

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XL No. 1036

SATURDAY, OCTOBER 29, 1927

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6 x 10	1.10	11.00	12 x 17	3.80	38.00
7 x 11	1.40	14.00	16 x 20	5.90	59.00

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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

LICENSE ORDINANCES. Just how valuable the license ordinance may be in any one locality is largely a matter of enforcement by the local authorities, and in the last analysis, all such ordinances are largely bluff, because any itinerant who has funds to employ a competent attorney can blow such ordinances sky-high. The value of the ordinance to the photographer who is a permanent resident of his community lies in the fact that to break it successfully takes both money and time, and the average itinerant has little of either. The itinerant gets his results in most cases through his ability to breeze into a city, corral as much business as he can, and then leave for pastures new. A license ordinance which imposes a sizable daily fee for doing business will usually scare him off; either it eliminates most if not all of his profits, or it involves him in unpleasant argument with the local authorities and quite frequently a session in the local jail.

We are not speaking for or against license ordinances. They are a good thing in those communities where the photographers feel the necessity of such protection. We have always felt that to an extent the license ordinance is unconstitutional. In states like Tennessee where all studios are licensed, the permanent establishments as well as those of itinerant character, there can be no such objection to a license ordinance, and certainly in such a situation the local photographers may well insist on the adoption of an ordinance in their own community.

Of late there has seemed to be a revival of interest in these ordinances. It is a peculiar fact that for months at a time we will have no correspondence on the subject, and then all of a sudden letters will come to us from many different cities, asking for information and sample ordinances. We would like to publish a series of these in ABEL'S as we did some years ago, and would appreciate receiving copies of ordinances from photographers in whose cities they are in force. We had a considerable supply of these at one time, but sent them out to readers who needed them in the preparation of acts to submit to their own governing bodies, and

none of them have come back to us. Readers who can supply us will be conferring a favor on many of their brother photographers.

How I Built Up a \$20,000 a Year Business in a Town of 2,000

From a Talk by DECK LANE, Ebensburg, Pa., before the New York Convention of the P. A. of A., and the 1927 O-M-I Convention at Cedar Point, Ohio.

I have not prepared any speech, that is written anything, but I have made a few notes here and probably I will flounder around from one place to another but if you will kindly bear with me until I get through, I will try to get out everything on which I have made notes.

I am liable to jump ahead or go backwards or anything, because as I say, it is a new work to me.

My job is, as I understand it, to try to tell you how I have worked up a business in a small town, or how I sell my photographs.

I am very much in the position of the old clerk; you may have heard this story about the lady who goes in to the clerk and she says, "How do you sell your Limburger cheese?" and he says, "Madam, I have been here a good many years, and I am darned if I know."

I am pretty much in that same position. I don't know how I do it, although don't let anybody tell you it cannot be done, because it can be done.

First I will give you an outline of Ebensburg, the greatest town in the United States. Now don't laugh, I mean it.

I think so because I live there, I have my business there, and I naturally *should* think so. If I did not think so I believe I would move.

I think the first thing anybody ought to do is to be absolutely sold on their town and their business—the business they are in, and the rest ought to come.

Now, Ebensburg is a little town on the top of the Allegheny Mountains, with an elevation of 2200 feet. We are situated on the William Penn Highway, about 75 miles east of Pittsburgh.

It is about 25 miles west of Altoona, 18 miles north of Johnstown.

Now, that will sort of give you an idea where it lies, where it is situated.

The population is really 2300. I see they say it is 2000, but we have grown during the last ten years.

And we are still growing. However, I didn't come here to tell you all about Ebens-

burg. You want to know something about how I sell photographs, and I might just as well tell you how I got into this business.

I started about 1908. Prior to that time I had been fooling around with one of the old 3-B quick focus Kodaks.

My dark room was in the cellar. The kitchen was my printing room and developing room.

In 1908 I found myself out of a job. I bought a 5x7 camera and started out around the town to make pictures, just anything I could see to make, and people would drop in to ask me to make pictures for them, but I made other pictures besides that because I wanted to make pictures, and the funny part of it that I am still making pictures.

I still go out and make pictures when I get the desire and want to get it developed quick.

That Fall I saw the cold winter coming on and I want to tell you right now that we have some winters up there, so I thought that about the best thing to do was to get inside some place, so I commenced to look around for a place to get in, for a studio, I thought.

I found a place where I could rent for \$10 a month, I thought that would be all right.

I had to put a skylight in, which I did, and hung out my shingle as a photographer.

Now I don't have to tell you men that what I knew about photography was not very much at that time, but nevertheless I got through that winter. I seemed to exist all right, just about, and the next summer, and so on.

Two years afterwards I moved to another location, just a few doors away it was, and I thought I was making an awful jump, and I was.

That Spring I moved away, and today I have a studio over 2800 square feet floor space, equipped I believe second to none.

We are prepared to do most any kind of a job that comes in to us, because I believe that a person in a small town must

Apple Sauce!



SOME of these photographic terms are so ambiguous. For instance I see in one of the other journals a big heading "Lantern Slides." Of course it slides—they all do, so why make such a fuss about it? And then pictures are made on "plates" on which one couldn't even trust a green pea, let alone soup or gravy. "Falling fronts" on cameras should also be included in this category of misnomers. If the front ever fell off a camera the photographer would probably blow a fuse. The front will move up and down gradually if one does things with a dofunny somewhere on the side of the box, but I think a falling front could be better described by the look on a photographer's face when the lady whom he has just asked for a deposit walks out in high dudgeon. I never saw a dudgeon, but people always walk out in one in the best literature, so I stuck it in to annoy the compositor, who will probably write down something like *etaoinshrdlu??** and let it go at that! That's where the compositor has it all over the poor author—the item is undoubtedly intended to be insulting, but the compositor can always say he went to sleep reading the stuff and his head fell on the keyboard.

But where was I, if any place? Let's see, the next on my list was "exposure." Why, there's so much exposure in photography I am surprised someone hasn't anthonycomstocked the whole business long ago. "Bust picture made with full exposure" for instance. Now how does that sound to the innocent public? No wonder the photograph album has been relegated to the attic along with the sea-shells which Uncle George sent from the South Sea Islands, father's mustache cup, Grandfather's crayon portrait and other relics of a bygone day.

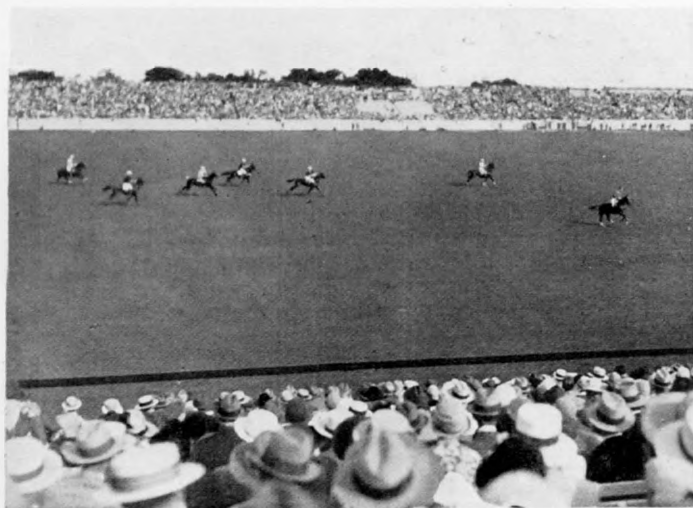
These new automatic photographing machines now coming on the market should not worry photographers appreciably. The

sitter hopefully drops two-bits in the contraption and gets several different poses on a strip of paper. There is no difficulty in selecting the positions, because the sitter has achieved more grimaces than Lon Chaney by the time he has stopped squirming under the gaze of the lookers-on! One hasty glance at the resulting strip of finished prints and he goes out and signs the pledge! The machine photographs exactly what it sees—which in many cases isn't so much—and if the sitter has a wart the size of a pickle on the side of his nose there is no kindly camera-man to turn him around for a better view-point and no lynx-eyed retoucher to wear out pencil and etching-knife in his behalf. The suicide rate will no doubt increase amazingly when these things become popular.

Returning to the confusing photographic terms mentioned in my first paragraph, another is one I have just run across: an article on factional development speaks of "the mean factor of development." The meanest factor of development, in my humble opinion (and not so dashed humble at that!) is getting one's hands in the blamed stuff. There are any number of ways to keep from staining one's nails with developer, from greasing them with vaseline, which means that you are almost certain to drop one of your choicest negatives on the floor before the day's work is done—and if you are a photographer the Lord only knows when that will ever occur—to using rubber gloves which invariably are down in the coal-cellar when you want them. But I have an infallible method for avoiding staining the nails, which I will give to any reader on receipt of a good five-cent cigar.

On second thought, I remember that some one gave me a so-called good five-cent cigar the other day, and having smoked it I want no more of them. So I will hand out the remedy gratis, and here it is. Hire a dark-room man to do the developing!—By "Pip"





C. Langer of Fotografants with a Hammer Press Plate makes a shot of general view of players in action at the International Polo Match games at Westbury, Long Island. Riders in white sweaters represent America.

be ready for any kind of work that comes along.

I attended the Eastman School in those times. The Eastman School was a wonderful help to me.

I also started to go to the conventions and other meetings and so on, and they inspired me always.

I came home with new ideas, new things, I put them into effect in my town.

But the people began to see that I was awake to the new things that were going on and business began to come.

In about 1914 I started to make some of what we call nature prints or pictorial stuff, using mostly a Kodak. This was in my spare time or Sundays or something. On a trip I would go out and make some prints.

One of my first attempts was of an artificial lake right up at the edge of the town. I was down there at one time and I took it with a 1-A Kodak. Just a little snapshot, just the kind that I had been doing more or less.

I didn't know what I was doing, but I was doing it anyway, but this one I had enlarged.

It was one of my first attempts to make a pictorial print. That print I enlarged and I put it in my studio.

A friend of mine, who was a reporter for one of the city papers near us, came into my place practically every day, and he noticed that print. He remarked about it; it appealed to him; he liked it.

So one day I framed that picture and the next time he came in I gave it to him, and a few days later the president of one of the banks came in.

"Deck," he says, "can you give me one

of those prints of that lake down here," and I said, "Yes, sir," and he said, "All right." He wanted a good large one and I made it up, and from that print I started in.

I sold quite a number of that particular picture, and I actually think if I had not given that print away first, I question whether I would ever have sold one yet.

Now in this line, I didn't stop at that. I am continually making such things. That is just a little side line with me, a little hobby, but I get a whole lot of kick out of it. The idea of this is not to stop when you make one, but to continue. One may not draw any attention, but if you keep on, some will. If they don't sell, give them to your friends. They will talk about them, and somebody else may want to buy them.

I think many times something you give away comes back many fold. That was only a start. Here is another thing I want to tell you about at this time.

Here is a picture I happened to make one Sunday evening about five o'clock, as I was driving up the mountain from Altoona.

There were two elk that walked right out of a big culvert, what is called the Old Mill Shoe Curve on the summit, going up to the summit. Two elk walked out on that culvert and of course I had a camera in my car. I jumped out with the Graflex and made two snaps of them.

That picture probably has given me more advertising than any one picture I ever made in my life. It has been all over the United States.

The only thing I should have done at the time was to have copyrighted it.

I came home and was no anxious to develop that plate I had the prints of it next morning in the windows, and I sold hun-

'Tis Here-Maybe



Section Three, P. A. M. A. S., held their fall meeting at Harrisburg, Pa., on October 12th, with the largest attendance of any meeting in the last ten years. The session lasted all day, winding up with a banquet, entertainment and dance. More than a hundred were registered. Harry Wills, Arthur Dunn, and Wm. Houston, all of the Eastman Kodak Company, gave talks and demonstrations, the meeting being presided over by president Norman Guth of Carlisle. Gene Kemp, of the Pomeroy Studio, Harrisburg, headed the entertainment committee. The spring meeting goes to the Niebel Studio, Reading, Pa., the second Wednesday in February.

Officers elected at the recent convention of the New England convention: L. W. Rand, Brockton, Mass., president; Herman Mansur, Augusta, Maine; first vice-president; W. C. Noetzel, Newton Center, Mass., second vice-president; Mrs. John Sabine, Providence, R. I., treasurer; George H. Hastings, Newtonville, Mass., secretary; J. Carroll Brown, Worcester, vice-president Massachusetts; Eugene Tully, Providence, vice-president Rhode Island; Leon Luce, Farmington, vice-president Maine; A. A. Nelson, Laconia, vice-president New Hampshire; M. M. Derick, Orleans, vice-president Vermont; John Haley, Jr., Hartford, vice-president, Connecticut.

Burleigh Brooks, 136 Liberty St., New York City, announces a new catalogue of the well known line of Schneider lenses, featured in his advertising in ABEL'S for the past many months. Better get a copy if you are thinking about lenses.

M. Charles Marsh, Rockford, Ill., moved his studio in that city to a new ground floor location on October 5th. Parking space for machines at the rear of the building adds to the value of the new place.

Will R. Murphy, Newton, Kans., opened a fine new studio in that city on October 10th. Not only did the local newspaper give him fine publicity, with a picture of the studio building, but a number of the leading business houses of the city joined in a page advertisement extending him congratulations on his thirty years in that city. No wonder he felt pleased!

Our readers will join us in extending sympathy to Mr. and Mrs. Chas. L. Beck, Jackson, Mich., on the death of their son Elmer, who passed away on September 16th at the age of 23.

The building partially occupied by the studio of O. M. Bradley, Tyler, Texas, was destroyed by fire on October 12th.

Members of the Southwest Kansas Photographers Club held their eighth annual meeting at the Reed Studio, Wichita, October 10th and 11th, with more than a hundred present. A very comprehensive program with a number of speakers, a banquet and a theatre party, as well as a visit to the other studios of Wichita, featured the two-day session. E. K. Porter, Sterling, was elected president; Mrs. Frank Adams, Wichita, vice-president; George Cornish, Arkansas City, secretary; Will R. Murphy, Newton, treasurer. The very successful program for the meeting was the work of Mrs. Adams.

dreds of them, of those two elk standing on that large culvert, probably 30 feet up in the air, one of them right in the skyline. It happens once in a lifetime, but it just shows if you are ready when the opportunity comes you can snap it and you never catch me going out at any time on a drive without a camera.

This Spring I went on a fishing trip. I stopped in a town about 100 miles out away from my place, and the fellow says, "Are you going fishing?" I replied, "Yes, I have got one fishing pole and four cam-

eras." I didn't catch any trout but I did catch quite a number of nice scenes up in the northern part of our state.

Those prints have been a great advertisement for me. I do a photo finishing business and have half a dozen little agencies, drug stores around the smaller towns, and they are always sending for exhibits and these pictures for their windows.

We give them whatever they want, and it keeps me before the people.

(Continued on page 452)

"Remember the Day With Snap-Shots"

Program Assignments—Fifth Annual Convention,
Buffalo, N. Y.

November 15-16-17-18, 1927, Master Photo Finishers



"Remember the Day
With Snap-Shots"

"GETTING the Most Out of Your Territory" (talk)—S. C. Atkinson, Regina Photo Supply Co., Regina, Sask. Talk on selling your service and making it stick, methods for keeping dealers constantly interested and pushing photographic departments, and advertising and sales items which sell more business.

"Quality as A Business Builder" (talk)—S. U. Bunnell, Bunnell Photo Shop, San Diego, Cal. To show that service and price are not the only things necessary in building a healthy and profitable Photo Finishing business. How entire satisfaction not only keeps camera clicking, but insures that the quality service reaps the greater per cent of business, from customers who get consistently good workmanship.

"Obtaining the Co-operation of the Organized Druggist" (talk)—John A. Seamans, Seamans Photo Finishers, Chicago, Ill. Value of mutual cooperation between the organized druggists of the country and organized Master Finishers, as learned by actual experience through close cooperation between Chicago Master Finishers and the Chicago Retail Druggist's Association.

"Whipping the City Competitive Problem" (talk)—Wm. H. Eichner, Fleet Photo Service, Washington, D. C. How the Photo Finishers in the Capital City brought about universal cooperation in spite of unreasonable tourist demands and cheap competition from government employees. A study in methods for obtaining cooperation.

"Modern Production Methods in Use in New England" (illustrated talk)—H. K. Atkins, Winthrop-Atkins, Middleboro, Mass. Modern mechanical arrangements and methods as found today in New England plants, illustrated with slides showing various items for efficient print production and handling.

"Making A Division Organization Function for Results" (talk)—Walter A. Morejohn, M. S. M. Developing & Printing Co., Clifton, N. J. Describing how the New Jersey Division functions and the results which can be obtained when a Division organization takes its work seriously and all take part. (New Jersey specially successful this last year).

Studios doing photo-finishing should join the M. P. F. of A. so as to get the right to use this emblem and the slogan.

"Bettering the Big City Trade Complex"—J. G. Taylor, Stemmerman Photo Service, New York City. A recitation of trade problems as found in New York City and methods used to advantage to date and new problems ahead for the big city Photo Finisher.

"Making Photo Finishing A Real Business"—L. William Gillette, Gillette Camera Stores, New York City. How to apply modern business and sales methods to retail and wholesale Photo Finishing.

"Trade Policies and Practices"—Carl A. Newton, The Fox Company, San Antonio, Tex. Some conceptions of the Photo Finishing business from the merchandising and direct-by-mail standpoint.

"The Future of the Photo Finishing Profession"—John J. Alves, Braintree, Mass. Personal conception of what may happen to the profession unless certain changes occur, and what may happen if the profession really succeeds in learning to run the Photo Finishing business like other American business today. A sentence and a prophecy.

"Examples of Profitable Cooperation in American Industries"—Geo. L. Kelly, Kelly & Green, Erie, Pa. A recitation of how other American industries and professions have cooperated for the mutual advantage of the members of the industry and as one industry versus another. Using actual modern examples.

"Trade Specials as a Profitable Winter Fill-in"—A. E. Block, Block-Jones Co., Dorchester, Mass. Talk covering various trade specials put out by Photo Finishers and why they are profitable.

"Photo Finishing Sales and Production Methods" (illustrated talk)—David S. Merriam, Pako Corporation, Minneapolis, Minn. Illustrated talk on every angle of sales and production as used by Pako at Minneapolis.

"Whatta Mess" (one act sketch)—Cunningham Players from Utica, N. Y. It may be comedy for some, but it's tragedy for

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Series II, Sample Studios, No. 141



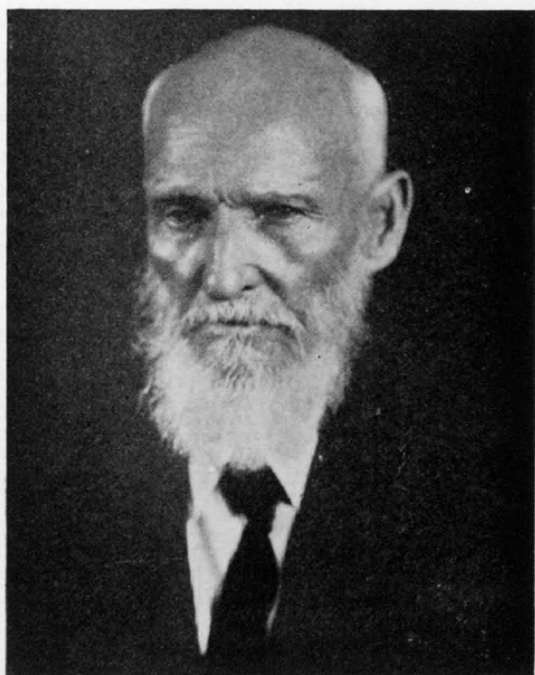
By THE FELIX PHOTO STUDIO, KANSAS CITY, MO.



By WING'S STUDIO, GLENDIVE, MONT.



By F. E. BUSBY, ELIZABETHTOWN, KY.



By W. H. ADAMS, GREENVILLE, TEXAS

CRITICISMS

By J. ANTHONY BILL, Cincinnati, Ohio

October 29, 1927

(See portraits on other side)

BY The Felix Studio, Kansas City, Mo. The disturbing feature in this picture, I believe, is the hair, which is thrown over the shoulder and makes a hard dark spot on the delicate drapery. The hair might have been separated a bit and some of it brought around over the right shoulder, which would have made a better balance. The light and shade on the face could be improved by the shadow being a little stronger. The eyes do not show any natural high light. The chemical quality is good, the background could be improved by breaking the flatness a bit.

By Wing's Studio, Glendive, Mont. The light spot in the background at the right shoulder is disturbing. The line of the left shoulder is a bit hard. However, by shading same could have been improved; also, trimming about one-quarter of an inch would help the balance. The eyes are turned too far, causing the one on the right of the picture to lose the high light. The light is brought around too far to the front, which spreads over the shadow side. The ear is too prominent and should have been shaded.

F. E. Busby, Elizabethtown, Kentucky. This picture has the effect of the camera being too high or the lens too short of focus, as it appears like the child is falling forward. The spacing is quite crowded. The toy on the chair and the light spot in the lower right corner are both objectionable. A piece of child's furniture used in this picture would have added to the interest.

By W. H. Adams, Greenville, Texas. This portrait is rather hard in line, caused by the extreme darkness of the background and the loss of detail in the coat. The light is spread too far around to the front of the face. The shirt and collar too white, which causes the tie to be the first point one sees.

the rest of us.

"Boosting Over-the-Counter Business" (talk)—H. F. Duncan, Duncan's Photo Art Shop, Champaign, Ill. A talk on methods of using personal service and suggestion for building up a bigger and more profitable retail trade.

"From Minus to Plus" (explosion)—H. E. Levison, Aurora Photo Finishing Service, Aurora, Illinois. A treatise on finding one's backbone.

"More than Meeting Competition" (illustrated talk)—E. H. Brunner, Brunner Photo Service, Cleveland, Ohio. Legitimate methods for successfully meeting and beating low-brow competition in a wicked city, including merchandising which is profitable, sales methods and advertising for holding accounts and building volume, as well as mechanical arrangements for developing more film and making more prints with less labor—thus fortifying one's business with low production costs against any possibilities of the future.

"Some Kinks in Plant Management" (illustrated talk)—A. J. Cunningham, Cunningham's Inc. Utica, N. Y. Describing successful application of piece-work scale in paying assistants, a weather chart for comparison and study of fluctuations in Photo Finishing volumes and an illustrated talk showing various angles of the Cunningham Photo Laboratories at Utica and methods of handling production and sales.

The Traveling Loan Collections of the P. A. of A.

A NUMBER of readers have asked that we publish the names of those whose prints were selected for use in this year's Traveling Loan Collection. Accordingly we are giving below the different collections, with the names of those represented. If no number follows the name and address, only one print is in that particular exhibit. It will be noted that some photographers are represented in all the exhibits, while others may only have one or two prints.

Most of these Collections are booked ahead for many months. Members of the Association desiring to get on the lists should write to Secretary L. C. Vinson, 2258 Euclid Ave., Cleveland, Ohio, at once.

TRAVELING LOAN EXHIBIT No. 1

Charles Aylett, Toronto, Ont.; (3) Bachrach Studio, Newton, Mass.; Baker Art Gallery, Columbus, Ohio; Barnard Studio, Syracuse, N. Y.; Donald Cameron Beidler, Chicago, Ill.; (2) Walter H. Best, Calgary, Alta.; Frank R. Bill, Cleveland, Ohio; Boris Studio, Boston, Mass.; A. A. Bosshart, York, Pa.; J. Brenner, New York City; T. M. Brown, Denver, Colo.; Al. Buehman, Tuscon, Ariz.; J. Chester Bushong, Worcester, N. Y.; W. O. Breckon, Pittsburgh, Pa.; (5) Irving Chidnoff, New York City;

Advertising or exploitation may persuade a photographer to use Film but it is the quality he gets in his negatives that makes him a Film enthusiast and keeps him using it.

Eastman Portrait and Commercial brands of Film have largely supplanted glass plates for just one reason—the superior quality of Film negatives.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'

Churchill Studio, Cleveland, Ohio; (2) A. W. Corliss, Toronto, Ont.; A. M. Cunningham, Toronto, Ont.; Daguerre Studio, Chicago, Ill.; Eugene Delacroix, New Orleans, La.; Carson Robert Draucker, Syracuse, N. Y.; Gabor Eder, New York City; George M. Edmondson, Cleveland, Ohio; (2) K. Eitner, Ottawa, Kans.; (2) Kennell Ellis Studio, Salem, Oregon; (2) Leonid Fink, Seattle, Wash.; (4) Michael Gallo, New York City; G. Smith Gardner, New York City; (2) Gerhard Sisters, St. Louis, Mo.; (2) Eugene Frank Gray, Worcester, Mass.; Harris & Ewing, Washington, D. C.; Ray Hart, Sterling, Ill.; Nicholas Haz, New York City; (2) H. Hendrickson, Albany, N. Y.; Roy Hirshburg, Richmond, Ind.; I. E. Hori, New York City; Ralph W. Johnston, Pittsburgh, Pa.; H. J. Keeley, Great Falls, Mont.; J. F. Knox, Birmingham, Ala.; J. Lavecchia, Chicago, Ill.; Lloyd D. LeMan, White Plains, N. Y.; (2) Carlo Leonetti, New York City; (2) Glander Art Studio, Manitowoc, Wisc.; Metcalf Studio, Harrisburg, Ill.; Moffett Studio, Chicago, Ill.; Wm. Chas. Noetzel, Newton Center, Mass.; (2) Clifford Norton, Cleveland, Ohio; (3) Dr. Pardoe, Bound Brook, N. J.; Personius Studio, Elmira, N. Y.; Sarony, Inc., New York City; Smith Studio, Ida Grove, Ia.; Frank W. Smith, Cleveland, Ohio; May M. Smith, Binghamton, N. Y.; D. D. Spellman, Detroit, Mich.; (2) Stephenson Studio, Cleveland, Ohio; Stevenson Studio, Cairo, Ill.; J. D. Strickler, Pittsburgh, Pa.; (2) Lester Toloff, Davenport, Iowa; (3) Will Towles, Washington, D. C.; (2) Chas. F. Townsend, Des Moines, Iowa; Alva C. Townsend, Lincoln, Nebr.; (4) Underwood & Underwood, New York City; J. Waterman, Bronx, N. Y.; The Woodward Studio, Jacksonville, Fla.; H. A. Young, Kalamazoo, Mich.; Ida Wilcox, Salt Lake City, Utah; Quarrier Studio, Charleston, W. Va.; Cassaday Studio, Memphis, Tenn. (3).

TRAVELING LOAN EXHIBIT No. 2

Ashley & Crippen, Toronto, Ont.; Charles Aylett, Toronto, Ont.; (5) Bachrach, Inc., Newton, Mass.; Bahlman Studio, Kansas City, Mo.; (2) Baker Art Galley, Columbus, Ohio; Howard D. Beach, Buffalo, N. Y.; Beattie Studio, Hollywood, Calif.; Berger Studio, Portland, Oregon; F. R. Bill, Cleveland, Ohio; (2) J. Anthony Bill, Cincinnati, Ohio; (2) W. O. Breckon, Pittsburgh, Pa.; (3) Al Buehman, Tucson, Ariz.; (2) J. Chester Bushong, Worcester, Mass.; E. H. Cassaday, Memphis, Tenn.; Irving Chidnoff, New York City; Harry A. Cole, Cleveland, Ohio; O. C. Conkling, St. Louis, Mo.; (2) The Crosby, Cleveland, Ohio; (2) Crowley-Stokes Studio, Cleveland, Ohio; (2)

Davinci Studio, New York City; Fernand de Gueldre, Chicago, Ill.; E. Delacroix, New Orleans, La.; Louis Dworshak, Duluth, Minn.; George M. Edmondson, Cleveland, Ohio; K. Eitner, Ottawa, Kans.; J. A. Erickson, Erie, Pa.; J. K. Fabris, Los Angeles, Calif.; The Fine Art Studio, Ossining, N. Y.; F. A. Free, Davenport, Iowa; Gainsboro Studio, Medicine Hat, Alta.; C. Smith Gardner, New York City; Lewis Studio, Toledo, Ohio; J. A. Castonguay, Ottawa, Can.; Victor Georg, New York City; Gerhard Sisters, St. Louis, Mo.; (2) Glander Art Studio, Manitowoc, Wisc.; E. Golden-sky, Philadelphia, Pa.; Harris & Ewing, Washington, D. C.; (2) Harwoods Studio, Appleton, Wisc.; Nicholas Haz, New York City; Roy N. Hirshburg, Richmond, Ind.; (2) I. E. Hori, New York City; (2) G. L. Hostetler, Des Moines, Iowa; (3) Hyatt Studio, Syracuse, N. Y.; Eleanor F. Jones, Holland, Mich.; J. H. Keeley, Great Falls, Mont.; G. C. Kehres, Cleveland, Ohio; (2) J. Kennedy, Toronto, Ont.; J. F. Knox, Birmingham, Ala.; John G. Kurkjian, New York City; John Lavecchia, Chicago, Ill.; A. Lichtenstein, New York City; Fred T. Loomis, Elmira, N. Y.; Lundquist Studios, Poughkeepsie, N. Y.; W. McCrary, Atlanta, Ga.; (2) McGill Studio, Mobile, Ala.; Geo. Mack, Waterloo, Iowa; Moore Studio, Simcoe, Ont.; Clifford Norton, Cleveland, Ohio; (4) Dr. Pardoe, Bound Brook, N. J.; Phillips Studio, Philadelphia, Pa.; F. Victor Rahner, St. Augustine, Fla.; Fred H. Reese, Wichita, Kans.; W. H. Rice, Quincy, Mass.; Roy Studio, Peterboro, Canada; S. A. Sand, Lockport, N. Y.; (2) Julia Butler Sanker, Cleveland, Ohio; Katherine M. Schervee, Worcester, Mass.; (2) May Smith Children's Studio, Binghamton, N. Y.; K. D. Souren, Toledo, Ohio; D. D. Spellman, Detroit, Mich.; (2) Standiford Studio, Cleveland, Ohio; Stephenson Studio, Cleveland, Ohio; (4) Stevenson Studio, Cairo, Ill.; Peggy Stewart, Canandaigua, N. Y.; J. D. Strickler, Pittsburgh, Pa.; (4) G. W. Tamlyn, Tinton, Mich.; Lester Toloff, Davenport, Iowa; Will Towles, Washington, D. C.; (2) Alva C. Townsend, Lincoln, Nebr.; (4) Charles F. Townsend, Des Moines, Iowa; Orren Jack Turner, Princeton, N. J.; (2) Nino Vayana, Cleveland, Ohio; Voiland-Genelli Studio, Sioux City, Iowa; Woodward Studio, Inc., Jacksonville, Fla.; (2) Ira E. Wagoner, Mt. Vernon, Ohio; I. Waterman, New York City, Ida Wilcox, Salt Lake City, Utah; Ye Craftsman Studio, Boston, Mass.; Pyke Studio; Peoria, Ill.; J. L. Rivkin, Tulsa, Okla.; Eric Stahlberg, Northampton, Mass. (3) L. A. Steffens, Chicago, Ill.;

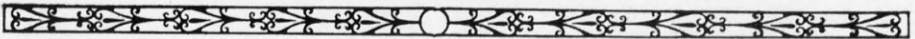


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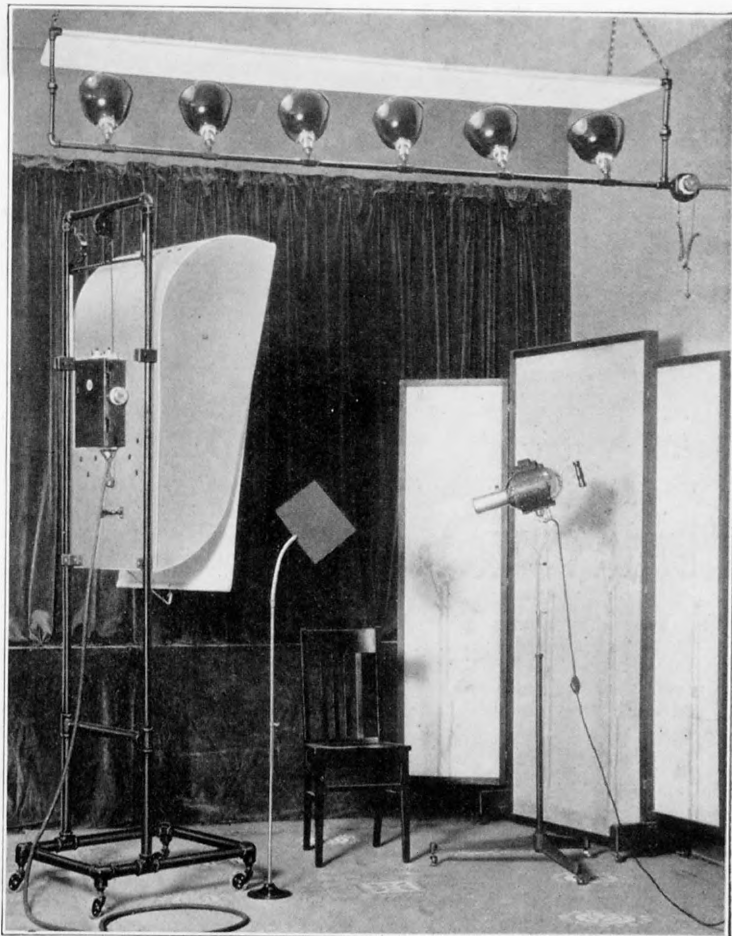
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Oh Boy!

"OH! nurse, he cried, I can't stand this any longer—it's racking my brain—can't you see how much I love you—idolize you—why honey I'd go straight to the devil and back for you! You—will you marry me?"



Oh boy! She knew it was coming, for hadn't she heard that lament many times before? Her answer was ready—and with a little of that seemingly feminine emotion—raising her chin towards the silver lining—opening up those big brown belladonna glimmers—ejaculating a sigh that would melt a lounge lizard she moans, "I'd love to dear, but I can't—really I dare not."

This was too much for him—he couldn't see it at all. "Then you dont love me," he whimpered. "I do," said the pretty pain healer, "but it's too late, I—I'm married." And he pined his heart away, 'till he croaked!

With a successful photographer it's never too late. His methods are far from anything like the patient that idolized the nurse and let her get away with that "too late stuff." The fellow who's all business doesn't take "too late" for an answer, because he understands how to eliminate it.

Eliminating poorly made statuettes from your reception room, is just as vital as eliminating bad sales argument from your sales talk. If you're interested in photo statuettes, in all respects of a beter quality than you ever have had, mail us six (6) 8x10 or smaller double weight prints, (silk or linen papers are fine) together with check or money order for \$6.00 and we will mail samples back in quick order. You will find that with "Addisy" statuettes on your counter for display, selling them is a simple matter.

Better mail those prints in for "Addisy" samples today and be prepared for the statuette business with a bang!

If you haven't as yet received our sure shot business building proposition through the use of Certificates, write for it.

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—o—

How I Built Up a \$20,000 a Year Business in a Town of 2,000

(Continued from page 443)

It was a number of years later on, 1914, a few years later that I started to tint them. Today I make hardly anything that is not tinted, because the public wants it and we try to give the public what it wants.

I exhibit at the County Fair, also our County Industrial, and we have some fair as you know. Charlie Schwab is back of it.

I have a permanent booth in the Exhibition Building. I exhibit twice a year (portraits and these nature prints), and I know of no way that I can get before as many people as I can at that fair with my booth.

Those pictures are new every time. On very few exceptions do I hang a picture up twice. That elk picture goes into my booth every year, because I don't believe I ever miss a fair or an industrial that I do not sell half a dozen or more of those elk pictures, so that comes in as a permanent exhibition, but outside of that the pictures are changed twice a year. I do not use the same picture twice.

Now as I said, we are equipped to do most any kind of a job. We do portrait work, commercial work, photo finishing and framing.

Our commercial work is mostly around through the mountain district. We live in a mountain county. There are no mines within Ebensburg. We are right on the high point of the Alleghenies there, but I do commercial work for miles around, both inside and outside of mines. That is a big part of the commercial business.

The photo finishing—we have a very nice little business on that. We keep a couple



Power Is the Easiest Thing

in making an arc light—merely a few jolts of juice, four National white flame carbons and several coils of resistance. (Our secret formula on request). The important matter in a photographic arc light, however, is adequate diffusion and easy controllability. Hard arcs mean hard negatives, blocky highlights, abrupt, inky shadows, lots of retouching, etching—and poor selling proofs.

And that is but half the story

In Beattie's twin arc floods (Maxima and Maximin) the light given is properly diffused, and controllable to the point where the light may be localized from the lamp, at a touch, subduing the intensity on white draperies, hands, "on the ear," ground, etc., without recourse to screens or local reduction.

A Maximin and Brite-Lite (B-L is a silver leaf reflector for use as a supplementary light), make a wonderful combination for producing perfectly modeled plain, or many beautiful and flattering two-way lightings, with but a single light source, and on a house circuit.

An even better combination is a Maximin, Brite-Lite and an arc Hi-Lite.

And that isn't all either—but—why not write us for the rest of the story—

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Direct to you, Beattie Lites are low in price, and without a peer in all the world.

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In the Service of the Profession

Gum Prints

For advanced pictorial
Photography

TO our knowledge, we are the only concern that is in a position to produce this superior style of work for the profession. There is no other printing process that enables us to lift photography from the ordinary, except similar processes like the Brom Oil, which alongside of the Gum Print enjoys the distinction of individuality. Gum prints should be made of only such subjects that are unusual, broad, or pictorial in conception. The Gum Print is the highest expression of superior and artistic photography. Recommendable colors are: Black, Warm Black, Van Dyke Brown, Green Black, Blue Black, Orange, Red, etc.

Two or three specimens prominently displayed in your studio will be an attractive feature and an invaluable asset to your show room.

Write for list No. 9.

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1021 North Wells St.

CHICAGO, ILL.

working on it in the summer time, and it helps out considerably.

The framing is another business that is developing very nicely. I carry a very large stock of mouldings in the studio. We have a system there, and we carry probably from 5000 to 7000 feet of moulding so that business comes in to me from miles around. We have, I believe, without any exception, the best line of mouldings in our county, carrying over 200 different samples, so that they can get a frame for most anything they want, and I can frame it up right.

(To be continued)

MISCELLANEOUS

FOR SALE—One 16" Dallmeyer portrait lens 16" perfect condition; lists at \$220.00, special price \$120.00. One 11x14 portrait camera, \$12.00. National Studio, Bucyrus, Ohio. 10-29-1-C

FOR SALE—Vitax lens, 16" focus, nearly new, late model. First one hundred dollars gets it. Brill Studio, Arkansas City, Kans. 10-22-2

I Buy Film and Glass

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

P. H. KANTRO
PORTAGE, WIS.

EXCESS LENSES for Sale. One 11x14 Velostigmat, Series 2, F/4.5; cost \$222.00, for \$135.00. One 5x7 Cooke lens, F/6.5, in Optimo shutter, for \$45.00. Hinckley Studio, Hinckley, Ill. 10-29-2

WANTED—Second hand 14x20 oval convexing and trimming machines, air compressors, air brushes, sample cases. Campbell, 3711 East 9th St., Kansas City, Mo. 10-29-2-C

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

MINIATURES ON opal that look like paintings, not tinted photographs. High class work framed complete if desired, Excellent profits. Particulars on request. Isabel Maude, 20 W. 98 St., New York City. 10-15-3-C

FOR SALE—Universal M. P. camera and tripod complete with five 200 ft. magazines, Turret on camera fitted with three lenses, 1 1/2" Goerz Hypar, 30MM. B&L and 3" Goerz Hypar; cost \$825.00 new, excellent condition, price \$195.00. One Eastman No. 7 studio camera, like new, \$50.00. One Dunker camera and printer with 100 ft. film, only two months old, \$125.00. One Kodak projection printer, old style lamp house, will sell for \$5.00. One Kodak projection printer, new style lamp house, for \$10.00. One 5x7 view camera with R. R. lens, \$7.00. One Burroughs adding machine five column, as good as new; cost \$125.00, bargain at \$65.00. One Mitre cutter and saw, complete with rule, \$10.00. One Northern arc lamp, cost \$65.00, price \$10.00. First check will get any of the above bargains. Cassen Art Studio, Litchfield, Ill. 10-29-2

WILL EXCHANGE 5x7 home portrait Graflex with 8x10 F/4.5 12" lens, revolving back and film or plate magazine, in fine condition, for fast 16" studio lens. Will send for trial, and want to try your lens also. Address Neuwells Studio, Plymouth, Pa. 10-29-1

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FOR SALE—One 11x14 F&S professional printer, good as new; list price \$55.00, sell for \$25.00. One Wold airbrush, listed \$25.00, for \$25.00. One Voigtlander lens, 18" Band. Waterhouse stops, \$25.00. Paul Mohr Studio, Chillicothe, Ohio. 10-29-1

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British Journal of Photography

Published every Friday

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F & S Vignetter, \$6.00; curtain slide plateholders, 5x7 \$1.50, 8x10 \$3.00; 8x10 view and studio cameras, \$10.00 up; 8x10 Verito lens F/4, 14 1/2, \$37.00. Everything in good condition. I. Bryar, 2132 E. 32nd St., Cleveland, Ohio. 10-29-1

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FOR SALE—Superfine studio for woman; caters especially to children; cozy, easy to work in. Makes money with minimum of effort. \$1500. Miss C-3, care of this journal. 10-29-1

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Feb. 23, 1926.

Gentlemen:

We wish to congratulate you on your new model portable arc lamp. After using it on location and in the studio I find it to be the lightest weight, most compact and most efficient lamp I have ever had the pleasure of handling. One of the big features of this lamp is the single light source which is the ideal light as it can be used raw or with any amount of diffusion and it never casts a double shadow or double reflection. I think you should emphasize the single arc feature as this is the ideal light and most Photographers get the impression that this lamp is a twin arc of which there are already a large number on the market.

Sincerely,

JEFFERY WHITE STUDIO, INC.
Marquette Bldg.
Jeffery White, Pres.

Detroit, Mich., March 2, 1926.

Leoty Electric Co.,
Dayton, Ohio.

Gentlemen:

In reply to your favor of the 24th we are pleased to give you permission to use our testimonial letter and wish to add that we expect to use this lamp a great deal in our four color photography in which we specialize.

Yours very truly,

JEFFERY WHITE STUDIO, INC.
W. J. Wuerth, Sec'y & Mgr.

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.

FOR SALE—Money making studio, low overhead; best location; Northern Illinois city of 15,000; natural and artificial light. Well furnished and equipped. Price \$1,500. C-4, care of this journal. 10-29-1

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.

GOOD PRINTER, twenty years experience, who can make commercial, circuit negatives, projections and operate, wishes to make a change. Address W-3, care of this journal. 10-22-2-C

POSITION WANTED by young man, experienced in amateur and commercial finishing. Can also assist with other photographic work. Will go anywhere and can start work at once. Salary \$25.00 a week. Delbert Parker, Avondale, Pa. 10-22-3

POSITION WANTED by first-class printer and dark room man, can also assist in operating and general commercial work. Prefer Michigan and Ohio, but can go anywhere. Answer, R. Somheil, Somheil Studio, Wyandotte, Mich. 10-22-2-C

SITUATION WANTED COMMERCIAL—Seven years experience furniture photography including making negatives, blocking, printing, etc., also outside view work; thirty-four years old. N-2, care of this journal. 10-29-1-C

**Photographs Burned Into China EVERLASTING**

For monumental Purposes. Also for Brooches, Lockets, etc. In photographic tone; also tinted. Write for Catalogue

F. J. H. ABENDROTH
7203 Franklin St. P.O. Box 277
FOREST PARK, ILL.

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

COMPETENT experienced woman operator desires position in live studio of the better class. Highly trained saleswoman and business-getter; can manage branch studio or handle studio or college sittings, rapidly and efficiently. Salary fifty dollars. Address M-5, care of this journal. 10-22-2

OPERATOR—First-class, fast, makes stuff that sells; age thirty-five. J. Alan Dunn, 2411 So. 21st St., Philadelphia, Pa. 10-29-2-C

RETOUCHING

LADY RETOUCHER at private home wants negatives to retouch for photographers, either plain or fancy lightings, diffused or sharp. Will be properly retouched and modeled, and returned promptly. Finest reference. M. M. White, 714 Chili Ave., Rochester, N. Y. 10-22-2-C

RETOUCHING FOR THE TRADE. Experienced retoucher and etcher. Mildred L. Aikin, 4918 No. Lincoln St., Chicago, Ill. Phone Ravenswood 8109. 10-22-2-C

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. 10-22-4

WANTED—RETOUCHING. Quality work; prompt service. Reasonable prices. Mrs. W. K. Lippert, 766 No. Emerson Ave., Indianapolis, Ind. 10-29-1-C

HELP WANTED

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

WANTED—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

WANTED—FIRST class eastern studio desires the services of artistic operator and retoucher, capable of taking full charge during owner's absence. Also good printer and darkroom man. Permanent. Address P-1, care of this journal. 10-15-3

MANAGER OF photographic establishment desired. Must be competent to supervise plant production and do fashion or model work. Inquire E. S. Lindemann, 1106 Union Mortgage Bldg., Cleveland, Ohio. 10-29-1-C

FOR SALE One hundred fifty (150) photographic exchanged lenses, in good condition, from different makers, in sizes from 4x5 to 30x40 plate. Dallmeyer, Voigtlander, Ross, Goerz and others, at prices about 50% less than list. No exchanges. Sent C. O. D. on ten days' trial. Let me know your wants and save money. M. M. GOVAN, STONY POINT, N. Y.



A Printer With a Direct Light Source

High speed from a single 1000-watt lamp; image sharpness assured by projection of light in parallel rays; transparent platen which permits one to see the image while dodging or vignetting and rheostat control for adjusting the strength of light to the speed of paper and strength of negative. These are a few of the special features of the new Eastman Professional Printer. See it at your dealer's.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

Your Customer Buys a Print

The final and most important step in the production of a portrait is the making of the print. It should be the best print it is possible for you to make because to your customer it is the sole proof of your ability as a photographer.

If it is a Vitava print it will most faithfully reproduce the quality you have secured in your negative, will please the sitter and will be a credit to your studio.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'