

ABELS PHOTOGRAPHIC WEEKLY

Vol. XXXIII No. 841

SATURDAY, FEBRUARY 2, 1924

PRICE TEN CENTS
\$2.50 A YEAR

Cirkut Outfit No. 8

is *the* equipment for panoramic pictures—but in addition it has all features required for commercial photography. This outfit is fitted with the well known Revolving Back



Cirkut Outfit No. 8

Cycle Graphic for $6\frac{1}{2} \times 8\frac{1}{2}$ films or plates; but panoramic pictures $6\frac{1}{2}$ or 8 inches wide and any length up to 12 feet may be made by substituting the panoramic attachment for the revolving back.

Send for "Profitable Pictures with a Cirkut"

Eastman Kodak Company

Folmer & Schwing Department

Rochester, N. Y.

Gross Mail Circulation..... 4,021
Net Sales Through Dealers..... 100
Gross Circulation..... 4,121

GUARANTEED
NET PAID
CIRCULATION

3,976

(Professional Circulation Only)

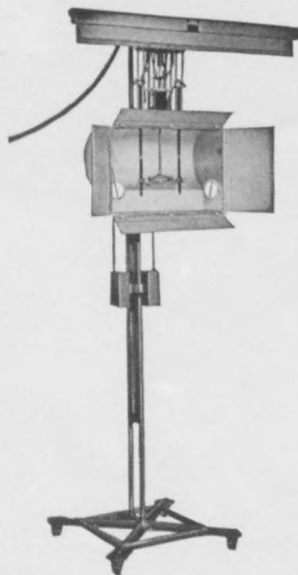
Always the best, **HAMMER PLATES**
are beating their own record.

Coated on clear, transparent glass,
they preserve and pass on every faint-
est detail and color-value.



Hammer Dry Plate Company
Ohio Ave. and Miami St., St. Louis, Mo.
N.Y. Depot 159 W. 22nd St., New York City
Hammer's booklet, 10th edition, sent upon request

Prepare *NOW* for the Rainy Day



Did you ever turn away prospective customers—tell them to come back *tomorrow*—because daylight failed or they came in too late?

Do the stores along *Main Street* turn away their customers when a storm blows up or daylight fails?

Why apply such methods in your business?

You are competing with these same stores.

Who will get the business?

The answer should impel you to immediately insure your business against further loss by installing

**THE PERKINS
"HI-POWER" TWIN ARC**

THERE IS A STYLE FOR EVERY STUDIO

*Ask your dealer or write us for
"More Light on the Subject"*

The Photogenic Machine Co., YOUNGSTOWN, OHIO

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

Editorial Offices, 515 Caxton Building, Cleveland, Ohio

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

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PRICE TEN CENTS
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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, 421 Caxton Building, Cleveland, Ohio.

In Passing By

WHAT Would YOU Do? Not long ago there came to our desk a letter from a photographer in a little Middle-western town. This man finds himself up against a proposition that only too often occurs, fighting an unscrupulous and ruthless competitor—unscrupulous, at least, so far as his business methods are concerned. The man in question, who is asking for advice and suggestions, is a young man—not only young in years but also in photographic experience, having operated his own studio for only a couple of years. His competitor (let us call the first man A and the latter B) is an older man, and his tactics are due, no doubt, to the fact that he finds himself slipping under the stress of the strenuous competition that A is giving him.

During his two years in business in this town, A has succeeded in getting the appreciation of the people for himself and his work. He is a good photographer, his prices have been fair, and his methods honorable. The local school work has come his way, along with a sufficient amount of the ordinary studio business to make him a fair living. He belongs to the P. A. of A. and lives up to the Code of Ethics. B, on the other hand, is not a member of the Association, and while A loves his work, is in it strictly for the money.

Two studios can easily make a decent living in a town like this, provided they will meet each other on even terms. Not satisfied with this, but jealous of the other man's success, B flooded the town with coupons right in the middle of the holiday season, promising to get all work out before Christmas, even though a lot of the coupons were distributed late in December. He waited with this step until A had announced in his advertising that he would accept no work after December 15th for Christmas delivery. Naturally he occasioned A a heavy loss and his coupon sales rendered even more dull the normal after-holiday fall in business. Too, his failure, in many cases, to get the work out on time has had a bad effect on the feeling of the public for both studios. The people, gullible as usual and beguiled by his cut price offers have forgotten their previous regard for A and have flocked to B's studio.

Not content with that, he imported an operator and proceeded to ad-

vertise that this new man was undoubtedly the best photographer who had ever been in this town—a direct and public slur at the quality of A's work. He has continued to advertise along these lines.

Now A writes in that he finds his business being ruined; he wants to stay in his home town and he wants to stay in photography because he loves the business, but he is at a loss to know just what to do to maintain his position. ABEL'S has written A, giving him a number of suggestions, but we are anxious to know what other and older photographers, who have been "through the mill," would do under like circumstances. Let us have *your* suggestions and let us see if we cannot together pull poor A out of the hole. For the best suggestion received before the 15th of February ABEL'S will give ten dollars in cash. All plans that seem feasible will be printed, as no doubt others will be glad to get similar help. Never mind your form or style. What we want are the ideas— we'll dress them up for you.

Extract From Proceedings Washington Convention, Photographers' Association of America

ADDRESS—"THE BUSINESS SIDE OF PHOTOGRAPHY"

By Harry Devine of Cleveland

THE subject that Mr. Garabrant has selected, unfortunately for you folks, is one that I do not feel qualified to give you in the right way—The Business Side of Photography. I am a photographer—not a business man. I found that out. I tried to run the two and failed. We are successful now, because I make only photographs, and devote my time exclusively to that, and have found a partner who does not know how to make a picture, or anything pertaining to it, but knows only figures. I sometimes like to argue with him, but he simply shows me the figures, and I walk away. Since then we have been very successful.

All I can tell you is that if you are going to attempt to run the business end of your organization, and the photographic end of it, unless you are a genius, I don't think you will succeed—I mean in a fairly large business. If you are doing only a little work, it can be done perhaps even there. I think it follows that the average photographer, in my estimation—I am talking from my own experience a whole lot—is not a business man. We don't like to talk to our clients pertaining to prices. We get acquainted with them, and they can easily get the best of us. They tell us about the other fellow down the street who is making pictures a little bit cheaper than we are, and we fall for it. I have nothing to

do with our office as far as the business end is concerned. I won't allow customers to talk to me about prices, because I am easy and I wilt when they put up arguments. The business end of our organization is run in a business way, and it's hard boiled!

I heard one of the gentlemen—I think perhaps it was when coming in on the train, and his topic was collections. He said, "We have an awfully hard time collecting." We don't. We used to. In fact, that was all we did! But before they take an account in the office now we know a little something about it. We get stung, of course, like every organization does, but not as much as formerly. When our transient people used to come in we never had the nerve to ask them for the money; or perhaps they would order pictures over the phone and then we would send them a bill. We would grumble and complain because they did not pay, or the mail containing the bill would come back, or something else. We were afraid of them. We did not have the nerve to make them pay cash, it took a little hard work in the office to adopt the same methods they use in other businesses. When we go into a store and buy an article we say, "Please charge it." The fellow who comes into our studio often didn't even say "please" but now he can not do it, unless he has established a charge ac-

—Don't forget you "saw it in ABEL'S"—

THIS week we are publishing number 207 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

count. He has to pay the money. We find out about these people as nearly as we can. If they are entitled to credit, they get it. If it is a little job, it is paid for on delivery. The transaction is over.

I told you that I am not a business man. I can not talk to you intelligently about business. But I am only rambling along about many things that happen in our affairs. We have competition in our city—keen competition—among photographers, all doing good work, all charging various prices. The tendency among most of us is, that when we have a chance to bid on a job, we bid or figure as low as we can. Many photographers do not know how to begin to figure, because they haven't any basis on which to work. I never did. I always thought I knew a photograph cost us so much money; but I have since found out that there are some months when we thought we were doing good business and working hard, only to find, when the report was laid on my desk, that it was ac-

tually costing us money that month to do business. You will not know these things unless you run your business in a business like manner. I do not mean doing your bookkeeping at night or between times, I tried that. I had to get an auditor to come in and straighten out our accounts as they did not mean anything. Yet there was an accurate account kept. When a thing did not look exactly right, I found a place to put it and it seemed to balance alright. If you are going to run a business, it seems to me that it is necessary to have someone in your employ or someone who is a part of your organization and is just as interested as you are, who is a business man and who will run the business end for you.

We could talk about prices. I hope the day will come when commercial photographers will wake up to the fact that we are not dealing in luxuries, but absolute necessities, things that have to be had. People must buy them. When we do that, we will get more money for our work.



Resolved—
Be Photographed
This Year On
Your Birthday

Associated Professional Photographers
of St. Louis

Here's a sample of what the live St. Louis Association is doing in the way of co-operative advertising. The silhouette idea is standard for all their copy, the wording only being changed from time to time. The campaign will be continued throughout the year.

Other Photographers' Studios.

No. 49

Studio of J. Zweifel, Dayton, Ohio

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



The handsome residence studio of one of the well-known old-timers, Zweifel of Dayton. Certainly makes an attractive layout, and one calculated to allay the fears of the most nervous sitter.

I am sure that you experience the same things we do. Photographs are being sold in our city much below cost. The photographer does not think so. He says, "I do my work at home, I have no rent as I live at home. The studio I have equipped is in the basement. I have no salary, I get what I can out of it and my wife helps me a little bit. It costs me very little to do business so I make a nice living." Naturally, when he figures on a job, he figures accordingly. I can not compete with him. I have an overhead and rent which has to be paid. I have eighteen people with their hands out every Saturday, and the hands have to be filled. We know that. When we figure on a job it must be figured along those lines. So we lose a lot of work. It is a peculiar thing. It should not be so, but in my experience it is. We have had clients to whom we have given unusual service. We wanted their patronage. We knew their accounts during the year would amount to several thousand dollars. We wanted to add

their account to many others and went out of our way to accommodate them along certain lines. For example, to make it clear to you, I will quote you an illustration of a furniture institution in our city which came to us and wanted about one hundred negatives of furniture made. Some of you photographers photograph furniture, and know how difficult it is to be done right. The negatives have to be opaque. The furniture came to us finished, some mahogany, highly polished. It required much time to make good negatives. The man was there on Saturday with the furniture and with tears in his eyes he asked would I not send him five prints from each negative on Monday morning, so his salesman who were going to a convention could leave with their samples to sell the goods. We did it. Now you know what it cost us to do that? We worked late into the night, we worked all day Sunday and we started at day-light to make the prints. Our customer got the job. Good! He was satisfied and he patted me

—Patronize the advertiser—he is responsible—

on the back. Next year when the same job came around, because it does annually, he sent out bids to have the work done! So you see even service and quality do not mean everything. It seems to me today that price is the predominant factor. The cheaper they can buy the better they like it. The reason for that perhaps is that most of you are dealing with purchasing agents, men who are in a position to buy and buy as cheap as they can and buy the best.

In our vicinity they are all making good photographs. A client can buy photographs—prints, 8x10, mounted on linen, as low as fifteen cents, in Cleveland. Now, do not whistle! I am going to tell you something, and it is right straight from the shoulder. I can go into any city in the United States and do the same thing! Do not whistle about it, because you all do the same thing, and I know it, that you have not, any one of you, an established price that you religiously stick to. We tried and failed completely. We could not do it. I know at conventions you fellows went to the trouble of getting an established price list—I have one in my office—gotten up by ABEL'S WEEKLY that covers the United States, giving the prices for commercial work for various cities in the country. Compare for yourselves, and see how they vary: and then you yourself go in and ask some photographer his price, and tell him you have a big job, and see how sharp his pencil gets. Now I know that to be a fact. My business has brought me into many cities and towns to do commercial work. I have gone into cities where there were good commercial photographers, better than I, but I was there to do the work. There was a reason for it. We deal principally with advertising agencies. In Cleveland where I am located the average commercial photographer does not care to have very much to do with them. We like them. They make you work like the devil. They want everything yesterday. (Laughter) But they get it. Now things I say may sound like egotism, but they are not given in an egotistical way, but are given to you so that you may profit by them. We have been more or less successful in our community. I started in there with some competition, and under the worst business conditions, about three years ago—twenty commercial photographers, five of them employing at least ten people, all doing good commercial work. Having been away from the city eight years, although it was my own town, I started. I had something to consider. I was

laughed at. They told me they thought I was crazy, to my face, I sometimes thought I was, the way things began to look. But I worked very hard and found out that there was one thing in Cleveland that they did not do, that was, deliver service. We immediately began to sell service and that service has meant to us what we are. It hurts when I go into the printing room and find all of the printers disgruntled and even the head man making remarks, "Oh, take your time. They are crazy in the office." But the order may say deliver at three o'clock that afternoon. It is pretty hard to keep an organization working under pressure all the time to deliver service. You must work so you can not relax a minute. If a client calls us up and tells us they must have a hundred prints this afternoon, they must have them. If they ask impossible things, you can easily explain that difficulty to them. But they are urgently needing the thing they asked you for. They do not want to see you hustle just for fun, or working for nothing. But they want it, and the thing to do is to see that they get it. We do. If our organization won't work with us along those lines, we get other people who will. That is the one thing that has helped us in our business. We have the same competition that you have. We have manufacturers there buying thousands of photographs every year. You have them for a certain length of time, and all of a sudden the demand comes in to pack up the negatives and send them over to the other fellow. In Cleveland all are jealous of each other, criticize and hate each other. We have been successful so far. I hope we will continue. We do things there different to many other fellows. I do not say that what I am telling you is right. Maybe your methods are better. I came here to find some of them. I want to learn too. But about that negative, gee, it makes you mad, doesn't it? You are right up in the air. We pack the negatives up as careful as we can. We do not reduce them or scratch them before we send them out, or disfigure them in any way: as carefully and as promptly as we can, with a letter, we deliver them as per request. I am going to tell you why. We have had some experience along that line. Your clients will not stick to you religiously. They will change. They will go out to different photographers—a different purchasing agent or advertising man takes over the job, and he has his friends, etc. I want their friendship first of all.

(To be continued)



ASSOCIATION NEWS

Published Weekly under the authority of the Board of the P. A. of A., under arrangement with the publishers of ABEL'S PHOTOGRAPHIC WEEKLY and the BULLETIN OF PHOTOGRAPHY

By S. R. CAMPBELL, JR., General Secretary, 722 Bond Building, Washington, D. C.

THE following is the Radio Talk given by President Stearns from Station WWJ of the Detroit News, January 7th, 1924:

To the Photographers of America, from Alaska to Panama—greetings. The executive board of the Photographers' Association of America now meeting in Detroit have decided to hold the 1924 convention in Milwaukee the first week in August. Make your plans to attend and make this convention the biggest and best ever held.

To the public—the citizens of America—the Photographers' Association of America extends greetings. Photography is the one art that is advancing today while other arts are declining—

No sculptor since has known as much sculpture as did Phidias, 200 years before Christ.

No other painter has had the knowledge of the painters art that Raphael had.

We have no poets like Dante or Shakespeare.

Where are our Musicians such as Wagner or Bach?

In architecture the Woolworth tower is considered a masterpiece but it was copied from a Cathedral in Belgium which they started to build before Columbus discovered America. In these days of Cubism and Futurism and Jazz—photography continues to advance—

Can you imagine a home without photo-

graphs of those we love and those that love us? Why it just couldn't be—that's all? We have grown up with these pictures, they have almost become a part of us. There is the photograph of Mother taken on her wedding day and the picture of Dad made in 1905, the year they gave him an interest in the business, and the new one we think so much of taken last Christmas—And would you believe it that curly headed two year old is our six foot Bob? The little mite beside him is sister Jane who is married and has a home of her own. Last of all, tucked away with a pair of tiny tear stained boots is a photograph of Mary, the Angels lent us for a happy holiday; for Mother she lives eternally in that cherished photographic image.

It must be a joy to Daguerre, who discovered photography, to look down and see what came of chasing around trying to catch sunlight in a little black box. And don't forget—your friends can buy anything you can give them *but your photograph*.

This week finds the 100%ers enrolled almost as many as last weeks. Here is hoping next weeks report will double, yes triple the number we now have. Come on folks and show your present officers that you will back them to the limit. The results of your enthusiasm will be proven by the number of new members you secure for the Association. Good luck to you all.

WITH THE ASSOCIATIONS IN 1924

Name	Secretary	Convention Date	Place
Photo Finishers...	T. R. Phillips, Washington, Iowa.....	February 21.....	M inneapolis, Minn.....
New York.....	Seaward A. Sand, 98 Main St., Lockport, N. Y.....	March 4-5-6.....	Hotel Pennsylvania New York City
Middle Atlantic...	Orren Jack Turner, Princeton, N. J.....	May 5-6-7-8.....	Kenilworth Inn, Asheville, N. C.
Southeastern.....	Jas. E. Thompson, 613 Lowry St., Knoxville, Tenn.....	May 5-6-7-8.....	Kenilworth Inn, Asheville, N. C.
P. A. of A.....	S. R. Campbell, Jr., 722 Bond Building, Washington, D. C.....	August 4-5-6-7-8.	Milwaukee, Wis.....
Pacific N. W.....	C. F. Richardson, Milwaekei, Ore.....	August.....	
Missouri Valley...	Clarence Gale, Beatrice, Nebr.....	None in 1924.....	Portland, Ore.
New England...	Eric Stahlberg, Northampton, Mass.....		Maplewood, N. H. (?)
North Central...	Jos. Fritsch, Faribault, Minn.....	None in 1924.....	
Ohio-Mich.-Ind...	Merl W. Smith, Hartford City, Ind.....	None in 1924.....	
Ontario.....	Chas. G. Ashley, 61 Bloor St., W., Toronto, Ont., Can.....		Toronto, Ont.
Southwestern.....	J. S. Edwards, Amarillo, Texas.....		Oklahoma City, Okla.
Wisconsin.....	J. A. Glander, Manitowoc, Wis.....	None in 1924.....	

Corrected according to the latest available information.

—ABEL'S is always glad to answer questions—



Another relic of the early days of association among photographers. This shows the first convention of the National Photographic Association, held at Horticultural Hall, Boston, June 1st to 5th, 1869. This was the forerunner of our present P. A. of A. Some of our older readers will be able to recognize in this picture friends of bygone days, most of whom are now no longer with us. The old print came to us by courtesy of J. Chester Bushong, Worcester, Mass.

Amateur Finishers Organize National Association

AT a meeting of representative Photo Finishers, held at Cedar Rapids, Iowa on December 6th, 1923 the Photo Finishers Association of America came into being, for the purpose of advancing the standard of the business of Photographic Finishing, promoting the welfare of the business as a whole and the advocacy of a high professional standard of integrity among the members.

Iowa, Minnesota, Illinois and Wisconsin were all well represented in this meeting and the organization was created with a 100% membership of the firms represented.

The First Annual Convention will be held in Minneapolis on February 21st, 1924 and due to the fact that the membership is steadily growing in this new organization, this first Convention promises to be quite a pretentious and exceedingly interesting meeting.

T. R. Phillips, Sec'y-Treas.
Washington, Iowa.

P. P. Club of New York Holds Competition

A PORTRAIT competition was held by the Professional Photographers' Club of New York, Inc. at the Terrace Garden club-rooms on Wednesday evening, January 16th. Three handsome silver cups were offered as prizes by the Eastman Kodak Co. Contestants were required to submit three prints finished on Eastman papers, not

larger in size than eight by ten inches. Messrs. I. Buxbaum, Paul Van Divort, and Pirie MacDonald, the famous photographer of men, served as judges. The first prize was awarded to Gabor Eder. Mr. Eder's winning picture, a study of an old man, presented a somewhat unusual treatment of a subject too often and too easily handled in a conventional manner. His work was further characterized by its broad sympathy and evidence of pictorial appreciation. A portrait of a young lady, simple in conception and executed with admirable sincerity, won the second prize for I. Brenner. The third prize went to P. D. Illovsky for his portrait-head of a man, a commendable effort wherein the values were beautifully and accurately rendered. Three Certificates of Merit were also awarded to Messrs. Chidnovsky, Waterman, and Eder. Following the awards, Mr. MacDonald discussed the winning pictures in his usual inimitably interesting manner. Mr. Buxbaum also criticized the entire exhibit, supplementing his remarks with numerous constructive suggestions. An interested and enthusiastic audience of members was present and the meeting was most gratifying successful.

Paul Van Divort, Acting Secretary.

A. B. C. Association to Meet at Springfield

A SPECIAL meeting of the A. B. C. Photo Producers Association will be held at Springfield, Ohio, Thursday, February 14th. This meeting will be held through the

courtesy of the Springfield Chamber of Commerce, at 10 A. M. Dinner at 6 P. M. Plates \$1.00 each—Afternoon and Evening Sessions.

The most important matter to come before the Convention is the adoption of a universal TIME CHARGE. Instead of using a standard list of prices, a minimum charge of Two Dollars (\$2.00) per plate plus CAMERA MAN'S TIME.

The Plumbers, the Electricians, Carpenters—in fact most business concerns now charge on time basis. This eliminates waiting, loss of time and will enable the Photographer to make a profit every hour of the day, instead of an occasional shot now and then.

The adoption of the Cost System, Cost Cost Sheet, Cost Envelopes, etc. Five minute talks will be given on different subjects, including "Itinerant Photographer" "Coupon Grafters" etc. A large attendance is de-

sired, as there are vital matters to come before the Convention.



Central Pennsylvania Photographers Organize

THIRTY photographers from Blair, Somerset, Indiana, Cambria and Westmoreland counties met at the studio of L. G. Hornick, Johnstown, Pa., on January 10th, and organized the Central Pennsylvania Photographers Society. It was decided to meet every three months, and the next session is scheduled for Altoona, in April. Demonstrations, talks and print criticisms will make up the meeting programs as a general thing. Officers elected for the new organization were:

President, H. B. Shaffer, Altoona; vice president, D. A. Van Zandt, Altoona; secretary, H. C. Plank, Vandergrift; treasurer, Deck Lane, Ebensburg.

'Tis Here-Maybe



According to C. F. Richardson, secretary-treasurer of the Photographers Association of the Pacific Northwest, that association will hold its convention in Portland, Ore., the latter part of August, announcement having been previously withheld pending advice from the National as to whether the National Convention would go to the Coast. California photographers are to be invited to attend, in the hope of organizing in a better way to bring the National to the Coast at a future date.

Dundas Todd, in a recent issue, wondered who was the first lady photographer on this continent. So far we have one candidate—Mrs. Laura B. Gaites of Macomb, Ill., who writes that she has been at it for forty years and is still doing a fine business. Can any one beat that record?

The Seventeenth Annual Dinner and Ball of the Professional Photographers Club of New York, Inc., will be held at the Hotel McAlpin on the evening of Lincoln's Birthday, February 12th. The proceeds will be devoted to the "Stage Memorial Fund," a fund already well established for the relief of photographers in distress. We hope the event will be even more successful than the many similar gala events which have preceded it.

S. A. Marks of the Western Photo and Supply Company, Chicago, writes that they have moved to 208 N. Wabash Ave., where they have twice the amount of space they formerly occupied on Madison St. Business with them has been a steady increase. Marks also tells us that A. J. Barsanti, of the Mabel Sykes Studio, has been in hospital for three months but is home by now, and that Billy Smith of the Lewis-Smith Studio was operated on Sunday, January 13th, but is doing well and will be out again in about two weeks.

We understand that a school of photography has been started in Portland, Ore., covering all branches, including commercial and motion-picture work.

The L. Black Co., now located at 1012 Woodward Ave., Detroit, have leased the four-story building at 1420 Woodward. Their new place has a twenty-foot frontage, with 100 ft. depth, and has been leased for 25 years. Extensive alterations are to be made, including an entirely new front. The L. Black Co. are one of the oldest firms in Detroit, having been established since 1850, and as an optical and photo supply store are one of the oldest in the middle West. They will take possession of the new quarters on May first.

You hold the sparkle
of highlights, the de-
tail of shadows and
gradation throughout
the halftones with

EASTMAN PORTRAIT FILM

Par Speed—Super Speed
Uniform Quality

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'

Rings
Edited by
Howard A. Beach

"Art aims not at the resemblance
 but at the expression."—George Sand.

Imports of photographic materials into China have been steadily increasing of late years. According to the Department of Commerce, Germany is our most active competitor in this field.

Fred C. Darby, Evansville, Ind., tried a new one when he got out as an advertising stunt a small booklet with a bright yellow cover, entitled "What We Know about the Knights of the Ku Klux Klan." The inside was composed, like Elbert Hubbard's famous "Essay on Silence," of entirely blank pages, with a suggestion on the back cover that the reader "now learn something about our kodak film finishing." "The best and cheapest ad I have ever had," writes Mr. Darby.

The fourth meeting of the Central California Photographers Club was held at Fresno on January 8th. Twenty-two attended, from Visalia, Reedley, Hanford, Porterville, Dinuba and Fresno. The next meeting will be in Reedley on February 14th.

Some time ago—clear back in August, as a matter of fact—we offered a prize of twenty-five dollars for the best article written by a receptionist on the subject of increasing studios sales. Of course, it isn't always easy to get your methods down on paper, but the prize is worth going after and so far only one article has been submitted. There are many clever receptionists who read ABEL'S, and surely some of them ought to be able to make a determined try for that twenty-five.

Maud—"Your photograph is perfectly lovely."

Agnes—"You think it's a good likeness?"

Maud—"Not a particle like you. Better get a good supply of them, dear. You might not have such luck again if you sat a thousand times."

H. C. Markel, Hays, Kans., believes in souvenirs for his customers as good advertising, and uses several. One is a calendar, in passepartout, with a tinted photograph to add interest, while the other is a metal hanger and mirror bearing the reminder "You're looking just right for your photograph today at Markel's." The mirror, being almost entirely of metal should find a place in many instances where a more expensive affair would not be suitable. The main thing to remember is that the souvenir you elect to hand your customer should be useful. If it fulfills that requirement it will be kept regardless of any advertising it may display.

Photography—As the School Girl Sees It

ONE of our readers sends us the following little story, taken from a local school annual and written by one of the girls as her contribution to the book. It is quite interesting as showing the reaction of the average young girl to the so-called "ordeal of visiting the photographer.

NO NEW EXPERIENCE

If you were in my sorry plight
 And had a year-book theme to write,
 What would be your thoughts to-night,
 Sitting in the dim twilight?

This is what I thought when racking my scanty brains for a Booth Tarkington or a Conan Doyle style of story, but failing to receive such inspiration for depicting the tribulations of the graduate who must sit for pictures, I resorted to the popular

scheme of the scenario writer who briefly presents his story in picture and sketch.

Scene I

Early in the term.

The photographer meets the class in No. 7 and makes his proposition, asks us not to class him with the toothpuller, gives helpful directions for looking our sweetest, in which he urges us not to powder, and emphasizes the fact that in order to look beautiful, we should follow the custom of movie actresses and not wear hair nets when sitting for portraits.

Scene II

A week before the sitting.

Great demand for the services of the expert in giving shampoos. We must secure fluffiness. Frequent posing before the



Cut Down the Variable Factors

THERE are enough of them in any studio without having to put up with a variable, uncertain, or refractory paper.

The use of Professional Cyko rids the photographer of many annoyances and disappointments. It saves both time and money.

And when you order it again you know that you will get paper just as good and with the same characteristics.

Buff and Plat in double weight, Studio and Glossy in both single weight and double.

If you have the slightest difficulty in obtaining Cyko from your stock house, write us and we will make it easy for you to get it.

ANSCO PHOTOPRODUCTS, INC.
BINGHAMTON, N. Y.

mirror before breakfast, experimenting during the noon hour and a position in range of the mirror during study hours, and the almost impossible feat of being ready for bed before the proctor makes her rounds.

Scene III

The day of the operation.

No time for the Saturday morning marmalade, but the longest time possible before taking the hair from the curlers. Compassionate room-mate brings up rolls. At the last minute we may decide that we do not care for our own clothes and we scurry around to borrow something, contrary to mother's advice, but she really doesn't know how seedy our own duds look to us.

"Hurry up, Max, you've only got five minutes," from an affectionate room-mate.

"Mercy me! Don't you s'pose I know it! I wish you wouldn't stand there with your things all on waiting for me, drives me frantic. Here, take five cents out of that candy box and go down to No. 2 and get me a single mesh net, please. I don't give a hang what the photographer says, I've just got to wear a net."

"There! You look like the first flower in May. Here's your coat—make it snappy—I have the umbrella. Come on!"

Scene IV

The studio.

Clerk—"Will you have your pictures done in gray or sepia?"

"Have I got to decide that now? Which shows the freckles less? and the net?—I'll have them finished in brown, please."

Photographer. Just as you were—chin up. What orchestra did you say you had last night? Colored lights? Look right over in that corner? No, a little bit this way—Ah! th-th that's lovely! That's all. Next, please." And all the time he is chatting so pleasantly and easily, he is humming a little melody and keeps so cheerful and friendly that we come away quite happy.

Scene V

The revelation.

"Fan-Tan, will you go down with me to get my proofs just as soon as school's dismissed this noon?"

Out of the door, down the street, and up the studio stairs—

"My heart's pouding awfully! You open

the door and go in first—Oh, I just hate to open them—You look. Are they awful, Fan? Do you suppose they look like me? (Opens envelope.) Curses! Do I look like that?"

Scene VI

The day the finished photographs arrive. At school. All crowding around the desk.

"Oh, they're lovely! Not a freckle! Not a line! They look *just* like you. Isn't your hair beautiful?"



Developing Ability in Assistants

GETTING things done is a peculiar quality that very few employers possess. The big problem for the man who employs men is to impress on the fellow who is not hitting on all six cylinders that there is room for improvement. To bring him to understand that fact and accept, in his own mind, the possibility that he can do better is often a difficult matter.

As a general proposition, a man wants to be the judge of the quality of his own efforts. The average man, as he sees himself, thinks and feels that he is doing well. In the majority of cases, he solaces himself with the thought that he is accomplishing more than for what he is paid.

Often have I noticed that when an assistant was doing badly, in comparison with other employees, the matter of any improvement in his methods has to be approached with tact. In nine cases out of ten, the man will be possessed with the notion that he is doing well.

At times it has happened the man would realize that the results he had accomplished were far from satisfactory. But, in such cases, he would claim that the proposition was a hard one, and give it as his honest opinion that he should be paid more money for sticking to the job.

We are all familiar with the man who is in the rut. It is hard to convince him that another method than the one he employs would bring better results. If such a one can be brought to open his heart, however, it will often reveal the secret that, had he the opportunity, he could show the employer a few things that would open his eyes.

I Buy Film and Glass

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

P. H. KANTRO

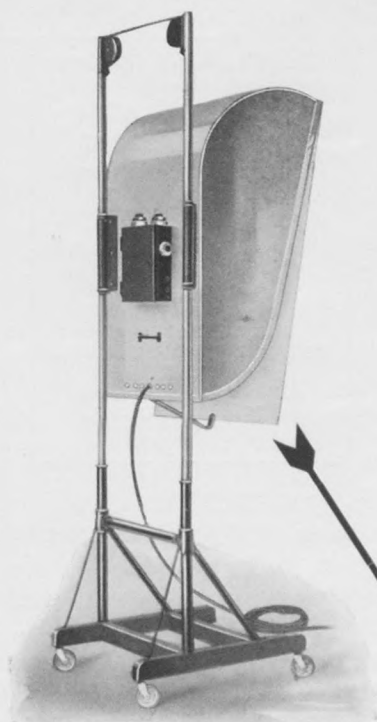
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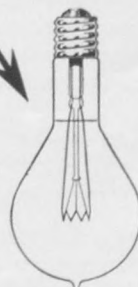
"I have not made a sitting by daylight for the last seven years . . . am getting better work than I ever did with daylight.

"I have increased my business by two since I have been on the ground floor. I mean my profit is doubled."

J. E. Bates, Chariton, Ia.

ABEL'S Weekly 11-17-23

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Works at RAHWAY, N. J.

Some employers handle a situation such as this by dismissing the assistant who has failed by reason of his overestimating his own qualities. This is a great mistake and the concern that assumes such an attitude will never develop capable assistants. Instead, they will find themselves continually going outside of their organizations in search of good men. Such a course is too much of a gambler's chance to be recommended.

Every employer should seek to train his men to a more correct estimation of their own qualities. It may take time but in the end will prove worth while.—*G. Jenriff.*

SITUATION WANTED

POSITION as operator. Can manage studio if necessary. W. Ed. Conat, Miles Hotel, La Salle, Ill. 2-2-3

RETOUCHER and etcher, with long experience from studios of the better class, wishes permanent engagement. Salary \$35 a week. Willing to assist with operating if necessary. Address "Photographer," 529 No. Franklin St., Philadelphia, Pa. 2-2-1

PERMANENT POSITION wanted by an all-around man in first-class studio. Married. S-2, care of this journal. 2-2-3

MISCELLANEOUS

FOR SALE—Quantity of Cooper-Hewitt F. Lamps complete and new, listed at \$50 each net; for \$33.75 net cash each while they last. Absolutely guaranteed. Ralph J. Golsen, 1128 Argyle St., Chicago, Ill. 12-8-TF



The all-important part of any camera is its lens.

Definition, that quality most sought for in good photography, is entirely dependent upon the lens.

Astigmatism, chromatic aberration, coma, flare, curvature of field are all lens ailments—contributing causes of poor photography.

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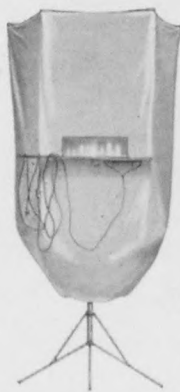
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These bags thoroughly diffuse the flash. They permit of making several exposures without emptying smoke. Are simple, yet durable, in construction.

Send for Complete Descriptive Folder

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3540 Cottage Grove Ave. Chicago, Ill.

WANTED TO BUY a studio in an industrial town of from twenty-five to fifty thousand people. Must be a good business proposition. State particulars in first letter. No place doing business under six thousand dollars considered. M. S., c/o Steinberg Studio, DuBois, Pa. 1-26-2

FOR SALE—9½" Velostigmat F/4.5 in barrel, \$55. Also one in Optimo Shutter, \$65. Both series II and same as new. Either sent subject to inspection upon receipt of \$5.00. H. R. Mason, 523 Sioux St., Winona, Minn. 1-26-2-C

WANTED—Fast 8x10, 18" soft portrait lens, double bellows studio camera, arc light, Eastman's head screens, portable background carriers; exchanging Vesta F/5.8 8x10, 14" portrait lens in studio shutter if possible. Larson, 4542 Moffitt Ave., St. Louis, Mo. 2-2-1-C

WANTED TO TRADE—Fine residence lot worth over \$450, unencumbered, at Minneapolis, for the following: One Halldorson Home Portrait Lamp; one No. 3 Eastman Home Portrait Camera; one 8x10 or 10x12 Vitax or Voigtlander Heliar lens. Prefer studio shutter, one View Camera. What have you? Address Carter's Studio, Hutchinson, Minn. 2-2-1

SALE OR TRADE—11x14 Bausch & Lomb Protar wide angle series V, none better; also fine Remington Automatic Shot Gun, raised rib, checkered; new Northern 15 ampere twin arc light. Want Butler or Wagenhorst and good spotlight, or what have you? A. M. Brown, Frederic, Wisc. 2-2-1

PHOTOGRAPHS PAINTED IN OIL—BEST GRADE WORK FOR THE TRADE ONLY. WRITE FOR PRICES—H. L. Leibson Co., 912 So. Brook St., Louisville, Ky. 2-2-4-C

FOR SALE—Majestic Studio Arc Lamp with rheostat, stand, and reflector; AC or DC, 110 volts, 25 amps, 60 cycle. As good as new. Price \$100. Also an 11x14 Anthony Studio Camera with long bellows and adjustable Benster Holder; complete with stand, only \$25. H. A. Ludwig, Howell, Mich. 2-2-1

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Every order on a separate card —all of the cards in an alphabetically indexed desk file that keeps them constantly at your finger tips.

Each card is printed and ruled for a complete record of the order, duplicate orders and statement of the account. And when the transaction is complete there is a transfer case and file to keep the record for permanent reference.

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Eastman Card Index Studio Register complete including oak desk box and transfer box, 300 printed cards and two sets of alphabetical, monthly and daily guide cards \$12.00



EASTMAN KODAK COMPANY
RÖCHESTER, N. Y.

All Dealers'

Mr. Classified Advertiser:

NOW'S The Time to order space in our *Third Annual Spring Edition*—Issue of March 8th, 1924, with 12,000 circulation guaranteed. The most economical medium you will find this year through which to sell or buy studios or equipment, get help or find a position.

CLASSIFIED ADVERTISING FOR THE MARCH 8th ISSUE WILL ONLY BE ACCEPTED AT THE FOLLOWING RATES

Studios for Sale	}	15c a word, minimum \$3.00
Miscellaneous		
Help Wanted	}	10c a word, minimum 2.00
Retouching		
Situations Wanted		5c a word, minimum 1.00

ABEL'S PHOTOGRAPHIC WEEKLY

515 Caxton Building

Cleveland, Ohio

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THEN SEND AT ONCE FOR A FREE COPY OF OUR **BARGAIN BOOK and CATALOGUE** in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

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

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124 S. Wabash Ave., Dept. A-W-1, Chicago, Ill.

STUDIOS FOR SALE

FOR SALE—The Ford Studio, 123 W. Bay Street, Jacksonville, Fla. 12-1-10

LEADING STUDIO in city of 35,000 in twelve story bank and office building. Particulars, M-6, care of this journal. 1-19-4

FOR SALE—Ground floor studio; Central New York town; no competition. For particulars, write A-2, care of this journal. 1-26-2

FOR SALE—Best studio in city of fourteen thousand, in the heart of the city. One thousand dollars buys it, invoices considerably more, easy terms. F-2, care of this journal. 1-26-2

FOR SALE—Ground floor studio, twenty years in Michigan city of 35,000; all latest equipment up to 11x14. Will sell all or part to suit purchaser. E-2, care of this journal. 2-2-4

LONG ESTABLISHED and well known studio in exclusive down-town section of San Francisco. Studio has high standing. Splendid opportunity. Address, H-2, care of this journal. 2-2-TF-EOW

FOR SALE—A good paying, well equipped studio in fine city of over 6000; long lease; cheap rent; easy competition. Will make attractive terms to good man with some money. Can give first-class stock house and bank reference. Address P-2, care of this journal. 2-2-1

FOR SALE—Most important photographic enlargement studio; established in Paris thirty-five years. Highest quality of work. Yearly receipts 300,000 francs. For particulars write to Chiljian, 1 Rue Troyon, Paris, France. 2-2-2-1EM

FOR SALE—Ground floor studio and gift shop in the sunny South; city of thirty-five thousand; large territory; best trade. Will sell at invoice price. Owner desires a change. Wire or come at once. Address, Stokes Studio, Meridian, Miss. 2-2-1

PAY AS YOU USE

WE MAKE IT EASY for you to buy that new equipment to bring your studio up-to-date.

Any Equipment Sold on Terms

Write for samples of our special line of *low-priced mountings*.

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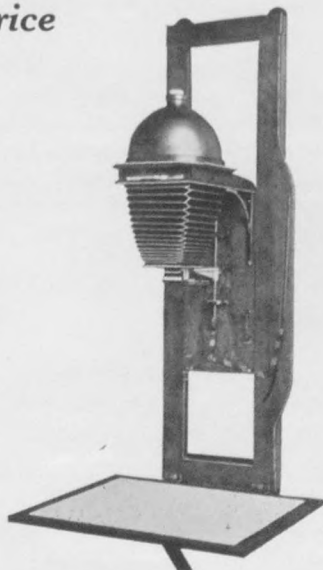
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For nearly 70 years the B. J., as its readers call it, has been read by professional and commercial photographers of all English-speaking countries. Its articles on the practical and business branches of portrait, commercial and press photography are the weekly counsel of thousands.

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FOR SALE—Controlling interest and possession of leading and best studio in Missouri City of about fifty thousand. Has finest location in city with valuable long time lease. Doing fine business. Owner must give entire attention to other interests. Here's an opportunity for big man to make his home and fortune, in one of the fastest growing cities in the middle-west. Address H-3, care of this journal. 2-2-1

FOR SALE or Rent—Up-to-date studio, located at Massillon, Ohio. Would rent to prospective buyer. 80 South Broadway, Akron, Ohio. 2-2-1-C

FOR SALE—Ground floor studio doing a business of twenty-five hundred monthly, located within two hundred miles of Chicago, in the heart of the business district of a prosperous city of forty-two thousand inhabitants. Modern equipment. Ten year lease; reasonable rent. Owner is obliged to sell because business in another city requires whole time. Address Alex. Uehling, Madison, Wis. 2-2-2-C

FOR SALE—Full equipped studio, good location, large territory. Southern Minnesota town, population 4500. Address E-3, care of this journal. 2-2-1-C

RETOUCHING

WANTED—PIECE retouching; years of experience with best studios. Try it. C. Mathewson, 97 Clinton Ave. So., Rochester, N. Y. 2-2-2-C

RETOUCHERS FOR THE TRADE. One-day service. Guaranteed work. One trial negative retouched free. Year-round customers preferred. Standard prices. Barnett K. Moore, Preston, Minn. 1-26-2-C

RETOUCHING DONE at your own price. I make a specialty of large heads. Work done on short notice. Reference—Dayton photographers. Theo. Georgi, 418 Arlington Ave., Dayton, Ohio. 1-26-5-C

RETOUCHING—Finest work, prompt return guaranteed. Prices right. Professional of many years standing. Herbert M. Harris, 327 Monroe Ave., Scranton, Pa. 1-26-3-C

DEVELOPING TANKS. Yes, Enameled

Amateur Finishing Outfits in two sizes. Enameled Outfits for Commercial and Portrait Work. Accommodating both 5x7 and 8x10 portrait hangers.

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Send for complete information and prices.



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RETOUCHING for the trade! Experienced workman, prompt service. Reasonable prices. J. W. Jacobs, 1527 12th St., Des Moines, Iowa. 1-19-4-C

RETOUCHING WANTED by experienced retoucher. Special attention paid to mail orders. Pearle Holliman, 129 Rembert Ave., Macon, Ga. 1-26-2-C

RETOUCHING and oil coloring. Good work. Prompt service and prices reasonable. Experienced photographer. Lewis R. David, Jackson, Mich. 1-26-4-C

SPECIAL RATES for SCHOOL negatives and the QUALITY RETOUCHING that you can send straight to the printer. Also open to take regular work. Russell & Russell, Box 7, Columbus Grove, Ohio. 1-26-4

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—A high-class home portrait operator with a personality. A very flattering offer. B-1, care of this journal. 1-12-TF

SALESMAN—With some knowledge of photography to demonstrate and sell studios and dealers. Good opportunity. Confidential. Smith Chemical Co., Box 697 C. S., Toledo, Ohio. 2-2-1

POSITION OPEN for a good all-around man to operate and retouch. Place is year round. Address Photographer, 111 Vermilion St., Danville, Ill. 2-2-1

SALESMEN—Steady positions for several producers. Photographic mountings. Studio trade. Salary or commission. Confidential. S-9, care this journal. 1-19-3

WANTED—First-class operator and retoucher. One who can work in grounds preferred. Good salary and steady position to right party. Address The Gray Studio, 502½ Main St., Houston, Texas. 1-19-3



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Are being used in every corner of the U. S. They are practical, neat, attractive and reasonably priced. Anticipate your Season's envelope needs and save money by ordering through OUR MILL PRINTED SERVICE now, or if in a hurry we can ship immediately from OUR STOCK SPECIAL SERVICE. Several new designs have been added and one of these new ones will be especially valuable for your Drug Store Agencies.

As part of our SERVICE this year we are furnishing gratis to all users of our pockets, a set of snappy window cards in two colors. Our copyrighted designs are trade pullers. Write for Samples today.

The Art Press, Adrian, Mich.

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 and RETOUCHING: 3c per word. No advertisement less than 75c.

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

ANSWERS IN OUR CARE: 25c extra for each insertion.

WANTED—First-class retoucher, lady preferred. All high-grade work and year round employment. Send photo and state salary. Studio Swann, Box 1087, Charleston, W. Va. 1-26-2

RECEPTIONIST, who has executive ability to do high-class studio and home portrait selling. Liberal salary and commission to one who can produce results. Lee F. Redman, 5533 Woodward Ave., Detroit, Mich. 2-2-2

WANTED—An experienced view operator and salesman to solicit Pictorial Advertising. Wonderful opportunity to man willing to work. Address, The Steel Studio, St. James, Minn. 2-2-2

EXPERIENCED high-class man desires immediate year around situation with first-class studio. Ability to produce the better grade of work; am good operator, retoucher, back-grounds put in, all-around workman. Salary \$50 to start, increase through ability. References excellent. Ralph G. Brown, 1113 East 11th St., 3rd Floor West, Kansas City, Mo. 2-2-2-C

SALESMAN. Must be experienced and now calling on trade, restricted territories. Good opportunity. Selling WARRENTX, all or part time. Warren Products Company, Inc., 265 Canal St., New York City. 12-22-TF

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.

WANTED—A position as general assistant by lady experienced in all branches of portrait work. J-5, care of this journal. 1-26-2-C

WANTED—Permanent position by young married man. Excellent workman in all branches but prefer printing and retouching. Salary \$40. Prefer Middle or South-west. Q-1, care of this journal. 1-26-3

POSITION WANTED in high-class studio as general assistant. Can do anything but retouch. Years of experience. State salary paid in first letter. Southern states preferred. Address Mary V. Kirby, McMechen, W. Va. 2-2-2-C

EXPERIENCED receptionist desires position in a studio where application to business and personal interest will be appreciated. Have had three years experience and understand retouching and oil coloring. Best reference. Miss R. Apt. 1, Riverside Ave., Jacksonville, Fla. 2-2-1-C

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PALLADIOTYPE, Warm Black, Cream
and White Stock.**

SATISTA, Black Only. Excellent for Water Colors.

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Agfa Ultra Special

the new AGFA PLATE
rating **650 H. & D.**

*The plate for portraiture when rapid exposures are necessary
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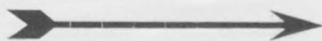
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