. A good exposure will be completely developed in 1 $\frac{1}{2}$  to 2 minutes. However, do not fear to cut or increase this time when necessary.

When development is completed, pour the developer back into a graduate, rinse the plate and pour on the Bichromate Reversing Solution, and take the plate to the light.

#### REVERSING SOLUTION

Water.....	1000 c. c.	35 ozs.
Potassium Bichromate	3 grams	30 grains
Sulphuric Acid (c. P)	10 c. c.	3 drams

After 2 $\frac{1}{2}$  to 3 minutes, throw off this reversing solution, rinse, and pour on the following redeveloper:

#### REDEVELOPER

Water.....	500 c. c.	16 ozs.
Sodium Sulphite (Dry) (1)	15 grams	$\frac{1}{2}$ oz.
Dianol.....	2 $\frac{1}{2}$ grams	40 grains

Leave in this solution for three to four minutes, then wash for one to two minutes in gently running water and put to dry.

The first developer keeps in solution if kept well corked and may be used over for

several plates in succession, but do not save from one day to another any which has been used. It may be purchased in stock solution under the name of Autol.

The second developer may be used over for several plates in succession, but should not be saved after a couple of hours' use. This can be purchased in a very convenient form, tubes, containing all the necessary chemicals to make up 7 ounces of solutions.

#### INTENSIFICATION

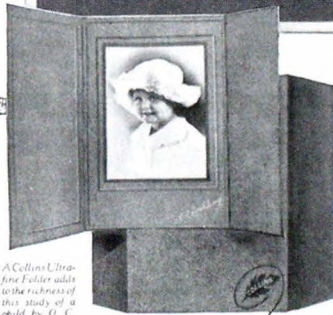
When a plate appears thin and lacking in color, it can be greatly improved by the following intensifier:

Water.....	100 c. c.
Sulphite of Soda (dry).....	10 gr.
Mercuric Iodide.....	1 gr.

It is not necessary to wet the plate before intensification, but be careful to entirely cover the plate at once. Examine frequently by looking through the plate, as the action is rapid.

When sufficiently brilliant, put the plate in any photographic developer for five minutes to fix the intensification. Then wash for two minutes and put to dry.

This intensification solution may be used for several plates in succession, but does not keep from day to day.



A Collins Ultrafine Folder adds to the richness of this study of a child by O. C. Conkling of St. Louis.



This Oak Leaf is stamped on the back of every Collins Ultrafine Folder. Photographers who take pride in their work use mountings bearing this hallmark of quality.

## *"When I was Your age, daughter—"*

HOW happy are those mothers who have portraits to visualize life's milestones. Children are ever changing.

With the aid of your photographer you can have a record of these fascinating changes that will bring you endless joy. Photographs never grow up. Mark each anniversary with a new portrait.

Collins Ultrafine Folders are used by professionals to enhance the richness of their prints.

Your photographer will gladly show you how

# COLLINS

## *Ultrafine Folders*

"Add Charm to Every Photograph"

A. M. Collins Manufacturing Co.  
Philadelphia, U. S. A.

Largest and Oldest Manufacturers of Photographic Mountings in the world

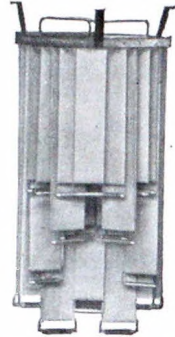
COLLINS NATIONAL ADVERTISING is creating added interest and sentiment for professional photography each month. Reproduced here, in reduced size, is the appealing advertisement which occupied a full page in the February 1921 *Ladies' Home Journal*. This ad will awaken the desire for good photography in the hearts of two million readers. And *Ultrafine Mountings* will contribute added charm and value to your photographic work twelve months in the year.

# Are You Overlooking Profits by Using Out of Date Methods?



60 rolls of film can be developed, fixed and washed all together with but ten minutes of a persons time with the

## PETCO SYSTEM of Developing



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SIMPLE**

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## BREEZY NOTES

*From the Chicago  
Commercial Photographers*

THE January meeting of the Commercial Photographers of Chicago was a "hang-over" (Yes, Percival, the word is still in use and means continuation) from the December meeting, when a cash prize for the best advertising photograph of a package of Uneeda Biscuit was offered.

In an effort to get the photographers' view point the judges asked the thirty wizards who answered the roll call for a vote as to which picture was entitled to the first, second and third prize. Opinion was equally divided on three pictures and there was much surprise when the judges announced that the winner had been entirely overlooked. The unusual part, of the story, which proves the soundness of the judges' opinion is that they were all won over, and agreed unanimously on the choice of judges Hutchinson and McEndree, which was a print by Thomas O'Connor.

Mr. O'Connor is in charge of the photograph department of the Reuben H. Donnelly Company, and was a master of the

art when many of the present proprietors were going to school. Mr. O'Connor is an unusual fellow in the respect that he believes in work rather than talk and when someone said "Tom, what are you going to buy with all the money." "Paint," was the short and to the point answer. "Why, a man with your complexion don't require makeup." "Makeup, hell," replied our friend. "I use it at school," and then it developed this unassuming genius was a regular attendant at the night classes of the Art Institute, which once more brings out, that some winners believe they are never too old to learn.

Just to prove he had not forgotten how, Mr. A. H. Stadler, of the Stadler Photographing Company, made the picture submitted by his firm and nearly won the prize. The Stadler picture showed a well placed group and a silhouette of a child's head in the foreground, and as it had been made very plain that no models were to be used in any of these pictures, there was some excitement until Mr. Stadler explained

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as advanced photography up-to-date calls for

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the lifelike shadow of the child had been produced by double printing and a cord board mask.

With the appointing of the nominating committee to select the officers to be voted on for the coming year, the meeting closed more or less peacefully.—*By Frederick J. Howe, Chairman of the Bureau of Information.*



## Those Flashlight Pictures

BY JAMES J. MONTAGUE

Old Senator Boggs rather fancied his map  
Beat Francis X. Bushman's all hollow.  
He thought he was likely the handsomest  
chap

That the world had beheld since Apollo.  
His bearing was reg'lar; his manner was  
proud;

Until he was snapped, with the rest of the  
crowd,

When the Elks gave their annual dinner.  
He looked at the snap, and he got such a  
shock,

That he ran to the river and jumped off  
the dock.

Young Smuggins had excellent cause to be  
vain.

Whenever he strolled through the city,  
The loveliest ladies could never refrain  
From crying aloud, "ain't he pretty!"  
Though other men jerred at his nose—out  
of spite—


His pride in his looks was unshaken  
Until at the floorwalker's banquet one night  
He sat while the snapshots were taken.  
He glanced at the snap with a horrified  
frown

And the very same day made a sneak out  
of town.—*Swiped.*



## "Cash From Your Camera"

WE welcome in our office a copy of this  
87-page paper-covered booklet which  
would appear to be in response to the many  
inquiries we receive from photographers  
who want to make extra money by selling  
pictures to publishers. Part I takes up in  
detail various branches of photography, the  
experience required, and the remunerative  
possibilities of each. Part II gives names  
and addresses of about a hundred publica-  
tions of various interests which are in the  
market for prints and pictures on any sub-  
ject ranging from needlework to home ex-  
teriors or interiors. *Published by the  
American Photographic Pub. Co., Boston  
17, Mass. Price \$1.00.*



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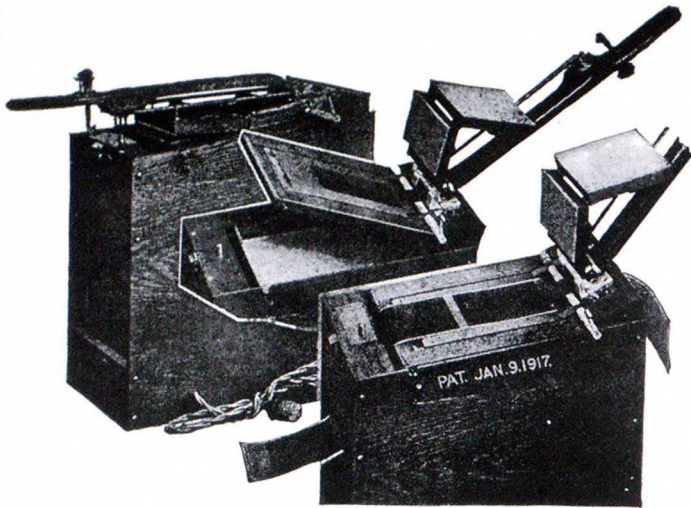
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and the latest HAND FLASH LAMP

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"Better Late Than Never."

Vienna, 21st of

December, 1920

Dear Sirs:—We duly have received the package containing victuals, which you were good enough to send us in the month of September.

We thank you most heartily for your sending as well as for your sentiments of sympathy and readiness to help us.

You cannot imagine how undesirable the conditions of life are here especially for the middle-class and how every help, however small it may be, is welcome to us.

While we are repeating our sincerest thanks we beg to remain, gentlemen,

Yours respectfully,

M. LARISCH.

Vienna, II, Untre Augartenstrape.

### The National Slogan

Dear Mr. Abel's Weekly:

DAT slogan about being photographed dis year on yer birfday is a gool one. I was photographed dis year on my birfday.

My wife said, "Crooky, dear, you're fifty years old today and youse ain't made good yet."

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NEGAPHENE	60 gr.
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Hydroquinone dry	240 gr.
Sodium Carbonate	2 oz.

Use equal parts of the above stock developer and water; add new when necessary to maintain quality and developing power.

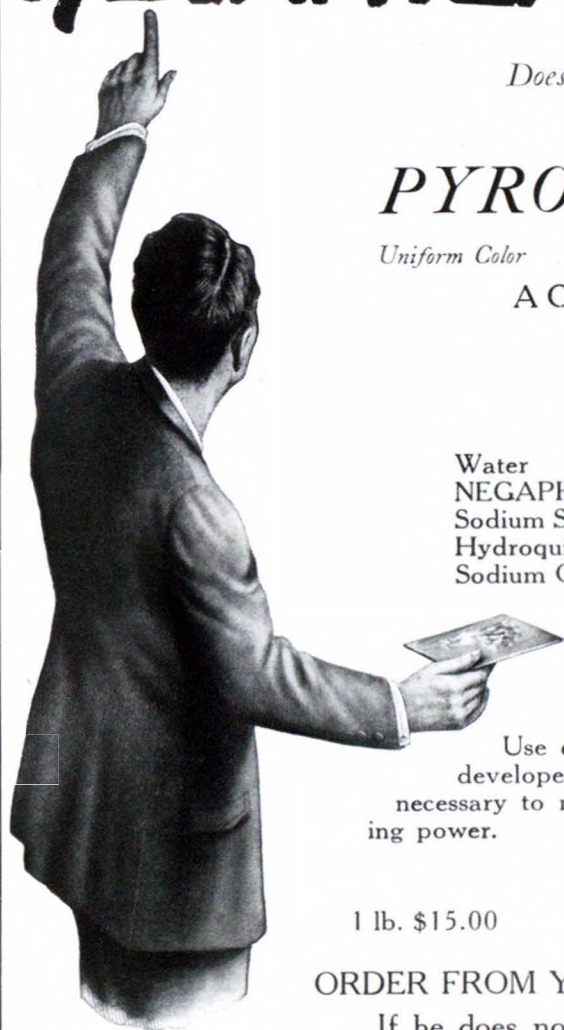
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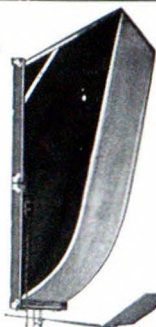
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No. 2



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Do you like to make them? And do you always get the results you want? We know a good many photographers who do not like to "bother" with them. If that is the case with you why not let us make them for you. We have the equipment and the experience which enables us to get the best possible result from all kinds of pictures. You will be surprised to see what we can get from a faded photo or a poor tin-type. We will make you a 5x7 negative for 75 cents or an 8x10 for \$1.25. Small extra charge for packing and postage, if shipped alone. Try us on the next "tough" one you get.

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"Is dat so," I said. So I goes over to de West Side and stuck up de Wooglewoofer payroll and a cop beamed me just as I was taking in.

Afterwards dey makes two dandy pictures of me, one straight front, and de uvver straight profile. Dat profile was a peach, just like life, and youse could see where de cop biffed me.

My wife said dat was de best picture she ever seed of me, and when I gits out agen we's going to order a dozen of it, if de retoucher can take out dat biff.

Yours truly,  
CROOKY SCRUBBS.  
(H. T.)

## HELP WANTED

Wanted, First-class operator who is also experienced retoucher and printer. State experience and salary expected. Send samples of work. J. W. Hughes, 21 Milwaukee Ave. W., Detroit, Mich. 3-5-1

Wanted at once, Good printer, retoucher. Ideal climate and working conditions, permanent position. Your advancement depends on your ability and co-operation. The Woodward Studio, Inc., 21 West Adams Street, Jacksonville, Fla. 3-5-2

## SITUATION WANTED

Wanted. Position as receptionist in first class studio. Over six years experience. Can furnish good references. M-2, care of this journal. 3-5-2-C

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Young lady wants position in northern Ohio, as finisher and assistant retoucher. Has worked some time in good studio and has natural ability. Dorothy Trescott, 10 Pine St., Norwalk, Ohio. 3-5-1

Really expert retoucher-etcher desires position with high-class studio. Able and willing to assist printing and operating if desired. Thirteen years experience. R-2, care of this journal. 3-5-2

Situation Wanted. Preferably in Cleveland, about the middle of March, by reliable printer and dark-room man with years of experience. D-7, care of this journal. 3-5-2

All around man, first-class operator, retoucher, back-ground, air brush and oil color worker, wishes position. Address Max Leubner, care Gray Studio, Houston, Texas. 3-5-1

Wanted. Position by all around photographer. Ten years experience in studio and commercial work. Robert M. Mort, 241 Second St., Niagara Falls, N. Y. 3-5-3

Young woman, photographer of ability in color work, retouching, printing, desires position in reputable studio in New York, or state not too far south. M-4, care of this journal. 3-5-2

First class operator and manager desires a change with a high grade studio. New York, Ohio or Michigan. Samples on request. C-2, care this journal. 3-5-2

High class operator and Artura expert, now in charge, will accept position in Detroit or Ohio. C-3, care of this journal. 3-5-2

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**PHOTOL, Rapid Developer**  
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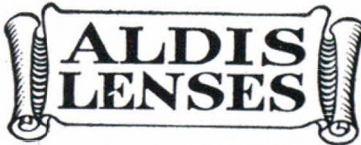
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For Sale, A bargain in a new up-to-date studio in the "Sunny South," where the climate is the greatest in the world, the temperature runs 45 to 75 degrees. Healthful and beautiful, a city of churches and schools, 30,000 inhabitants within a radius of four miles from Court House. Annual pay roll from industries over six million dollars. The greatest city of industries in the world of its size. Only three photographers within a radius of forty miles. Good rich country. Price only \$1000.00 for quick sale. Rent \$20.00 per month, water free, good business, fine location on second floor, fine entrance, good light. A lot of fresh stock. Everything O. K. The industries over-running. It's spring here now, the flowers are blooming, the women are beautiful. Come to see us. Carter's Studio, Anniston, Ala. 3-5-1-C

For Sale, Studio in the heart of Pennsylvania's coal and coke region. Town of 20,000 population. \$1500.00 cash. Address Studio, 310 N. Pitts. St., Connellsville, Pa. 3-5-1

## MISCELLANEOUS

Complete studio outfit for sale, cheap. Death of owner cause of selling. Address 3628 Harrison Ave., Cincinnati, Ohio. 3-5-1-C

Sale or Trade, One Rockford air brush, \$15.00; one Wollensak portrait lens series A 3¼x4¼, \$10.00; one Peck portrait lens 8x10, \$25.00; fourteen 5x7 view plate holders for Century camera, each 75c; four 8x10 view plate holders for Century camera, each \$1.00; three 8x10 view plate holders for Empire State camera, each \$1.00. Need 5x7 view outfit, or what have you? Foster's Studio, Bridgeport, Ill. 3-5-1

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O'NEILL NEBRASKA

For Sale, One new Halderson home portrait flash lamp and four igniters complete with stand, \$30.00. This lamp is in perfect condition and is a real bargain. Thos. M. Jarrett, 266 Shady Ave., E. E., Pittsburgh, Pa. 3-5-1-C

WOULD BUY modern Portrait Studio or Kodak Finishing Plant in or near Ohio. First or second floor only. Give full details and cash price in first letter. Address S. S. Wilcox, 242 S. Main St., Bellefontaine, Ohio. 3-5-1-C

Printing for the Trade. Pictures carefully and properly printed are the kind that sell. Home portrait crews and studios, twenty-four hour service. McCleery, 3344 W. Madison St., Chicago, Ill. 3-5-1-C

Wanted, 8x10 studio camera and stand. Must be in first-class condition and reasonably priced. Somerville Bros., 344 W. Fourth St., Williamsport, Pa. 3-5-1

For Sale, Studio Outfit, No. 5 camera and stand fitted with Zeiss Tessar I. C. F 4.5 lens with Packard shutter. \$90.00 takes it. F. Murset, 511 Walnut St., Cincinnati, Ohio. 3-5-1

## MISCELLANEOUS

Wanted, Dry mounting press 11x14 size. State price. V-2, care of this journal. 3-5-1

For Sale, One Poynter Automatic Flash Lamp in excellent condition, complete with electric focussing attachment and thirty dollars worth of assorted cartridges, all for \$25.00. Thos. M. Jarrett, 266 Shady Ave., E. E., Pittsburgh, Pa. 3-5-1

Where can I get a good partner in the photo business? Needs but little money. Write R-3, care of this journal. 3-5-2

Wanted, To buy 11x14 wide angle lens in A-1 condition. State price in first letter. Palace Studio, Brownsville, Pa. 3-5-2

## 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.

Help Wanted. If you are a good clean printer and retoucher, a position is open in my studio where you can learn the rest of the work. Only a good clean workman of good habits need apply. Send references and salary wanted in first letter. E. T. Houston, Montpelier, Vt. 2-26-2

## DEALERS WHO WANT YOUR TRADE

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

**ATLANTA, GA.**—Glenn Photo Stock Co., Eastman Kodak Co., 117 Peachtree St.

**BALTIMORE, MD.**—J. Sussman Photo-Stock Co., 223-225 Park Avenue.

**BOSTON, MASS.**—Robey-French Co., Eastman Kodak Co., 38 Bromfield St.

**BOSTON, MASS.**—Ralph Harris & Co., 22-26 Bromfield Street.

**CEDAR RAPIDS, IA.**—Camera Shop 306 Second Ave., East.

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

**CLEVELAND, OHIO.**—Fowler & Slater, 806 Huron Road, S. E.

**CHICAGO, ILL.**—Norman-Willets Photo Supply, Inc., Le Moyne Bldg., 180 North Wabash Avenue.

**CHICAGO, ILL.**—Sweet, Wallach & Co., Eastman Kodak Co., 133 North Wabash Avenue.

**DALLAS, TEXAS.**—C. Welchel Co.

**DALLAS, TEXAS.**—Geo. H. Pittman & Bros., Pacific and Ervay St., 3rd floor.

**DENVER, COLO.**—Denver Photo Materials Co., Eastman Kodak Co., 626 16th Street.

**GALESBURG, ILL.**—Osgood Photo Supply Co.

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

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

**KANSAS CITY, MO.**—Kansas City Photographic Supply Co., 1010 Grand Avenue.

**LOS ANGELES, CAL.**—Howland & Dewey Co., Eastman Kodak Co., 510 South Broadway.

**MILWAUKEE, WIS.**—Milwaukee Photo Materials Co., Eastman Kodak Co., 427 Milwaukee Street.

**MILWAUKEE, WIS.**—Henry Reimers, 238-240 West Third Street.

**MINNEAPOLIS, MINN.**—O. H. Peck Co., Eastman Kodak Co., 114 So. 5th St.

**NEW ORLEANS, LA.**—Standard Photo Supply Co., Ltd., Eastman Kodak Co., 125 Baronne Street.

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

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

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

**OMAHA NEB.**—The Robert Dempster Co., Eastman Kodak Co.

**PHILADELPHIA, PA.**—John Haworth Co., Eastman Kodak Co., 1020 Chestnut Street.

**ST. LOUIS, MO.**—Hyatt's Supply Co., 417 N. Broadway.

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

**ST. PAUL, MINN.**—Zimmerman Bros., Eastman Kodak Co., 380 Minnesota St.

**SALT LAKE CITY, UTAH.**—Utah Photo Materials Co., 423 Main Street.

**TOLEDO, OHIO.**—George L. Kohne, 602 Summit Street.

**WINNIPEG, CANADA.**—Duffin & Co., Limited, 472 Main Street.

**"Please Sit Still  
—Just a Moment!"**



CHILD PORTRAIT MADE BY CLIFFORD NORTON,  
OF CLEVELAND

You don't have to say "Please sit still" to the child you're photographing under the Butler Super-Power Lamp.

This lamp is being used by such photographers as Clifford Norton because it produces sufficient illumination—of the proper photographic color.

This illumination enables him to "catch" the child in play—in any attitude desired.

YOUR SUCCESS can—and will be increased by the use of

**The  
BUTLER  
SUPER-POWER  
LAMP**

*Manufactured by*

**The BUTLER-SANKER Co.**  
321 Frankfort Ave. Cleveland, Ohio

THE HOUSE THAT SHIPS PROMPTLY

Any one who can buy machinery and employ men and women can make mountings.

But it takes years of experience, constant watchfulness, and an absolute knowledge of trade requirements to turn out mountings that are a real asset to the professional—that help him to sell photographs.

And when, to all these things you add the assets of good will and confidence from studios all over these United States,

And, in addition, our famous policy of GROSS PROMPT SERVICE.

Is it any wonder that so many studios are using GROSS MOUNTINGS?



**CLASSIFIED ADVERTISING**

Italic 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 order cancelled. Miscellaneous and Studio For Sale advertisements will not be accepted on that basis.

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra 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-1 retoucher, printer, also must be able to operate some and general studio work. State experience, references and salary expected in first letter. Permanent position, Iowa. D-5, care of this journal. 2-19-6

Wanted, Refined lady of business experience for reception work and dignified soliciting. Well paying position, pleasant surroundings and high class studio. Walter Gray, Poplar and Manasses Sts., Memphis, Tenn. 2-19-3

Wanted, About April 1st, a good kodak finisher. One that gives attention to quality as well as quantity. Lady or man. Give references and state salary. The Croft Studio, 28 E. Main St., Uniontown, Pa. 2-26-3

Wanted, a first-class amateur printer; steady position and good wages. Answer at once. Camp Knox Studio, Stithton, Ky. 2-26-2

Wanted, All-around man as first assistant in first-class studio. This is a permanent position with good chance for advancement. Garrett Studio, Oshkosh, Wis. 2-26-2

I have good proposition to make to good home portrait operator. Old established studio. Best prices. Send samples and references, samples returned. W-5, care this journal. 2-26-2

**MISCELLANEOUS**

Wanted, To buy good studio, preferably in Michigan. Give full particulars in first letter. Cash deal. G-4, care of this journal. 2-26-2

Wanted, A good second hand electric air pump for air brush work, alternate current. E. D. Frautsehy, Monroe, Wis. 2-26-2

RETOUCHING, COLORING, AIR BRUSHING, capably handled by an expert. Specialist in water color portraiture and landscape. Mildred Black Studio, 750 Prospect Ave., Room 801, Cleveland, Ohio. 2-12-4

For Sale, No. 3 Verito diffused focus lens; Kroner print dryer; Poynter flash lamp; 5x7 Graphic camera with Goerz lens. All in first-class condition. Price right for immediate sale. Mathes Photographic Studio, Quincy, Ill. 2-26-3

**PRIVATE ARTISTS***to the***PHOTOGRAPHERS**

*Your work receives individual attention at our studio*

**COLEGROVE BROS. INC.***Home of Distinctive Portraiture*

774 Main Street

Buffalo, N. Y.

One Cooper-Hewitt "M" Tube Enlarging outfit, three months old, direct current. Good as new. Price \$40.00. One 10-inch Cirkut outfit, old style, in good condition, will sell for \$150.00. J. H. Harris, Little Rock, Ark. 2-12-TF

RETOUCHING. Highest grade work for the profession—prices reasonable. Triangle Fotos, P. O. Box 800, Cincinnati, Ohio. 2-5-TF

RETOUCHERS FOR THE TRADE SINCE 1907. Just shoot 'em right along. Don't be timid. Let's get acquainted. NATIONAL RETOUCHING SERVICE, 4654 Cottage Grove Ave., Chicago. 1-22-TF

**SITUATIONS 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.

Young man wishes to get in with a first class photographer, one who wishes to work Home Portraiture in connection with his or her studio. W-4, care of this journal. 2-19-4

Kodak finisher, 10 years' experience, fast printer, good enlarger and all around man. Four years as manager with full charge. Can handle help and get results. Will work on percentage, salary, or shares. Can furnish best of references, also cash bond on a contract proposition. Can go anywhere. J. A. Rousselot, 2216 Indiana Ave., Kansas City, Mo. 2-12-4-C

Situation Wanted, Expert operator (40), at present in leading Fifth Avenue Studio, New York; expert on latest electric light effects, home portraiture, understands etching of negatives and hand-worked backgrounds; best of habits and references, open for engagement. D-6, care this journal. 2-26-2

**SITUATIONS WANTED**

The best studio for sale in a city of over 30,000 population, with another 30,000 to draw from. Located on the main business street and in center of shopping district. Occupying two upper floors. Doing a very fine business and some home portraits. Prices run from \$4.00 per doz. up to \$75.00. It pays me from \$3,500 to \$4,000 net profit. Price \$2,500.00. G-6, care this journal. 2-26-2

**MOTION PICTURE FILM***Developing, Printing and Art Titles*

We combine modern facilities with years of experience, which together with the personal interest taken in the work we do assure you of the utmost satisfaction.

Dealers, your Amateur M. P. trade demands the best. Our service is dependable. Write for proposition.

**PHOTO FINISHING CO.**

Corner 32nd St. and Indiana Ave., Chicago

When you have a subject that requires real contrast—a copy of a drawing, a letter, a printed page, an advertisement, a tracing, in fact any example of line work, use the material that fits—that will give any degree of contrast in negative or positive—

# Eastman Process Film

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Sparkle, pluck, speed,  
latitude, gradation,  
shadow detail and  
greater non-halation  
quality than is found  
in any plate—

# Eastman Portrait Film

EASTMAN KODAK COMPANY  
ROCHESTER, N. Y.

*All Dealers'.*