# ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXXVI No. 923 SATURDAY, AUGUST 29, 1925 PRICE TEN CENTS $2.50 A YEAR



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# ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel
CHARLES ABEL, Editor

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## *In Passing By*

**COMPULSORY PHOTOGRAPHY!** Photography being largely a luxury business, and still a long way from that ideal which we all have in mind of being considered a necessity by the public at large, how fine it would be if everyone had to be photographed at specific intervals. The butcher, the grocer, the baker, all have a decided advantage over the photographer. Their products are necessary to human existence. The same is true of those firms dealing in clothing, shoes, furniture, etc., in fact a whole list of businesses which are not so pressed as photography with the necessity of creating a demand.

This being a free country, the Volstead Law, anti-tobacco legislation, and other restrictions to the contrary, we doubt very much whether it would ever become possible to enforce photography on all its inhabitants. Nevertheless the idea advanced by one of our readers in Great Falls, Mont., is interesting in its very originality. He suggests that all photographers work for a law requiring that all residents of the United States, above a certain age, be photographed at specified intervals, such photographs to become a governmental record.

He goes on to enumerate a number of benefits which would accrue to the government and the country generally from such a law: a lowering of expense now involved in the location of criminals or others who have broken the law; the maintenance in each city of a photographic map showing each inhabitant, and requiring each person to carry constantly a duplicate of the picture. As a matter of fact his idea almost amounts to the intolerable espionage practiced by the police of many foreign countries, because he suggests that residents moving from one city to another would be approached immediately on their arrival and requested by the police to show their identification photographs. The universal photography of residents would be an economical method of locating lost relatives and missing persons. The mere existence of such a law would tend, in his opinion, to act as a deterrent to the wrong-doer.

——*If you need information—write* ABEL'S——

All very interesting, we must admit, and worthy of some thought. But again, there is another side to the picture. Such a law would mean the springing into existence of any number of penny-picture establishments, so many, in fact, that the extra business caused by the act would probably be nullified. A still worse reaction, in our opinion, would be that if photographs were compulsory, people would be satisfied with much cheaper work and poorer quality. That is often the case with things that are forced on us. With everybody required to have a standard picture, there would be a falling off in the demand for real portraiture, probably by a decadence of portrait photography in general. And anyway, we fear such a law would be un-constitutional.

# Business Building

*A Talk by George W. Harris, Washington, D. C., before the Milwaukee Convention of the P. A. of A.*

*(Continued)*

IT is so easy to cheat in marbles. How we "nitch" and practice that thing, as we used to call it as boys, and we are "nitching" as men. If we had stopped it as boys and didn't practice it then, we wouldn't be practicing it now. Let's turn around and not "nitch" and oh how much better we will all get along. So at play we do the same thing as we do at work.

Let's remember that thing of acquaintance because I want you to remember that the great big thing about acquaintance is to remember people. They want you to remember them and you want them to remember you. I don't want you to miss that point of shaking hands with people and remembering them because you will repeat their name as you meet them and the next time you see them you will repeat their name and you will be able to do it each time. The only reason I don't repeat your name when I see you is because it doesn't come to me quick enough, but I am practicing it all the time.

Now in what other way can we build up this thing? You know if I were you young fellows in this audience—and when I say young fellows if you think you are young, that is all right; but I mean the young fellows in age, too, they are the fellows I am after more than anyone else—I would gather around me a dozen fellows from a dozen different towns and start a photographic club. To my mind this is one of the biggest things we have had in the past and we are not doing it quite as well as we should.

Since I have been at this convention I have heard a man say, "I don't like clubs. You know they didn't take me in when they started the club." I like them, I don't care whether I am in that club or not. There are just as many good fellows in your state and mine as there are in the clubs that are already arranged for. Where there is only one man out of each town allowed in a club, I would start another club and I know I would have just as many fine fellows in my club as they would in the other. If they are not as good photographers, it would only be a little while until they were. Because men only learn through practice and if they meet often enough look at the practice they would get at the different things they don't do now.

Pick out a dozen men that live not too far away from you. Don't make the mistake of getting two men from one town. Meet and exchange ideas and plans and photographs and see what practice you get out of that to push you on to do better by the next time that club meets. Keep within the level of your own class of business as much as you can. Don't have one great big man and the rest of you all smaller. You can have one a little bit higher and one a little lower but keep within the level of the kind of pictures you make and it will be more successful than with one so far ahead and one so far behind. I believe you will all have a better arrangement for the future if you follow a line of that sort.

Look at the great photographic association we have built up. They figured on doing something the other day that would have kept me out thirty years ago. It riled me. They couldn't do it to me then, if they had, I wouldn't be here. I have done more practicing in this Association than I have done anywhere else. I have practiced on you folks all the time as others practiced on me when I was in the audience. Consequently, I have reached a better place than I had thirty years ago and I want you fellows to come up here and practice on me now so that I can help you to go ahead and carry

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# The Younger Generation



*Four generations of the Baker family: the late L. M. Baker at the right, with D. H. Baker, Lorenzo Philip Baker, and Lorenzo Philip Baker, Jr.*

## Lorenzo Baker, Columbus, Ohio

OUR photograph this week shows four generations in the family which founded, and still conducts, the well known Baker Art Gallery of Columbus, Ohio. To be really complete, it ought to include our good old friend, John Schneider, who has been connected with the firm so long that his name and that of the Gallery are practically synonymous. The late L. M. Baker, founder of the business in 1861, appears at the right of the group; behind him stands his son D. H. Baker, now president of the company; youngest of the three men is Lorenzo Philip Baker, while the latest addition to the family is Lorenzo Philip Baker, Jr.

Lorenzo, who is our "Younger Generation" candidate this week, is one of the most upstanding young chaps it is our pleasure to number among our friends. We might say here for the benefit of the gentler sex that he is every bit as nice as he looks, although he has often struck us personally as a little reserved for his age. Lorenzo has been connected actively with the studio since the war, although he had served a couple of years before that, off and on. He is principally interested in the business end, although he has spent two years under the light with Mr. Schneider, and as he says himself feels "able to judge (but never criticize) photographs." Knowing John Schneider's ability and Lorenzo's own capacity for absorbing instruction, we know well that this statement is merely another example of young Baker's innate modesty.

His marriage in February 22nd, 1922 to Miss Helen Chilcote, daughter of A. A. Chilcote, of the Chilcote Company, Cleveland manufacturers of mountings, united two well known institutions and certainly, with such an ancestry, Philip, Jr., ought to be well fitted to follow the footsteps of his fathers in the years to come.

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on this work that a lot of us have been doing. If you don't practice it, you won't succeed. Consequently, I am glad to see things so you can't keep a man out of this Association.

My, what I have learned by coming to this Association for thirty years. I can't see anything else that has taught me the things that I know today that I would never have known if it hadn't been for this Association. So don't let's do things to cut out the young fellow, let's pull him in.

Let's go to publicity a minute. Publicity to me is a bigger word than advertising. So many folks say, "What do you do for advertising?" I always answer that I don't do much advertising but I do an awful lot of publicity. They say I am a great advertiser, that I can't be anywhere until somebody knows I am there. All right, it isn't advertising. I am a publicity agent for Harris & Ewing every minute but not for George Harris. I don't care if no one knows me. I want that firm of mine to be known from one end of the earth to the other. I do everything all the time, every minute to push that concern and consequently I have that name on my lips every chance I get to say it. You are foolish if you don't do it. That is publicity.

When you get up in the morning you shave, but before you shave you lather and the more you lather the easier it is to shave. You know how you rub it in. Sometimes



## Thought for Today

While the photographer is the owner, he should nevertheless consider himself in the relation of trustee of the negatives in his possession.

—*Victor Georg.*

you are in a hurry and don't lather quite as well as you do other times. When you don't lather very well you have a devil of a time with the razor. It won't do the work it ought to do. When you have the time you lather and lather, and the more you lather the easier it is to shave. That, to my mind, is the advertising (if you want to call it that) or the publicity you use, ready for the job you want done later on. Don't think for a minute you can just do a little advertising or publicity and expect the results to come any better than you would if you began to shave without any lather at all.

Remember that story in your publicity. You can do a lot of publicity in a lot of ways. Publicity to me is that which you do or have done for you without much cost, but advertising is the thing that other people do for you and is expensive. I don't care which way you do it. Yes, advertise if you can afford the money, but don't let the advertising run away with you.

How can we get the best publicity? Look at mounts, is there any better way for publicity than to take your mount or picture and shoot it out? How many times I have seen the name on the mount or picture so that you couldn't read it, you didn't know whose it was. That is the most foolish thing to do in the world, to just put your name on a picture and then not be able to read it. What good is it? That isn't publicity. Let's be more careful in how we put that name on our pictures. That is the biggest publicity you have because when people look at a good picture, and most pictures are good to most people, don't think for a minute that they are not, they want to see who made it. Let's make that name just as clear as we can. That is the reason I like to spend a little time on my mounts.

In delivery how easy it is to let your stuff go out sloppy, haphazard. When I went to Washington first I made up my mind I was going to get a delivery envelope that would last as long as I was in Washington. I went to all the paper manufacturers until I got an envelope that was the kind I wanted to use. It is brown. You can go into almost any street car in Washington and you will see one of those envelopes somewhere. The nice thing about it is none of the rest of the photographers in Washington has used the same color of envelope. Every one of them is using a different color. I respect their color as much as they do mine. If you have a good feeling in your town you have no trouble along that line. On the other side, if the second fellow comes along and uses your color it is advertising you, so it is foolish to do the same thing. I have stuck to one color in delivery envelopes of all sizes.

Another great big means of publicity is your displays. You all know just as well as I do the average photographer is careless about his display. How many times we have gone past studios and have seen dirt, spider webs and faded cloths and all that sort of thing because the man didn't give attention to it. Let's put all the thought we can into our displays.

Of course, I have told you about approach to others. I want to say just one more thing about the approach to others. Don't you know you yourself represent that wonderful place of yours back there, and I don't care how small it is? It is a wonderful thing to own a studio, it is a wonderful thing to own a business. You ought to be so proud of it that when you reflect that place in you you would look the part. I don't mean you have to follow somebody in dress or do any one thing that will represent you, but see that everything about you is right. Don't come to work any one morning with a collar that is torn a little. Throw it away. If you put it on and see it is torn, tear it off and go put another on. Don't let your shoes be unshined. Of course this is a bad morning, but I'll bet if it was a good morning I could go through this audience and find lots of unshined shoes, especially you girls. So many of you girls are terrible on your shoes. You don't keep them polished, you don't keep them looking well. You will find women that have such wonderful shoes that you can't help look at them. You girls are all right on dress as a usual thing.

You boys keep your shoes polished, clean, shiny. That is part of the representation of your studio. Let's spend a little time on how we look. I don't mean so that you are dudes or anything of that sort, just so you look clean, well dressed, not over dressed. Let's remember you reflect that studio of yours to your whole public through your appearance, through how you say things, and what you say. Let's clean up and keep it that way.

Now I think I have said enough about

# *Other Photographers' Studios.* No. 64

## Studio of Knaffl & Brakebill, Knoxville, Tenn.

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 includes 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.



*Reception room of the Knaffl & Brakebill studio. This is where J. H. Brakebill, new president of the Photographers' Association of America holds forth, when the work in his new job gives him any time to look after his own business.*

personality. I think you know what I mean. You can build up that personality in you just as easy as you can build your business, and I tell you right now you can't build your business only to a certain point if you don't build your personality past that point. You look over the men you know who are great big successes in this world and you will find they all have a wonderful personality and if they haven't, somebody else in their employ has it and they are reflected by the other fellow's personality. Look into yourself and build up this personality that you have and your business will build up in the same proportion.

Let us talk about business. Thirty-five years ago when I first went into this business there were two men in this country held up as marvels of the age. One was in New York and his name was Napoleon Sarony, the other man in Cincinnati was James Landy. Down stairs in the exhibition booth are seven pictures by James Landy, "The Seven Ages of Man from Shakespeare." They won the big prize that year. They were made about thirty years ago and are marvelous things. I don't believe there is a man here who could make a set of pictures any better than that, if as good. Those were the two men I remember every one pointed to and I marveled at them. I went to see them sooner or later and I met them. Oh, I added a lot to my, let's say personality, by meeting Napoleon Sarony. The way he met me made me say to myself, "I am going to try to meet every man in my life the way he met me." I believe I have a lot of that in me now, not like him because I couldn't do it. He was a master at it. I do it as near as I can in my way.

Today if you and I were asked for the men of this country that are the leaders, could you put it in two? No, you would have to name a hundred men. I tried to do it a few years ago, tried to see where I could place the men of this country I knew in photography and I got up to about eighty and I don't know them all. There are a hundred men the equal of those two men in one way or another today and that shows to me this wonderful business of ours; this wonderful photography has not only gone up in photography but it has gone up in the men that make up the business. I am glad you and I are living in this age, when there are a hundred men instead of two that we can point to. I would like to see the generation to come at least have one man in each town pointed to as the leader in photography, no not that line but in any line in that town, and I think it is coming.

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I want a photographer there equal with the doctor and equal with the lawyer and equal with the best men in that town as far as personality and business and world things go. So to my mind the world is away ahead today. I know it is ahead in photography. You know as well as I, if you read history, we are ahead in everything. This marvelous America of ours has led the whole world in the last few years.

I think if you and I put our shoulders to the wheel we have to think and remember and use a little better judgment and do it when we ought to do it, and then we will push this America on further than it has ever been pushed in the world before.

Human nature is the same all over this world, there is no difference. Do you know when a photographer comes to me and asks how he can build his business, I try to tell him and I find it so hard to tell him because what that man wants is a scheme. I have failed to find the man yet who didn't ask for a scheme before he got through. If you are looking for schemes, schemes don't work except in the mind of the man who thinks them out. When I say scheme, I hate it. I can't help it. I know of no other name for it than a scheme to make a thing go along a certain line, and that isn't what we need.

*(Continued on Page 194)*

# ASSOCIATION NEWS

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

### Direct from the Summer School Winona Lake, Ind.

WITH two more enrollments of belated registrants arriving at the beginning of the third week, we now have a total of seventy-eight who are getting 100% of the benefits afforded by this intensive course in portrait photography. It may be of interest to see the broad distribution of territory from which the School draws its students, hence we will list it as follows:—Arkansas 1; Colorado 1; District of Columbia 2; Florida 4; Illinois 3; Indiana 4; Iowa 4; Kansas 3; Massachusetts 2; Michigan 8; Minnesota 6; Mississippi 1; Missouri 1; Montana 1; Nebraska 1; New York 5; Ohio 10; Oregon 1; Pennsylvania 5; Rhode Island 1; South Dakota 1; Tennessee 1; Washington 3; West Virginia 2; Wisconsin 4; Manitoba 1; Ontario 2. Twenty-seven states and provinces in all, with the long-distance travel honors being shared by Stuart Christensen and Fred Peterson, of Seattle, Washington. A. A. Johnson is a close second, coming from Bellingham, Washington.

The films and papers used this week are the products of the Eastman Kodak Company, the demonstrations in their development being in the charge of Harry B. Wills, C. L. Bouton and E. A. Beierdorfer in the dark room and J. P. Schaefer and Albert Eich in the print room. Each week sees a noticeable improvement in the quality of the work turned out by the students and the keen competition to secure a favorable criticism in the semi-weekly review by Director Towles is an indication of the earnest desire to mark Progress.

Saturday evening, the 17th, was turned into a gala occassion by the whole student body motoring over to Tippecanoe Lake, about twelve miles from Winona Lake, for a picnic and ball game. The latter consisted of Harry Elton and W. H. Towles standing the whole school and it was not until the two had amassed as many runs as Heinz has pickles, that the side was retired and new batters permitted to wield the willow. It was a great game, as Harry and Bill will admit, and surely did pep everyone up for the delightful lunch supervised by Mrs. Marable and her assistants.

Then came a lamentable and almost fatal accident to put a damper on future merriment for the evening. Just barely dark, a party of three, Mrs. Irene S. Cary, Reuben Lopatin and Isadore Feinberg were navigating a row boat on the lake when they were run down by a fast launch, later found to be operated by an incompetent and unlicensed pilot. Mrs. Cary displayed unusual presence of mind by immediately kicking off her shoes while in the water and fortunately could swim until rescued. Lopatin came up on the same side of the boat as Feinberg and although both boys are good swimmers, Feinberg had had his breath knocked out by getting tangled up with the propeller so that it was necessary for Lopatin to keep him afloat until rescued. At the Warsaw Hospital, it was found Feinberg had two short ribs broken and numerous deep cuts but we are thankful to report, he is back at the school again and will soon be attending classes regularly.

———*He'll thank you for the suggestion*———

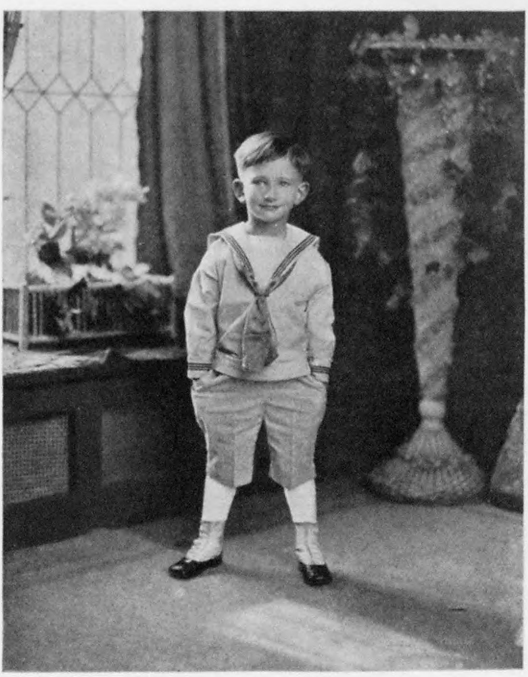
*Special Supplement to Abel's Photographic Weekly*
*Vol. XXXVI, No. 923, August 29, 1925*
*Series II, Sample Studies No. 94*



By Chas. Rosevear, Toronto, Can.



By A. E. Hanselman, Manistee, Mich.



By Wolk's Studio, Chicago, Ill.



By Chas. Benack, Clairton, Penna.

# CRITICISMS

August 29th, 1925

*By* J. ANTHONY BILL, *Cincinnati, Ohio*

BABY by Chas. Rosevear, Toronto, Canada. A natural baby pose reaching for its mother to get away from the photographer. Slightly over-retouched. Hands moved. Would suggest when photographing a baby of this type, giving it a toy to hold. Possibly that is what it is reaching for. A baby picture just the same and interesting.

Mother and baby by A. E. Hanselman, Manistee, Michigan. A very satisfied expression of the mother that the baby is being held still. The infant also has a contented expression, although, I believe, if the little one's eyes had been directed a little more to the right, it would have straightened them and added a little more interest. The original is much softer than the reproduction.

Bride and groom by Chas. Benack, of Clairton, Pa. The original is much softer than the reproduction, but too much attention is drawn to the feet. By shading the lower part the picture could have been made more interesting. The straight line is not good behind the bride. The man looks somewhat frightened while the lady has a happy expression.

Little boy by Wolk's Studio, Chicago, Ill. This picture is full of sunshine. Light in the window is very strong, which also reflects on the face. The ear on the light side is darker than the one in shadow, which of course, unduly accentuates both of them. It would have helped the composition had the large vase been removed. Very good quality in the clothes and shoes.

Short exposures, necessary for the nervous individual, the restless group, the lively child, pay 100% returns when made on

# EASTMAN PORTRAIT FILM

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# 'Tis Here-Maybe



**Photographers of the St. Maurice Valley, Quebec, are forming a photographic association, we are informed by Frank H. Wildung, of Grand Mere, and expect to start very shortly with a co-operative advertising campaign.**

W. E. Cross, and Sheriff Stuart, of Bradentown, Fla., are looking for H. P. Garrison, 5 ft. 9 in. tall, weight about 180 pounds, slightly knock-kneed, short mustache and side-burns, dark eyes and hair. Garrison left Bradentown driving an old model Haynes, painted red. Does retouching for the trade and once studied at the Illinois College of Photography. Bad checks, absconding with studio funds, petit larceny, etc., are his offenses. Mr. Cross will gladly pay $25 for information leading to his arrest. Photographers should be on the watch for a man of this type with a tale of woe about being broke and up against it. Send information to Sheriff Stuart, Bradentown.

*Philip J. Lapides, of the Elite Photo Studio, 749 Chapel St., New Haven, Conn., wants to get in touch with a man named O'Connor who worked for him as a coupon agent for a time.*

**Every day we receive a bunch of clippings concerning the recent Cleveland national convention and the position photography holds today in the arts and crafts, etc. We must compliment the officers of the P. A. of A. on this wide spread publicity. From Florida South Dakota, Illinois, New York and scores of other places, these clippings come to us. Good work.**

Jim Schriever of Scranton breaks out into a column of print in the Scranton Times, telling about his visit to his old home town of Brookville, Pa., on his way to the Cleveland Convention. Forty-two years had elapsed since Jim saw the old home, a "little house built with my own hands for my mother with savings from my earnings at Enoch Hall's planing mill" as he tells us.

*Our supply of advertisements for our weekly series has run rather low. We would be glad to have readers send examples of the copy they are using in newspapers or other local publications, for use in this department of* ABEL'S. *Remember, if you have obtained ideas for your own advertising from some of those which have appeared in* ABEL'S, *turn about is fair play. Give the other man a chance to see what you are doing in the publicity line.*

**We know of a wonderful opportunity for some young man to get a thorough training in portrait making under the direct supervision of one of our great leaders in portrait photography. It is not a question of getting an assistant, but the actual training, photographically and mentally, of a young man who has ambition, initiative, the right education, personality and an artistic sense, and who wants to make photography his life study and business. If any of our readers know of such a young man, we shall be glad to have him write us full particulars and we will put him in touch with the photographer in question, whose identity cannot be disclosed here.**

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*(Continued from Page 192)*

There is a great big law in this world that you and I know and it is just as strong a law as that law of gravitation. If you hold something up and drop it, it falls to the floor and you know it just as well as I do. The other law is the law of average. Just think a moment if there wasn't a law of average in this world, if every one in your town wanted to be photographed by you next Monday morning, wouldn't you be in an awful fix? If everybody in your town walked into your studio next Monday morning and wanted photographs, wouldn't there be a riot? There is a law of average that stops that. You and I ought to know that law of average. If you don't know that law of average, you won't go as far as when you know it. If you know the law of average and how it works, just like the flow of the river and gravitation's law, you will find out which way that average law goes and you will pull around so your place is in the right place to catch it or you will fix yourself so you will know the things that make that flow into your place. You can't make it come all in one day. You will have just as many each day as that law of average will allow to come into your place. You have to study that thing and know it before you can increase your business, and it is easy to know, don't think for a minute it

# Ansco "Contest" Paper

## *$500 in Prizes for a Name*

AN ENTIRELY new paper of characteristics and latitude hitherto unobtainable in a portrait medium. Covers a wider negative range, yielding rich luminous blacks and brilliant open highlights — clean-working for softness without flatness or smudge, and for brilliance without hardness. The tone is beautiful — neither too cold nor too warm. We know that this is a paper which will be welcomed by the profession, and wish to give it as good a name as we can get—hence the contest.

The first surface to be released has an attractive pebble texture without pattern or direction—a very fine stock which is distinctive without being freakish. Available in white and in buff (double weight).

Samples on request. Try it, us it, and give us your suggestion for a name.

**Ansco Photoproducts, Inc.**
**Binghamton, N. Y.**

isn't. All things are easy to know; it is not hard to know things, yet a lot of knowledge is hard to keep. But anything you go after, and I don't care what it is, you can understand as well as any other man who ever lived if you put enough attention to it, if you start early enough. If you wait until you are fifty years of age, you can't learn the things you can learn at twenty. You can learn enough so it will do for you the rest of your life if you put your attention to it and think about it and do it with the four things I mentioned in the beginning. So that law of average has to be conquered.

To me that is the only way to build up your business. Let me tell you some things about this business that I think is the biggest thing in success that I have had, and it is a small success to somebody that is coming in the future. I see a photographer coming sooner or later in a town of 500,000 people who is going to do a million dollars' worth of business a year and I wouldn't be a bit surprised but what he is in this audience or else he is in photography today, some young fellow. Think of 500,000 people in a town; just think of that and how many you photograph every year. A man ought to be photographed every ten years. Think how many galleries it would take if you photographed every one of those 500,000 people once in ten years. Photography would be a marvelous business. We can do it. Everybody ought to be photographed once in ten years. It is not because you want it done, it is because you know it ought to be done for the fellow who is left behind. Wouldn't you give anything for a picture of your mother every ten years in the past? Of course you would and it is up to us to tell people that and see that they get it. If they were photographed once every ten years, think how busy we would be.

Now if you want to do that, where are you going to start? You have to have a system in your studio. If you don't plan a system, you can't do it. So many people object to that word system. If you don't have a system that will take care of things once you have thought them out, you are not going to be successful in the same sense, in the same way you would be if you had that system. The biggest system in the world is just a little thing and I will say it so you will remember it.

Plan your work, and there are an awful lot of us who plan our work and then stop. How many of us do that? Let's every one of us agree with ourselves that we are going to plan everything we do from now on. Plan our work before we jump in and do it. Then don't let's forget the plan, let's work it. Plan your work and then work your plan and your studio will be run by you and not you run by your studio.

How many times do you go to see a man so darned busy he can't see you to save his life and he is not operating, either? When a man is operating he has to make that picture that is there to make at the time it comes in to be made. Let me tell you something. We have worked a system in our house and a plan so we have a sitting every half hour in every one of our studios and there is no question about it. Of course there are some half hours missed because people are sick and people can't come in for some reason, something happens at home. That isn't what I am talking about. I am talking about the system. If you have the system it will just work out wonderfully. You have to put the percentage of average there, the average law is working there, too. There will be an average lot of them every day that can't come. If you figure that out, you can do it.

So run your studio and don't let your studio run you. Let's take your locality, I don't care how big it is or how small, and let's say you make one sitting every day, that is all. There are a lot of fellows in the world who make only one sitting. There is no use talking to you fellows who make fifty sittings. Multiply that one sitting by fifty and you have the same condition. Here is the way we looked at it: if a studio makes one sitting a day, that is three hundred per year.

Ed Sheasgreen asked how many of you kept track of the number of orders, how many of you kept track of the number of sittings; a lot of you do. How many divide the sittings so you know how many children and how many men and women you photograph? You make three hundred sittings a year if you make one sitting a day. Keep a record every day so that at the end of the year you can find out how many of each you made. If you don't have a system that will keep it every day, you will not find out. Put it down so at the end of the year you know how many men you photographed and how many women you photographed and how many children you photographed and you will be wonderfully surprised how lopsided your studio is. Why not photograph just as many of the one kind as the other? It makes you think. If you put it down on paper you are going to remember it because it is there; it isn't in your memory, so you won't forget it, it is on paper.

You look at it and say, "I photographed one hundred men and I photographed one hundred and fifty women and the rest were children." Why didn't you photograph an even one hundred apiece? Don't you see you are not going to average the thing with the lowest, you are going to average with

DEFENDER

# COMMERCIAL DEFENDER

## Built to Make Good Commercial Photography Better

"I told our folks that any auto tire is a good tire until somebody makes a better one—so we must make a better one. This made our business." Thus comments a great Akron manufacturer.

What is true of tires is true of Commercial Defender photographic paper.

We believe that Commercial Defender is a better paper than commercial photographers have been offered before.

We planned to make that kind of paper.

DEFENDER PHOTO SUPPLY COMPANY, INC.

ROCHESTER, N. Y.

DEFENDER

*When in doubt—consult* ABEL'S

# Aluminum Case Model
## Halldorson Home Portrait Electric Lamp

## At $39.00, was $60.00

***This Aluminum Style, One of Two Parallel Models, Goes off the Market at Above Price. Regular $50.00 Leather Covered Model Remains at Old Price.***



This is your chance to buy, while they last, the de luxe discontinued model at only $39.00. The price is made without regard to cost in order to close out stock before regular season opens.

Description: Beautiful Aluminum Case Home Portrait Electric Lamp with stand; for portrait and commercial work; using 5-400 watt globes; weight complete 12 pounds; folds to 5x12x17 inches; tracing cloth diffuser; satin finished aluminum reflectors; complete without globes $39.00

*At your dealer's or direct from us. Wire your order today. This lot will not last long.*

**THE HALLDORSON COMPANY, 1770 Wilson Ave., Chicago**


the highest? If you had one hundred and fifty women last year, you are going to work for one hundred and fifty men and one hundred and fifty children. Your mind is going to go on thinking about those things. That is all you need to do, think. Thinking is all you need to do and you will get all the business you want. If you don't think, you won't get it. I don't care who you are or where you are working, you can get more business. There is just as much business in my town to have three galleries my size as there is to have just one if we will all go to work and remember we want more business of the kind we want, that we are doing now and not the other fellow's business. I don't want the other fellow's business and I am not going after it.

*(To be Continued)*

## STUDIOS FOR SALE

FOR SALE—Established studio and amateur plant with big trade; fully equipped; on main thoroughfare of big town; doing big business; good lease; cheap rent; will stand investigation; takes cash to handle. No triflers. L-2, care of this journal. 8-22-3

FOR SALE—First-class portrait studio in the city of Erie. Fully equipped; sky and daylight; well established; centrally located; low rent. Inventory about $3,000, will sell for $1,500. Must be sold by September 15th, 1925. P. F. Oriole, 728 State St., Erie, Pa. 8-22-2



# Refitting?—*put in arcs*

WHEN you plan to refit your studio, be sure to include one or more arc lamps and a package or two of National White Flame Photographic Carbons among your new equipment. It is astonishing how arcs stimulate the artistic impulse by freeing one from skylight limitations. In fact, many photographers have said that they didn't know how the skylight held them down until they enjoyed the new freedom of perfectly natural, pure, absolutely controllable light from National White Flame Photographic Carbons.

NATIONAL
White Flame
Photographic Carbons
*—more reliable than daylight*

*Manufactured and guaranteed by*
NATIONAL CARBON COMPANY, INC.
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Canadian National Carbon Co., Limited, Toronto, Ontario

FOR QUICK SALE—Kodak finishing and commercial plant. Good business. Small investment. Excellent location. Reasonable rent. Fred S. Andrews, 1610 Broadway, Denver, Colo. 8-29-1

A REAL BUY IN DENVER—Photographic studio, completely equipped. Value $10,000; will consider $6,500 for quick sale. Has paid $15,000 gross yearly. Fine location, heart of business center. Paul Warner, 675 Grant St., Denver, Colo. (agent) 8-29-2-C

FOR SALE—Leading studio, Ohio, 72 thousand population. No post cards or kodak work. Established twenty-seven years. Never advertised. $4,500 takes it. G-7, care of this journal. 8-29-2

FOR SALE—Studio and finishing plant at high-class summer resort in Maine. No competition. Two living rooms partly furnished. Very reasonable for cash. D-1, care of this journal. 8-29-3

FOR SALE—Unexcelled southern climate; only studio, city of six thousand; well fitted to 8x10; good lenses inside and out; four rooms public square; rent but ten dollars; exceptional opportunity. Quick sale, five hundred dollars. Porter, Photographer, Darlington, S. C. 8-29-1-C

FOR SALE—Newly redecorated, ground floor studio, town 25,000, one other studio. Best equipment. Doing good business with wonderful prospects. Low overhead. Sacrifice for $1,000 cash for quick sale. Leitzell Studio, Maywood, Ill. 8-29-1-C

FOR SALE—First-class, completely equipped studio, north skylight and artificial light; 11x14 Century camera and 8x10 view; three Wollensak lenses 11x14 F/4.5, 8x10 F/6.3 and 8x10 wide angle. All material is in good condition. Best location in city of over 100,000 population in central New York state. Low rent and long lease. Have Italian, American and Polish trade. For full information, M-12, care of this journal. 8-29-1-C

FIRST-CLASS studio for sale in a good Polish territory; ground floor; north light; store in a good location; reasonable price. L-8, care of this journal. 8-29-1-C

FLORIDA STUDIO for sale or lease. In fast growing town of big developments. Other business. Box 225, Perry, Fla. 8-29-1

FOR SALE—Ground floor studio in Ohio town of 18,000 inhabitants. Established twenty-five years. Good lease. All up-to-date equipment. Reasonable price. M-13, care of this journal. 8-29-2

## STUDIOS FOR RENT

FOR RENT—Milwaukee portrait studio, wired for modern indirect light; center of retail shopping district; immediate possession. Write Mr. Bellack, 126-128 Grand Ave., Milwaukee, Wisc. 8-15-4-C




**WANTED** MEN AND WOMEN TO LEARN PHOTOGRAPHY

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

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RETOUCHING, COLORING and airbrushing of your own prints and enlargements. 24 hour service. J. B. Oglozinski, 3010 W. 22nd St., Chicago, Ill. 8-15-TF

RETOUCHING, ETCHING and coloring by experienced photographer and artist. Finest quality at reasonable prices. Prompt atention to mail orders. C. A. Heyser, 7921 Park Ave., Elkins Park, Pa. 8-22-4-C

RETOUCHING, ETCHING and coloring. Lowest prices; quick and consistent service. All work finished by former instructors in photography. C. L. Carpenter, McMinnville, Tenn. 8-22-4-C

## MISCELLANEOUS

USE LEOTYS PORTABLE ARC LAMP for 30 days FREE. If pleased, after trial, pay only $65.00; otherwise return to Leoty Electric Co., Dayton, Ohio. Lightest weight, most powerful lamp made for moving pictures, home portrait, commercial and studio use. 8-22-6

FOR SALE—The best group and general purpose lens made, an 18 inch No. 9 Dallmeyer F/6. Cost me $225.00, want $100.00. It is a bargain for one who knows a lens. If you don't know, do not bother me. C. C. Boslaw, State Reformatory, Lincoln, Nebr. 8-22-2-C

FOR SALE—Complete lighting equipment for a motion picture studio, including Cooper-Hewitt Banks, and arc lights. National Photograph & Advertising Co., Hearst Bldg., Chicago, Ill. 8-22-3-C

FOR SALE—First reasonable offer accepted for Wollensak Verito 11½ inch F/4 diffused focus with three diffusing stops for enlarging. Extra flange. Fred T. Loomis, Hulett Bldg., Elmira, N. Y. 8-29-1

FOR SALE—4x5 revolving back Auto Graflex; Bausch and Lomb Tessar F/4.5; pack adapter; cut film magazine; carrying case. Cost $275.00, yours for $195.00. Fred S. Andrews, 1610 Broadway, Denver, Colo. 8-29-1-C

FOR SALE—A 16 inch Vitax lens, speed F/3.8 with a diffusion disc and holder, also Packard shutter for same. All list at over $200.00 Will sell for $75.00. Also a Struss pictorial lens, 12 inch F.5 for $15.00. W. S. Ritch, 8 Washington Ave., Arlington, Providence, R. I. 8-29-1-C

FOR SALE—Pako Dryer, AC DC motor, gas heated, no belt, $35.00 F. O. B. Bluefield. A bargain at twice the price. Chas. W. Old, Bluefield, West Va. 8-29-2

STUDIO WANTED—Will rent or buy on payments of $25 down and $25 per month. V. Paddock, Ashton, Ill. 8-29-1-C

FOR SALE—Series II Velostigmat studio shutter, same as new, price $100. Clarence Ireland Studio, Norman, Okla. 8-29-1

CASH PAID for 11x14 view camera in good condition, and 6½x8½ or 8x10 Goerz Dagor. Leonard P. Clapp, 165 Park St., Kenosha, Wisc. 8-29-1


**Something New**—Display Cards for Photo Finishers to give to *their* retail stations. Two cards of different copy and design to a set, done in oil colors. *Circulars and prices sent upon request.*

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A most distinctive, rough surface paper that keeps all of the detail quality of your negative in the enlargement.

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*Old Master Surface*

It will give a new impetus to your sale of large prints

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

*All dealers'*

## CLASSIFIED ADVERTISING

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

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertions, 2c per word. No advertisements less than 50c.
HELP WANTED: 3c per word. No advertisement less than $1.00.
MISCELLANEOUS: 3c per word. No advertisement less than $1.00.
STUDIO FOR SALE: 5c per word. No advertisement less than $1.00.
ANSWERS IN OUR CARE: 25c extra for each Insertion.

GOLDEN OPPORTUNITY—NEW COOPER-HEWITT OUTFITS COMPLETE—ALTERNATING CURRENT—F. LAMPS—TYPE E. A. SPEC. No. 901—60 CYCLES—103-118 VOLTS—6.7 AMPERES—50 INCH TUBE WITH STANDARD FLAT REFLECTOR. THESE OUTFITS COMPRISING SIX COMPLETE SETS FOR THE RIDICULOUS LOW PRICE OF $75.00 FOR SIX SETS. CHECK OR MONEY ORDER SHOULD ACCOMPANY ORDER. WE GUARANTEE ALL OUTFITS. WE ADVISE QUICK ACTION. HARRY BERNSTEIN, 189 CENTRE ST., NEW YORK CITY, N. Y. 8-29-4-C

## HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a postcard, and to return samples of work, etc., promptly. The editor of ABEL'S will appreciate being advised when employers fail to accord this courtesy to employes.

WANTED AT ONCE—All-around man. Must be first-class in every way; must be exceptionally good at posing and lighting under artificial light. Steady position to right party. State salary expected and send samples and photo of self in first letter. Maggard Studio, Pikeville, Ky. 7-11-TF

WANTED AT ONCE—All-around man for permanent position. Must be A-1. John A. Erickson, Scott Block, Erie, Pa. 8-15-TF

WANTED BY September 15th, young man for portrait printing and commercial work. No amateur finishing. Steady position. Send photograph and samples of work. Fred T. Loomis, Hulett Bldg., Elmira, N. Y. 8-29-1

WANTED—A first-class printer, one with retouching experience preferred. Steady position in high-class studio. State age and experience in first letter. DeLonge Studio, Madison, Wisc. 8-29-2-C

RETOUCHER WANTED—Able to put in backgrounds and etch. Must be expert. Salary $40.00. Send photograph of self and sample of work. Write Harry B. Shaeffer, 1117 Eleventh Ave., Altoona, Pa. 8-29-1

WILL NOT FRAY or RAVEL
WARRENTEX
NEW METHOD MOUNTING CLOTH
FOR BACKING COMMERCIAL PRINTS
WARREN PRODUCTS CO., 265 CANAL STREET NEW YORK

WANTED—OPERATOR and retoucher. Studio and home portraiture. Successful with ladies and children's work. Must be accustomed to dealing with the best trade. Prefer a young Christian gentleman who owns a car and is willing to earn a good income. R-2, care of this journal. 8-29-1

SALESMAN WANTED for photo mountings. N-1, care of this journal. 8-29-1

WANTED—GOOD retoucher, able to operate if necessary, either lady or gentleman. Good salary, permanent position and pleasant working conditions. Kindly enclose samples of retouching when writing. L. P. Clapp, 165 Park St., Kenosha, Wisc. 8-29-1

## 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 employes fail to accord this courtesy to employers.

POSITION WANTED by retoucher with privilege of buying. Give particulars. West preferred. G-6, care of this journal. 8-22-2

SITUATION WANTED—Steady work desired by all-around young man. Can do anything in studio, retouching moderate. Can do commercial printing. References furnished. Open September 1st. Prefer the East. H. Bechtel, Box 320, Weston, W. Va. 8-15-3-C

SITUATION WANTED—Expert operator and all-around, young, single, but steady, capable of managing, desires location in New York City, Chicago or Cleveland. Will be free October 15th. Only studios catering to high-class clientele and offering permanent place need apply. S-5, care of this journal. 8-22-2-C

POSITION WANTED by man, age 30. Capable of taking charge of any branch of photography. Speak Spanish fluently. Only reliable studio considered. D-3, care of this journal. 8-29-3

SITUATION WANTED—Man thirty years old; twelve years experience; good, all-around man, except retouching. At liberty September 1st. Salary $35.00. Box 294, Lancaster, Mo. 8-29-1

SITUATION WANTED—Steady work desired by all-around man; good in every way; have over twenty years experience. Horvitsz, Bello Studio, 226 So. Main St., Fall River, Mass. 8-29-1

SITUATION WANTED—First-class portrait printer will be open for position September 1st. Twenty years experience with some of the leading studios of the U. S. A. W. S. Tripp, 1818 Lakeport Drive, Morningside, Sioux City, Iowa. 8-29-1

JAPANESE PARCHMYN is as artistic as it is different.
Endorsed by the best.
*Sample print on request.*
BARSTON COMPANY
GEORGE BARNUM
39 Walnut Street Cincinnati, Ohio

## For A Quick Sale

3 Willson Magazine School Cameras, Printer, 1 Stineman Developing Outfit (200 ft.), 100 14x20 Ferro Tins, Lot Shipping Boxes, 50M Envelopes, 80M Mounts, 6 Roll Film, Dry Rack, etc., a high grade School Outfit and a money maker, over $1500 worth and a quick buyer gets it for $750.

12x20 Banquet Camera, No. 7 Turner-Reich Lens, 4 Holders, Cost about $225, A-1 Shape and $125 takes it.

5x7 Stereo Graflex, 6″ Goerz Dagor Lenses, F P Adapter, Plate Magazine, $125 takes this.

P. M. MacCUTCHEON,
Charleston, W. Va.

## I Buy Film and Glass

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

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**PORTAGE, WIS.**

## British Journal of Photography

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For 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. If you get it for a while you will find out its value in your business.

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***Proprietors and Publishers***

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In the past forty years that we have been serving the photographic profession, it has been our constant aim to maintain the highest standards of quality and craftsmanship. Promptitude in service has ever been our watchword.

**Our Specialties:**

**ENLARGING IN ALL ITS BRANCHES**
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*Write for price list No. 8*
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**1021 North Wells Street CHICAGO**

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The paper supreme!
Warm black tones, matt surface.
**Platinotype:** black & sepia.
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Enlargements and contact prints on Bromide and Chloride papers, finishing, etc.

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**for backing photographs**

Holliston Photo Cloth is self-adhesive and is furnished in standard sheet sizes. No cutting of cloth or slow mussy pasting necessary. Prints backed with "Photo-Cloth" are flexible, yet firm, and they will not curl or fray.

Samples and prices on request

The Holliston Mills, Inc.
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PERMANENT POSITION wanted as retoucher and hand colorist. Will send samples of work. Write me your offer. Sylvia Smith, Linville, La. 8-29-2-C

WANTED—POSITION as operator and finisher with some good studio taking pictures of high schools and colleges for annual. Address Photographer, P. O. Box 1034, Huntington, W. Va. 8-29-1-C

SITUATION WANTED by experienced photographer. Can handle portrait or kodak work. Canadian studio preferred. J. W. Gordon, 113 S. Brodie St., Fort William, Ont., Can. 8-29-2-C

POSITION WANTED in photographic studio by middle aged man, graduate of Illinois College of Photography, several months studio experience. Experienced at operating, printing, developing and retouching. At liberty September 15th. Roy B. Carter, Clarksville, Ark. 8-29-2-C

POSITION WANTED by man, age 31. Extensive experience, including carbon printing. Would like to connect with reliable studio. D-2, care of this journal. 8-29-3

# DEALERS WHO WANT YOUR TRADE

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**BALTIMORE, MD.—Eastman Kodak Stores,** Inc., 223-225 Park Avenue.

**BALTIMORE, MD.—Maryland Photo Stock Co.,** 810 North Howard Street.

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

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

**BUFFALO, N. Y.—J. F. Adams,** 459 Washington Street

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

**CHICAGO, Il.—Central Camera Co.,** 112 South Wabash Avenue

**CHICAGO, ILL.—Ralph J. Golsen,** 1128 Argyle Street

**CHICAGO, ILL.—Norman-Willets Photo Supply Co.,** 318 W. Washington Street

**CHICAGO, ILL.—Sweet, Wallach & Co.,** Eastman Kodak Co., 133 N. Wabash Ave.

**CHICAGO, ILL.—Western Photo & Supply Co.,** 208 N. Wabash Avenue

**CINCINNATI, OHIO—The Huber Art Co.,** 124 W. 7th Street

**CINCINNATI, OHIO—Simpkinson & Miller,** 433-435 Elm Street

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

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

**COLUMBUS, OHIO—Columbus Photo Supply, 62 East Gay Street**

**DALLAS, TEXAS—Geo. H. Pittman & Bro.,** 1504 Young Street

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

**DETROIT, MICH.— The Blome Bros. Co.,** 332-40 Grand River Avenue

**DETROIT, MICH.—The Fowler & Slater Co.,** 156 Larned Street, W.

**FORT WAYNE, IND.—M. L. Jones,** 112 W. Wayne Street

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

**GRAFTON, W. VA.—W. R. Loar & Son,** 119 W. Main St.

**HOUSTON, TEXAS—Texas Photo Supply Co.,** 1017 Texas Avenue

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

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

**KANSAS CITY, MO.—Z. T. Briggs Photo Supply Co.,** 916 Grand Avenue

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

**LOS ANGELES, CAL. — Eastman Kodak Stores, Inc.,** 510 South Broadway

**MEMPHIS, TENN.—The Memphis Photo Supply Co.,** 60 South Main Street

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

**MILWAUKEE, WIS.—Reimers Photo Material Co.,** 238-240 Third Street

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

**NEW ORLEANS, LA. — Standard Photo Supply Co., Ltd.,** Eastman Kodak Co., 213 Baronne Street

**PITTSBURGH, PA.—Bell Photo Supply Co., Inc.,** Eastman Kodak Co., 410 Wood Street

**NEW YORK CITY—Eastman Stockhouse, Inc.,** Eastman Kodak Co., Madison Avenue at 45th Street

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

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

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

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

**PORTLAND, ORE.—Eastman Kodak Stores, Inc.,** 345 Washington Street

**REGINA, SASK.—The Regina Photo Supply, Ltd.,** 1924 Rose Street

**ROCHESTER, N. Y.—Marks & Fuller, Inc.,** 45 East Avenue

**ROCHESTER, N. Y. — Smith-Surrey, Inc.,** 119 Clinton Avenue, South

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

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

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**SYRACUSE, N. Y.—I. U. Doust Photo Materials Co.,** 126 South Salina Street

**SYRACUSE, N. Y.—Francis Hendricks Co., Inc.,** 116 Fayette Street

**TAMPA, FLA.—Tampa Photo & Art Supply Co.,** 312½-314 Twiggs Street

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Vitava Rapid Black is the fast enlarging paper which enables you to duplicate the contact print in tone, texture and quality. In fact, many of the users of Rapid Black insist that enlargements on this paper are superior to any contact prints.

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EASTMAN KODAK COMPANY
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