

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXXV No. 905

SATURDAY, APRIL 25, 1925

PRICE TEN CENTS
\$2.50 A YEAR

A Better Printer

THE Crown Printer has long been known for good work, quickly and economically turned out. But it is even better now. The new model has a cast aluminum platen, light in weight but insuring even and ample contact over the entire print.

The cut shows the business end of one of the Crown Printers. Over the safe glow of a ruby light the negative is masked, the paper is placed and the shaped-to-the-hand handle is swung down. The paper is now securely held by a pressure evenly distributed. A little additional push and the handle is locked and the lights, powerful enough for short exposures, are automatically on. A squeeze on the grip and the handle is released and the lights off. The print has been made.



This is the printer you need. Look it over at your stockhouse.

EASTMAN KODAK COMPANY

Folmer & Schwing Department

Rochester, N. Y.

Gross Circulation 4,281
Net Sales Through Dealers 89
Gross Mail Circulation 4,388

GUARANTEED
NET PAID
CIRCULATION

4,193

(Professional Circulation Only)

HAMMER PLATES, coated on clear, transparent glass and rich in silver of the finest grade, hold the record of efficiency the world over.



Hammer Dry Plate Company

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Hammer's booklet, 10th edition, sent upon request



Use Direct Advertising To Increase Your Business

We offer a series of six different folders for the portrait photographer that will bring new customers to his Studio. Distinctive, beautifully illustrated, appealing human interest copy.

Hundreds of Photographers all over the Country using this Advertising

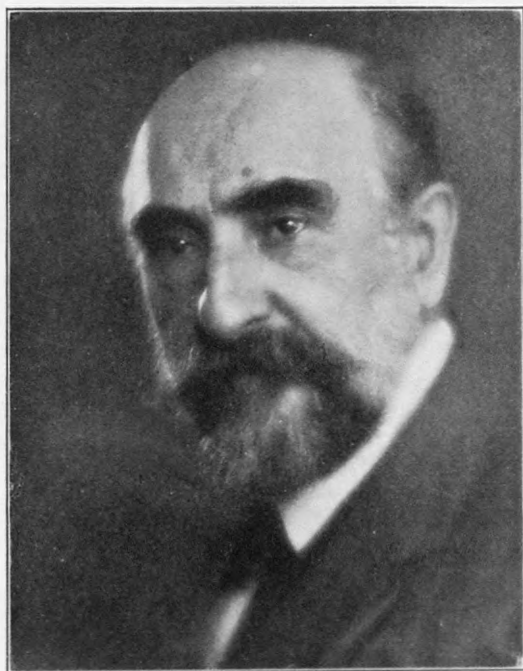
First presented at Milwaukee convention in 1924. Folders on weddings, graduations, family portraits, children, etc. We furnish envelopes for folders imprinted with photographer's name and address. Ready to mail. Write for samples and prices.

Case-Hoyt Service

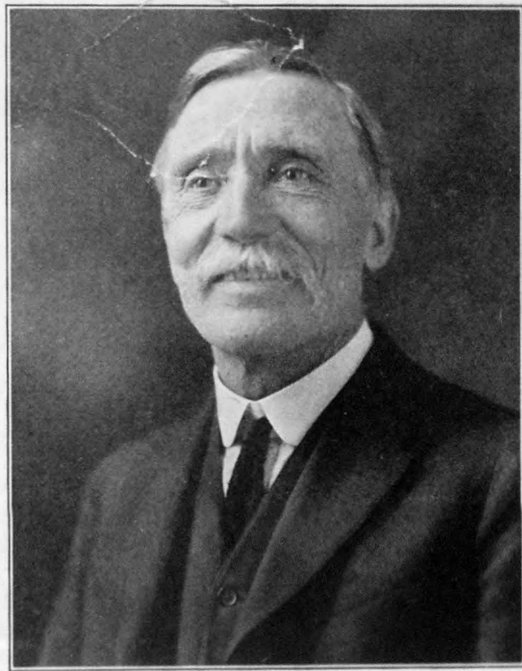
800 St. Paul Street

Rochester, N. Y.

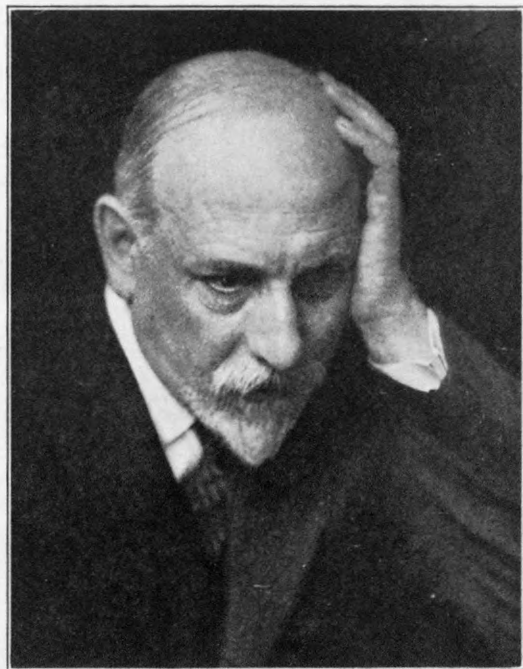
Special Supplement to Abel's Photographic Weekly
Vol. XXXV, No. 905, April 25, 1925
Series II, Sample Studies No. 88



BY C. FERRIS SMITH, COLVILLE, WASH.



BY ANTHONY SAITTA, NEW YORK CITY



BY I. BENJAMIN, PARIS, FRANCE



BY C. URBAN SHOREY, LANCASTER, N. H.

CRITICISMS

April 25th, 1925

By WILL H. TOWLES, *Washington, D. C.*

HEAD of man by Anthony Saitta. Placement of head in space very good. Lighting a little flat in original. Lacking in pick-up on forehead or cheeks which would give the feeling of projection. Double light a little strong giving feeling of a flat spot on side of head. The original just misses being a very fine portrait.

Head of man by C. Ferris Smith, Colville, Wash. Rather a weak portrait of man. Mouth open and smiling weakens and destroys strength. Very well spaced. Head a little too high.

Head of man by I. Benjamin, Paris, France. The original is unusually good. A fine feeling of flesh and color. Well spaced.

Head by C. Urban Shorey, Lancaster, N. H. This is an attempt at a pictorial composition. The subject is well spaced, but rather unfortunate in use of vignette which gives an empty space and destroys the contour and form, leaving the head floating in space without support.

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel
CHARLES ABEL, Editor

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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, 515 Caxton Building, Cleveland, Ohio.

In Passing By

THE Housewife's Delight. The fact that spring is actually with us was brought rather forcefully to our minds a few days ago, when our office received its annual housecleaning, and we arrived the following day to find that our collection of portraits had all been removed from the walls and replaced in the wrong positions, the furniture moved hither and yon, papers displaced, etc. Not to mention a strong and all-prevading smell of soap, some of which still lingers.

Housecleaning, to the average man, is just one of those things. If he is married, his home gets house-cleaned. If he is in one of the more up-to-date buildings, ditto his office. But the average photographic studio—and here's the sad truth about it—is not located in a modern office building, and if it gets house-cleaned at all, it is because so much dirt and dust has accumulated that the photographer himself actually falls over it and can't help but have it brought forcefully before his notice.

It is strange how much dirt can be on the ceiling and walls and still be more or less unnoticeable. Take our own office, for instance—the walls and ceiling are several shades lighter than they were before the annual washing but they didn't look dirty before, only dark. And when your walls or ceilings are dark—or dirty—they are absorbing just that much more light for which you are paying but the benefit of which you aren't getting. And if you have a skylight, just try the effect of a little soap and water and see if you don't get anywhere from 10% to 25% more light.

Another mighty good idea—if you have really decided to give the studio a spring once-over—is to have some good friend who knows nothing whatever about photography or photographic studios come in and walk around with you, with a free hand to make criticisms or suggestions. He'll find many a shabby spot, many a spider-web, many a dirty closet, that you—having seen it daily for a year or more—probably would entirely overlook.

—If you don't know who sells it—write ABEL'S—

While you're doing it, don't forget to give the cameras and other apparatus a thorough going over, inside and out. Dust collects everywhere, you know, and it is surprising what an improvement there will be in your work once the whole shop has been placed in ship-shape condition. And if you can get the wife to take over the job—then it *will* be well done!



ASSOCIATION NEWS

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

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

Our National Picture Exhibit

I COULD sit down and write a lot of bunk about why we should send in a few pictures and it would only take my time to do it and your time to read it, so I'm going to say this:

We want the best collection of pictures this year that a National has ever shown and we want every photographer who is interested in this progress of our profession to send in some pictures. Either portrait, commercial or pictorial or three of each.

All those accepted and displayed will be so marked on the back of each picture. This alone is well worth the effort and when you get them back home, let the public know that you have had pictures on display at an international photographers' meeting and leave it to them, they will spread the news for you and make people want to see them. Last year, we had a fine display and I know you will not allow our show this year to fall short.

The busy people are the ones who do things in all lines of endeavor and photography is no exception to the rule. So without more fuss about it, I am going to ask one and all to help us put up a real Picture exhibit at Cleveland the last week in July and hope to see you all there that you may take home some of the benefits derived from attending great conventions.

Sincerely yours,
(Sig.) JOHN R. SNOW,
2nd V. Pres. P. A. of A.

While we are talking about Picture Exhibits, the following might be of interest to those who have asked us how to make their private exhibition a success, where they expected to make use of one of the Association's Traveling Loan Exhibits. We mentioned last year what a successful exhibit "That Man Gale" of York, Nebraska had, when over 2,000 visited his studio during the week. This year, we have had Mr. Gale give us a short account of how he handles the proposition, to wit:

"We had our opening day on Thursday,

March 19th. The day was the finest we have had this year so we were all feeling fine. Our exhibits were put up starting from the reception room and strung the whole length of the long hall leading to the posing room as well as on the two walls of the latter.

"Our method of receiving was to have Mrs. Gale or myself meet our visitors at the front door, show them personally as much as possible through the exhibit (we also hung in with the exhibit a number of our best work of well know people of this city) and after going through the whole display, we had a flower girl, or one of us, give the visitor a button-hole bouquet of sweet peas and fern (cost us about 4c each) and invited them back again.

"We gave away 1,500 of these bouquets so you see, we had some crowd. Part of the time we had our little studio so crowded we could not give the personal attention that we should. You know, people do like to have the boss pay some attention to them.

"We had as a display in our window, a group of young business men (The Alexander Hamilton Institute Club of York) made 8 x 10 size, about fifty photos in all. We had a real crowd around the window most of the time.

"I don't believe there is anything else of importance that we could say except that we believe our opening was a grand success and the P. A. of A. Exhibit helped it to be.

"Cordially yours,
(Sig.) "R. G. GALE."

P. A. of A. Summer School

The Trustees have announced that Mr. C. W. Howson of Minneapolis, Minnesota will be in charge of instruction during the Commercial Course, July 6th to 25th. As we expect to have a few lines from Mr. Howson as to his plans, in the near future, we will forego further comment at present. No time like the present to register, however, for either the Portrait Course

ON this page we are publishing number 260 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.

(August 3rd-29th) or the Commercial Course. Director Towles will soon be making his annual trip to Winona Lake to get things in shape, including a few changes which will be necessary for the Commercial Course.

Scientific Section Annual Exhibition of the Royal Photography Society

THE Royal Photographic Society of Great Britain are holding their seventieth annual exhibition in September and October of this year. This is the most representative exhibition of photographic work in the world, and the section sent by American scientific men heretofore has sufficiently demonstrated the place held by this country in applied photography. It is very desirable that American scientific photography should be equally well represented in 1925, and, in order to enable this to be done with as little difficulty as possible, I have arranged to collect and forward American work intended for the Scientific section.

This work should consist of prints showing the use of photography for scientific purposes and its application to spectroscopy, astronomy, radiography, biology, etc. Photographs should reach me not later than Saturday, June 14th. They should be mounted but not framed. There are no fees.

I should be glad if any worker who is able to send photographs will communicate with me as soon as possible so that I may arrange for the receiving and entry of the exhibit. Address

A. J. NEWTON,
Eastman Kodak Company,
Rochester, N. Y.

International Congress of Photography

AFTER a lapse of fifteen years an International Congress of Photography is to be held this year, June 29 to July 4, in Paris. The last congress was held in Brus-

sels in 1910, where a very successful meeting was held attended largely by representatives from all nations.

The Congress will be divided into four sections: (1) Scientific; (2) Technical and artistic; (3) Historical and documentary; (4) Technique of cinematography (in connection with the Congress of Cinematography). An historical exhibition of photography and a centenary celebration of the beginning of photography will be held during the Congress.

At the request of the International Committee of the Congress, an Organizing Committee in the United States has been formed, the members being: F. F. Renwick, Dr. W. D. Bancroft, W. H. Manahan, E. J. Wall, Dr. H. E. Ives, Professor R. W. Wood, and Dr. C. E. K. Mees, chairman. A list of American patrons has also been drawn up; their names are given on the attached list.

The Congress is especially anxious to obtain papers relating to the branches of photography with which it deals from workers in the United States. Offers of such papers can be communicated to me, and I will forward them to the secretary of the Congress

A Mother's Day Gift

Your Photograph

Drummond on them a mark of distinction. Your duties of today are the pleasures of tomorrow.

Waco's Studio De Luxe
621 1/2 Austin Phone 605

"Be photographed this year
on your birthday"



The retiring Board of Officers of the Middle Atlantic States Association. From left to right: First Vice-President David B. Edmonston, Washington, D. C.; Secretary J. J. Flaherty, Pittsburgh, Pa.; President Orren Jack Turner, Princeton, N. J.; Treasurer E. W. Brown, Beaver, Pa.

or they can be sent direct to M. G. Labusiere, 5 rue Brown-Sequard, Paris, XV. The secretary is anxious to know at once what contributions will be available, though it is not necessary that the whole paper should be sent to him. The title and a brief abstract should, however, be forwarded at once.

C. E. K. Mees

*Eastman Kodak Company
Rochester, N. Y.*

April 14, 1925.

COMMITTEE OF PATRONAGE

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Dudley Hoyt, 714 Fifth Ave., New York City.

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John Tennant, Editor, "Photo Miniature," 103 Park Avenue, New York City.

Clarence White, 46 W. 144th St., New York City.

Adolf Zukor, 485 Fifth Ave., New York City.

Prof. R. W. Wood, Johns Hopkins University, Baltimore, Md.

Dr. W. D. Bancroft, Cornell University, Ithaca, N. Y.

Elmer Pearson, Pathe Exchange, Inc., 35 W 45th St., New York City.

Jules Brulatour, 1542 Broadway, New York City.

J. H. Haste, Manager, Kodak Park Works, Rochester, N. Y.



The Photo Finishers' Association of America

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		434 18th St., Denver, Colo.
		Phillips Drug Co., Washington, Ia.
		318 W. Washington St., Chicago, Ill.

A special department for the Photo Finishers, published in each issue of Abel's Photographic Weekly, edited by E. M. Reedy, Minneapolis, Minn.

"Take-A-Picture-Week"

MAY 3rd to 10th is going to be "TAKE-A-PICTURE-WEEK" in Minnesota, Iowa, Wisconsin, North and South Dakota and Montana. Who says so? The TWIN CITY DIVISION of the PHOTO FINISHERS' ASSOCIATION OF AMERICA says so, and "Dave" Merriam, the official broadcaster, will tell the world over WCCO at an early date. Appropriate articles are also being run in the May issue of the Northwestern Druggist, a trade paper going to practically every druggist in the six states, also write-ups in Minneapolis, St. Paul and other newspapers throughout the Northwest where association members can arrange to get them run as news items.

Being a generous, broad-minded, far-sighted, industrious as well as good-looking bunch, the Twin City Division isn't trying to hog it all themselves, but have sent out letters to over a hundred and thirty members in the Northwest inviting them to join in the movement. And the response has been all that could be expected of the leaders in photo finishing circles—the Twin City boys are swamped with replies.

In addition to the radio, newspaper and trade paper publicity, arrangements have been made with Film jobbers, wholesale drug firms, photo supply houses and retail druggists to show a sign in large red and black letters on the spare tires of autos in addition to the autos of members participating in the campaign. The wording is

plain, yet effective;

Get Your Kodak out for
TAKE A PICTURE WEEK
May 3rd to 10th.

And that isn't all. Window strips, about 8 by 28 inches long, are being displayed on over two thousand retail drug stores in neighborhoods and towns served by members, letting everyone know that the picture season is at hand. Short, snappy, with large plain letters that can be read across the street.

And that isn't all. Envelope stuffers, almost a hundred thousand, have been subscribed for by the participating members to be inserted in every letter, bill, statement and order jacket that leaves the hands of the finisher between now and May 10th. They tell a year afterwards how "Bingham papered Illinois with letters" in getting that state organized into a division, but it looks as if "BING" will have to take a trip north and learn the paper hanging trade from the Northwestern boys.

How do the druggists like it?? The demand for window display matter is greater than anything ever seen by the finishers and every member is taxed to the limit to see that the dealers are properly provided for. It is stimulating the druggists interest in film and finishing sales and many of them promise to give this end of their business more attention than ever before during the coming season.

The Northern California Division men are also pushing a "Take A Picture Week"

for period April 19 to 26, have taken a full page in the "Stirring Rod," Druggists publication on west coast and two thousand streamers carrying slogans as below were distributed to all Photo Finishers, Drug Stores, Camera Shops and Studios handling Finishing, regardless of membership.

A picture is a million words—say it with snapshots.

Wherever you go—take pictures.

You are missing a lot of fun—Use a camera today.

Photograph the family.

Childhood pictures are priceless when kiddies grow up.

Division officers and members, who are interested in trying out a "TAKE-A-PICTURE-WEEK" should write to the Northwestern Druggist, Commercial Building, Minneapolis, Minn., and secure a copy of the May issue of that paper. It promises to be an eye-opener as to what a live publi-

cation, and an interested and aggressive organization of Photo Finishers can accomplish in the way of the right kind of publicity when whole-hearted co-operation is put forth.

President Elliott of Minneapolis is to be highly congratulated on being at the head of a Division that can and does work together heartily with only one idea in mind—to improve existing business conditions for photo finishers as a whole. Plans are already being made to display the propaganda and advertising material at the next national convention, and if for some unforeseen reason this "TAKE-A-PICTURE-WEEK" idea does not become a national proposition next spring sponsored by the PHOTO FINISHERS ASSOCIATION OF AMERICA, it will without a doubt be improved upon by the Northwestern group of Divisions and used again and again to help open up the picture season a month earlier than would otherwise be the case.

'Tis Here-Maybe



Mrs. C. R. Watson, probably one of the best known managers of coupon sellers in the country, has been working for the Heyn Studio, Paxton Bldg., Omaha, Nebr., for some months and is now ready for a new location, preferably in Ohio. Photographers interested in this method of getting business can get in touch with her at the Heyn Studio.

American photographers aren't the only ones who show apathetic tendencies when it comes to lines of co-operative endeavor. The big advertising campaign backed by the Professional Photographers Association of Great Britain & Ireland has finally fallen through. It was carried on for a whole year through the generosity of Kodak, Ltd., who contributed some thirty or forty thousand dollars in the hope that during the campaign enough interest might be aroused to enable the raising of enough money to carry it on in the future. Five thousand pounds was needed, however, and only fifteen hundred subscribed, and it was finally decided to give up the scheme, at least for the present, returning all subscriptions.

Clarence Stearns, Rochester, Minn., ex-president of the National, broadcasted an address on photography over the radio from station WCK, St. Louis, Mo., on April second.

The Daguerre Club of Indiana held its annual meeting in Indianapolis on March 9th and 10th. There was an excellent attendance and a fine program, including talks by C. W. Neiswanger, Muncie; Ben Larrimer, Marion; A. L. Larrimer, Marion; John Ryan, Kokomo; F. Schanz, Fort Wayne; Chas. Gilbert Shaw, Bloomington. The next meeting goes to Auburn in September, at which time the Schermerhorns will be hosts to the Club.

R. A. Heath, one of the old-timers in Terre Haute, Ind., died on March 15th at the age of 74. He had been actively engaged in his studio up to about a year ago.

Oscar B. Tunison, of Tiffin, Ohio, died at the age of 82 on March 31st. He had operated a studio in Tiffin for more than fifty years.

W. G. Thuss, one of the real old-timers of the profession, celebrated his golden anniversary in Nashville, Tenn., on April 14th. He sent out a most unique invitation card, showing two pictures of himself, one taken in 1875 and one as he looks today. There's a deal of change between the two, but just the same he doesn't look as if he had been fifty years in business.

Business Building

A Talk Delivered by GEORGE W. HARRIS, *Washington, D. C., Before the Milwaukee Convention of the Photographers' Association of America*

THIS photography is a wonderful business. I love it. I don't know of anything that I love quite as much as I do my own business. It is a wonderful business, a business where you can go as far as you desire, in education, in art, which, of course, is part of education, in business and in so many different ways and there is so much romance because of the many ways that it becomes a school in itself. Then when you add the other things to help build up the other parts of your nature and makeup, you can just build up an all around plan and I don't believe you can do as well in any other line. It is an easy business to make a living in. Some people don't find it so but it is their own fault and it is from that point of view that I am going to talk to try to show you a better way to see how to go ahead.

If you want to follow me close enough and apply the things that I will tell you that I am going to apply to myself, it will be just as easy for you to get the lesson as it is for me. I never say these things to myself that I don't get something new out of them. I have heard men say they wanted a thrill over certain things. Now that is all right. I don't get any such thrill

from the other fellow as I get from myself. I am thrilling myself all the time because I am looking for something that will make my mind work better and stronger than it ever has worked before. I want you to get into that attitude with me. If you will get into that attitude, you will get much more out of my talk than you will get any other way.

They have divided, or I have perhaps, the talk into two parts. The one part is personality building and the other is business building. They are so allied, the two things are so much a part of each other that I can't separate them, but you have to give names to things, so I named them. I am going to mix them all up because I can't separate them and I am going to tell you as much about one perhaps today as I will about the other. So with that explanation let me start with management.

If you are going to build a business or build a wonderful something that is going to make that business go within you, then you have to have management. It isn't the management of that studio that is half as hard to teach yourself as the management of the man who is going to manage that studio. If you don't begin with yourself



An unusual "spirit" photograph which has caused great comment in Lowell, Mass. A photograph made by Will Rounds of the flowers at the graveside of a little boy, when the negative was developed, gave the startling result shown in the above illustration. According to the parents, the picture is a startling likeness of the dead child, and it is more remarkable in that there were no pictures anywhere near the grave which could have been included in the photograph.

—Favor the advertised products—their makers are responsible—

you don't begin in the right place. So to have good management you have to have a vision.

The hardest thing in the world to put into people is the thought that they have to see what they are going to do before they do it. Consequently, vision is the first step to make a successful manager of any man himself or of any business. I will try to tell you something about how I get a broader vision, not only on the business but myself. Then if you get that vision, you have to have a spirit within you. That is, a kind of spirit that will help you put across the thing that you see you ought to do or can do, because, men, (and I am talking to women as well when I say men) if you don't see it, you can't do it. You have to see it first. If you can see it and have the right spirit, then you can put it across. So let's remember that word management when we are talking about management; let's remember the word vision and the word spirit.

The next thing I would lead you to in the way of a word would be "good will." If you don't have a "good will," not only to the fellow that works for you but to your customer and yourself, you are not going to be as successful as if you had that "good will." You can be successful to an extent, without any of those things but look at the marvelous success you will have ahead of you if you will just apply these things where they belong and study them always to make them bigger all the time.

Then the other word that I want you to remember is happiness. If you are not happy within yourself, how can you be happy with anything? I have heard men complain about things because they couldn't be happy with conditions or with something that they are tied up to. How foolish to complain about the other thing. If you are quarreling with somebody it is your own fault, I don't care how much the other fellow is to blame, it takes two to make any kind of a quarrel or fight. Consequently, you have to be happy in all your affairs and your business or else go into something else so that you will be happy.

If you keep all these things in mind, it will be easier to do that wonderful thing that every one of us can do if we desire it enough—the power to do more. I am going to talk to you as though you were all my own girls and boys in my studio. I have a lot of boys and girls in my studio, not as many as there are here, but I could manage this many just as easy as I can manage the seventy I have. Why? Be-

cause I have taught supervisors to look after the things once I have planned them and said I wanted them done a certain way. I never plan and I never say I want them done that way until I have taken every one in my studio into my plan, and then they know it just as well as I do. So if I should take every ten people here (and a supervisor has an awful job with more than ten or twelve) and pick out a few of you to take care of each ten, we would be surprised how far we would go this morning! It is this thing of "the power to do more" that I want you to get because that is what we are going to talk about.

What steam is to a locomotive, wind to a sailing ship, gasoline to an automobile, ideas are to men. Steam, wind, gasoline and ideas are the same things. If you don't have ideas to run your place, then you are just as badly off as the automobile that has no gasoline. You will run around in a circle. Ideas can be encouraged and built up. It is just as easy for you to learn how to get ideas into your mind as it is to learn how to count if you will just start right. Remember we fellows who are over fifty are just as young as the ideas that are in our mind. If we don't keep ideas in our minds we are going to get old. You fellows who talk about getting old in years, just forget it, it doesn't matter a bit how old you are. I have a fellow with me sixty years of age and he is the youngest fellow, I believe, with the exception of one in our house, and I am the other fellow.

The brain can be trained to do its work of new thinking just as the fingers can be trained to extraordinary skill. A very able man said "the first one hundred ideas are the hardest," and you and I know that that is true. The first little piece that you and I tried to learn on the piano was the most difficult. The first hundred hours of exercising on the piano or violin were simply torture, after that it began to be a little more pleasant as we went along as the fingers and nerves and muscles became trained. Agility increases and what at first was impossible becomes absolutely easy; so with the hands, so with the brain—practising gives results.

I want you all to get that word *practise* above every word you know as far as advancing is concerned. We can not get anywhere until we begin to practise the things that you and I know we ought to practise to reach the end that we desire to reach. If you don't practise these things, you do not get anywhere. This whole world was built on a proposition by the Master



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Himself so that it could not succeed without somebody striving and working hard to succeed. I believe in my mind that that Maker up there is working just as hard today as He ever worked in His life and He places us in the same position.

If you want to succeed you have to work for it and if you don't work for it, you are not going to succeed. There is no question about that. You know about the thistle in Canada. Somebody brought thistles over there, they tell me, a long time ago and the wind began to scatter the seeds. The thistle has the lightest seed in the world and the thistle seed began to be blown all over Canada and today the whole Canadian country is full of thistles. This whole country is full of weeds if we don't cultivate it. What is the consequence? We have to work like Ned, you and I, to keep the weeds out so the good things can grow. Do you think God made our minds any different than He did this world He made for us? So in our minds the seeds that are planted there the easiest are the ones that are not right. How easy it is to learn to swear! I don't know why but it looks as though we ought to know why.

The wind scatters the seed of the weed everywhere, so we have to cultivate to raise the grain that makes food that feeds us. You have to do the same thing with the mind. If that mind isn't trained to practise better all the time the habits that we make and cultivate, we do not get anywhere. That is the reason so many of us run little bits of businesses when there is business all around us that we can not see.

Now let me start talking about a system. Years ago they used to call me "System Harris." I didn't like it exactly but I didn't object to it. You know lots of people started a better system. They used to introduce me pretty nearly everywhere as "System Harris." I don't care what you call me as long as you call me. So it is with your customer and so it is with your business and so it is with everything. If you don't start with a system, I don't care if it is a system in your business or yourself, you can't get anywhere. You have to have a system so it will take care of things, then your mind will do the other thing. I am going to tell you the other thing in a little while.

You want system in your studio and you want system in all things. You don't want any too much of it, you just want enough so it will take care of it so you don't have to worry about it. I hate to see a photographer run through his proofs to see when any of them should be delivered. Have a

system that takes care of it so when the system works you can see it work. It will tell you the pictures should be delivered today and not to send them out the day after tomorrow. You have to have a plan and a system.

What does that bring us up to? If you have a system within yourself and a good system in your studio, then you will have time to teach yourself and your studio and your business what you want to. How do you do that? You have to learn all the things I have been talking about. You have to learn to think. So many fellows say, "I think." Then I see them do foolish things. I do foolish things. Yes, that is the reason I am talking to myself this morning and not to you. As far as I have gone in this thing I still do foolish things. That is the reason I am talking to myself and I want you to remember that.

Learn to think. How can you do it? If you were not well and strong or you had a boy that was weak, what would you do? You would take him to a doctor and find out what was wrong with him. If it was his lungs you would begin to give him exercises. You would be practising, practising the thing that would make that body strong, and then you would feed it. You would nourish and use it; you would nourish it first and then after you nourished it you would use it, and then it would get strong.

What do you have to do with your mind? Do you think your mind is any different from your body? Not a bit. You have to practise to learn to think. You have to know how to learn to think. It is so easy to say, "Let me think." You don't think, you run in circles, you and I both. My circle is a little bigger than some of yours, not so big as others. You can learn to think but have to practise how to think. When you went to school and were boys and girls at school you were taught lots of things. You started out with the three R's. You were not just taught one thing, you were taught three, four, five, and as you went into high school you were taught as many more. As you went along you had more subjects. All at once you dropped into photography. What did you do the minute you got into photography? You forgot all about the rules you were taught, all about the many things and you jumped into one thing. About the only thing you jumped into was operating, you were crazy to get into operating. That was the success of the whole thing to you, to learn to make pictures, but when you were at



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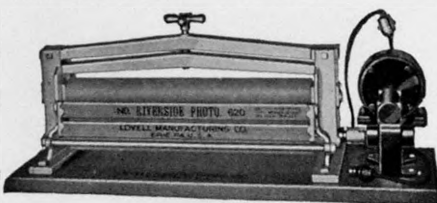
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school and had the three R's you considered one was as much of a success as the other. You had to get all of them. Remember every part of your studio has to be built up and you can't succeed without building up all three. Some of us go into the operating room and forget the other departments, especially the business end.

I am going to talk to you about that school either today or the day after tomorrow, that school you and I have over in Indiana that Bill Towles is running. When we get boys and girls into our studios the hard thing is to keep them in the retouching room and in the printing room and in the dark room. They want to operate. They don't want to do anything else. And don't forget when you went to school you studied everything.

I told you I would give you an idea how to learn to think. I have four words and if any of you have pencils and paper, put them down. Here are four words I want you to remember. I want you all to put four words down because I want you to take this example with you.

I want you to put the word *mind* down and fix it so on the other side you can put another word. I want you to put the other

three below. Put *memory* under it. Then I want you to put *judgment* under that. Then the last word I want you to put down is *will*. True, brain covers it all but those four words are just as much a part of the brain as the four departments in your studio that you ought to have up, one with the other.

A lot of you will say, "I think, I can think as good as Harris." No doubt you can but do you go any further? I know a lot of fellows that can think but they can't use the other parts of that brain. They are just as badly off as the fellow who gets to be a good operator and can't bring up the other parts of his business.

So your mind which is seated in the brain does the thinking and the word thinking goes opposite that word mind. After you have thought out a lot of things you sit down and think them out. You can think very well by yourself or with one other person. The minute a third mind comes in it influences you so much that you get to talking and the first thing you get to gossiping and after you begin to gossip you begin telling things you should not tell. I have heard men do that after three of us get together. I remember one got to talking about his wife. He had no more business to tell us some of the things he said than to fly. But you know it is the easy way. It is the way God made the whole world. The chaff comes in there, the chaff and weeds come into our minds.

You have to remember if you want to learn to think. Think about yourself and learn to think and then put it into your memory. Put it into your memory and teach that memory to give it to you when you want it and not wake up in the middle of the night to think of something. You went down street yesterday morning and you met a man and he said, "Good morning," and you said, "Who the devil is that

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fellow?" You worried and worried; last night you woke up in the middle of the night and said, "Yes, that is old man Smith." That is the kind of memory we have if we don't teach it to remember.

You have to practise memory and all this thinking you have done you have to put back in your memory so you can pull it out when you want to. A good way to learn to remember is by just this little trick. It is a trick to some of us, but it isn't a trick. It is a habit that will come to you by practise. Don't say, "Good morn-

ing" to people; say "Good morning, Mr. Brakebill; good morning, Mr. Harris," and then you will practise remembering at the right time and your memory will give it to you at the time when you ought to have it. Use everything you can. Don't say, "How do you do" to a man; say "How do you do, Mr. Smith," and then you will be making your memory remember the thing that you want to remember and it will come, it will tie up the face, the man and the name. If you practise it, you will get it.

(To be Continued)



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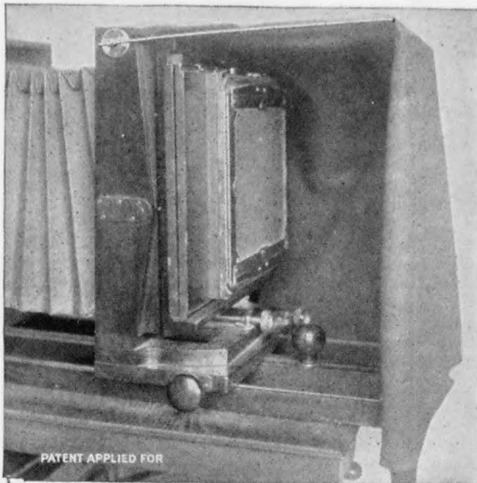
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POSITION WANTED by printer and dark-room man. Fast kodak printer would like to manage kodak finishing department. Can do anything in studio. C-9, care of this journal. 4-25-2-C

YOUNG MAN, twenty-seven years old, married, have successfully managed studio in city of 40,000 for two years, desires position as all-around man. Am a good A-1 man in everything. Expert printer and good operator. Situation must be permanent. Good references. Would also entertain proposition of managing studio on shares or salary. C-8, care of this journal. 4-25-2

YOUNG MAN, with some experience in operating, printing, copywork, enlarging and airbrush, desires a position; good habits. Would go south. B-1, care of this journal. 4-25-3-C

YOUNG MAN with some experience in printing would like a job in studio. First two weeks of services free. B-2, care of this journal. 4-25-1

SITUATION WANTED—All-around, experienced man would like a position in a good photo studio. Desires permanent position. Capable and dependable. Can operate, retouching moderate. C-1, care of this journal. 4-25-TF

THOROUGHLY EXPERIENCED English man desires position; seventeen years all-around experience; portrait and commercial. Could take complete charge. Address full particulars to Spencer, care of Wilson, 41 King St. West, Sherbrooke, P. Q., Canada 4-25-1-C

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

Of ABEL'S PHOTOGRAPHIC WEEKLY published weekly at Lorain, Ohio, for April 1, 1925.

State of Ohio, }
County of Cuyahoga, } ss.

Before me, a notary public in and for the State and county aforesaid, personally appeared Chas. L. Abel, who, having been duly sworn according to law, deposes and says that he is the business manager of the Abel's Photographic Weekly and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to-wit:

1. That the names and addresses of the publisher, editor, managing editor and business managers are:

	Name of	Postoffice address
PUBLISHER	The Abel Publishing Company, 515 Caxton Bldg.,	Cleveland, Ohio
EDITOR	Chas. L. Abel, 515 Caxton Bldg.,	Cleveland, Ohio
MANAGING EDITOR	Chas. L. Abel, 515 Caxton Bldg.,	Cleveland, Ohio
BUSINESS MANAGER	Chas. L. Abel, 515 Caxton Bldg.,	Cleveland, Ohio

2. That the owners are: (give names and addresses of individual owners, or, if a corporation, give its name and the names and address of the Stockholders owning or holding 1 per cent or more of the total amount of stock.)

The Abel Publishing Company, 515 Caxton Bldg., Cleveland, Ohio; Chas. L. Abel, Cleveland Athletic Club, Cleveland, Ohio; Juan C. Abel, 1801 Charles Road, East Cleveland, Ohio; G. M. Abel, 1801 Charles Road, East Cleveland, Ohio; Frank Moore, Bulkeley Bldg., Cleveland, Ohio.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contained not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is 4063.

(S) CHAS. L. ABEL
(Signature of Business Manager)

Sworn to and subscribed before me this 30th day of March, 1925.

(S) H. W. SLACK

My commission expires January 8th, 1926.

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