

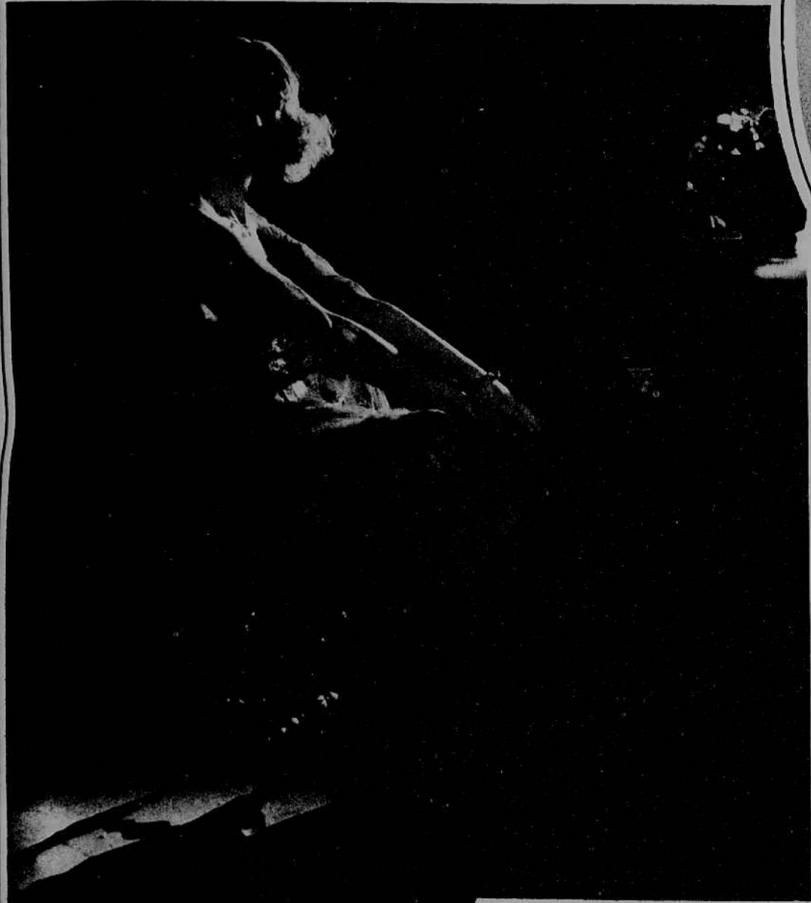
SECOND OF THE TRIBUNE

SERIES OF CAMERA ARTISTS

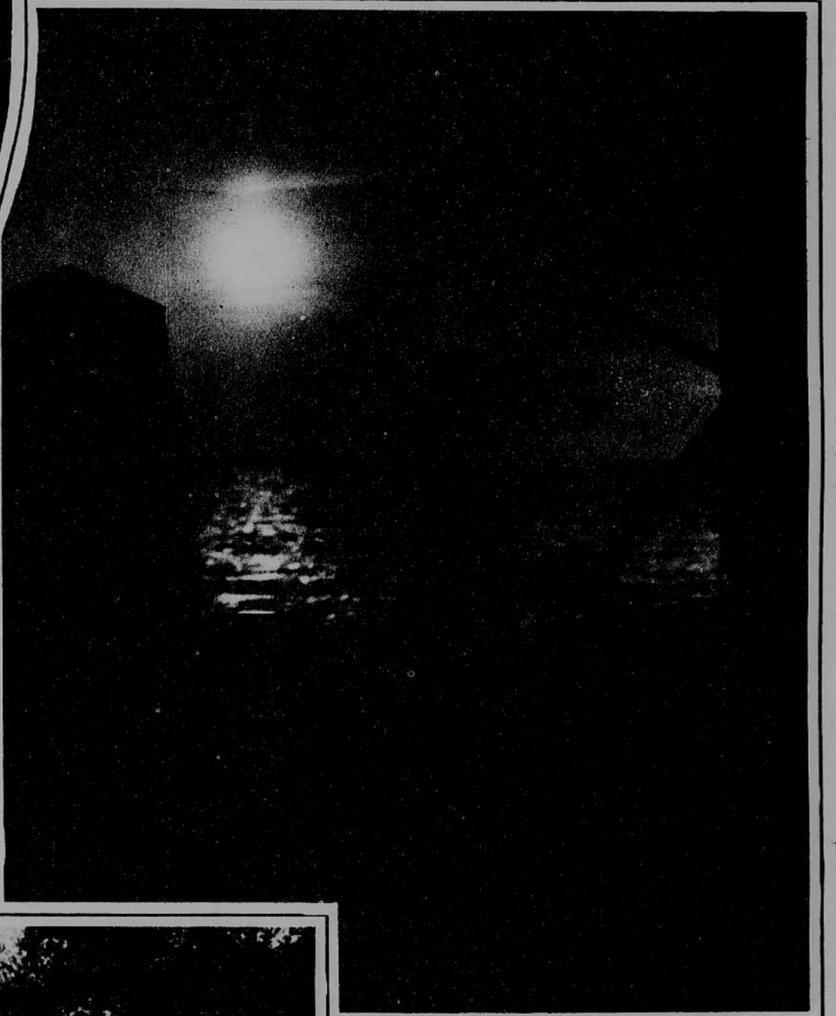


James E. Abbe

A striking sunset picture made with a small kodak and sold as a souvenir of the Jamestown Exposition in his dad's little bookstore in Newport News was the first milestone in Jimmie Abbe's career as a photographer. The next, a three months' cruise with the fleet to Europe, which resulted in a series of double page big wave photographs in the illustrated London weeklies. Soon his first studio—a bookstore sideline in Lynchburg, Va. And three years ago the most important milestone of all—an uncle died and Jimmie came into a few hundred dollars, enough to land him in New York and set him up in a modest studio. Followed dark months of struggling for a foothold. Finally a series of pictures of Frances Starr at her Lake George home and folks began to sit up and take notice. Then his first stage job—the Barrymores in "The Jest"—and Jimmie had come into his own. Now, after the busiest and most successful kind of a year, Jimmie has gone to California for a few weeks to try out his "trick" lighting on the movie stars. And as David Belasco wrote when he received an Abbe camera portrait of himself, "Great work, Jimmie Abbe!"



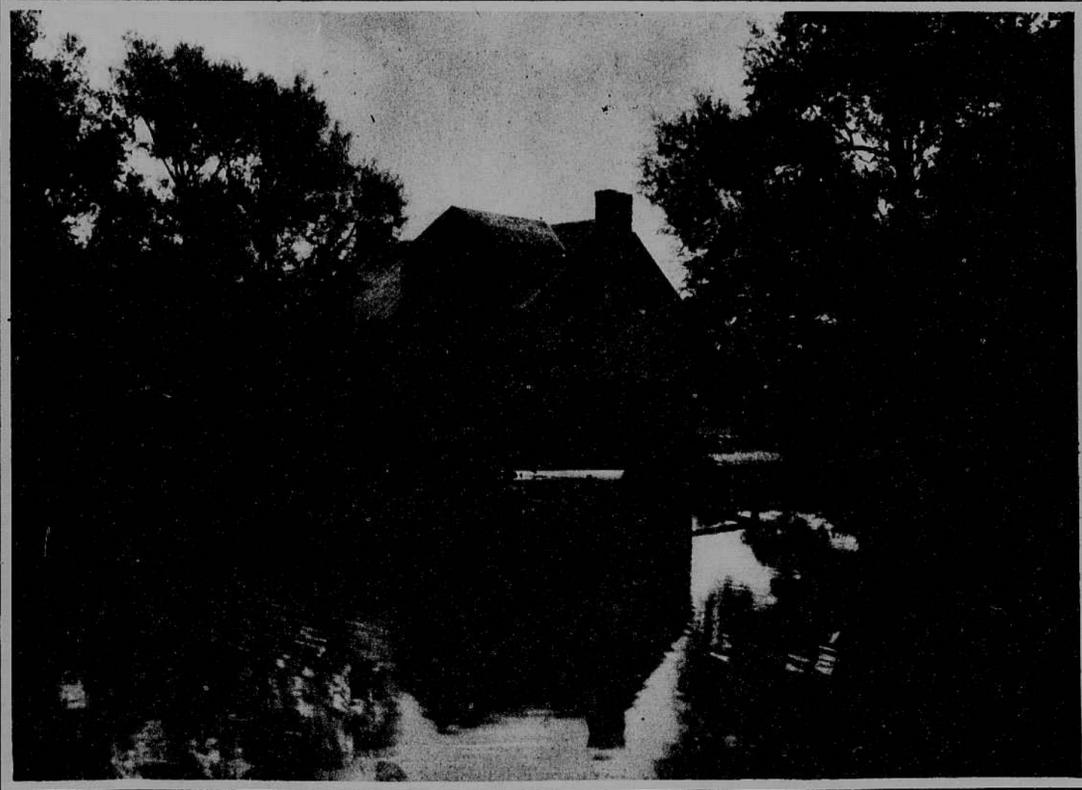
A charming study of Estelle Winwood—an example of unusual artificial lighting, a distinctive feature of Mr. Abbe's art that has spelled success for him in the photographing of screen and stage celebrities.



A marine sentinel at Newport News—an interesting moon-light silhouette.



One of Mr. Abbe's many successful outdoor pictures of children, a phase of photography he developed most successfully as an amateur down in Virginia.



"The Old Mill"—a charming study of a charming spot.



Another kiddie kodak picture—characteristic of the exposures that won for Mr. Abbe the most enthusiastic kind of appreciation from the East-man people.