

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XL No. 1033

SATURDAY, OCTOBER 8, 1927

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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel

CHARLES ABEL, A.R.P.S., Editor

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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.

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In Passing By

AGGRESSIVENESS. In recent editorials we have discussed one at a time certain qualities that are essential in the make-up of the photographer who expects—or even hopes—to make a success of his business. Among these have been Courtesy, Lack of Worry, Personality, Character. No doubt purists will tell us that all of these come rightfully under the general head of “Character” but we have preferred to consider that in the ethical sense which the word seems to have attained nowadays.

But none of these are likely to be of great service to the studio owner who lacks in the essential quality of “push.” Be a man ever so clever he has to possess a certain amount of aggressiveness if he is going to succeed in this fast-moving modern world of ours. We don't mean that obnoxious quality of thrusting forward on any and all occasions—“hogging the spotlight” as the movies have it—but a definite urge to keep in the forefront not only in the profession of photography itself, but among the business men of his own community.

Business no longer comes to the man who merely sits down and waits for it. The photographer must make himself known to his fellow-citizens, he must join different organizations and he must not be backward in telling people he meets what his business is, without, mind you, trying at all times to give the impression that he is the only photographer worth while or necessarily the very best in his city. He must keep his ear to the ground and his eye on the newspapers and when anything turns up that looks like a need for photographs he must be on the job and after it, because if he is not someone else will be.

He must use every legitimate method of getting business, and this means considerably more than mere sporadic advertising in newspapers and in other ways. He should find out what kind of advertising will pay him best (for situations vary in different localities) and then he should stick to that throughout the year. He may not, if he does not propose to have some newcomer cut out his business from under his feet, rely merely

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

on the quality of the work he turns out. Good as it may be, he must keep telling the public about it, by letter, by word of mouth, through advertising. He must not underestimate the new competitor who may enter his city but upon any such entry of additional competition he must redouble his efforts, and at once.

On every hand and in every line of business we can see the handwriting on the wall. The firm which is aggressive is making money, the others are slowly languishing. Be aggressive! And don't wait for the other man to start things so that you can follow his lead. Beat him to it! Remember what General Grant said when someone asked him what his method was for winning battles: "Git thar fust with the mostest men!"

Direct Mail Advertising

A Talk by JOHN HOWIE WRIGHT, Editor of "Postage" before the New York Convention of the Photographers' Association of America

HERE is a concern that made up 100 prospects for Reo cars in New York, sent out a photograph of the Reo car, a mounted photograph of the Reo car.

This was in New York City, and it sold 16 Reo cars.

Here is a concern downtown, R. Hoe & Co., who show each section of their machinery by photographs, and sell the machinery by direct mail.

Here is a man in Iowa who sells horses by Government post card.

Here is a letter that sold \$68,000 worth of merchandise with only 600 letters, accompanied by photographs, and the addresses of the agents.

These are all the original letters, and so I could go on *ad infinitum*, but I have not the slightest idea of doing so.

About two years ago a man whom I know personally came over to talk to us on direct mail advertising. I heard him, and it was a very wonderful talk given by a man who is an expert in his subject.

Within about three months after he made that talk, his card was sent into my office, and unfortunately I could not see him, being tied up, not in conference, just being tied up.

Within three or four days, this card was sent in again, and I knew him very well and very much to my regret I had to send out word that I could not see him, and my conscience pricked me a little that afternoon, so I wrote him this letter:

"Dear Mr. So-and-So:

What can you say to me that you cannot write to me?" And he wrote back and said said that he was looking for a position and he was an experienced direct mail man, and he thought possibly that I could put him in touch with someone who might em-

ploy him at a living wage, and I wrote him this letter. I said,

"Dear Mr. So-and-So:

Do this. Pick out the names of 100 firms in New York, those that you think you can serve to their profit. Tell them why you think you can serve them to their profit. Have a letter actually typewritten. Use the best stationery, costing if necessary three cents a sheet. Use the best envelopes, costing if necessary three cents each. Do this and advise me of the result."

Here is his original letter just as I received it at my office.

"Dear Mr. Wright:

I did do exactly what you suggested. I picked out 100 names of advertising agencies I would like to work for, sent them a letter, received 61 answers, landed eight jobs, and chose the best one. I am now sales and advertising manager of So-and-So, the leading firm in the State of New Jersey."

And what makes me bring that letter, to read it to business men and women assembled, is the fact that here was an expert who knew how to sell by direct mail, and yet when he reached that crisis in his business experience when it was necessary for him to sell the most important thing that he had, to sell his own services, he fell down. He had to be reminded of it, and so it is with you men and women, you splendid men and women engaged in this wonderful profession of yours, listening to me today, what have I told you that you do not know?

When I walk off this platform, you know just as well as I know that I have not laid down a single new thing. What do I know about direct mail selling that you do not know? But the thing that is wrong, that

(Continued on page 367)

Lights and Lightings

An article by J. W. BEATTIE, Hollywood, California, which will run through several issues. It will be illustrated with ten examples of portrait lightings by Mr. Beattie.

TOP LIGHTS

AN article appeared in *Studio Light*, (issue of January or February, 1925), showing the results of some lighting experiments by our old E.K. demonstrator friends during one of their customary first of the year visits to Rochester. Being interested in getting "perfect gradation" in the negative and not being able to do so without first producing it in the lighting, these boys rightly tackled the problem at its source.

A local dealer was no doubt called upon to furnish the lights of several kinds and makes, which were used in this series of tests; and the comely young woman who bakes the fragrant apple pies for the Kodak people was temporarily taken off the job to act as model. After lightings had been made with the various floods, and films exposed and developed, the results were pronounced unsatisfactory in every case regardless of the floodlight used. The lighting scale was short and "jumpy." Abrupt shadows hung about the features and the "perfect gradation" was conspicuous by its absence. In seeking a remedy for this sad state of affairs many schemes and contraptions were probably given the once over, but nothing seemed to hit the nail on the head like lights suspended overhead as an auxiliary to the floodlights. Subsequent lightings produced with this combination proved to be better as to gradation and there was more detail in the shadows. The experiments were voted a success—the girl went back to her pies and the boys again hit the road. A "palliative" had been discovered—"de pain was stopped" even though the disease remained the same at the fountain head. It was a case of "kill 'em or cure 'em" and with the best of intentions for correcting a distressing malady, this pain-killer remedy

was broadcast to the photographic world through the pages of *Studio Light*. And, like most widely advertised cures, this new edition of Radway's Ready Relief was swallowed in case lots by thousands who either had "it," or a very lively imagination.

If all had adopted top and side lights of one color and actinic quality, lighting conditions most certainly would not have been so chaotic as they are at present. Of one photographic quality, side lights supplemented by "ceiling lights" would, at least, have been



The next one source lighting is of Guy Stockton, Jr., who appears here as everywhere in his play overalls. The 35 amp. twin arc flood was used just out of range of the camera and the light diffused by the tracing cloth roller screen only. The exposure was about a 25th of a second with a Packard shutter set at "instantaneous." The diaphragm was F/5.6 Cramer Hi-Speed plate.



Glen R. Dolberg, photographer of Glendale, California, is the fellow with the latticed shirt and cheerful countenance. This is a direct spotlight lighting made by an arc spot of 12 amps, directed through a ten cent store straw hat, the crown of which was missing. The perfect modulation in this lighting was obtained by using a flood light on the shadow side (opposed to the spot) with the lamp head turned toward the subject barely enough to soften the shadows. The flood will not have any influence on the background shadows if used in this manner. In making shadows and decorative backgrounds, the ground—in this case of monkscloth of a light brown color—should be used close up to subject in order to prevent the shadowing becoming so out of focus as to be meaningless.

but little worse than the old time "hip and top" daylight—a light designed solely for more light without regard to controllable direction. These old ducks of the long ago were not bothered by a little thing like blocky white draperies—they expected nothing else. What they sought, mainly, was exposures reduced in time to a few seconds—watch in one hand and lens cap in the other.

An overhead system of lights, whether arc, incandescent or vapor tubes is similar in direction to a top skylight. And since a light falling from above onto a perpendicular figure is difficult to localize with screens, there is little screen control possible. Therefore, lightings made under a top light will invariably result in blocky white draperies and spotty composition for the reason that the draperies, hands, etc., being more on the hor-

izontal, receive the overhead light at a broader angle and are consequently "burnt up" with the time required for the more or less perpendicular face.

A flood or sidelight corrects the above mentioned fault of the top light only to the extent to which the side light dominates the top light.

Side screens used for subduing the light on hands, draperies, etc., lose their effectiveness in proportion to the increase in intensity of the top light over the side light.

A recent trip about the country convinces me that the majority of studios have added lighting equipment from time to time without giving any consideration to wave length, color or actinic quality. One place will be working with an incandescent flood or side light, a vapor tube or two suspended overhead, and possibly an arc spot. Another man may be worrying along with an arc flood side light and a bunch of incandescents overhead—the arc flood to work with and the incandescents for his visual delectation.

One great studio in New York, famous for two generations, was using a hard arc flood as a side light, and, to overcome the excessive contrast caused by this improperly diffused arc, a bank of vapor tubes was suspended overhead. A pair of incandescent spots completed the lighting equipment of this studio which employed sixty people to sell the stuff made under these well-nigh impossible lighting conditions. Negative quality was "simply shot to hell," to employ the rather slangy description of a paper salesman who was trying to demonstrate the "gradation quality" of his paper by printing from negatives that were about as devoid of gradation as this sheet of paper.

Chicago is even worse than New York in regard to strange mixtures, and the deplorable part of it all is that these consumers of artificial light cocktails, here as elsewhere, do not seem to realize the tremendous handicap under which they are working.

(To be continued)

The editor suggests that those who do not file their copies at least clip and save these sheets. In a few weeks they will have a connected story on modern lighting, with a series of lighting suggestions in the illustrations which will be as good as a course in school. The first article appeared in the August 6th issue. The others will follow every other week.



The Photographers' Association of New Jersey held their annual outing on September 14th. Henry Vollmer, of Bloomfield, reporting the party, writes that "there was sufficient exposure to develop a nice day, and not enough to make anyone feel flat. Two splendid meals were fixed to the satisfaction of all. Spotting was not needed as everyone was 'Johnny-on-the-spot'. The committee retouched a program which gave everyone positive satisfaction. The boatride would not have been photographically correct without lenses, so some wore them on their noses and others had them in their pockets. Horseshoe pitching and skeeball were the order of the day." Vollmer, Lechter, Dickerson and Scher were the committee in charge.

the average business man and woman could do and don't do, is that they do not put to use the things they do know.

You know you can write a letter that will sell your product, you know there are prospects who will buy if you are persistent and all that, and the one thing I want to do today, after I have stepped down from this platform, is to regenerate in the mind of

at least one man or woman listening to me the fact that his product can be sold by direct mail, and if there is one man or woman who leaves here and says, "Well, I listened to that guy and maybe there is something in it, I will go back to my office and try it," then I will be well rewarded for the sweat of my brow.

—O—

Direct Mail Advertising as Applied to Your Business

From a Talk by HOMER J. BUCKLEY, of Buckley, Dement & Co., before the Chicago Convention of the Photographers' Association of America

(Having just completed the talk by John Howie Wright on this same subject, this seems a most appropriate time to print Mr. Buckley's talk of a year ago, which has not yet appeared in ABEL'S. It gives our readers a chance to see how much in agreement two of the greatest authorities in this country on direct-mail advertising are on the availability of that method of advertising for the photographic studio.—Ed.)

LET us first understand what direct mail advertising is. Direct mail advertising is one of the oldest forms of advertising; it is neither a mystery nor a miracle, it is just plain common sense intelligently applied. The basis of direct mail advertising in every business is this; the customers of that business are the prospective customers of that business. The very first thing to do, whether you are starting out in a small way or in a large way, is to find out definitely who your customers are, make a list of them and go after them in a systematic way regularly, telling them about the merits of your business. Whether you are a portrait photographer or a commercial photographer or if you have a store devoted to artists' material or what not, tell your customers about your business. The average business house today is not getting fifty per cent of the potential sales from its present customers among the trade it is serving, if it only understood it correctly.

I recall not long ago having a talk with the merchandising manager of the great department store of Halle Brothers in Cleveland. In talking with this gentleman, I said to him, "To what extent do you get business from the regular customers of your store?"

He said, "Just what do you mean by that question?"

I said, "All right, take 1,000 of the very best families that have charge accounts in your store, those who live up in the Cleveland Heights and Shaker Heights Sections, the very best residential sections of your city, tabulate those names and check them against the departments of your store and find out for yourself to what extent those customers are really customers of your store."

When is a customer a customer? When they buy something once in a while or occasionally, or when they are with you throughout the year and when they are using your service to the fullest extent

—What we don't know, we'll find out for you—

possible in connection with their domestic life or their business life. It is only when they are with you throughout the year and using your service to the fullest extent possible that they are customers of yours.

So he made this test. He took 1,000 names and checked them. In that particular store they have eighty-five different departments. He found this surprising result: 488 customers out of 1,000 purchased shoes, the balance did not; and so on in different ratios in each department of the store. The department that led was the hosiery department, the department right inside the main door, the main entrance of that store. He was surprised, he was amazed. He said to me, "Mr. Buckley, from this day on a very large percentage of our sales promotion and advertising effort is going to be applied to our present customers. The customers who are not buying their millinery from us now are going to be told of the virtues of our millinery department; the customers who are not buying shoes from us now are going to be told repeatedly, month after month, about the virtues of our shoe department.

"In the past we have been spending eighty-five per cent of our advertising appropriation, what for? To bring new customers into our store, and we have been neglecting the old customers, the customers who knew our service, but who only used it partly."

While that may not apply in the same details week in and month out in the year in your business as it does in a general merchandising store, yet the fundamental principles are the same, and the potential possibilities are just as great for you if you will only understand it. I say to you I can do a lot for any photographer in this country, I care not whether he is a portrait photographer or a commercial photographer, if he will just give me the list of names of his customers and put me on his pay roll as an ordinary clerk. I am speaking now of the things you can do with any person in your business. Give me that customers list and that is all I want, and I can work on it. You do business for one member of the family, five or six others are neglected, the children and the adults. You may take pictures for one adult in the family and neglect the others, and satisfy yourself that he is a customer of your business.

The daily papers in every community, large or small, and particularly in the small towns, offer tremendous potential possibilities for the development of ideas and suggestions for every photographer to build

his business twenty-five per cent in this next year. These social functions, these anniversaries, these birthdays, these births, these marriages, and a thousand and one things that are transpiring in every community, which are revealed to you every week, yea a great many times every day, offer suggestions for going after business by the simple, inexpensive process of using direct mail advertising.

There are certain virtues about direct mail advertising that I want to point out to you. I say there are five distinct advantages of direct mail advertising that you as photographers can use that will not show your hand to your competitors in the field, and it will not be adverse to your method of doing business. First, you can segregate your list, your prospects and your customers, into groups, into classes, or into general lines, depending upon the proposition that you have to offer. Segregate them and talk to them in a simple, effective letter message. My friends, direct mail advertising is made up of many forms, letters, folders, booklets, broadsides, circulars, and a thousand and one other ramifications that you might use, but I say to you in all sincerity that the oldest form of direct mail advertising is the letter. It has probably been abused more than any other form of direct mail advertising and yet today, in my opinion, the letter is the strongest selling weapon that any business man can use if he uses it judiciously. It may be twenty-five letters here or thirty letters there, it may be frequent reminders to your customers on anniversaries and birthdays and celebrations of different kinds in advance of those days, showing to them that you have a record, that you are recording that date and keeping up with it.

I say to you if you will apply a simple message, don't try to build around any high-brow copy or high-brow ideas, make it simple, make it just as you talk, it will be effective. I have been asked frequently by business men and by students in advertising classes, "How can I acquire the art of tersely writing a good letter?" You and I know in the mail that we receive from time to time in our home, certain letters stand out wonderfully well to us, and if we analyze why they stand out well, we find that the writer of the letter is an intensely human individual. You will say, "I can almost hear Mamie talking; she writes just as she talks," or "I can almost hear Tom saying that." That is the type of a letter that makes a hit with you. Why not apply the same fundamental principles when you

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Apple Sauce!



A CONVENTION is an affair where a photographer goes to be told all over again the things he has read a hundred times in his trade journal. Conventions are difficult things to run. After much deep thought and a half-dozen meetings devoted to scandal about their neighbor photographers, the committee in charge decide they want Mr. Woof-woof from the other end of the country to address their organization. The convention being only six months off Mr. Woof-woof is *wired* to and offered his expenses and whatever the committee thinks will be the least additional inducement they can get away with. Being sensible and economical he *writes* back that he will be glad to come, and that his subject will be The Political Condition in the Kingdom of Siam, and Its Direct Relation to the Distressing Drop in the Sales of Photographs. The committee heaves a sigh of relief and checks him O. K. on the list. Twenty-four hours (or less) before the convention opens and after the programs have all been printed, Mr. Woof-woof wires that he is afflicted with the gout. The committee meets hurriedly and tears its hair. Frantic wires are sent to other prospects who do not even bother to answer. The vacant period on the program is finally filled with a Question-Box. A Question-Box is a mythical receptacle in which eager photographers are supposed to deposit their problems and worries, which are then read out to the assembled multitude (if any) and answered from the floor. When the receptacle is opened usually two slips of paper drop out. One is a rude comment about the writer's inability to get a room with bath at the hotel for 50c a night, and the other is the old standby: "How is it possible to enforce Ethics on photographers who are devoid of any?" The meeting promptly breaks up and everyone goes out and has a dr— session with the manufacturers. Such is the way of conventions.

Another nice thing about a convention is the experience it gives you in dodging people to whom you owe money. It gives the members a fine opportunity to rub shoulders and exchange the latest ideas in

alibis. Also there is always present the well-meaning soul who explains on each and every occasion how he raised that last order from six dollars to four hundred and fifty-five. Conventions afford an excellent opportunity of getting rid of the accumulated bile of the previous twelve months. One can be unpleasant *ad lib* to any number of people knowing they won't be met again for another year, by which time everything will be forgotten. The first half of a convention is occupied with saying "Hello" to everyone and the second half in saying "Goodbye." The member who can shake hands oftenest without getting a sore arm is elected president for the coming year, unless he is wise enough to leave before the final session.

Manufacturers and dealers are the mainstay of practically all conventions. They put up and also shut up. Occasionally one of them writes an order, whereupon all of them declare a dividend and spend the rest of the day playing golf. The taking of orders at conventions is seriously frowned upon by the exhibitors, who well know that more than two orders make it absolutely certain they will have to take double the space the following year.

A few definitions may come in handy for those who have never attended conventions before:

Space: A variable measurement involving the expenditure of large sums of money.

Display: Anything that can be nailed down solidly for three or more days.

Order: An intangible bait used by secretaries to induce attendance of exhibitors.

Secretary: A harassed individual who usually works for love, but never gets any.

Treasurer: The man who makes up the deficit.

Attendance: Something always less than it would have been if various things had not happened.

Exhibit: A number of photographs shown by the members in order that they may have the privilege of saying rude things about each other's prints.

Information Booth: A place presided over by a moron.

Special Hotel Rates: Prices for rooms which are not more than twice the usual charge.

Club Meals: Bait to get you into the hotel dining room. "Club" refers to the threatening gestures of the head waiter if you appear to be considering the prices quoted.

Manufacturer: A person always considered a fair target when there is a deficit to be made up.

Demonstration: The antics of various persons on the platform who get in each

other's way and obstruct the audience's view of the speaker.

Talk: Ten thousand words read haltingly in dim light from a poor manuscript.

Lecture: The equivalent of four talks delivered from memory at the rate of three hundred words a minute.

Special Railroad Rates: A form of gambling indulged in between the secretary and the railroads. If the secretary can beg, borrow or steal 250 railroad certificates, the laugh is on the railroads.



come to write a piece of advertising literature, either in a letter or a piece of printed matter, on behalf of your own business? Be human, be courteous, be kind, be considerate, but above all things be human, because you are writing to human individuals. I say that the simplest rule you can apply in the preparation of material that I can give you is write just as you talk, just as though the customer was in your studio, and say only in that letter what you would say were the customer right there. If you will follow that practice, I will guarantee you will write a good communication.

The second point is this: there is no waste in direct mail advertising if intelligently employed, because it offers opportunity to definitely determine direct results. We hear a great many advertisers say, "Well, I have run so many inches every once in a while in my local paper, and I don't get results." My friends, the type of general advertising that you will be doing in your local paper will accomplish just one thing for you. It is prestige and good will advertising to the masses; newspaper advertising and billboard advertising are mass advertising. It is a speech to a crowd. Direct mail advertising is one communication to one individual in his home or in his office. You can say to that individual just what you would say were he in your studio. That is the difference between direct mail advertising and newspaper and billboard advertising, the three mediums which offer potential possibilities for you to use.

I say if you are in a business that has a mass appeal to all the community, use newspapers and use billboards if it is economical for you to do so; but otherwise your best bet, your most economical attempt in advertising is direct mail advertising because you can control it down to a small unit. I don't care whether your business is

\$5,000 a year or \$50,000 a year or five times that amount, you should be doing something regularly direct by mail in a simple way to a special list throughout the year, and particularly should you be building repeatedly from among your present customers.

The best asset you have on your books is a satisfied customer. The way to keep that satisfied customer is to repeatedly tell the customer of your service, of your appreciation for his business, and do it direct by mail in a friendly human way. I will guarantee to any photographer that if he will follow a systematic plan along that line, he can increase his business immeasurably by such a process.

The third advantage about direct mail advertising is that it is timely and can be regulated and controlled to the very last minute. In other words, you can take advantage of conditions opportune to the season, the school season, graduations, a thousand and one of those things that apply to your business that you can get to. The same thing is true in the industrial and commercial field. There are trade seasons in all lines of business. Twice a year the great furniture mart is being shown in Grand Rapids and Chicago and Jamestown when the furniture companies make the great displays. Once a year the great automobile salesmen exhibit their products, their new models. There are seasonal conditions in every industry and they can be taken advantage of by the photographer if he is on the job and applies economical direct mail advertising.

Fourth, it is secret. You do not have to show your hand to your competitor. That is one of the great advantages of direct mail advertising. The minute you put your advertisement in a local newspaper or on a billboard, it is an invitation to every one of your competitors in the same town to go and do likewise. Perhaps in some cir-

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Special Supplement to Abel's Photographic Weekly
Vol. XL, No. 1033, October 8th, 1927
Series II, Sample Studios, No. 140



By A. G. KINGHAM, HOBART, OKLA.



By ARTHUR NEUMEYER, BRILLION, WIS.



By CHASE STUDIO, LEOMINSTER, MASS.



By PRUITT STUDIO, COLUMBUS, MISS.

CRITICISMS

By J. ANTHONY BILL, Cincinnati, Ohio

October 8th, 1927

(See portraits on other side)

BY A. G. Kingham, Hobart, Okla. Quite out of balance, cramped for space, placed too high on paper. Lighting and tone value of the figure not bad. Light piece of material behind child on seat very disturbing and figures in background on shadow side very pronounced. Expression good.

By Arthur Neumeyer, Brillion, Wis. Composition is destroyed by light bars in background and failure to show support of seat on which subject is placed. More front view would have added width and would help the composition. Lighting is not bad, but fails somewhat in roundness, possibly due to a little full time.

By Chase Studio, Leominster, Mass. The straight line of the arm caused by the weight of the figure resting on it strains the pose. Placing the hand in the lap with other hand would relieve the uncomfortable position. The hair ribbon is the first thing one sees in this picture. To relieve that situation a lighter background could be used. The lighting and tone values are very good.

By Pruitt Studio, Columbus, Miss. Spacing and composition very good with possibly a slight bit of trimming at the bottom. The pose is very easy and relaxed. A very interested expression. Lighting and tone values good. Figures in background a little pronounced, but decorative.

cumstances it is highly desirable that they do, because the greater demand that we can create for photography, the higher appreciation we can create for it cooperatively, the better it will be for the business. But there are certain times and certain trade conditions for immediate business where it is distinctly to your advantage to keep your own selling plans a secret and not show them to the world. Therefore, direct mail advertising offers you the economical way out.

Fifth, you can place in your customer's hands certain types of information, with a post card or an inquiry blank, so they can fill it out and sign and mail it in to you. That is one of the great outstanding advantages of direct mail advertising.

We who have made a study of retail business—the business that has to do with bringing the consumer into the store in all lines—know that a business in order to succeed must retain every year eighty-five per cent of its customers. When a business does not retain eighty-five per cent of its customers, it is slipping. We are allowing fifteen per cent for damages, removals and a thousand and one other things that might transpire.

I have some very interesting figures here that I want to give you of a certain ad-

vertiser, gathered in checking over his list of customers that he had done business with in 1924 and did not do any business with in 1925. He found that he had 387 names on his ledger that did not buy in the succeeding year, and he was considerably worried about why those 387 customers had discontinued buying. You men who are in commercial photography and dealing with industries and manufacturers, this applies to you one hundred per cent. When you go back home, go to your ledgers and check back the list of customers that you did business with in 1924 and in 1925 and ask your selves why those customers have quit buying. I wonder to what extent you might be able to answer the question to your own satisfaction.

This man answered it. He sent a letter to the entire 387. I want to read it to you. It is a letter, in substance, that every one of you might apply in your own business, particularly you commercial photographers, to the same extent. There is nothing unusual about this letter except that one thing—it brought results. This was sent, mind you to customers who hadn't purchased in this store for a period of eighteen months.

"My dear Mr. Smith:

(Continued on page 376)



Negatives of the finest possible printing quality are produced with a pyro developer. Eastman Crystal Pyro is the purest and most convenient form of this developing agent. It is one of the many Eastman Tested Chemicals, made in Eastman Laboratories specially for photographic use. You can be sure of results when you use these chemicals.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

'Tis Here-Maybe



T. J. Nelson, Santa Rosa, Calif., has opened a new studio at 312 Mendocino Street, that city.

The Hutchcraft Studio, San Antonio, Texas, is remodeling and installing a second camera room, necessitated by the firm's steadily increasing business.

We have just received a very comprehensive 160-page catalogue of photographic supplies from Burke & James, Inc., wholesale photo stock house and mail order house of 223-225 W. Madison St., Chicago, Ill. Almost everything imaginable in the way of equipment can be found in its pages, from pushpins to six-foot square tapestries suitable for decorative purposes or backgrounds in the camera room. No charge if you want a copy—just mention ABEL'S.

The U. S. Stoneware Company, of 50 Church St., New York City, with manufacturing plants at Akron, Ohio, has just acquired the plant formerly occupied by The Acid Proof Clay Products Co., at Tallmadge, Ohio. The two former plants of the company, which makes U. S. Standard developing tanks, hypo vats, trays, etc., in the photographic field as well as many other lines of chemical stoneware, have been operating at capacity for several years, and this new addition is only one of several that have been necessitated by the constantly increasing business. After overhauling the new works and adding considerable machinery and equipment, the U. S. Stoneware Company will be definitely the largest manufacturer of these lines in the country.

Wm. Bruce Poynter, nationally known home portraitist of Cincinnati, Ohio received considerable publicity recently, due to an exhibit of his pictures (genre and illustrative work) at the convention of the Art Publishers Association held in Chicago late in September.

To emphasize the Association slogan that PHOTOGRAPHS LIVE FOREVER, J. J. McNally, Lisbon, N. D., filled his show window with photographs made in his studio from twenty to twenty-six years ago, which created considerable talk, got him some valuable space in the local paper, and served well to prove the point of the slogan.

The National Board Meeting will be held at the Brown Hotel, Louisville, Ky., on Monday October 10th, to be called to order promptly at 10:00 A. M. The advisability of holding a spring convention will be discussed, as well as other matters of vital importance.

Peterborough, Ont., recently held a Diamond Jubilee Celebration. Fred L. Roy of that city, being right on the job, made movies of the parade, water sports and other features, had them worked into a continuity at the Eastman Laboratories in Rochester, N. Y., and has since been getting all kinds of publicity in his local papers, even to the extent of editorial comment. Just one more argument why every photographer should add a movie camera to his equipment!

Can no one help me out with a couple of photographs of ambrotypes—case and all, preferably of personages having some slight historical interest? I need these badly for an article.—Charles Abel, care of ABEL'S.

Walt. Lemke, of Evanston, Ill., writes that Northwestern University of that city is having each student paste his photograph in a space provided for that purpose in his football book, this to prevent the exchanging and trading of such passbooks which has been the practice in the past. Six thousand of these books have been sold to students to date. It can be seen that this will mean no small addition to the photographic business of Evanston and Chicago.

Mose Grady, popular photographer of Seattle, Wash., has moved into a new studio in that city, occupying the entire third floor of the O'Shea Building. The studio, which is done in old ivory, was filled on the opening day with floral pieces, from practically every photographer in Seattle, as well as from other cities.

The Metcalf Studio, Harrisburg, Ill., has been redecorated, and further adorned with a handsome new electric sign reading PHOTOGRAPHS LIVE FOREVER. That's the way to tie up with the National campaign.

Enlarging Cyltex

White - - Buff



THE generous business which has come to Ansco on Professional Cyltex, makes it apparent that this same surface, a semi-rough stock with interrupted sheen, must be supplied to those who work largely by projection.

Enlarging Cyltex has therefore been added, and will be ready for distribution by the independent stockhouses in September.

Says one large user of Cyltex, "The paper is beautiful. The shadows are open and nothing is lost in drying."

ANSCO PHOTOPRODUCTS, INC.

BINGHAMTON, N. Y.

The Northeast Iowa Photographic Club met at the Henning Studio, Decorah, on September 14th and 15th. Studios from nine different Iowa cities are represented in the membership.

Louis E. Hey, of the Camera Shop, Springfield, Ill., was recently married to Miss Gladys Anderson, also of Springfield. Mr. Hey's many friends will join us in extending congratulations.

Rabinovitch, of 25 W. 50th St., New York City, announces the 1927-28 season for his Studio School of Art Photography, now in its seventh year.... Course One is a complete study of the fundamentals of photography both as a science and an art, including both technique and the artistic side; Course Two is in the nature of a post-graduate course for professionals and advanced amateurs; Course Three is a condensed form of Course One in twelve short lessons. Special courses can also be arranged.

Direct Mail Advertising

(Continued from page 372)

"If one of these days you should discover that a mighty good friend of yours to whom you had given the best you had in the way of friendship, courtesy and understanding had suddenly stopped visiting with you without apparent cause, you would want to know why, wouldn't you? This business which has taken me twenty years to make successful and highly esteemed is the biggest thing in my life. My customers in every sense of the word are my best friends for they make my success a reality. You are one of them. I have honestly tried to give you the best I had in every possible way. It is nearly a year and a half now, or more, since you have been in this store. Being human, it is possible that I have done something or sold you something with which you weren't thoroughly satisfied. If this is the case, won't you come in and tell me about it, just as one good fellow to another, even now if you weren't satisfied with the last purchase? I will make things right in the way that will suit you. There is no suggestion that you need to buy anything. I would appreciate, though, having an opportunity of talking it over with you.

"Yours very truly."

This letter was sent to 387 former customers; 325 either responded to the letter by writing or by telephoning or came into the store to tell the reasons they had not bought. The sum and substance of it all

was this: sixty-eight percent of the total had discontinued buying because of indifference. What is indifference in a business? Indifference in a business is a failure on the part of the proprietor in many cases to appreciate the value of little things that go to make a satisfied customer, a promise that he failed to keep that he didn't regard as very much, but which was very important to the customer, possibly an unfortunate collection letter. The customer no doubt said to his friends, "I am off them, I will never go there any more. They have got the last job from me they are ever going to get."

My friends, seventy-five per cent of the people who quit buying, who quit doing business with you never complain; only twenty-five per cent of the people who quit buying from you complain. The twenty-five per cent who complain are your real friends, they are giving you a chance to square yourself. The seventy-five per cent who never complain are not your friends at all, they just close up like a trap as far as you are concerned, but they go to the Rotary Club and they go to the Kiwanis Club and to the Chamber of Commerce and to the church socials and to the country club and they tell their experience, and just that whispered poison of a dissatisfied customer, my friends, travels so fast. The truth can never match up with a lie. That little affair that you thought was because the party was a grouch and you just got rid of a poor customer is doing you more damage in that community than anything you can think of. I say no business man, I don't care what business he may be in or how much real estate he may own in that town or how independent he may be, if he wants to succeed as a prosperous business man in a small way, or a large way, can afford to have any customer ever leave his institution a dissatisfied customer. It is his job to see that every customer is satisfied.

I know there may be customers about whom you might feel down in your heart you are better off if you don't have their business. All right, don't have their business, but for God's sake have their good will. If you can't get their good will by being kind and courteous to them, then it is an impossible case. In ninety-nine cases out of 100 you can have their good will if you will apply just the simple direct methods; the human appeal, the simple, ordinary letter mailed to your customers from time to time just as this man did, telling them you appreciate their business and if anything has gone wrong, you want a chance to adjust it.

I will give you a case which happened



Interior of famous Aimé Du Pont Fifth Ave. Studio

Light to fit every requirement

Twenty-two years of standard service to the profession have made Cooper Hewitt mean more to photographers than simply a lighting equipment. There is service, variety, helpfulness, based on true professional understanding, to back the Cooper Hewitt product. It is help that even the most prominent photographers do not hesitate to use.

The new variety of outfits, single, double, M-Tube and ceiling units are designed to equip you for every lighting requirement. Whatever ones you use will please you by their flexibility of handling. The coupon below, filled in and mailed to us will bring you detailed information without obligation.

COOPER HEWITT

BETTER THAN



DAYLIGHT

COOPER HEWITT ELECTRIC CO.

107 River St., Hoboken, N. J.

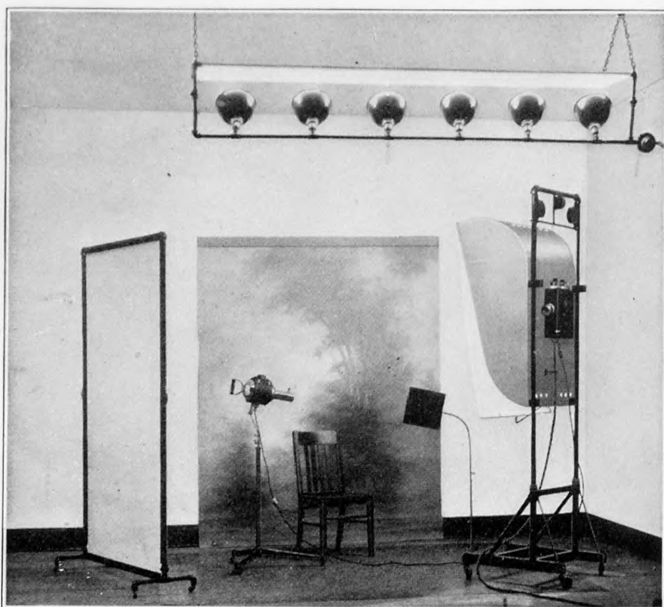
Please send literature describing the new Cooper Hewitts.

Name _____

Address _____

226 © C.H.E. Co., 1927

Halldorson Studio Lighting System



Concentrating Spotlamp, a marvelously handy, attractive and efficient spotlamp, using 400-Watt T-20 Mazda globe.

Flexible Neck Head Screen, universally acclaimed as an indispensable studio convenience.

Electric Studio Lamp, the lamp that places a bank of four 1500-Watt Mazdas under the absolute control of the operator.

Overhead Light, a new and valuable member of the Halldorson lighting family, for use with groups.

*The entire system pays for itself in the electric wiring it saves.
Write today for complete information.*

THE HALLDORSON COMPANY

4745 N. Western Avenue

CHICAGO

in my own home just to show you how customers do react to little things in a business. Some months ago one Sunday morning in my own home I was changing my linen and I had taken several shirts out of a dresser drawer and put them back again, and my wife said, "What is the trouble?"

I said, "The bands on these shirts are all frayed, that laundry is going to the bad, we had better quit them." I said it in a spirit of irritation as a man does under similar circumstances, I thought no more about it. The following night, Monday evening, at the dinner table my wife said to me, "I have changed the laundry."

I said, "My dear, you didn't take me seriously about that?"

She said, "Yes, I did. I gave it to another laundry."

I said, "How did you do it?"

"Well, when the laundry man came to the door this morning I told him he couldn't have the laundry any more because Mr. Buckley was dissatisfied."

"Who did you give it to?"

"I gave it to a man in a suburban town four miles away."

I live in a suburban town eighteen miles away. She went four miles to give it to this laundry that delivers in this town. I



Don't Hunt for Trouble—

NOTE THE PRICE!

Four Degrees of Contrast
 Contrast—Medium
 Brilliant Soft—Soft

Three Surfaces
 Matte—Semi-Matte—Glossy

Two Weights
 Single and Double

per 500 sheets

S. W.	Size	D. W.
\$2.15	2½ x 3½	\$2.65
2.65	2½ x 4½	3.35
3.50	2½ x 4½	4.30
4.00	3½ x 5½	4.95
4.75	4 x 6	5.60
5.00	4½ x 5½	6.00
7.25	6 x 7	9.00

Use Rito for Finishing

Rito is the Paper

Rito Glossy Ferrotypes Perfectly

Not too hard or too soft

Rito Stock is Pure White

Clean, Firm and Strong

Rito Prints are Best

Jet Black Tone, Brilliant, Full of Life and Sparkle

Rito Lists are Moderate

See Condensed List

The HALOID Company, Rochester, N. Y.

NEW YORK OFFICE
 225 Fifth Ave.

BOSTON OFFICE
 101 Tremont St. at Bromfield

CHICAGO OFFICE
 68 W. Washington St.

San Francisco Agent, A. H. MUHL, 714 Market Street
 Los Angeles Agent, A. H. MUHL, 643 S. Olive Street
 Seattle Agent, A. H. MUHL, 709 - 2nd Ave.

HOLLISTON PHOTO-CLOTH

*The adhesive cloth for backing
photographs, photostat prints
and blue-prints*



1—HOLLISTON PHOTO-CLOTH White

The standard fabric with one side adhesive for general use.

2—HOLLISTON PHOTO-CLOTH In Colors

In addition to the standard white fabric, two new colors, *Navy Blue* and *Quaker Grey*, are now available. As these shades do not soil easily they will become popular immediately for use on prints which are used in salesmen's sample books, catalogs, portfolios and albums and for photographs which are subjected to constant use.

3—HOLLISTON PHOTO-CLOTH Adhesive both sides

For the first time a backing cloth with both sides adhesive is available to the photographic trade. Commercial Photographers, Photostat Printers and Blue Printers will quickly appreciate the economy, speed and convenience to be found in a fabric that mounts two prints back-to-back without the use of adhesive or expensive machinery.

Write for Samples and Prices.

Sold by Authorized Holliston Dealers
THE HOLLISTON MILLS, INC.

Norwood, Massachusetts

Boston New York Chicago St. Louis

Obis & Hajny Co.

Studio Brookfield, Ill.

210 N. Forest Ave.

Designers and Manufacturers of

Backgrounds for Photographers

There is no limit to the number of combinations possible with our backgrounds, with back-lighting effects, etc. They not only beautify your camera room but actually invite the subject to pose. Very attractive to the eye, and photograph wonderfully, being made of wood with grafftex effect.

Columns, Classic Gateways, Interiors
Mantels, Vases, Lamps, Windows,
Stairways, Fountains.

Visit our display room

81 W. Van Buren St., Chicago, Ill.

said, "Let's see what happens. Let's see what kind of a business institution this laundry is. We will see what the proprietor thinks of his customers. We will see what happens."

I had been doing business with this laundry for ten or twelve years. I was a fairly good customer. They got a check from me regularly on the tenth of each month. Frequently throughout the year, not having a maid in the house, our laundry bills were rather heavy because a good deal of the flat work was sent out.

A week went by and a month went by and not a word from this laundry. My pride was hurt, men and women. I am just a customer, a red-blooded human individual.

(To be continued)

RETOUCHING

RETOUCHING and Etching—Special attention given by experienced retouchers for city and out-of-town photographers. Promptness and reasonable prices assured. Phone Clifton 5409, F. Cannatella, 2311 Independence Blvd., Kansas City, Mo. 9-24-4

S. HARRISON, the expert artist in the line of retouching, etching and background work, is doing prompt work for city and out-of-town photographers at moderate prices. Ask for my special sets of celluloid backgrounds at \$5.00 and \$10.00. Address 818 Leland Ave., Chicago, Ill. 9-24-4-C

RETOUCHING and etching of the highest quality, with prompt service, are always available from The Martin Retouching Co., 2879 Pelham Ave., Baltimore, Md. 10-1-2-C

RETOUCHING—Good artist retoucher wants piece work. Prompt service given to mail orders. Prices reasonable. Send trial order. Address Retoucher, 378 Moreland Ave., N. E., Atlanta, Ga. 10-5-1-C

Used Lenses

ALL MAKES AND SIZES

Work Just as Well as New Ones

SEND FOR OUR BARGAIN LIST

HYATT'S SUPPLY CO., St. Louis, Mo.

GEVAERT

PORTRAIT PAPER

*A DISTINCTIVE
Contact Printing Paper
For Portraiture*

*A New Product — Now Ready
Write for our descriptive booklet*



(Call it Gay-Vert)



FOR PERFECT PICTURES

*A Complete Line of
PAPERS — PLATES — FILMS
A Special Product For Every Specific Need*

Descriptive Price List on Request

The Gevaert Company of America, Inc.

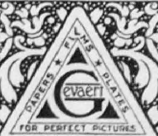
423-439 West 55th Street
NEW YORK CITY

Chicago, Ill.
413-21 No. State St.

Portland, Ore.
345 Salmon St.

Toronto, Can.
131 York St.

Dealers in principal cities of U. S.



Looking for ? Bargains ?

*Then send at once for a
free copy of our*

BARGAIN BOOK and CATALOG

in which you will find listed hundreds of used and new Cameras, Kodaks, Lenses and Supplies of every description at remarkable saving prices. Every item sold is backed by our

**10-DAY FREE TRIAL GUARANTEE
OR MONEY BACK IF
UNSATISFACTORY**

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

CENTRAL CAMERA CO.

124 S. Wabash Ave., Dept. A-W-10a
CHICAGO, ILL.

Insurance For You!

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



ABEL'S PHOTOGRAPHIC
WEEKLY

515 Caxton Bldg.

Cleveland, Ohio

**Don't pay good money
to subscription swind-
lers. Any Photo Supply
Store or Local News Dealer
will be glad to take your sub-
scription to
ABEL'S WEEKLY.
Only \$2.50 a Year**

RETOUCHING for the Trade. Smooth and careful work, prices reasonable. Mail orders promptly delivered. Joseph Biezynsky, Box 176, Effingham, Ill. 10-8-1-C

RETOUCHING WANTED—Quality work at moderate prices. Prompt attention to mail orders. Pearl L. Vaughn, 3161 Scarborough Rd., Cleveland, Ohio. 10-8-2EOW-C

RETOUCHING—WE preserve the character of negatives. Fifteen years experience with only the best of studios. All work promptly delivered. Give us a trial. Abel Weins, 1019 No. Dearborn St., Chicago, Ill. 10-8-2-C

SITUATION WANTED

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

RETOUCHER—Would like to correspond with some good studio that needs a good retoucher this season, or might take full charge of branch studio but would prefer retouching. Have had many years experience. Address Geo. Weite, 1203 Bement St., Lansing, Mich. 9-24-3

POSITION WANTED — Good all-around photographer, many years experience, wants steady position; can handle any branch, excel at retouching; at liberty any time. Photographer, 807 So. 7th St., Cedar Rapids, Iowa. 10-8-1-C

SALEMAN of photographic material wants position; eighteen years experience with stock houses and manufacturers; best of references can be furnished I. V. Martin, Hotel Sheridan, Minneapolis, Minn. 10-8-1-C

WRITE
TODAY



OUR NEW CERTIFICATE

Proposition will make the dollars run toward you instead of away from you.

AD-DISPLAYS SYSTEM
117 N. WELLS ST. CHICAGO

I Buy Film and Glass

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

P. H. KANTRO
PORTAGE, WIS.

KOMPAKT VENTLITES

Last Forever

THE Kompakt Ventlite Reflector is made of heavy gauge aluminum, machine-formed and hand-riveted, (indestructible and everlasting).

There is no glass or enamel to crack, no iron to rust, no brass or nickel to tarnish. The pure aluminum metal is etched to a silvery whiteness, yielding a maximum of evenly diffused light over an angle of 90 degrees.

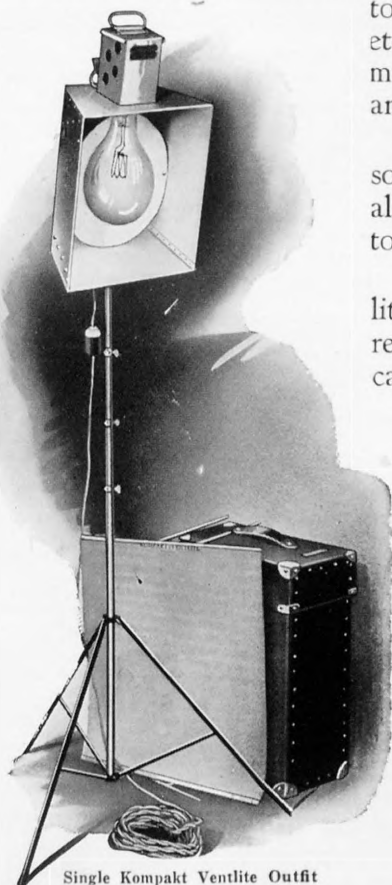
The reflector is equipped with mogul socket, snap switch and attachment plug, also a ratchet clamp for quick attachment to standards.

The weight of the Single Kompakt Ventlite Outfit illustrated here, consisting of reflector, diffuser, cord, stand and carrying case is 13 lbs. *Price \$52.00*

The Double Kompakt Ventlite Outfit, consisting of two of each of the above items, in a slightly larger case, weighs 24 lbs. *Price \$99.00*

The Home Portrait Ventlite Outfit consists of the Single Outfit, plus a stand, all packed in same case, weight small Hilite Reflector and additional 20 lbs. *Price \$82.00*

By grouping two or more Kompakt Ventlite Reflectors on suitable adjustable standards, called "Ventlite Skilites," a variety of admirable Studio Lighting Units are attained.



Single Kompakt Ventlite Outfit

Full information in our Ventlite circulars available at reputable Photographic Dealers.

If your dealer does not handle Ventlites, address

JOHNSON VENTLITE COMPANY

732 Federal St.

CHICAGO

CLASSIFIED ADVERTISING

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

SITUATION WANTED: Under 30 words, one insertion free. Additional words, 2c each. Extra insertion, 2c per word. No advertisement 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.

SITUATION WANTED—Steady work by all-around man, under thirty. Can do anything in studio. Retouching moderate. Prefer Midwest. H. Bechtel, 629 So. 7th St., Goshen, Ind. 10-8-1-C

RECEPTIONIST, operator, colorist wishes change. Can take full charge. B-3, care of this journal. 10-8-2-C

HELP WANTED

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

WANTED—YOUNG man not over thirty years old, unmarried, as general assistant in high-class studio; middle states. Give full account of self in first letter and state salary wanted. Address V-1, care of this journal. 8-20-TF

A CRACKER-JACK, all-around man can find a permanent place in an attractive college town. Give full qualifications in first letter. R-8, care of this journal. 10-1-2

OPERATOR to take children pictures in department store; excellent opportunity for young man who is extra good; others need not apply. Hite's Photo Service, 95 East Baltimore, Detroit, Mich. 10-8-2

EXPERIENCED PHOTO stockhouse man, who can furnish A-1 references and \$10,000 cash as additional capital to present investment, can secure permanent position and proportionate interest in a going Photo Supply business in one of the best cities in the South. Last year's business \$170,000 which can be largely increased. Address M-2, care of this journal. 10-8-1

WANTED—LADY, printer and retoucher. Send samples of work; state age and salary expected. Write at once to Goodlander Sisters, 409 E. Main St., Muncie, Ind. 10-8-1

Photographers—Attention

We will cheerfully refund to any photographer the full price paid for piece work retouching done by any Artercraft graduate which is found to be unsatisfactory in any way. We are training expert retouchers in every part of the United States and Canada. If you do not know an Artercraft retoucher in your locality, drop us a line and we will gladly furnish name and address of one. We make no charge for this service. Artercraft Studios, Inc., 3900 Sheridan Road, Chicago.

STUDIOS FOR SALE

WELL EQUIPPED studio, located on Woodward Avenue, Detroit, in the busiest section among the large department stores; price reasonable; small down payment. Photographer, 1424 Woodward, Detroit, Mich. 10-8-1

FOR SALE—Ground floor studio in prosperous county seat of 5,000; no competition; good steady portrait and commercial business; equipped to 8x10 inside and out; have bought larger studio and can't handle both; \$1400 or best cash offer takes it. Anderson Studio, Crown Point, Ind. 10-8-1-C

FOR SALE—Leading studio in Ohio city of 17,000. A bargain worth investigating. Cash or time. Elite Studio, 802 Railroad Ave., Effingham, Ill. 10-8-1

FOR SALE—At a bargain, because of ill health, equipment and lease of a high-class studio—twenty years established in best location in growing city of 75,000. Immediate possession. W. H. Lyles, Jr., 1511 Main St., Columbia, So. Car. 10-8-1-C

MISCELLANEOUS

WARNING—Refuse to accept on trial or buy from any salesman or dealer until you have tried Leoty's Portable Arc for 30 days FREE. From factory to you, save 40% to 50%, get original powerful portable, not a cheap imitation. Write Leoty Electric Co., Dayton, Ohio. 12-18-52

\$20,000 EXTRA IN ONE YEAR by one artist! Increase your income through the sale of Oil-Painted Photographs and Miniatures, by having one of your employees or a member of your family learn by mail our Simplified Oil Painting and Business-Getting Ideas. Write now for free booklet and profit-making suggestions. Plan for Christmas profits now. National Art School, Inc., William L. Koehne, President, 1008 North Dearborn St., Chicago, Ill. 10-1-TF

WANTED—SOME 4¼x6½ curtain slide holders for E. & H. T. Anothony & Co. Camera. Send for photo. Brown Studio, 408 Market St., Harrisburg, Pa. 10-8-1-C

FOR SALE—15" Gundlach series A F/5 portrait 8x10 with studio shutter, \$85.00; \$40.00; 12" Ilex F/4.5 Paragon anastigmat in Universal shutter, same new, \$145.00, \$95.00; Folmer-Schwing H. P. collapsible stand, \$10.00; 5x7 Goerz F/16 wide angle in shutter, \$22.50; Bausch & Lomb Zeiss Unar, 18", F/5.6, \$250.00, \$150.00. Thousands of other bargains—be advertised weekly. Ralph J. Golsen, 1128 Argyle St., Chicago, Ill. 10-8-1

FREE—"THE MODERN ART of PHOTOGRAPHY"



This beautiful new booklet, profusely illustrated in rich rotogravure, explains today's golden opportunities in every branch of photography for men and women trained to do professional, artistic work. Read how you can qualify for a high-salaried position or start your own business in Motion Picture Commercial Portrait and News Photography or in Commercial Finishing for Amateurs.

Professional Training in Photography in Your Own Home or in Our Studios
Read how our wonderful plan of instruction gives you thorough training under famous experts in your own home or in our great New York Studios. Special offer NOW: FREE CAMERA (Motion Picture or 5x7 View) or Outfit of Materials. Write today for free booklet and job chart. No obligation.

NEW YORK INSTITUTE of PHOTOGRAPHY, Dept. 40, 10 W. 33rd St., New York, N. Y.

DEFENDER

Defender Film



Speed is characteristic of Defender Film. Speed not alone as manifest in emulsion sensitiveness but as expressed in an abundance of printable values in the high-lights and shadows of the negative.

In this latter respect Defender Film is unique. There is crisp detail throughout the entire scale; values which will print because of the absence of veiling in the negative and the remarkable translucency of both coating and base.

Most users of Defender Film were convinced on their first trial.

Arrange for your trial through your dealer.

DEFENDER PHOTO SUPPLY COMPANY, INC.

ROCHESTER, N. Y.

Defender Film is made expressly for Defender by DuPont-Pathe Film Mfg. Corp., New York City.

DEFENDER

FOR SALE—One Burke & James enlarger with 10" condensers, 1000 watt nitrogen for 5x7 negatives or smaller, good as new, \$60.00, cost new \$125.00; also good 5x7 view outfit with No. 2 Crown tripod, \$25.00. Have several Graflex cameras with Carl Zeiss lenses at bargain prices. Thomas Graham, 39 E. Randolph St., Chicago, Ill. 10-8-1

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