



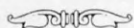
ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XLII No. 1088

SATURDAY, OCTOBER 27, 1928

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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel
CHARLES ABEL, A.R.P.S., Editor

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

TO PREVENT loss or delay by mail, all communications and photographs intended for publication should be addressed to Abel's Photographic Weekly, 515 Caxton Building, Cleveland, Ohio.

In Passing By

COLOR. The photographer who is not taking advantage of the present demand of the public for color is overlooking a most promising opportunity to increase his sales per sitting to a very large extent. Nowadays color is rampant. We see it in everything, from the kitchen pots and pans to the formerly sober and sedate grand piano. In every line of business the manufacturers are finding new outlets for their products through this demand for color.

Photographs have always been a matter of monotone. Of course there have been studios which have for years made a practice of selling colored prints and enlargements, and making good money from them, but they are still far in the minority. The colored print is here, and here to stay, and the wise studio owner will proceed to welcome its arrival with open arms, for there are few customers who cannot be induced to order at least one colored print (and usually in a good frame, too) to keep at home. And if the price is right, that extra print can frequently be made to bring in as much profit as the entire balance of the order.

For the photographer who wants to get high prices, and who is not satisfied with anything but professional coloring work, there are any number of firms which specialize in color work for the trade. The small-town studio often must get lower prices, and it is often necessary to deliver colored work more speedily than is possible when it is ordered from distant places. Even in these cases, color work offers no terrors. There are several excellent makes of colors on the market and all of them, with a comparatively small amount of practice, can be manipulated even by the amateur colorist in a surprisingly easy and satisfactory manner.

There are also schools of coloring—from which complete correspondence courses can be had—for the colorist who wants to perfect his or her knowledge and thus make it possible to get better prices. If the studio owner or his wife cannot do this work, by all means have some one of the assistants either learn at home or take a course. The longer the photographer waits, the more money he is going to lose, because as we have already pointed out, each sitter is a potential customer for at least one colored print.

—You'll find ABEL'S in practically every good studio—

Portrait Studios and Photo Finishing

Should the Portrait Studio Do Photo Finishing, and If So, on What Basis?

By GUY A. BINGHAM, *Executive Manager, Master Photo Finishers of America, Rockford, Ill.*

WHERE a portrait studio is so located that it is impossible to obtain sufficient portrait and commercial business to keep the force and equipment busy, there is no question but that photo finishing makes a fair side line—for the summer, at least. But—if through putting the same amount of interest and energy into lines better suited for studio practice, a studio can obtain additional portrait or commercial business—there seems to be no question but that it is a mistake to dabble in photo finishing for any profit which there might be in it.

In the first place, printers trained to make prints selling for from \$1.00 to \$10.00, are certainly wasting their time fooling with prints which sell for an average of 6c. A studio operator might better be soliciting and making commercial negatives at an average of \$2.50 each, than developing roll films at 15c each, providing there is any such business which could be solicited or created. And there generally is plenty of opportunity along that line, if general business and sales principles are applied as with other businesses. Certainly, as between the three branches of photography mentioned, commercial is more kindred to portrait photography, than is photo finishing—which latter not only requires different equipment but which is rather a different product altogether.

Money is being made by photo finishers, it is true. To our knowledge there are five or ten in the country out of the five thousand listed, who have really made money enough in that branch of the profession as to be considered well off—so to speak. But they did not make it by dabbling in it, but by locating in centers of huge population and obtaining great volumes of such business, and then by having brains enough to charge what the work was worth.

Some portrait studios make good profit out of photo finishing. Others who are pushing it as a summer fill-in actually do not make the profit they think they do. The latter class generally consider that in-

asmuch as the studio rent, light, 'phone, insurance and help must be paid anyway—after considering the cost of paper and chemicals used, all money taken in for photo finishing is profit. We presume that should the gross income from photo finishing at such a studio happen to grow until it was larger than income from portrait business, the owner would then, in his mind, start to charge all studio expense against the photo finishing branch of the business and consider all money taken in

for portraits as practically clear profit. Not hardly—portrait photographers, as a whole, are no better business men than photo finishers. We can't say much for either in this respect.

When the coal man found that he was losing money in the summer time because his horses kept on eating feed, and the money borrowed at the bank to buy wagons kept on eating up interest, and that he was forced to lay off his help and try to find and train new in the fall—he became a business man and went into

the ice business in order to keep his organization together and cover his summer overhead. Some took up lumber. In any event, portrait photographers should have reason to know that the coal man is not delivering ice to them at just what the ice costs, nor does the coal man so far forget himself as to consider that all collected for the ice above the cost to him is profit. He sees to it that customers pay enough to completely cover his summer payroll, to cover cost of equipment used in delivery service, to cover bad accounts, and on and on—and at the end of it, he collects enough for ice to leave him a comfortable profit. When a portrait photographer charges less than he should for photo finishing used as a summer fill-in, he is automatically making his portrait business carry more overhead than it should. In other words, he just isn't getting the margin of profit from his portrait sales that he should, because some of the summer's studio expense has to be paid out of fall and winter portrait income. If the coal man were a photographer, he



Guy A. Bingham, Rockford, Ill.

would charge what that summer photo finishing was really worth—after practically all of the summer studio expense had been added to the cost of mere paper and chemicals. Then he would figure what it cost him to live during summer months and add about twice that amount as necessary profit—and would establish photo finishing retails which would bring such returns.

vertising indeed. If low retails are used to increase the numbers attracted, the money lost because of low retails can be considered as just so many dollars spent for advertising. If the same amount were spent for legitimate advertising, the chances are that the studio would get further. And besides—the photographer who would cut prices on photo finishing just to

BINGHAM SAYS: "When a portrait photographer charges less than he should for photo finishing used as a summer fill-in, he is automatically making his portrait business carry more overhead than it should . . . it costs about 45c to create \$1.00 worth in photo finishing, when figured at 5, 6, 7 and 15c. No portrait studio in the country is producing it for much less. If you think you are, you simply *think* you are."

In most portrait studios it is impracticable to try and keep accurate costs, if the same help, chemicals and paper are used for several different branches of photography. Suffice it to say it is a cinch that photo finishing, when handled as a side line, can't possibly be produced as cheaply as where it is handled in great volumes with the most modern of automatic equipment and where each operator specializes on one particular part of the work. Right away, we imagine many readers who handle finishing as a side line will claim this statement incorrect. And if they do, it will be because they do not figure their own labor as a factor in determining costs, nor the labor of the wife or family. Or, charge the proper percent of studio assistants' time against the cost of developing and printing film. Some will say: "Why should I, when this help would be doing nothing except for this finishing." And then is the time to remember what the coal man handling ice would do about it. The wife, if she chooses to work in the studio should be credited with what she could earn if working for another photographer, even though you never pay her anything as definite salary. And even though she never gets any salary, what you ought to pay her should be charged up against the cost of finishing created. At least, don't make her a slave without putting some extra money in your own pocket to help pay for your possible remorse!

A few studio owners argue that they take on photo finishing, or handle it at low retails to attract those to the studio who later may be portrait customers. If it is used to attract prospective trade for the studio, all of the work turned out should be of exceptionally good quality, or it will be poor ad-

attract trade for the portrait line, would be no better ethically than the photo finisher who might put in a portrait studio and cut portrait prices to attract finishing trade—which very seldom happens.

There seems to be no good reason why a local studio need cut prices to hold its own against local agents for some distant photo finisher. If the local studio, because of the quicker delivery service which is possible, can't because of this advantage, plus the advantage of personal contact and the natural inclination of the public to trade at home—as we started to say, can't hold the larger percent of local trade, then something is radically wrong with the manager or his sales ability, taking it for granted that the quality is what it should be. In fact, a local studio, where no other competition for finishing exists should, if desired, charge more if anything, than agencies in the town depending upon three or four day service to and from a distant finisher. Of course, a small percent of the public will wait four or five days to save an average of possibly 11c on a finishing order, but only a small percentage these days. Even our farmers are no longer thinking in terms of 11c, as compared to service. Certainly not the younger generation of the rural communities. A few still chase pennies for just the sport of thinking they are wise and smart at bargaining—but that small percent would never be missed in a studio's daily total business. Too often we let the single complaint make us consider that the other 99 who said nothing may possibly think the same—no one can ever get all of the business.

In the most modern of finishing laboratories, where there is every chance to produce photo finishing efficiently, it costs

Apple Sauce!



"I AM thinking of buying a second-hand lens," writes a correspondent, "and want to know how I can test it to know I am not getting stung." This question really should have gone to Mr. Shipman, but the editor sent it to me by mistake, which is a good thing as we should always be careful to give really reliable information to our subscribers.

First: Test for Speed. Bounce the lens hard on the floor of the camera room. If it doesn't bounce back like a golf-ball, it will be too slow for taking pictures of children. If it rolls fourteen feet and down the cellar steps, it is a wide-angle and will be fine for groups.

Second: Find the Focal Length. Put it on the camera and jiggle the whole thing backward and forward until you get a sharp image on the ground-glass. Then measure from the center of the lens to the center of the plate and you have the focal length. Hold this tightly as it is an extremely valuable accessory, like a wheel-base on an auto. What the bankers would call an "intangible asset." You may have to take the lens apart to find the center. If the glasses are cemented together, chip one edge slightly and pour in a small quantity of nitro-glycerine. Tap the whole thing with a hammer and the glasses will come apart. Pick the other one off the front porch of the old lady across the street and you are ready for

Third: Test for Spherical Aberration. If a lens has this it is very serious as it always indicates that the lens has gone democratic and anything it transmits will be, like Al Smith, somewhat moist around the edges. Test for this by photographing a "dry" newspaper.

Fourth: Test for Flare. All the best books on photography suggest that this be done with a lighted candle. The important

part, which they overlook, is going down in the cellar near the gas meter. After lighting the candle you will find yourself on the roof and can try the

Fifth: Test for Distortion. Roll the lens down the roof. If it rolls in a straight line and right off the roof, it is O.K. If, "on the other hand" (as the chap in the circus said when the elephant stepped on him) it rolls crookedly and goes down the rainspout, it is probably all wet. This test, incidentally, can be combined if you are in a hurry, with the first one listed—for speed. The faster the lens rolls down the roof the higher it will bounce when it hits. Figure this by proportion—the length of the roof is to the height of the bounce as the speed of the lens is to X. X is the cherry which makes the bounce, and that, I might say from experience, is a mighty good drink even when one is not testing lenses.

Sixth: Test for Chromatic Aberration. Sounds terrible, but if it worries you too much you can spell it with a "k". This is called "phonetic spelling" because it looks so phony. If the lens is addicted to this sort of thing, it won't render colors properly. To test for this you need the colors of the spectrum, so wait for a rainbow. When it comes, run to the end of it, pick up the pot of gold and you can then buy a brand-new lens from one of our advertisers.

Seventh: Test for Coma. Consult your dictionary and you will see that if a lens suffers from coma it is likely to go to sleep on the job. Get a policeman's whistle and toot it lustily. If the lens opens its diaphragm and winks at you, lay off the cherry bounce. If a policeman arrives first, tell him you were practising in case of burglars. You can take the lens with you to show the judge.

If the lens passes all these tests, offer the owner half what he asks and buy it.

—By "Pip"





Some of the big group of photographers who recently attended the quarterly meeting of Section Three, P.A.M.A.S., reported on another page of this issue. This is just one of the many sections which promises to back President Erickson of the M. A. S. in full force at his fall convention in Harrisburg.

about 45c to create \$1.00 in photo finishing, when figured at 5, 6, 7 and 15c. No portrait studio in the country is producing it for much less. If you think you are, you simply *think* you are—an ordinary accountant could step into the studio and show you differently in a very few hours. We presume that if all costs were known or even considered by the average studio owner, he would find it actually cost between 50% and 60% of retail to handle developing and printing of roll film, the way the average studio is equipped to handle it and also considering the expense of handling work in small batches. With it costing the average studio 25% of sales just to pay studio sales overhead and keep doors open to the public, it leaves about 20% net profit out of every dollar's worth of finishing handled as final net profit to the studio owner. Maybe less.

And again—if the studio owner considers that his studio must remain open to handle portrait trade, and therefore this 25% should not be considered—well, then of course such an owner thinks photo finishing rather profitable and that such retails as 4, 5, 6 and 10c are plenty high enough. Again—if the owner considers his time, that of his wife or assistant hired for portrait work, of no consequence when employed on photo finishing, then there will be about another 25% that he will con-

sider as profit when it should have been considered as payroll. And that owner probably will consider that 3, 4, 5 and 10c is plenty high to charge the public and that 5, 6, 7 and 15c is robbing them.

At which times it might pay such a party to remember the drug store and its slogan—"Try the Drug Store First," a business which today is made up of side lines. But just because they are side lines to the regular business purveying patent medicines and compounding prescriptions—don't think for a minute that the druggist isn't seeing to it that every side line in the place carries its proper proportion of store overhead and earns its proper percent profit. You who have argued with the druggist, trying to get him to handle photo finishing service at 25% off, have reason to know that the druggist makes all of his side lines pay the money they should—sometimes more. He doesn't consider that 15% for handling photo finishing is sufficient, just because his main line is prescriptions. No—he is a druggist and not a photographer!

By all means handle photo finishing, if there is a chance to take it on and make it pay. But make it pay the profit it should. Or, you will be better off using your time in getting a little more commercial or portrait work on which you know there is profit, and by keeping your interests in business undivided.

The Silent Salesman!

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



Number 5. The Conkling Studio, St. Louis, Mo.

In a city where there are a number of famous and beautiful studios, this show-window of O. C. Conkling's studio stands out with compelling force. Unusual it is, with its plastered background, pillars and canopy, and the graceful wrought-iron which is the handiwork of O. C. Conkling himself, for that is his spare-time hobby and he is a real artist in that line. This window is the exception which proves the rule that there should not be too many pictures in a window! It is only the careful composition and arrangement which saves this from being overloaded. There are 38 pictures, including frames, sheet prints, combinations, miniatures, etc., and not counting those on the floor. Yet there is no sense of confusion. Note too that the balance is not too obviously symmetrical, how the central shelf is balanced because of the distance of the various frames from the center, although they are of unequal size and how the miniature and case at the right center are balanced by the scarf with the uncased miniature below. A window like this is not done quickly or haphazardly, but takes time and thought. It cannot help but stop the passerby, however, and if successful in that respect any window display is worth several hours of the photographer's time, busy though he may be.

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

'Tis Here-Maybe



We want to extend our good wishes to J. L. Kadgihn, Jr., who has started out on his own hook with a new studio in Iowa City. Mr. Kadgihn's father, who has operated a studio in Cedar Rapids, Iowa, for 37 years, has been reading ABEL'S since 1912. We hope that 16 years from now we will be able to look back and point with pride to Kadgihn, Junior's subscription over as long a period!

"Prizewinner" was the word finally selected in the recent \$100 competition of the Japanese Water Color Company, Rochester, N. Y., for a name for their new liquid sets of Peerless Japanese water colors. Thousands of names came in from every state of the Union and from foreign countries. Many contestants sent in lists of 100 or more names, one sending almost a thousand. The company want to extend their sincere thanks to all who competed and suggest that if any contestant will request their new illustrated catalogue and mention that he or she was among the contestants, an interesting souvenir will be sent as well.

We are asked to advise our readers that the latest catalogue and wholesale price list of Burke & James, Inc., 223 W. Madison St., Chicago, is off the press and may be had on request by mentioning ABEL'S. In addition to a comprehensive line of all standard materials, a number of novelties and unusual lines are included and even those readers who have nothing in mind at the moment will find it worth while to get and read a copy of this catalogue.

The Zimmerman Bros., well known stock house in St. Paul, Minn., are to have a new three-story building which will cost in excess of a hundred thousand dollars. Work has already started.

Officers and directors of the North Dakota Photographers' Association held their annual board meeting in Mandan on September 22nd, to prepare plans for their coming convention at Fargo in the spring of 1929. On the following day they all went out on a duck-hunting expedition. Officers are: Albert Slorby, Minot, president; Oscar Berg, Jamestown, vice-president; Ross Opie, Langdon, treasurer; Alvin W. Dolph, Wayville, secretary; directors—Ing Presthus, Dickinson; Rudolph Slorby, Devils Lake; R. R. Lutz, Mandan; Kenneth McFarland, Valley City.

Colorado Division, M. P. F. of A., held a special dinner meeting on September 20th at the Brown Palace Hotel, Denver, to greet L. C. Vinson, National Secretary of the P. A. of A. on his trip through the West.

Our old friend J. E. Giffin, located in Lakewood, Ohio for some years past, has just opened a new studio in Petersburg, Va. Good luck, Gif!

Ivy Jane Edmondson, daughter of Cleveland's well-known photographer, George Edmondson, entered the junior class at Barnard College this fall, majoring in art. A corking portrait of her by her father appeared in most of Cleveland's social columns and magazines.

CONVENTIONS FOR 1929

ASSN.	DATE	CITY	HALL	HEADQUARTERS
National	May 6-10	Buffalo	Broadway Auditorium	Hotel Statler
Missouri Valley	May 20-23	Omaha	Rome Hotel	Rome Hotel
Wisconsin	July 23-25	Madison		
O-M-I	Aug. 6-8	Cedar Point	Convention Hall	Breakers Hotel
New England	Sept. 10-12			
M. A. S.	Sept. 16-19	Harrisburg	Hotel Penn-Harris	Hotel Penn-Harris

We will appreciate receipt of missing information and secretaries' addresses

—He'll thank you for the suggestion—

STOLEN from the Rembrandt Studio, Fort Myers, Fla.: 8x10 Korona View in long carrying case; 8x10 Korona folding studio stand; 8x10 Bausch & Lomb R. R. not marked but in No. 2 Victor shutter No. 9997 and with cable release and brass mounting. Outfit almost new and case also contained two focussing cloths. One 12" G. E. electric fan and other articles were stolen at the same time. The back extension for the camera was overlooked and this is stamped No. 117, so it is presumed that number appears on the camera. It is believed that the outfit was shipped out of the state as the whole appears a professional burglary, and any information will be appreciated.

The Division of Simplified Practice of the U. S. Department of Commerce announced a meeting of manufacturers, distributors and users of photographic paper, frames, mounts and machines for a general conference on the simplification of photographic papers, to be held at the Hotel Biltmore, New York City, on Tuesday, October 23rd, at 10:00 A. M. A committee on which are represented Eastman, Agfa Ansco, Defender, Haloid and the Gevaert companies has been working on the program since January.

Congratulations to Ray Davis, of the Davis-Leck Studio, Carlsbad, New Mex., who was married to Miss Nora Lee Walters of Hamilton, Texas, on August 26th, an event of which we have only just been advised.

Why didn't the proud parents tell us sooner? The John Kinbergs, Ranger, Texas, have a baby girl who arrived on August 29th.

An attractive announcement tells us that E. Goldensky of Philadelphia has moved his studio to 1516 Chestnut Street. We particularly like the dignified entitlement "Elias Goldensky, Portrait Photographer." Other than that his only other evidence of a desire for business is the phrase: "Photographs by Appointment." Not many photographers would overlook the opportunity to make an announcement of a removal the vehicle of some clever advertising, but then, after all, there is only one Goldensky!

Astoria, Ore., was recently favored with a visitation by seven men and two women, purporting to represent the Imperial Service Company, Portland, Ore., who began soliciting photographs of babies and young children with the avowed purpose of finding the prettiest baby in the state of Oregon. The

Better Business Bureau investigated, to find that the said company was not on record in Portland, that the group had registered at a local hotel as from Oakland, Calif., and that their cars bore California and Washington licenses. Apparently each person giving up a photograph is told that the child is the "most beautiful in the state of Oregon" and that "Professor Reeves of Portland" would be engaged to color the picture, the cost being a mere \$7.50. According to copies of the orders, this included neither enlargement nor frame. Other towns on the Pacific Coast will accordingly be advised.

William H. Klinedinst, photographer of Morristown, N. J., celebrated his 50th anniversary in the business on October 5th, having started in the game in 1878 in the studio of R. H. Buttoroff, York, Pa., in the days of the ambrotype and wet plate. He came to Morristown in 1884 and entered the employ of E. G. Lacey. He spent the next years in that studio and others, and finally opened up in Morristown his own studio in 1904 and has been in Morristown ever since.

The Professional Photographers of Greater Cincinnati recently made good use of one of the National Traveling Loan Exhibits which, through the efforts of Charles Groene of the Rombach & Groene Company, was displayed as part of the Greater Cincinnati Industrial Exposition during the entire ten days of the show. The Association is having regular meetings, with nationally known people on the program—Harry DeVine of the Agfa Ansco Corporation was the headliner for the October 10th meeting.

Another of the photographic editors has "gone West." Professor E. J. Wall, Hon. F.R.P.S., associate editor of "American Photography" for many years, died on the morning of October 13th. He was one of the four Honorary Fellows of the Royal Society in this country, the others being Drs. Mees and Sheppard of the Eastman Kodak Company and Alfred Stieglitz. The industry is indebted to him for much valuable research work and many books on various photographic topics.

Often studios which are interested in the sale of colored pictures, or other similar specialties, are deterred by the thought of the initial investment in samples. Those should write to Colegrove Bros., 774 Main St., Buffalo, N. Y., for their handsome circular "On the Color Wave," announcing several special sample offers, and telling just what some of the country's leading

Vitava Projection Paper

A distinctly new and superior Vitava product having three times the speed of Rapid Black. It is made in eight grades, which parallel weights and surfaces of the most popular grades of Athena, and in two contrasts, No. 2 for prints from negatives of normal contrast and No. 3 for brilliant prints from negatives which are slightly flat.

Vitava Projection Paper will put a new quality into your enlargements. Try it on your own negatives and see how easy it is to sell the prints it produces. Your dealer can supply you.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

photographers think of color work. And in that connection, we want to draw special attention to the color page in this issue showing the miniature they are offering at a remarkably low price, low enough so that the ordinary studio can compete with the special miniature offers now being made as "bait" to prospective sitters in many parts of the country.

Over a hundred photographers, with their wives and friends, from Central Pennsylvania, Maryland and Delaware, joined in the recent two-day convention of Section Three, P.A.M.A.S., in the Ace Hoffman Studio, Wilkes-Barre, Pa. We stated several weeks ago what the program would include, and as there were no hitches, will not repeat it here, other than to say again that it would have done credit to many an amalgamated association meeting. The prizes offered by Mr. Hoffman and Mr. Kellmer for the best group picture and the best composition of hands in a portrait were held over for the following meeting owing to the short time between the announcement of the prizes and the Wilkes-Barre session. If just one Section of the Middle Atlantic Association can put over a meeting like this, what wil it mean if all the Sections wholeheartedly support President John Erickson's convention in Harrisburg in the fall?

Did we mention in our hasty editorial report of the National Board Meeting that the convention would be held the week of May 5th in the Broadway Auditorium, Buffalo, N. Y., and that among other things the Treasurer's report showed the comfortable balance of more than \$8,000 in the treasury? And that a revision of the status of the membership has shown that a great many more are doing commercial work than was formerly supposed, with the result that next year there will be from \$30,000 to \$40,000 more spent for the commercial advertising than before?

Charles Morse has taken over the long-established Franklin Studio at Gowanda, N. Y. He has been in the business for eighteen years.

The North Missouri Photographers' Club met in Brookfield on October 2nd and 3rd. On the program were National Business Counsellor H. L. Corey, George Alexander, of Kirksville, Mo., A. S. Brown, Cameron, Mo., J. H. Cook, Hannibal, Mo. A banquet and entertainment, and other features, filled the balance of the two-day meeting. About 150 attended. F. P. Rehmeier, Boonville, was re-elected president, and Wilma Thompkins, Monroe City, secretary-treasurer.

Walter S. Hill, Des Moines, Iowa, recently became the owner of the Headlee Studio, Osceola, Iowa, and has already taken possession.

Many photographers who have admired portraits by Beattie which have appeared in ABEL'S and other journals, or who have seen his demonstrations at conventions, will be glad to learn that he proposes a series of lighting schools at his studio in Hollywood, at a very nominal fee. The schools will be conducted in January, February, and March, each lasting two weeks, and as the number to be handled in each will be limited, reservations should be made now. Write to Beattie's Hollywood Garden Studio, 6548½ Hollywood Blvd., Hollywood, Calif.



Cuba and Her People of Today, by Forbes Lindsay and Nevil O. Winter. 5¾x8¼, 329 pages, 48 plates and 2 maps. Cloth, decorative, \$5.00. L. C. Page & Company, Boston, Mass.

Another book in the beautiful "See America First" series, all of which are handsomely bound and printed and handsome additions to any library. This is a new and revised edition of an older volume, and brings the story of Cuba up to the present time. It is an account of the history and progress of the island previous to its attainment of independence, with a description of its physical features, a study of its people and a detailed discussion of its conditions as they are today, political, industrial, etc. Like all the books of this series, it is written in a light running style which makes for easy reading, but it covers an immense amount of information and is carefully indexed for ready reference.

Patents—Law and Practice, by Oscar A. Geier. 6x9, 48 pages, unillustrated. Cloth, no charge. Richards & Geier, 274 Madison Ave., New York City.

It has been said that practically every adult has it in mind to write at some time a play or movie scenario; it may be equally true that every adult at one time or another has an idea for a patent. Many of these are worthless, but on the other hand many really good ideas go glimmering because most people are ignorant of the patent laws and the protection they offer, to

BEATTIE'S LIGHTINGS

to be taught in

HOLLYWOOD

THE development of artificial lighting has been so rapid that few of even the best and most ambitious workers have been able to keep up with the advances made. Others are slipping backward. That a multiplicity of lights and a lack of experience in handling artificial light have, in a large measure, been responsible for this somewhat chaotic condition in this branch of portraiture is not to be denied.

With this state of affairs in mind and with a view to correcting the situation so far as lies within their power, Beattie's Hollywood Hi-Lite Company will conduct a series of lighting sessions under the personal direction of J. W. Beattie.

While lighting is to be the main issue, negative making will also be taught, inasmuch as a correct lighting may be spoiled by incorrect timing and developing.

Sessions of two weeks each will start the first Mondays in January, February and March. Fee very nominal. Write for particulars and make reservations now for the month preferred.

Low round trip fare from all over U. S. A. and Canada may be had by asking for "Nine months stop over ticket."

BEATTIE'S HOLLYWOOD GARDEN STUDIO

6548½ Hollywood Boulevard
Hollywood, California



This Beautiful Porcelain Miniature

**is earning handsome extra profits
for many photographers**

You will be sure to please your trade with this artistic specialty and it will make a wonderful holiday feature for your studio. Pick out several negatives of good prospects and send them in to us.

2 $\frac{5}{8}$ " x 5 $\frac{1}{4}$ " Special Porcelain W. C. With **\$6⁵⁰**
green gold locket frame.....

Leather case for the above— **\$6⁰⁰**
as per the illustration.....

Write for sample folder.

Let us send you a sample of the Special folder that we have had prepared featuring the illustration on the opposite page. We can supply you with any quantity of these imprinted with your name to help you sell this item to your trade.

COLEGROVE BROS. INC.

774 MAIN STREET

BUFFALO, N.Y.



MINIATURE SIZE $3\frac{1}{4}'' \times 4\frac{1}{4}''$

Complete with Frame and Case \$12.50

COLEGROVE BROS., INC.



say nothing of being without information on what a patent costs and how to go about getting one. Mr. Geier's book—the fourth edition—has been elaborated and brought up to 1928 covering all recent changes in the Rules of Practice in the Patent Office. Any reader who is working on a process or an invention will be interested in reading and having this book.

Photography as a Business. *by Arthur G. Willis. 5¼x8½, 94 pages, unillustrated. Cloth, \$2.00. Isaac Pitman & Sons, 2 W. 45th St., New York City.*

While of course any book on photography that treats the subject from a business-like standpoint is welcome, it is regrettable that this work is so thoroughly devoted to photography in Great Britain that a considerable part of it is valueless to the American reader. Outside of the fact that the "free sitting" evil is much worse in England than in America, there is little comparison between methods of studios in the two countries. England has an apprentice system—we have not. Their ideas on advertising are vastly different from ours. Their methods of pricing are different. They work under a much simpler copyright law. In this country, a studio can well do business with all classes of people—in England the question of which class shall be appealed to by a particular studio has much bearing on the general conduct of the business. But the wise photographer can find ideas almost anywhere which he can adapt for his own purposes, so we advise the purchase of the book in spite of the facts already mentioned.

Soviet Photographic Almanac. *6x9, 352 pages, 50 illustrations. Paper, price not stated. Ogonyok, Ltd., Moscow, Russia.*

This the Russian Annual of Photography for 1928, the first appearance of such a book, brought out under the editorial supervision of the *Soviet Photo Review*, a journal which we like to see each week but are unable to follow since, like probably 999 out of a thousand Americans, we are not familiar with the Russian language. One of the most interesting things about Russian photographic literature that comes to our desk is the quality of the illustrations. There is an almost terrifying intensity in many of these, a heavy, sudden effect which we do not feel when examining reproductions of photographic work from other countries. The halftone printing is unfortunately none too good. This is a large and apparently comprehensive volume, including a considerable amount of tabular matter and formulae. The cover is in the modernistic style and very attractive.

Ask Us!

PROBLEMS arise in every studio, and in most cases the solution of the difficulty is simple, if the photographer only knows where to get the information. ABEL'S stands always ready—through the staff of contributing editors to our two magazines—to help photographers over their rough places. The men and women of national reputation whose names are listed below will gladly answer your questions. There is no charge for this service, but each inquiry must be accompanied by stamped addressed return envelope. Answers will be forwarded direct by mail as quickly as we can write the proper editor and get back a reply. Those of general interest will be published, initials only being used and even those omitted on request of the writer. Letters should be addressed to the proper editor in care of ABEL'S. In case you don't know which editor to address, or if your problem is not covered in this list, just write the ASK US! Department, and we will get the information for you if in any way possible.

Portrait Photography:

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

Commercial and Industrial Photography:

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

Photo Finishing:

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

Miscellaneous:

ACCOUNTING SYSTEMS—Ed. E. Sheasgreen.
BROMOIL—Charles H. Shipman.
COLOR PLATES—George M. Edmondson.
COLORING IN OILS—Mrs. Lewis Kerr.
DARK ROOM DIFFICULTIES—Philip R. Slater.
LEGAL PROBLEMS—Leo. T. Parker, Attorney-at-Law.
LENSES—Charles H. Shipman.
MOTION PICTURE PHOTOGRAPHY—Eugene J. Cour.

ABEL'S PHOTOGRAPHIC WEEKLY
515 Caxton Building Cleveland, Ohio

Mail Order Finishing. *We are anxious to reach out of our small town for photo finishing business, it being our wish to reach the individual amateur in the country. Can you advise us how to develop a mail business direct to the amateur. We plan tentatively to get started by advertising in rural magazines, building up a mailing list through the answers we get, but would appreciate suggestions. Where can we get*

British Journal of Photography

Published every Friday

For 72 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands. If you get it for a while you will find out its value in your business.

The terms of subscription throughout the United States are \$4.75 per annum post free. A sample copy will be mailed upon receipt of application.

Henry Greenwood & Co., Ltd.

PROPRIETORS AND PUBLISHERS

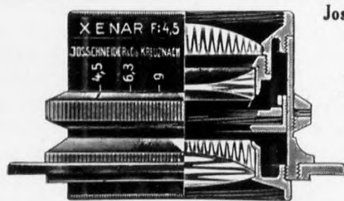
24 Wellington Street, London, England

proper mailing envelopes for rolls, the sort we should put in the hands of the prospective customer, coin cards, etc. We feel we have developed business here as far as it will go, and are now anxious to grow a bit with the help of outlying portions of the state.—W.E.S., Vero Beach, Fla.

Answer by Mr. Merriam: I believe you have already hit on the best medium for opening your campaign. However, do not spend much money on country-wide magazines, but look for publications covering your immediate territory. Advertising rates are set in proportion to circulation, and you will find that your permanent customers will live close enough to you so that they can get prompt service from you. A large direct-by-mail photo finisher told me recently that when one of his steady customers moves more than five hundred miles away, six months was the average life of the account.

Some direct mail men have stimulated a larger response to magazine advertising by offering a special price or a premium with initial orders. As soon as these boys feel that they have steady business assured, however, they invariably withdraw these trial offers as each such order means a loss. If you will build your advertising around the ideas of prompt service, careful work, etc., customers may be fewer at first, but if you deliver what you advertise they will be much more satisfactory because they will stay by you.

Customer turn-over is something you want to avoid as much as possible, and the thing which starts direct-by-mail customers



Jos. Schneider
& Co.
F4.5
XENAR
f3.5

FULLY CORRECTED ANASTIGMAT LENSES

Free trial and comparison invited with lenses costing double
Catalogue on request.

Sole Agent **BURLEIGH BROOKS**

136 Liberty Street

New York City

looking for a new finisher is not price but disappointments in quality or delays in service.

After you have started a small customer list you will find some tell-your-friends advertising in your delivery envelopes very effective. This does not mean that you can discontinue your magazine ads, though you can cut down on them somewhat. In order to conduct a growing business—to hold your customers, and attract new ones, you need to keep your name on public display constantly, but advertising stuffers with the work are a tremendous help. And embrace every opportunity you get for a personal letter. The more individual attention your direct customer gets, the tighter he will stick by you. Many times a mistake on your part, properly straightened out, will result in a closer tie-up than would have come from perfect initial service on the order.

As to envelopes, I cannot help you much. I am enclosing an order envelope which I designed for our use several years ago; also, one of our coin cards. These are both satisfactory for our purposes as our direct-by-mail business is only incidental. The envelopes we had made to order here. The coin cards we get from J. N. Spies, Watertown, N. Y.

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position. If only with a postcard. The editor of ABEL'S will appreciate being advised when employees fail to accord this courtesy to employers.

INEXPERIENCED wishes to learn photography thoroughly; must earn way; will start with small salary; references furnished. Ruby Smith, 6 Lockwood Place, Bellows Falls, Vt. 10-13-3-C

YOUNG MAN desires position as printer; experience in leading studio in city; full particulars in first letter. W-8, care of this journal. 10-27-2

CYLKO

White - Buff



OUR friends who have found in Cylko so satisfactory a medium, will be glad to learn that adequate stocks of this paper to meet increased demands are now available through independent stock houses.

For genuine Cylko there is no substitute.

AGFA ANSCO CORPORATION
BINGHAMTON, N. Y.

PERKINS "HI-POWER"

LIGHTING EQUIPMENT

Assures

The highest degree of lighting efficiency.

Uniformity of results, regardless of weather conditions.

Excellent negatives from emergency exposures at all times.

Sharpest detail, or, soft diffused effects, as required.

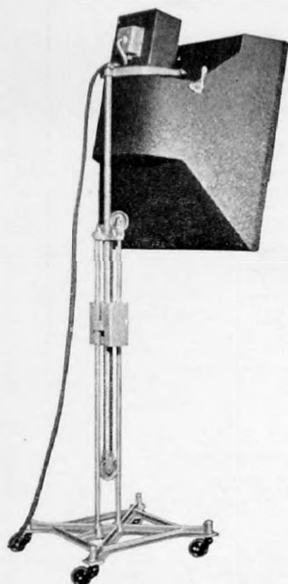
Continued, profitable production, throughout the entire year.

Ample light for every photographic need.

*Ask your dealer for new Hi-Power Catalog
or write to us direct.*

The Photogenic Machine Co.

Youngstown, Ohio



**Hi-Power Twin-Arc
Studio Lamp**



**Semi-Automatic
Arc Spotlight**

A Beneficent Eternal Triangle

* * * * *

Eye, hand and imagination all work together in color portraits produced by our skilful artists. Eye registers the impression of the print, imagination puts into it life and beauty, hand produces in visible form the image as it is conceived by the imagination.

The skill of our artists is at your disposal for finishing any portraits in colors or any enlargements you may wish produced.

Our great pleasure is to serve the profession acceptably. We shall be glad to serve you should you wish any work of this nature done.

Price list on request.

D. E. ABBOTT & CO.

Huntington, W. Va.

YOUNG MAN desires position with first-class studio as operator, both commercial and portrait, also home portrait; capable of managing studio as past five years owner of successful studio. N-3, care of this journal. 10-20-2

COLOR SEPARATION and autochromist, with high skill on portrait and commercial operating, wants position with reliable house. K-5, care of this journal. 10-20-2-C

WANTED—Line to carry on road, card mounts or frames; seventeen years in photo business; can furnish references. Write Ferd H. Nye, Fargo, N. D. 10-20-3-C

YOUNG LADY—Experienced retoucher, etcher, receptionist, coloring, desires permanent position; would like to learn operating; will go anywhere. Ruth Gross, 3659 Botanical Ave., St. Louis, Mo. 10-20-2-C

WANTED, by young lady, position as general assistant or printer; two and one-half years experience, besides four years while attending high school and during vacations. R-8, care of this journal. 10-20-2

LADY DESIRES position in studio; willing to help in exchange to learn retouching; have done some retouching. G-3, care of this journal. 10-20-2-C

LADY PHOTOGRAPHER wants position November 1st; A-1 operator; can handle any number sittings; color artist and good in sales end; salary \$40 a week; best references. C-6, care of this journal. 10-20-2

WANTED—Position as operator in high grade studio only; thoroughly experienced in all other branches of the work. C-8, care of this journal. 10-27-2-C

RECEPTIONIST, capable and refined, experienced in sales and finishing, desires connection in first-class studio. Write or wire Receptionist, 3281 Daytona Ave., Westwood, Cincinnati, Ohio. 10-27-3-C

A-1 ALL-around man with twenty-five years experience desires permanent position with a first-class firm, or would manage studio as I have done so before. Will F. Brown, 4405 University Ave., Des Moines, Iowa. 10-27-1-C

MASTERFUL!

Rito's a Master Paper for Master Finishers

Rito is Dependable
Uniform, always alike.

Rito is Likeable
It has just the right qualities, tone,
contrast, brilliancy.

Rito is Economical
Lists are low—Discounts are liberal.

The attached Trial offer is YOUR Opportunity.

*Sign and Send the \$3.00 Order TODAY!
You'll LIKE Rito!*

The **HALOID Company**
Rochester, N. Y.

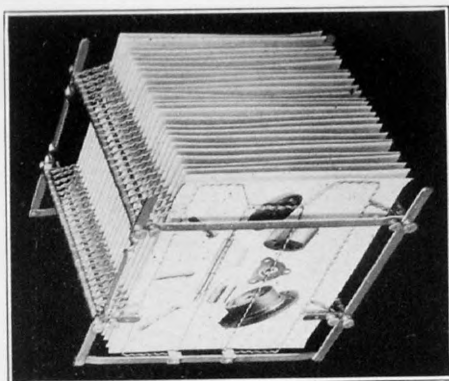
NEW YORK OFFICE BOSTON OFFICE
225 Fifth Avenue 101 Tremont St., at Bromfield
CHICAGO OFFICE
68 W. Washington St.
San Francisco Agent, A. H. MUHL, 714 Market St.
Los Angeles, A. H. MUHL, 643 S. Olive St.
Seattle Agent, A. H. MUHL, 709 - 2nd Ave.

HALOID, Rochester, N. Y.

*Send 500 sheets each of Contrast,
Medium and Brilliant Soft Rito
No. 31 (Glossy). Check for \$3.00
is enclosed in full payment.*

Shipman Developing Device

6, 12 or 50 Prints Per Cage, Any Size



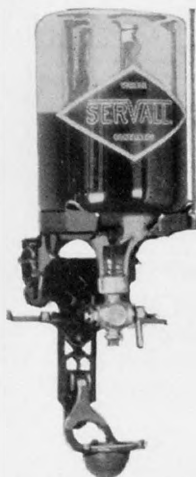
No handling of prints, just immerse the cage and time it. Develop, fix, rinse and wash in quarter the time. It's a revelation.

Write for Circular

The **R-T-O** Co. 212 S. Spring St.
Los Angeles, Cal.

SERVALL

The new modern method of storing and dispensing Photographic Solutions of all kinds



When SERVALL is installed in your Dark Room, the handling of Hypo, Developer, Acids, etc., becomes a systematic and economical process.

SERVALL Faucets are acid-resisting and are guaranteed to perform satisfactorily at all times.

If your dealer does not handle SERVALL, please write to the factory.

SOUTH SHORE MFG. CO.
ELYRIA, OHIO

(When writing please mention Abel's Weekly)

WANTED:

Men and Women to learn Photography

Photographers and Photo-Engravers earn \$200 to \$500 a month. The field is uncrowded. Learn these profitable and fascinating professions. Taught by largest and best college of its kind in the world. Established over 30 years. Demand for our graduates far exceeds supply.

Get this FREE Book! Write today for free beautifully illustrated book 729-X describing wonderful opportunities in this field. Good positions secured. Tuition and living expenses low.

Illinois College of Photography - Effingham, Illinois

SITUATION WANTED—First-class operator, finisher, portrait and commercial branches, capable taking charge; would rent furnished, with privilege of buying; middle-west preferred. Mahan, Box 1145, Fargo, N. D. 10-27-1-C

POSITION WANTED—Studio operator, retoucher and printer, would like to make a change about January 1st; Chicago or nearby. H-2, care of this journal. 10-27-3

POSITION WANTED by experienced receptionist in high class studio; A-1 with sales; good finisher. Mamie McKaig, Celina, Ohio. 10-27-2

WANTED—Permanent position as a retoucher, tinter, can help with finishing and operating. Beetrice Smith, 524 Jefferson St., Natchitoches, La. 10-27-2-C

A-1 HOME portrait and studio operator, eight years with Bachrach, part of which was spent operating and managing road crews; have best of references and records of work that are outstanding; am married, thirty years old and would prefer something with a future. Address communications to 772 Ponce de Leon Place, Atlanta, Ga. 10-27-1-C

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—Man or woman retoucher who can also assist with positive finishing; one who understands airbrush work preferred; permanent position and good salary to right party. S-1, care of this journal. 10-13-4

WANTED—A receptionist with good sales ability; high class studio; permanent position. D-2, care of this journal. 10-27-1

Don't pay good money to subscription swindlers. Any Photo Supply Store or Local News Dealer will be glad to take your subscription to

ABEL'S WEEKLY.

Only \$2.50 a Year



It inspires confidence in your results

When you want a plate, for either portraiture or commercial work, that will produce a brilliant negative—one that steadily builds up in your developer without blocking—that has ample body for printing on any paper—use the Eastman Universal. It has the quality that gives you confidence in your results.

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

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

SAVE 25% to 60%

— ON USED —

Cameras — Lenses — Supplies

A FEW SAMPLE BARGAINS

16 mm. Cine Kodak model B with F/1.9 Lens.....	\$115.00
2" Focus Carl Zeiss F/3.5 Lens in focusing mount with Iris Dia.....	22.50
35 mm. DeVry Motion Picture Camera, with F/3.5 Lens.....	110.00

Hundreds of others listed in our Bargain Book—Send for your copy now.

EVERY ITEM GUARANTEED—A trial of 10 days is granted, if found unsatisfactory you may return, and your money will be refunded.

CENTRAL CAMERA CO.

Dept. AW10-B, 112 S. Wabash Ave.

CHICAGO, ILL.

A NEW COLORING ART

"CASTELL"

Polychromes Pencils produce marvelous results. You can, with a little practice, color pictures so beautifully that you will be surprised. There are 64 shades. Send for our booklet.

A.W.Faber, Inc. Newark, N.J.

Insurance For You!

Every reader of ABEL'S under the age of 70 can get a Travel-Accident Insurance Policy for \$7,500 by paying \$1.00 in addition to his subscription. If your subscription is paid up for six months or more \$1.00 is all it costs you; if not so paid up, send in your renewal and \$1.00 extra, a total of \$3.50. Drop us a postal card for circular giving complete information. ABEL'S is issuing these policies through the Federal Life Insurance Company of Chicago, Illinois.



ABEL'S PHOTOGRAPHIC
WEEKLY

515 Caxton Bldg.

Cleveland, Ohio

PHOTOGRAPHER, all-around, can obtain steady all year around position with chance of advancement; must be able to handle the job from beginning to finish. Write at once stating qualifications, age, salary expected, etc. Jesano Studio, Sharon, Pa. 10-20-2

WANTED—High class man, a business getter solicitor, an organizer, to take full charge of a coupon proposition and solicit other business; a real opportunity for the right man to make real money in Chicago. W-7, care of this journal. 10-20-2

WANTED—First-class all-around man; must be good retoucher and printer. Send photograph and samples. State salary. The Hart Studio, 216½ Main St., Ames, Iowa. 10-20-2

WANTED IMMEDIATELY—Experienced home portraiture solicitor by November 5th, one who could handle reception work also; age between twenty-five and thirty-five. Do not answer unless thoroughly experienced. Steady position all year around. Raeburn, Photographer, 2114 East 71st St., Chicago, Ill. 10-20-2-C

WANTED—An A-1 retoucher, one who can etch, airbrush negatives and completely handle retouching department. Do not answer unless you can fit the above position completely. Baker Art Gallery, 234 South High St., Columbus, Ohio. 10-20-2

WANTED—Operator, strictly high class, studio and home portraiture, also do first-class retouching and etching. H-9, care of this journal. 10-27-2

IN UNION there is strength. I am trying to unite talents of various kinds with a force for progress. I want salesmen and salesladies business getters; home portrait and studio photographers, also commercial photographers and people with money to put into a company yet to be formed. Destined to grow big. Instant opportunity for expert salesmen. Address A. A. Hallberg, La Salle, Ill. 10-27-1

WANTED—Operator and retoucher; must be accustomed to good work. The Leiter Studio, 516 Mitchell Bldg., Springfield, Ohio. 10-27-1-C

DOUBLE YOUR PROFITS!

Oil Paint your Photos. Miniatures, etc. We teach you the use of both transparent and opaque oil colors. Our method will double your profits. We also serve the profession. Write for booklet.

PICTORIAL ART STUDIOS, Inc.

Dept. A-10, 2926 Broadway, Chicago

THE FOUNTAIN AIR BRUSH WILL INCREASE YOUR PROFITS!



Easy to handle and to Keep in Order
Over 30,000 in every-day use
Send for Catalogue 52W

THAYER & CHANDLER

913 West VanBuren Street

CHICAGO, ILLINOIS

—When you want to know—ask ABEL'S—

Mr. Photographer

*Here is your chance to clean up some extra
Xmas business at good profit*

Personal Photo Christmas Cards In Big Demand

DOES not interfere with your portrait business, in fact it helps stimulate it. Last season we sold over 75% of our production on these cards in ninety days; this year we have increased the number of designs, and live-wire up-to-minute Photographers are bound to cash in on the increased demand this year.

Twenty-five designs all die embossed and in colors, with lined fancy envelopes to match various styles and color combinations make the line the finest thing of its kind yet produced.



THE cards and envelopes are sold outright, all you have to do is mount the miniature photos on the cards. Retail prices range from \$3.00 dozen up. Your profit 100%—Cards cost you with envelopes \$15 to \$18.00 per hundred. Minimum order 25 cards and envelopes, price \$4.00. Samples on receipt of 30c, none free. Order today. Sample albums showing full range of designs mounted in beautiful album. Price \$3.50 refunded on \$50.00 order.

 Are you going to let the other fellow beat you to it? 

Exclusive YES—Depends on YOU

PHOTO FINISHING COMPANY

3668 S. Michigan Avenue

CHICAGO

— Any questions? Ask us! —

CLASSIFIED ADVERTISING

Italic type or capitals at double the rates quoted. No display. Count every word, number and initial, including heading, name and address. CASH MUST ACCOMPANY ORDER. ADVERTISEMENTS NOT ACCOMPANIED BY REMITTANCE WILL BE RETURNED. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertion, 2c per word. No advertisements less than 50c.

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

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

STUDIO FOR SALE: 5c per word. No advertisement less than \$1.00.

ANSWERS IN OUR CARE: 25c extra for each insertion

ALL-AROUND man wanted, also a good retoucher. Give full information and state salary desired in first letter. Edmonston Studio, 1333 F St., N.W., Washington, D. C. 10-27-1

WANTED—Experienced young receptionist who has had experience in selling colored work; must be exceptional sales person of neat appearance. Write immediately past experience, salary and send photograph of self. Morrall Studio, Hotel Seneca Arcade, Rochester, N. Y. 10-27-2

MISCELLANEOUS

PICTURE FRAMES by mail. Any size made to order. No competition at our price. Samples free. Address L. Friedman Mfg. Co., Martinsburg, Mo. 5-5-TF-C

KRUXO PHOTOGRAPHIC POST CARDS, Semi-Matt and glossy, three grades of contrast, soft, normal and ex-hard. Write us for samples and prices. Kilborn Photo-Paper Co., Cedar Rapids, Iowa. 6-9-TF

FOR SALE—Dunker school camera and Wilson printer, complete outfit including film paper and mounts to start; cost new last year \$350. First check for \$125 takes all. John Fleming, Box 10, Homer City, Pa. 10-20-2

FOR SALE—Small studio outfit, anything from a penny picture up complete from operating to finishing; price \$150; cost \$450. Photographer, 3855 Ellis Ave., Chicago, Ill. 10-27-2-C

COLOR WORK in oils—Have your photographs painted with transparent and opaque oils applied with brushes. Porcelain miniatures a specialty. Prices reasonable. George Bonsteel (Graduate of National Art School) 3517 N. Kilpatrick Ave., Chicago, Ill. Phone Kildare 5186. Call mornings. 10-27-2-C

5x7 R.B. AUTO GRAFLEX, large model and plate magazine, all in A-1 condition, without lens; will exchange for 16 or 20 inch Vitax lens in good condition. The Finch Studio, Fremont, Ohio. 10-27-3

FOR SALE—5x7 Auto Graflex, perfect condition, 5x7, F/4.5, Kodak anastigmat, \$125.00; 4x5 revolving back Auto Graflex, perfect condition, 5x8 Zeiss Tessar Ic 4.5, \$130.00; Ernemann professional movie camera 400 foot model, complete with turret front 50, 75, 90, MM lenses and tripod with tilt and pan, \$215.00; DeVry standard automatic 3.5 lens, carrying case, four 100 foot rolls film, new condition, \$140.00; Century 8x10 View and case, one double film holder, \$20.00. Barbeau Studio, Oswego, N. Y. Any above shipped express, privilege examination \$10.00 deposit. 10-27-1

FOR SALE—5x7 Auto Graflex with B & L Tessar Ic lens, perfect condition, carrying case and film pack adapter. \$100 takes it. Carl K Frey, 247 Genesee St., Utica, N. Y. 10-27-1

OIL PAINT YOUR OWN PHOTOGRAPHS



Double your profits with brush-painted oils on photographs and miniatures. All the rage! We show you how and furnish professional artist's outfit. You, or an employee, can learn quickly and easily by mail. Course complete, from tinting to brush-painted oils.

Write **TODAY** for Free Booklet and profit-making suggestions. **NATIONAL ART SCHOOL, Inc.**, W. L. Koehne, President, Dept. 16-104, 1008 North Dearborn, St., CHICAGO.

STUDIOS FOR SALE

FOR SALE—A real chance to buy a good ground floor studio on main street; city of 450,000; established twenty-one years; big commercial business and only studio in city catering to foreign trade; delivery truck and branch studio go with the sale; owner willing to remain with purchaser for few weeks to get him started; price \$4,000, half cash; you can't beat it. K-3, care of this journal. 10-6-4

BOARDWALK STUDIO for sale; good money maker; quick sale sacrifice \$1,000. Novelty Photo Studio, 2235 Boardwalk, Atlantic City, N. J. 10-13-3

IOWA STUDIO for sale; doing a good business; information on request. Lock Box 21, Williamsburg, Iowa. 10-20-2

FOR SALE—Commercial and portrait studio; southern Minnesota; doing \$10,000; new building; living quarters; low rent; price \$5,000; cash \$3,000; Christmas and student business will pay price. Investigate! Two weeks services no charge; poor health. Write MacKenzie, 1030 Putnam Ave., Red Wing, Minn. 10-20-2

FOR SALE—Studio, eastern city; will stand investigation; \$14,000 gross last year. H. Geroff, 58 Fairview Ave., Bogota, N. J. 10-27-4

PROSPEROUS PHOTO business in fastest growing city in U. S. for sale. Photo finishing, studio and gift shop; owner must leave for Oregon by December 1st; established nine years; large enough to support two or three and split a good profit and can be made much larger; with manager in charge owner cleared over \$8,000; will sell for \$8,700. Party with most cash by November 1st takes it. Also home on beautiful island; lot 50x500, sand beach and big new dock, boat and furniture; will trade for free and clear real estate in Oregon or California. Business inventory about \$9,500. S-12, care of this journal. 10-27-2

RETOUCHING

RETOUCHING WANTED by an experienced photographer. Mail your work. L. R. David, 841 Lincoln St., Jackson, Mich. 10-20-3-C



KAN-RITE saves all your silver. For sale by all dealers.

KANTRO REFINING CO.
Portage, Wis.

HIGHEST PRICES paid for your old negative film and glass. Write for prices and instructions before shipping.

P. H. KANTRO, Portage, Wis.



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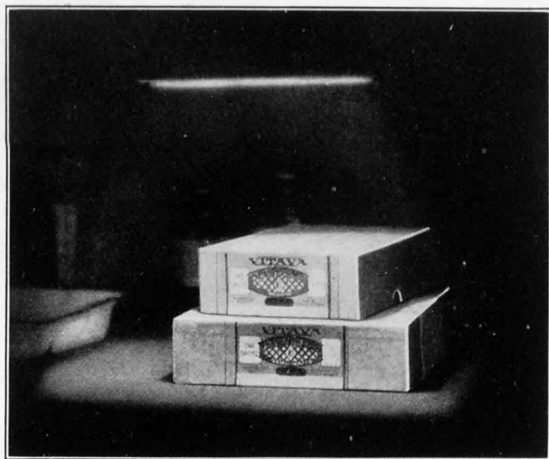
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