

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XLIV No. 1139

SATURDAY, OCTOBER 19, 1929

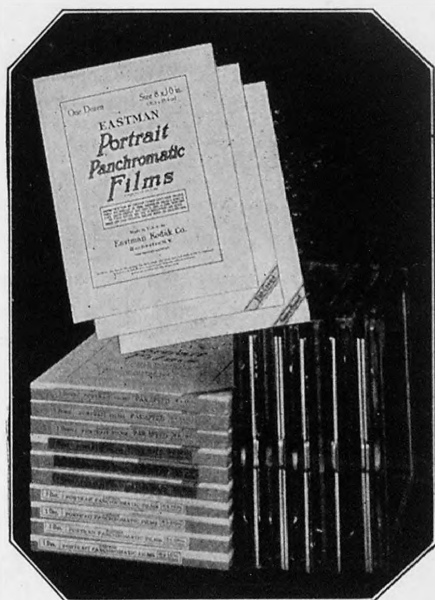
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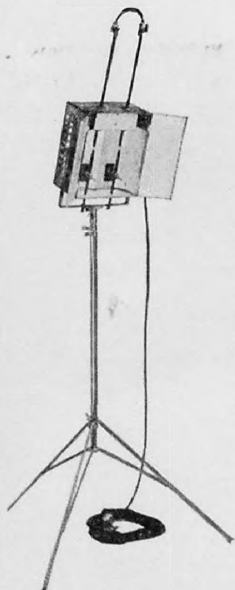
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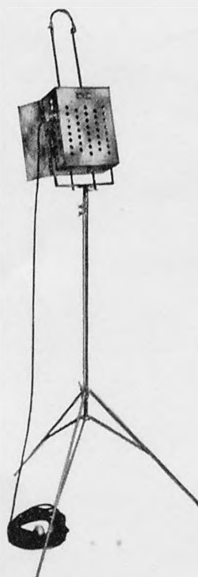
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ABEL'S PHOTOGRAPHIC WEEKLY

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.

TO PREVENT loss or delay by mail, all communications and photographs intended for publication should be addressed to Abel's Photographic Weekly, 520 Caxton Building, Cleveland, Ohio.

In Passing By

THE CASH VALUE OF SENTIMENT. Too often are we told that photography stands alone in its sentimental appeal to the public.

While the photograph is exceptional in its purely personal value, we might as well face the fact that many other lines of business can appeal to the sentimental side of the public just as well as photography. The jeweler, the florist, are two cases in point, and they make no bones about working the "sob stuff" heavily in their advertising. But the well known appeal that "Only *you* can give *your* photograph" still holds true, and in that lies the photographer's real advantage.

This is particularly true at Christmas-time, but while the idea of giving photographs for Christmas has been well popularized by now, the accompanying thought of using a reduction of the same portrait for a Christmas card is one that has been too long neglected by photographers. We have already commented on this editorially, and we did so as well several times last year, but we propose to continue hammering on this subject until photographers everywhere realize that they are letting a side-line of huge proportions go to the jewelers, the stationers and the gift shops, when they themselves have by far the best right to it.

The photographic studio which is not equipped to turn out its own Christmas cards by means of appropriate masks, which have been on the market for two years, or which does not solicit such orders to be made up by firms specializing in this work, is merely letting good money slip through its fingers. With competition from all directions as stiff as it is today, this is not merely forgetfulness but downright poor business. We may rest assured that if at any time other lines of business can cut into the photographic field they will jump at the chance. The increase in department store studios, in 39c coupon schemes and the like, should prove to us that the photographer is considered fair game by all who think they can get away with it. Why on earth, then, do photographers not follow up strenuously a field which is rightfully their own and which offers tremendous opportunities for profit?

A Discussion of Taxation Laws Involving Studios

I HAVE received many legal inquiries from interested readers regarding the validity of license and taxation laws. It is well known among law experts that the majority of taxation controversies could have been avoided had the litigants acquired elementary principles of the law.

Obviously, all persons cannot obtain dependable knowledge of all branches of legal procedure, and at the same time prove adept in their own business or profession. However, when it is considered that the average studio owner is subjected to the pitfalls of litigations arising from comparatively few sources, it is easy to realize that acquiring sufficient legal knowledge to successfully eliminate the majority of controversies on this subject is not difficult.

Therefore, the purpose of this article is to carefully review all leading cases involving important taxation laws applicable to studios.

POWER OF MUNICIPALITY TO ENACT LICENSE LAWS

It is important to know that a municipality has no natural rights to assess a license tax from the owner of a business located within the corporation limits.

However, under the municipal police power, things which are injurious to the public may be suppressed and prohibited. Also, any business which may or may not be injurious to the public, according to the manner in which it is managed, conducted and regulated by its owner, may be licensed for the purpose of *regulation*, by authority of the State.

For instance, in *Condon vs. Forset Park* (278 Ill. 218), a State legislature enacted a statute giving municipalities power to pass ordinances "to license, tax, regulate, suppress and prohibit hawkers, peddlers, etc."

The Court upheld the right of cities to pass ordinances under the police power, stating important law, as follows:

"A municipal corporation exercises only delegated power and has no inherent power to levy a tax by requiring a license . . . The police power of the State extends to the protection of the lives, health, comfort and quiet of all persons and the protection of property within the State. In the exercise of that power the General Assembly may suppress and prohibit any trade or business or may regulate any business in such manner as may be necessary for the safety, morals and welfare of the people, and may delegate that power to municipalities."

It is, also, well established that a city ordinance is void which is prohibited by a

State law. Moreover, a city ordinance is invalid which is intended to regulate taxation of businesses where the collection of taxes is regulated by the State law, and particularly if the ordinance conflicts with the State law.

For example, in *Chicago vs. Clark* (220 Ill. App. 319), it was disclosed that a municipality enacted an ordinance requiring payment of taxes by businesses whose taxes were regulated by a State law.

In holding the ordinance void, the Court said:

"We think the State law covers all of the matter mentioned in the ordinance, and that it is clear that the requirements of the ordinance are unnecessary. Since the ordinance conflicts with the State law, it, of course, is void and must give way."

UNREASONABLE TAXATION LAWS

An ordinance is invalid and unenforceable which imposes a tax so exorbitant that the owners of businesses are unduly taxed.

In other words, it is well settled that in the exercise of the police power, for the purpose of regulation and enactment of tax laws, the authority of a municipality is limited to imposing license laws that are reasonable, and in some degree connected with the necessary expense of the city involved in the police supervision.

For example, in a leading case (131 Ga. 670) a law was held invalid which imposed a tax of \$400 per year on a business that netted an annual profit of only \$1800.

Also, in *Williams vs. Waynesboro* (152 Ga. 696), the higher Court held an ordinance invalid which specified payment of a yearly tax of \$500, where it was shown that the annual income derived from the business was only \$2000. This Court said:

"It is undisputedly established that an occupation tax must be reasonable in amount and must not be discriminatory, confiscatory or prohibitive . . . The presumption is always in favor of the reasonableness of the tax . . . His net earnings are \$2000 per annum . . . This ordinance imposes a tax of thirty per cent on that amount . . . The tax has been proved prohibitive in its results."

DISCRIMINATORY LICENSE LAWS ARE VOID

Another important point of the established law is that any license, or tax regulation is void which is intended primarily to protect local operators of studios from competition by transient or traveling photographers.

In other words, taxation laws must be

The Silent Salesman!

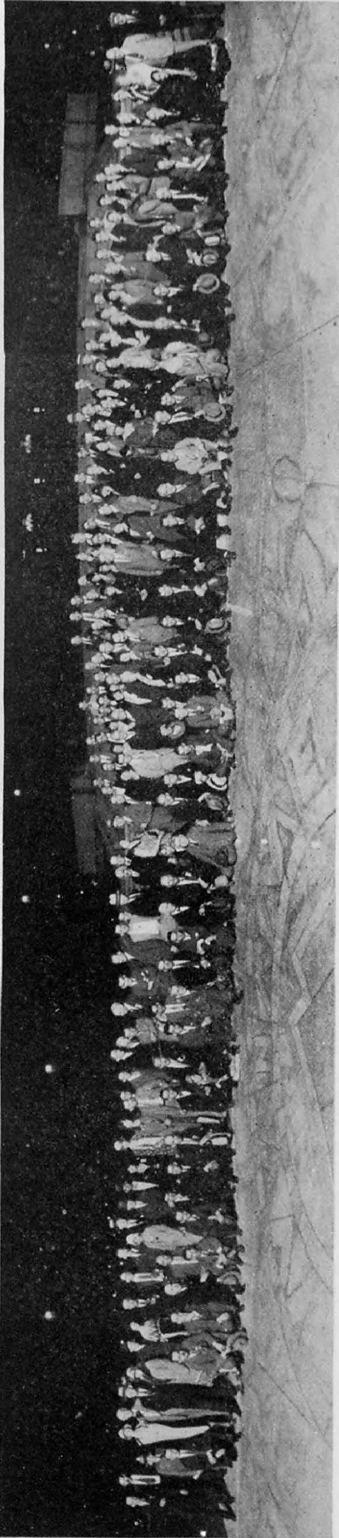
Actual Window and Showcase Displays
of Different Studios — Some Good,
Some Not So Good—and Why.



Number 32. The Dickeson Studio, Corsicana, Texas.

Another case of co-operation with a non-competing line of business. "These photographs," writes Tessie Dickeson, "were loaned to a very prominent drug store and were displayed for about two weeks before May 12th (Mothers Day). Comment that was very favorable came to me from many people who saw them. I felt that it was a good publicity stunt, and well worth the small amount of work on my part to get the pictures ready for the exhibit." Many a photographer could get his photographs into windows all over his business district in this same way, and thus multiply his own show-window coverage many times.

ABEL'S will be glad to receive photographs of windows and showcase displays for publication on this page.



Another fine night Cirkut photograph made with Marshall's Meteor flares, this time a group of those attending Middle Atlantic States Convention, on the plaza in front of the Capitol at Harrisburg. The photograph was made by the J. H. Horst Studio of that city. As usual, the reduction to our page size is so great that the fine tone values in the faces are lost. And no, this was not all of the crowd, by a long shot!

non-discriminatory and require payment of exactly the same license fees by transient photographers, as required to be paid by local owners of studios who indulge in the same kind of work.

For example, in *Hart (36 Cal. App. 627)*, a city ordinance required payment of a license of \$12 per annum by every person whose business establishment was within the city boundaries, and the payment of a license of \$60 per annum by every person whose principal business establishment was located out-side the city.

The Court promptly held this ordinance void, saying:

"We are convinced that the provisions which are attacked, of the ordinance now before us, are also 'devised as a protective tariff for the benefit' of businesses located in the city of Venice and that 'apparently they have no other purpose'. Ordinance provisions having their origin in such a purpose cannot stand."

TRANSIENT TAX NOT APPLICABLE

In many instances, ordinances imposing a heavy tax on transient merchants and photographers have been before the Courts for interpretation.

Generally, a transient photographer who testifies that he intended to remain permanently in the city is not liable for payment of the special license.

For instance, in *State of Iowa vs. R. A. Cater (184 Iowa 667)*, a city enacted an ordinance reading as follows:

"Transient merchants or itinerant vendors shall be construed to mean and include all persons, principals or agents, who engage in a temporary or transient merchandise business in the city of Cedar Rapids and including those who, for the purpose of carrying on such business, hire, lease, or occupy any building, structure or railroad car for the exhibition and sale of such goods, wares and merchandise, shall pay a license fee of ten (\$10.00) dollars per day while so engaged in such business."

A photographer opened a studio, and having remained only a few months advertised his intention of leaving the city. Thereupon the municipality sued to collect \$10 a day taxes. He testified that when he opened his business his intentions were to remain permanently. In view of this testimony the Court held him not liable, saying:

"That the city has power to impose a license charge upon transient merchants is to be conceded; and that one who is a transient dealer in fact cannot avoid liability under the ordinance by the expedient of carrying on his temporary business in a

building or car or other structure, is also true. But the mere fact that a given business is newly established, or has been carried on but a short time, or that the proprietor has but recently come to the city or town, or is a stranger, whose purpose and intentions are unknown, affords neither reason nor justification for holding him to be a transient . . . Whether a dealer or merchant is to be classed as a transient depends entirely upon the intention with which his business is established, and carried on, and that intention is a fact to which he may testify, if such fact becomes a matter of judicial inquiry. Where the liability of a party depends upon the intent with which the act was done, and not upon the act, independent of the intention, he may testify to what his intention was . . . The usual justification offered for the imposition of a license upon transient merchants is to insure proper contribution from such merchants for police protection, and to protect local dealers against unfair

competition by transient dealers who come and go so quickly as to escape their share of general taxation in the community; and it may be admitted that the reasons so advanced are sound, and that reasonable license fees so exacted can well be upheld."

TAXATION LAWS SHOULD BE SPECIFIC

It is important to know that an ordinance is void which delegates power to an official to withhold or issue a license according to his own judgment.

In other words, a valid taxation law must be written so that all persons are equally affected by its provisions.

Also, it is interesting to know that a person who does not own and operate a studio, but merely exposes negatives and finishes photographs, without having a permanent location, is not subject to payment of a license where the law distinctly specifies that the owners of studios shall pay for such license.

In other words, in order that all photographers shall be subjected to payment of

Poems for Plain People

Let's Whistle!

by Charles Abel

Pucker your lips if the clouds are gray
—and whistle!

Fling back your shoulders and greet the day
—then whistle!

No one who whistles can help but keep
smiling

For whistling works muscles just made
for beguiling,

Hold up your chin as you go your way
—but whistle!

Frowning won't help to keep cares away
—so whistle!

Tackle the toughest task first each day
—but whistle!

Everyone has nasty jobs that are nagging
Where would the world be with all of
us lagging?

Take off your coat with a vim and—say!
—just whistle!

You'll be surprised that you feel so gay
—just whistle!

People who know you will stop and say
"Why whistle?"

Laugh at the query—it's nothing to matter,

What if they do think you mad as a
Hatter?

They'd have no reason to grouch if they
—would whistle!

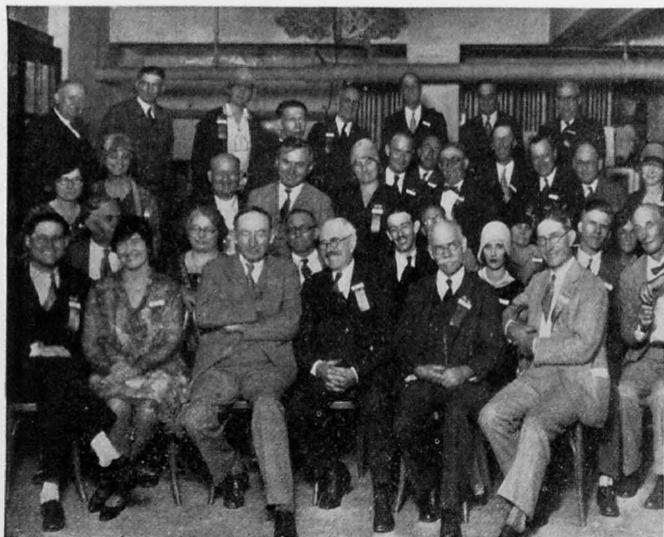
Worry's the thing that brings on decay
—so whistle!

Slip off the mask and get under way
—and whistle!

No sense in all of us looking so dreary,
Silly conventions won't let us be cheery.

What say we each of us start today
—to whistle?

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Members of the Southwestern Kansas Photographers' Club, meeting at El Dorado, seem to be a happy lot. Somebody must have told a good story! This is an example of the work of the new Beach Multi-Focal lens, in conjunction with Marshall flash powder, 25 grains of Normal on Par Speed film, at F/8. The lens was 16" focus. The meeting was held in the studio of C. Otis Boston.

license or taxes, the taxation law must clearly indicate that persons who make outside photographs are subject to payment of the taxes, as well as those persons who own studios.

For instance, in *Mullinix vs. State* (60 S. W. 768), it was disclosed that a state law provides that every "photographer or owner of a photograph, or other like gallery" shall be subjected to payment of an annual tax of \$10 in the county in which the studio is operated.

A photographer who owned a studio in Dallas County hired an assistant named Mullinix to go into the adjoining Tarrant County for the purpose of taking photographs of houses, and otherwise soliciting business for the Dallas studio. However, Mullinix did not operate a studio in Tarrant County, merely making outside exposures, and in some instances photographs were made inside various houses.

The Tarrant County authorities arrested Mullinix, contending that he had violated the license law by failing to pay a tax in Tarrant County.

Mullinix contended that he was not subject to payment of a license, since the law did not specifically provide that all persons making photographs in the county should pay the license, but distinctly specified "operators of galleries."

In holding Mullinix not required to pay the license, this Court in effect, said:

"The language of the statute is that every owner of a photograph gallery is amenable to the tax. If the evidence established the fact that Mullinix owned or operated a studio in Tarrant County, then he would have to pay the tax whether he owned a gallery

in Dallas County or not. But does the proof show that Mullinix had such a gallery in Tarrant County or that he was operating such a gallery in Tarrant County? He was taking pictures of houses, and offering the same for sale . . . But he might be taking photographs and offering the same for sale without having a photograph studio . . . The tax is not levied on the *vocation* of a photographer, but on the owner of a photograph gallery."

DISTINCTION BETWEEN INTRASTATE AND INTERSTATE TRANSACTIONS

It is well known that no State or municipality may enact a valid taxation law applicable to a person transacting interstate business.

However, a transaction is not interstate, if any material portion of the operation is performed intrastate.

For illustration, a traveling solicitor is not subject to local taxation laws. Contrary to the opinion of a majority of persons, a solicitor who collects money with an order is not liable for payment of a license fee, if his employer is located outside the State and the goods are shipped into the State.

For example, in the recent case of *Real Silk Hosiery Mills vs. City of Portland* (268 U. S. 325), the Supreme Court of the United States had occasion thoroughly to consider this question. In this case a municipality enacted an ordinance requiring all solicitors who collected a deposit on orders for future delivery, to pay a high license.

A firm located outside the State contested the validity of the law and appealed

to the highest Court, which held the ordinance invalid, saying:

"The negotiations of sales of goods which are in another State, for the purpose of introducing them into the State, in which the negotiation is made, is interstate commerce. Manifestly, no license fee could have been required of appellant's solicitors if they had traveled at its expense and received their compensation by direct remittances from it. And we are unable to see that the burden on interstate commerce is different or less because they are paid through retention of advance partial payments made under definite contracts negotiated by them. Nor can we accept the theory that an expressed purpose to prevent possible frauds is enough to justify legislation which really interferes with the free flow of legitimate interstate commerce."

INTRASTATE BUSINESS SUBJECT TO TAXATION

A photographer who exposes negatives in one State and sends them to be finished, into another State is subject to taxation for the work actually performed in the State where the exposures are made.

The same rule is applicable with respect to solicitors who perform a part of the work in the city or State, in which the order is secured, when another part is completed in another State.

Moreover, it is important to know that a Court may determine, by consideration of the evidence submitted, whether or not the complete transaction is interstate or intrastate.

One of the most important cases on this subject has been decided, during the past few weeks, by a United States Court, in the

case of *Buczowski (30 F. (2d) 416)*. Here it was disclosed that the City of Los Angeles, California, enacted an ordinance, as follows:

"Every solicitor, canvasser or agent selling or offering for sale any goods, wares or merchandise, from house to house, upon any installment or deferred payment plan . . . shall before engaging in any such business, obtain a permit therefor from the Board of Police Commissioners of the City of Los Angeles."

The business of a man named Buczowski was that of securing orders for the enlargement of photographs. Frames for the pictures were to be included.

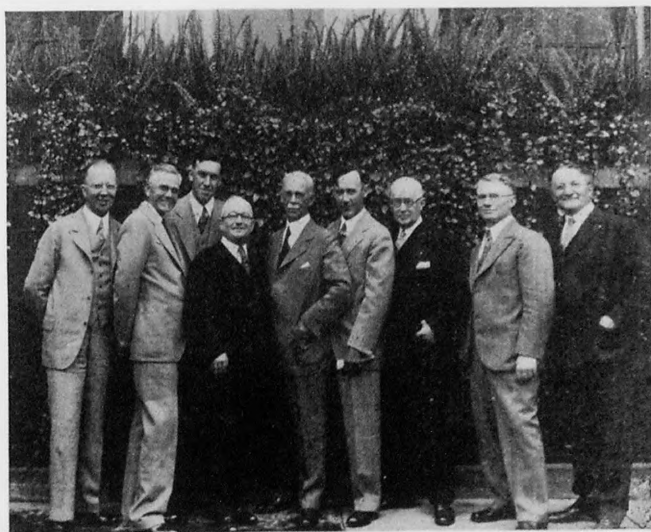
Evidence submitted at the trial indicated that a part of the work on the pictures was to be done in the City of Los Angeles, and that the frames were to be sent from Chicago, which was the place of business of the corporation employing Buczowski.

However, Buczowski testified that although he had stated to some prospective customers that a part of the work was being done in Los Angeles, this was not true, as all of the work on the pictures and frames was performed in Chicago.

Notwithstanding this statement, the Court convicted the solicitor of violating the ordinance, saying:

"That it was within the police power of the municipality to require persons engaged in the business described in the ordinance to secure a permit from the police commission, can't be questioned . . . Under the evidence the Court was justified in determining that, in the execution of the order solicited by Buczowski, the 'artists' work

Officers of the Minnesota Photographers' Association and some of those who appeared on the program at the recent convention. The photograph was made during the sessions by Norton & Peel, Minneapolis. From left to right: Conrad Krekeler, Gothenburg, Nebr.; John R. Snow, Mankato, Minn.; E. C. Halmrast, Minneapolis, Minn.; R. W. Hyneman, Eden Valley, Minn.; Howard D. Beach, Buffalo, N. Y.; J. H. Kammerdiener, Minneapolis, Minn.; Alva C. Townsend, Lincoln, Nebr.; J. H. Chalmers, Madison, Minn.; Hugo Stotz, Fergus Falls, Minn. All of them officers, ex-officers or speakers of repute—but unfortunately we haven't space for all of the titles!



was to be done in Los Angeles, and the frame for the finished work was to come from the main establishment of petitioner's employers at Chicago. The transaction was then a mixed one . . . Appellant (solicitor) may not evade the Act by the mere linking of its intrastate transportation to its interstate or by the unnecessary transportation of both classes by means of the same instrumentalities and employees."

EXEMPTION FROM TAXATION

The laws of many States exempt persons from taxation who earn their living by means of tools. It is important to know that photographers and operators of studios may not claim exemption under a law of this character.

For illustration, in a recent case (*42 T. C. R. 526*), a law provided that no tax should be paid by persons who earn their living "by use of their tools and apparatus alone."

A photographer attempted to avoid payment of a tax, on the contention that he earned his living by use of his tools and apparatus.

However, the Court held the law *not* applicable to photographers, and said:

"In our opinion, this clause does not embrace the calling of a photographer or artist, but more properly refers to mechanics, that is builders and carpenters. True, a photographer may do some work with tools of a mechanical character; that is, the business may be partly mechanical. In its broadest sense, a mechanic is any one who is a skilled worker with tools, but one may have a business which is partly mechanical such as an artist, and not be a mechanic."

In numerous instances the question has been presented to the Courts whether or not a photographer's cameras and other apparatus are taxable as mechanical devices. Also, in other instances, where no law specifically imposes a license on photographers, the question has arisen whether or not a law requiring persons to procure licenses who are engaged in mechanical pursuits is applicable to photographers.

It is well established that a photographer's apparatus is not legally included in the terms "tools, mechanical apparatus," or the like.

'Tis Here-Maybe



The studio of J. A. Brodie, Norman, Okla., was completely destroyed by fire on August 18th. Fortunately the entire loss was covered by insurance.

In mentioning in this column recently the return from abroad of L. H. Cohen, of the L. H. Cohen Co., 28 E. 22nd St., New York City, we gave the mistaken impression to our readers that the export business is that company's principal line. Mr. Cohen writes us that in spite of their rapidly growing export business, this country still absorbs by far the greater part of their production. We understand that Mr. Cohen brought back from the other side a most exclusive line of reproductions of fine metal photograph frames, such as have never before been shown in this country, and that they are being welcomed by photographers who have seen the advance showings.

Even a tough break can be turned into a good advertising possibility. An English camera dealer's store was raided by thieves who took a number of cameras. Accepting the loss, he promptly placed a sign in his

window inviting the thieves to bring their films to him for development, and as a result the whole town is talking about him.

George N. Thomas, owner of the Stanford Studio in San Francisco before the big fire, and thereafter for fifteen years with the Hartsook Studios, died on August 14th as the result of a heart attack. He was 74 years old and had just returned to the Coast after a trip to Boston and New York.

A new line of "modernistic" border masks is being offered by the Smith Studio, Marshalltown, Iowa. These are entirely different from anything on the market and with the present-day vogue for new effects, should find ready favor with photographers.

J. M. Sullivan, photo supply dealer of Kansas City, Mo., died on July 8th at the age of 42, from heart trouble.

The studio of Lynn McBride, San Benito, Texas, was destroyed by fire on August 26th.

Special Supplement to Abel's Photographic Weekly
Vol. XLIV, No. 1139, October 19, 1929
Series II, Sample Studies No. 189



By T. H. ARNOLD, NEW YORK CITY



By T. H. ARNOLD, NEW YORK CITY



By THE GRABILL STUDIO, SHREVEPORT, LA.



By T. H. ARNOLD, NEW YORK CITY

CRITICISMS

By J. ANTHONY BILL, Cincinnati, Ohio

October 19, 1929

(See portraits on previous page)

PORTRAIT by the Grabill Studio, Shreveport, La. No doubt this is a good likeness of the man. The spacing is good, also there is character in the pose and the spacing is good, also the retouching is not overdone. The lighting is fair, but appears to be coming from too low a source, as it strikes the cheek in the shadow side too low down. It is fairly modeled, but lacks time or exposure which would give a bit more soft brilliancy. This would not be considered a bad piece of photography.

The three portraits by T. H. Arnold, New York City, represent the work of a man of individuality, as one sees by the posing, expression and arrangement. However, the photographic quality is very poor. The portrait in the lower right hand corner, while the photographic quality is not good, has life, movement, dignity of line and is a very interesting portrait. The greatest weakness in these pictures is the lighting and the lack of values. We hope to see more of this man's work. The portrait at the top left corner has very good drawing, but like the rest, is lacking in values. The backgrounds in all three of these portraits are very simple and hold their place properly in the pictures.

An attractive article that will enhance the beauty of 5x7 or 5x8 statuettes will shortly be placed at the disposal of photographers who are using the "Addisy" line of statuettes. It is a small panel constructed of 5-ply veneer of $\frac{3}{8}$ " thickness, the top covering being genuine walnut with beautiful grain and of satin finish. These panels are 7" wide and $8\frac{1}{2}$ " high, with a substantial base or shelf at the bottom so they will stand up on a table or desk. The bottom of the base is felt-covered. If desired, the panel can be hung on the wall. When a statuette is placed on this panel a most life-like effect is produced and it makes a most attractive combination as we ourselves can testify. These little backgrounds will be called "Statuette Panels," and the price to the trade will be \$1.25 each, all carrying charges prepaid.

"The Daily Times," New Philadelphia, Ohio, recently published an eight-page roto-gravure section as part of its Tuscarawas County Historical and Industrial Edition. We were interested to note that on the bottom of seven out of the eight pages appeared the credit line of "Green & Son," the same standing for S. H. Green and his son Harry, of that city. A number of aerial photographs by Harry Green were included. A mighty good advertisement for the studio.

Notice how many of the deaths we have been chronicling in this column of late have been from heart attacks? It seems to be

one of the penalties in this age of hurry and over-strain. Another to add to the list is that of Kenneth Brown, 63-year-old photographer of Portland, Ore., who died of heart failure early in August. Prior to taking up photography he had been a minister.

Even after years in the publishing game we can still be startled, as we were on receiving a letter from Fred Lochman, eastern representative for the California Card Mfg. Co., San Francisco, Calif., and learning that after many years with that house he has left the business entirely and is now a director and general manager of the H-D Construction Company, New York City. His many friends in the profession will join us in extending best wishes.

A fine article in *Printer's Ink Monthly* for August about the recent Eastman \$30,000 picture contest for amateurs, terms it "the biggest and most successful contest in photographic history," and then goes on to explain the tremendous amount of detail and press-agentry required to handle a job of such magnitude. If you want to know a little of what went on behind the scenes, get a copy of that issue and read the article which, unfortunately, we have not the room to reprint.

We have just heard of the death of James R. Joslin, photographer of Peoria, Ill., who died on July 4th at the Mayo Clinic, Rochester, Minn., where he had gone for an operation.

*Extra Christmas
Sales Possibilities*

Kotava Positive Film

The finest imaginable photographic image on a heavy, non-curling, ivory-white film base. This is the best description we can give you of the physical appearance of a Kotava Positive. But when you make Kotava Positives from your own negatives and develop them to their rich, carbon-brown tones, you begin to realize that here is a quality new to photography. You are impressed with the appearance and value and durability of this new product of photography.

Kotava offers wonderful extra sales possibilities for high grade work. And it is ideal for colored prints or miniatures. Sample print on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

A Sales Demonstration—Part II

By MRS. W. BURDEN STAGE and WALTER SCOTT SHINN, *New York City, before the Buffalo Convention of the Photographers' Association of America.*

MRS. STAGE: *In our demonstration this afternoon, Mr. Shinn is going to be the father again, and I am the receptionist. He is about to come in to order some pictures.*

Mr. Shinn: How do you do, Mrs. Stage.

Mrs. Stage: How do you do. How did you like the pictures?

Mr. Shinn: Pretty well. I am on my way downtown to business and my wife asked me to bring in these proofs and order the pictures. She just wants six pictures and that (indicating) is the one she picked out.

Mrs. Stage: How did she like the rest of them?

Mr. Shinn: All right, but that's all she wants.

Mrs. Stage: I'm sure you want more than six.

Mr. Shinn: No, we don't. Last year we had a whole lot of them that we didn't use and this year my wife says she only wants six. She went over them all and that's what she decided on.

Mrs. Stage: *(Addressing audience):* What can you do when a man talks that way? You can't do a thing. You can't hit him over the head with a hammer and make him think he ordered twelve. You want to keep him as a customer and you can't be too insistent.

Now, when the pictures are sent out Mr. Shinn receives the parcel at his home. He opens it up, takes out the pictures, looks at them, and says, "That's nice—but what's all this junk here?" And he has to investigate, of course. "Oh," he says, "there's a letter. I guess I had better read it. Oh, it's for you, Jane." And the letter reads:

"Dear Mrs. Shinn:

"I am sending you herewith the six photographs Mr. Shinn ordered and trust you will find them completely satisfactory. As your husband mentioned that you liked all of the proofs with the exception of one, I am sending you what we call a book of rough prints, which will serve as a Baby Record for you in the years to come. The book contains ten prints and the cost is \$10.00, if you wish to accept same; if not, just let me know and I will send for it.

"Also, would you kindly let me know if the color of the miniature I have sent you is correct. I have had it made for exhibition in my show-case, and we

would like to have it as true in coloring as possible. I will send for the miniature in a few days and perhaps you can tell my messenger then.

"With kindest regards,"

I do not ask them to buy the miniature. I ask them to buy this book, and in a great many cases I sell it. If there are only five or six prints I think they would like, I simply make up one of my regular proof books in a little light blue paper and put one of each in. The book costs very little to get up and I am speculating on a return of ten dollars, and you can figure out for yourself how many I can have returned and yet make money on it. As a matter of fact, very few are returned.

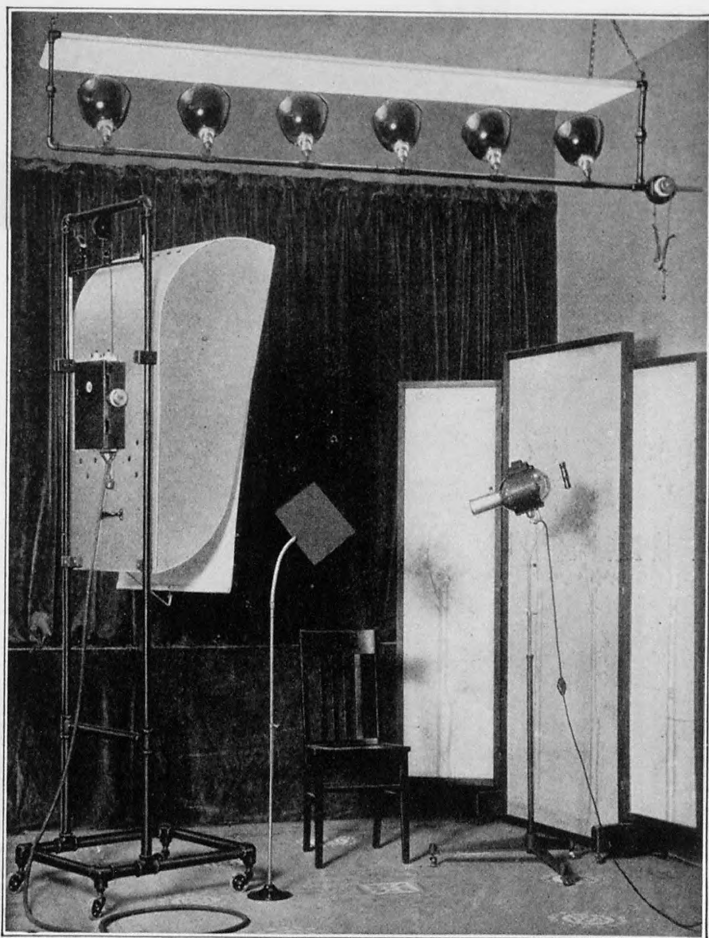
Now, remember, everything I am talking about here I don't advocate if you can possibly sell the stuff over the counter, because a definite order is very much more to be preferred than an indefinite one of this kind. But this is a case now where I am up against it. I have got an order for six pictures, and even though they say, "Well, my wife will be down to see you later,"—they don't come. So in this way, maybe I sell it and maybe I don't—but at least I have made a shot at it.

The next thing is the miniature. I will admit that lots of people don't speculate on miniatures, but I happen to be in a position to do so. I have a girl who comes over from London every November and goes back the latter part of May, and during those months she does nothing but make low-priced miniatures. They are on paper. We tell everyone they are on paper. There is no misrepresentation. It is a colored photograph with a miniature technique. I sell them for twenty-five dollars, and hardly one of them is ever returned. Of course, we try to sell them over the counter, and generally do.

Once they have definitely said, "I don't like miniatures," or "I don't care for that sort of thing," then I wouldn't dare to send one of those on speculation, because it would seem rather too insistent.

Now, they get another little surprise. They open this package and here is a frame and a postal-card. Sometimes if I have an over-print that is good, I slip it in and write on the bottom of this, "Picture can be kept if frame is retained," or something like that. But many times the over-print is too light or too dark and I don't send

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Further particulars and miniatures on re-
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Manufacturers of the
DUPLIX BORDER MASK

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MARSHALLTOWN,
IOWA



any over-print, but I simply send this card, saying, "Realizing that you will probably desire at least one of your pictures framed, we are sending on approval a specially designed frame," and we mention the price.

Now, here is the bill (indicating). I hate the old-fashioned cold looking bill. In fact, I run my business along the lines of what you might call friendliness right from beginning to end. It is a tiny place, but I always have flowers around. I pay the florist three dollars a week for flowers. All my girls are friendly. I have mostly girls for help—one man. And the customers are all treated in a friendly way. So you see, my bill is gotten up in a rather different way than most bills. And also my statements.

Now we are going to see how it was received, and Mr. Shinn is going to tell us that.

Mr. Shinn: Good morning, Mrs. Stage. My wife received the pictures and she asked me to bring down this check. I want to express my thanks to you for the way you handled this matter. I was rather curt and hasty the other morning when I left the order, but I thought perhaps you were not such a very good sales woman and we would get away with it and that would end the matter and I wouldn't get in wrong with

my wife by adding to the order. But my wife has gone over the pictures and looked at them all and enjoyed everything. That little colored picture that you put in there that you call a miniature—

Mrs. Stage: Oh, do you want to have that?

Mr. Shinn: Yes. It happens that my wife's birthday is a few days from now, and it would save me a lot of trouble if I gave her that for a present.

Mrs. Stage: Was the frame all right?

Mr. Shinn: Yes, and there is the check for the whole lot. And, by the way, if you want to go out of the photography business, I think I can put you to work.

Mr. Shinn (Addressing audience): You can see that Mrs. Stage's whole proposition is built up around her individual personality, and I can understand her success. But we haven't all been blest with such a personality. I blunder along the best I can, and I have perhaps two or three times the people working for me that Mrs. Stage has, and naturally I can't see all of my people as closely as she can, because I am traveling a good deal, and the only thing I give myself credit for is to hire brains when I realize that I haven't either the energy or the time to supply the brains when they are needed. So I have to work more or less



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**It is a Flat Field Studio Lens Invented by Howard D. Beach,
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Unrivalled depth of focus	Brilliancy in the shadows
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True drawing	Freedom from distortion

It is recommended for all kinds of studio work such as

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Speaking of your lamp, we think it is a wonder, certainly the most efficient lamp on the market today. We use it at 10 amperes at a distance of about 8 feet from subject; with a little daylight for the shadows we expose 1/25 second; at night or dark days we burn it at 20 amperes. The enormous volume of light given out by your Leoty Portable Arc makes it possible to use it at a greater distance from subject than was the case with the twin arc that we used previously. The twin arc used 20 amperes and had to be placed much closer which is uncomfortable to the subject and also tends to flatten the highlights. We are doing high speed photography of children and are delighted with your lamp.

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NOTE—Twin above referred to was a "Bargain Priced" Semi-Automatic

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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.

by a system. My proposition will be a little colder. I have a great deal of out-of-town business and I have a great many shoppers who come in from the street. I don't know them, and all of my employees can't treat them quite as delicately as Mrs. Stage can. So I have to work somewhat by a system. And I am going to give you my idea of how I work it.

Mrs. Stage: How do you do, Mr. Shinn.

Mr. Shinn: Good morning, Mrs. Stage. Did you like your proofs?

Mrs. Stage: I think they are lovely. But don't look for too much. I have a grouch of a husband. I just want six of this one (indicating) and that is all I want. Or rather, I will change that and take three of this one and three of this one. That will be one for each my husband and myself, and two for each of the grandmothers.

Mr. Shinn: How about framing them? Here is a little idea. It folds up like a book, doesn't take up much room, has a gold plated frame, it is bronze and it won't rust and it lasts a life-time.

Mrs. Stage: How much is that?

Mr. Shinn: Twenty dollars.

Mrs. Stage: Well, I will take that. We'll give that to one of the grandmothers.

Mr. Shinn: Do the grandmothers like the

child very much?

Mrs. Stage: Certainly.

Mr. Shinn: Well, then, here we have something else. It opens up like this. Grandmother can just take this and put it upon the mantlepiece. Here you have a serious picture; here one with a laugh, and here amusement, and so on. Now, wouldn't you like one of those?

Mrs. Stage: How much is it?

Mr. Shinn: We charge \$7.50 for the cover, which is barely the cost price of it. Now, you ordered six prints before, which would be \$45.00. That is at the rate of \$60.00 a dozen. You added one extra position, which brought the price up to \$49.00. You add \$7.50 for this cover—and you see you haven't gone very far yet. I would suggest you take an even dozen pictures, then you will have enough for your album, and for the grandmothers. And then the frame, of course, is an investment. It is not an expenditure. It will never wear out.

So we will just fix this order up for you and I am sure you will be satisfied. But if you are in doubt, just go home after I total this up for you and think it over, and if you change your mind on it let me know; otherwise, if I don't hear from you in the morning I will put the order through.



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ODETA

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Particulars on request.

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Now, there is another thing I want to talk to you about. No doubt you had pictures taken of the child somewhere else before you came to me. Now, here is an idea. It is a loose-leaf album, in which we put a few prints each year. You will have left over about four prints, and you can take one of each, if you like, and put it in this album, and then each year as your child grows up let us put in one or two or three or four prints—especially while she is young. A little later the changes are not so marked. Bring us the prints you have had taken elsewhere, we will mount them for you and we will put the pictures in each year.

Mrs. Stage: I will have to think that over, because my bill is pretty high now. I can't afford everything.

Mr. Shinn: Here is a thought for you. One of these days you will notice your husband looking very worried, and you will know he is thinking about what he can give you for a Christmas present. So about the 15th of November I will get in touch with him and tell him you were interested in this and suggest that he send it to you for a present.

Mrs. Stage: That will be fine. The address is No. 19 Maiden Lane, care of the White Star Line. But don't say I told you

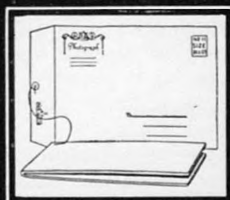
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3	6½ x 8½	.60	1.80	3.55	33.00
4	7½ x 9½	.70	2.40	3.95	37.00
5	8½ x 10½	.80	2.30	4.50	40.50
6	10½ x 12½	.80	3.00	5.70	51.30
7	12½ x 14½	1.05	3.70	7.25	65.25
8	10½ x 15	1.15	3.70	6.90	62.00
9	6½ x 9½	.65	2.30	3.85	35.00
10	7½ x 11½	.75	2.30	4.40	39.60
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The No. 14 Mailer is made extra strong with super-strength corrugated board: it is ideal for large prints, folders, enlargements and drawings.

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Every other mailer that we have ever tried is sold on the envelope size, laid flat, with the cardboard removed, then when the cardboard is inserted the actual usable size is about one inch less. When we buy mailers we do so to suit the folders we carry in stock and it is no laughing matter to find that all of the mailers in stock are running just about one inch smaller than the size folder they were ordered for. Why don't you stress this point in your advertising? It is the biggest asset you have.

You're right Mr. Melrose! INGENTO Mailers are best; that's why they're sold by the leading studios.

The Only Mailers made with Extra Strong Chip and Jute Double Over Size Corrugated Board

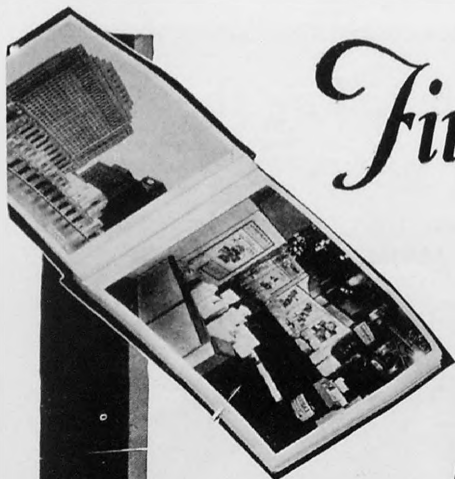
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to do it. Just say that I spoke about it but felt that I couldn't afford it just then.

Mr. Shinn: Now, there is something else I would like to talk to you about. You must have some friends whose names you could give me.

(To be continued)

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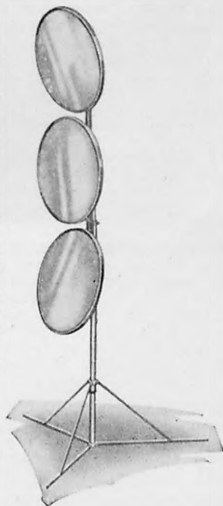
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FOR SALE—Colonial Dryer, 18 inch electrically heated, listed at \$200.00, in perfect condition. First certified check gets it for \$75.00. Reason for selling, gone into partnership and too much equipment. Art Studio, Richwood, West Virginia. 10-19-2-C

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BROMOIL PRINTS. Bromoil transfers and carbos will make a reputation for your studio, besides good profits. Twelve years' experience. Send for prices. Alfred Opperman, 1256 East 124th St., Cleveland, Ohio. 10-19-1-C

WANT TO buy Wilson automatic printer in good working condition. Write Iowa Film Finishing Co., 720 Grand Ave., Des Moines, Iowa. 10-19-1

FOR SALE—Anthony portrait camera complete with stand. Equipped for 3 1/4 x 4 1/4 plate holders, also 5x7. One Cooper-Hewitt tube used six months, also reflector. One large spot light with 750 watt clear globe. Camera-scope one minute Button camera, six months old. One Automatic one minute photo machine overhauled, painted and reconditioned. Plates supplied. Chas. W. Lehna, 511 W. Indianola Ave., Youngstown, Ohio. 10-19-1

RETOUCHING

EXPERIENCED RETOUCHER and colorist desires piece work. Prompt and efficient service. Mabel E. Storey, 131 Central Street, Leominster, Mass. 10-19-1-C

STUDIOS FOR SALE

STUDIO IN "Eastwood Section", second floor, steam heat, light rooms, \$50.00 per month. Cooper-Hewitt with Mazdas for light. Bausch & Lomb Tessar IC lens, film tanks, and all nicely equipped. \$1000 cash. G. E. Reissig, 2705 James St., Syracuse, N. Y. 10-12-2

FIRST CLASS studio established twelve years, doing good business, fine location, fully equipped, modern building, \$1500.00. Part cash, balance on notes. Vogue Studio, 44 Washington St., Providence, R. I. 10-19-2-C

FOR SALE—Residence studio, business district, long established, fully equipped, large community, good real estate investment in Western Illinois. Requires eight thousand, balance with local bank. Write S-16, care of this journal. 10-19-1-C



KAN-RITE saves all your silver. For sale by all dealers.

KANTRO REFINING CO.
Portage, Wis.

HIGHEST PRICES paid for your old negative film and glass. Write for prices and instructions before shipping.

P. H. KANTRO, Portage, Wis.

VENTLITES

*The trade name "Ventlite" has come
to mean more than a trade-mark.*



It has become a mark of assurance and a guarantee of satisfaction to hundreds of Dealers and thousands of Photographers. Superior efficiency—excellent workmanship and best material are outstanding features of all Photographic Lighting Apparatus bearing the name—"Ventlite".

Poorly constructed, low efficiency imitations have appeared from time to time only to give way to the better article as the user becomes acquainted with the quality values of Ventlite Products.

There is a Ventlite for every Portrait Photographic Lighting requirement.

Ask your dealer for a complete set of Ventlite literature. Buy from him.

Write to us for help in your lighting problem.

Johnson Ventlite Company

4619 W. Harrison St.
CHICAGO, ILLINOIS

Rexo Five-in-One



Photo by Kaufmann & Fabry Studio

Five young charmers—who look amazingly alike

Rexo Five-in-One Reflection Background

One of the ever-popular money makers—summer or winter—is the post-card photograph which presents several different aspects of the same person—just as though he were five people seated about a table.

Naturally, as they used to say of many of Houdini's stunts, "it's done with mirrors." And, like most of Houdini's illusions, it is popular and profitable.

We are offering the new "Rexo Five-in-One Outfit" at a price which puts it easily within the reach of all photographers. People part happily for a dollar and a half or two dollars for a half dozen of these five-in-one portraits. And the profit therefrom is excellent.

The installation is simple; the operation presents no difficulties whatever. And people like it.

Profitable and Different

In producing this effect, we have taken into consideration the sales possibility of this class of work. Outfits of a similar nature have been in successful operation for several years. They have been very profitable to their owners. Five-in-One pictures attract attention and bring new customers into your studio.

The pictures are easy to make. The outfit consists of a set of special polished plate glass mirrors with a mitred divider.

You use an ordinary black side screen for each side and arrange your lights for top or overhead lighting. We recommend that you use your regular camera and make the negatives post card size.

Try this outfit and you will agree with us that it is a real money maker. For identification work it cannot be beat. Beauty shops and hair dressers will buy quantity prints from you for advertising purposes.

Rexo Five-in-One Outfit complete, net \$40.00

Manufactured by

BURKE & JAMES, INC.

223 W. Madison St.

Chicago

FOR SALE—Established portrait and commercial studio in college and school town, large territory. Equipment new this year, one of the best equipped in state. Last year work was done for 65 different schools, also have standing contract with college, good prices, and good opportunity to man who can handle work. No competition, low rent, steam heated studio. Heat and water furnished. Priced right for quick sale, located in south western part of Oklahoma. Will pay you to investigate. Address Box 125, Weatherford, Okla. 10-19-1-C

FOR SALE—Owing to illness, up-to-date modern studio in Loop on State Street, with two large show cases on the street. A wonderful chance. Rent \$150.00 per month. Price \$800.00 for all. Would consider half interest to right party. Write to 177 North State St., Chicago, Ill. 10-19-2-C

FOR SALE—Studio in Western Canada city. Fully equipped day or night work. Best location, reasonable rent including heat and hot water. Large amateur business. Ill health reason for selling. Cash price \$1500, or terms \$1000 cash, balance to suit purchaser. Write R-3, care of this journal. 10-19-2-C

FOR SALE—Only photo studio in good Iowa County Seat of 2500. Good location and priced right. Write O-3, care of this journal. 10-19-1-C

FOR SALE—\$1500 will buy old established studio and home. Everything to do with and live, near Fort, mills and University. Write proprietor of Photocraft Studio, Winooski, Vermont. 10-19-1

SITUATION WANTED

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

POSITION WANTED by young man experienced in all branches of dark room work and printing, including amateur finishing. Can also assist in portrait and commercial operating. Attended P. A. of A. summer school, class of 1928. Will go anywhere and can commence work immediately. Address Delbert Parker, R.F.D., No. 1, Downingtown, Pa. 10-12-3-C

LADY WANTS piece retouching for studios during the whole year. Best work and prompt service promised on all kinds of negatives and plates. Also coloring desired. Write C-9, care of this journal. 10-12-2-C

LADY DESIRES position, retouching and finishing. Experienced also in reception room. Address M-13, care of this journal. 10-12-2-C

SALESMAN well acquainted in middle west and south desires reliable photographic line. Write K-2, care of this journal. 10-19-2-C

RETOUCHER AND etcher wants a position in exclusively high grade studio. Write Arnold Kellerman, 1219 Hoe Ave., New York City, N. Y. 10-19-1-C

POSITION WANTED—by reliable experienced man. Very good in all lines, except retouching. Exceptionally successful in photographing children. Address Mac-1, care of this journal. 10-19-1

WELL KNOWN operator, retoucher, printer, would like to get in touch with studio to operate branch on salary and percentage. Or would accept steady position at salary of \$65.00 a week, now or after the holidays. Experienced in coupon and high class studios. State proposition in first letter. Write U, care of this journal. 10-19-1-C

NOTICE

NEW PRICE LIST on

"Addisy" Statuettes

In Effect since Sept. 15, '29

8 x 10 or 7 x 11 Size or Less, each \$2.00

11 x 14 SIZE at each \$2.50

AD-DISPLAYS SYSTEM, 117 N. Wells St., CHICAGO

THESE PRICES include necessary inside cuts, extra figures, if any, packing, mailing and check exchange charges. All orders must be accompanied by check or Money Order. Positively no C.O.D. orders. REMEMBER—that Statuettes made from 8 x 10 size prints are attractive and sell more readily.

Make this Test to Judge the Best



1. Dissolve equal parts of *Mallinckrodt* Crystal Pyro and the material you are now using in the same quantity of water.
2. Then compare the clarity of the two solutions.

Mallinckrodt Crystal Pyro
will give the clearest solution!

NO cloud, no
suspended matter
will be found—
a true indication
of unusual purity.

One of the
"Physically and
Chemically
Perfected Photo
Chemicals"
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Mallinckrodt

MALLINCKRODT CHEMICAL WORKS

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St. Louis · Montreal · Philadelphia · New York

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.

PLEASE TYPEWRITE YOUR ADVERTISEMENT OR PRINT IT PLAINLY

SITUATION WANTED: 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than \$1.00.

MISCELLANEOUS: 4c per word. No advertisement less than \$1.25.

STUDIO FOR SALE: 6c per word. No advertisement less than \$1.50.

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

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.

PRINTER who knows his business. Must be willing and able to make outside view and group negatives occasionally. Good salary and permanent to a good workman. Edmonston Studio, 1333 F. St., N.W., Washington, D. C. 10-5-TF

WANTED—All around photographer between the ages of 25 and 35 years. Must have five years experience. Good dark room man. Apply or write—Clair Marcelle Studio, Telephone Main 4709, 409 Korach Bldg., Akron, Ohio. 10-5-TF

PRINTER WANTED—For high grade portrait work. One who can retouch, and has general knowledge of finishing work. Write Sturm's Studio, 939 Main St., Buffalo, N. Y. 10-12-3

OPERATOR-RETOUCHER wanted. Steady year around position. Apply Ideal Studio, 130 S. 4th St., Steubenville, Ohio. 10-12-3-C

POSITION FOR a first class retoucher. Salary no object. Quality first consideration. Address S-1, care of this journal. 9-28-4

WANTED—LADY assistant. Must be a good all-around workman. One who can carry on in my absence. State experience and salary wanted. The place is open now. Write Pate Studio, Liberal, Kansas. 10-19-1

SALESMAN OR saleslady to represent artist. Must be experienced in selling only high grade miniatures and water colors. Good proposition for right party. Write to Milton M. Bergaman, 29 Quincy St., Chicago, Ill. 10-19-1-C

RECEPTIONIST, EXPERIENCED, in phone solicitation and modern business methods in city of 200,000 and with first class clientele. Position permanent to right party. References. Write L-4, care of this journal. 10-19-4

HELP WANTED—A-1 retoucher, also expert printer and finisher. Wilson Studio, Norman, Okla. 10-19-2

WANTED—EXPERIENCED operator and retoucher for high class studio. State salary, send specimens and recent portrait of self. Future for right man. Write L-6, care of this journal. 10-19-1

... AT LAST ...

Genuine LEATHER Frames

DUPLICATED WITH IMITATION LEATHER THAT
ONLY AN EXPERT COULD DETECT

REINAUER PRODUCTS

Beauty—Dignity—Quality—Price

*Are you one of our many customers?
If not, here is your opportunity.*

WE ARE GAME — ARE YOU?

IF SO FILL IN THE FOLLOWING:

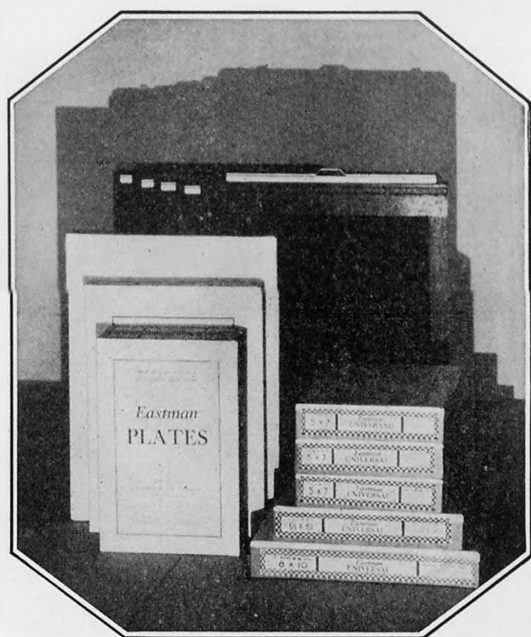
REINAUER MFG. CO.,
Dept. 72, 1001 West Washington Blvd.,
Chicago, Ill.

Gentlemen: This will be your authority to ship us six samples Imitation Leather Frames, size.....
If satisfactory will forward you check or return merchandise within ten days from date received.

References:..... Yours truly,.....

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—Any questions? Ask us!—



Adaptability

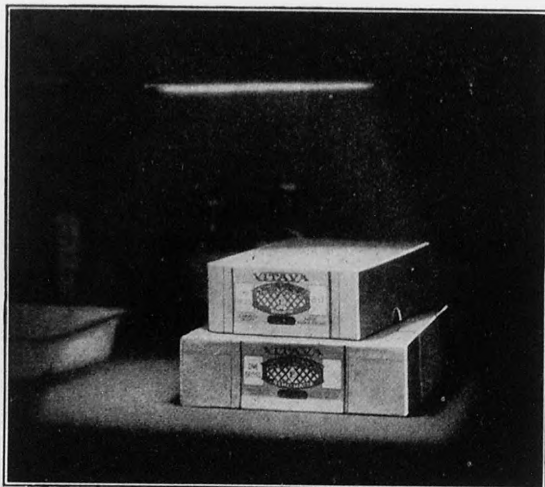
The great variety of artificial illuminants and the wide differences in their effect upon a photographic plate require that it have a wide range of latitude to produce good negatives under any conditions encountered.

For either portrait or commercial subjects with either artificial light or daylight, the Eastman Universal Plate produces negatives having the body, the snap and the brilliance essential to the finest printing quality.

*There's an Eastman Plate for every purpose
backed by Eastman Service*

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All dealers'



Standards of Quality and Surface

Every studio should maintain definite standards of print quality and surface for conservative, high grade portraiture.

Vitava Athena, B white stock and E Semi-matte, light buff stock are ideal as standards for your finest portraits. Both of these papers have a smooth surface, with just enough lustre to give pleasing brilliance to the print.

Special surfaces may be used for special styles but thoroughly satisfactory standards will simplify your stock problem in any season. There is no higher standard of photographic paper than Vitava. Samples of these papers free on request.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.