

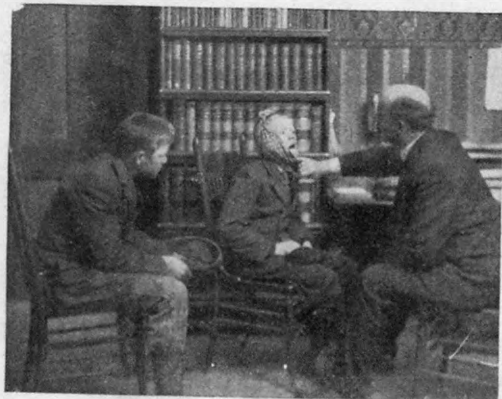
ABEL'S PHOTOGRAPHIC WEEKLY

"Entered as second-class matter, June 10, 1909, at the Post Office at Cleveland, Ohio, under the Act of March 3, 1879"

Vol. VII No. 160

SATURDAY, JANUARY 21, 1911

Price Five Cents
\$1.50 a Year



The Doctor

“Cykology”
in this picture

The Cyko print reproduced above
is explained in the following letter:

Wahoo, Neb., Oct. 17, 1910.

THE ANSCO COMPANY,
Binghamton, N. Y.

Gentlemen: Just thought I would let you know that I captured the Gold Medal, First Prize in the Genre Class at the Nebraska State Photographers' Convention two weeks ago, on one print made on Professional Cyko Buff paper, against others made on platinum by some of our best workmen in the state. This was the only picture I had at the convention, but it was enough to carry away the Gold Medal, and for which I certainly give Cyko much credit. I have used Cyko all season and have time and again compared it with other developing papers and know positively that “Cyko” has them all beat.

Should you wish a copy of the Prize-winning picture, I'll be glad to furnish you with one, and if you can use these few lines to any advantage, you are at liberty to do so.

Yours for success,

F. G. KARLSON.

AnSCO Company,

Binghamton, N. Y.

What's in a Name? Only What it Suggests

The name "Hammer" suggests—first, last and always—Photographic Dry Plates of the HIGHEST EXCELLENCE. Plates made on honor and everywhere noted for their speed, uniformity, latitude of exposure and all-round good qualities. It's not the name that makes the plates good, but the plates that makes the name famous.



Hammer's Little Book, "A Short Talk on Negative Making,"
mailed free.

HAMMER DRY-PLATE COMPANY

OHIO AVE. AND MIAMI ST.

SAINT LOUIS, MISSOURI

Dealers Who Want Your Trade

A list of dealers in photographic supplies who will sell you anything you want.

Albany, N. Y.—Edmund S. Baldwin, 14 James Street.

Boston, Mass.—Pinkham & Smith Co., 288-290 Boylston Street, 13½ Bromfield Street.

Boston, Mass.—Ralph Harris & Co., 22-26 Bromfield Street. New York City Office, 108 Fulton Street.

Brookings, S. D.—J. G. Oyloe, Cor. Main and 3rd Streets.

Cleveland, O.—The Weidenthal Photo Supply Co., 415 Prospect Avenue, S. E.

Denver, Colo.—The Ossen Photo Supply Co., 415 Sixteenth Street.

Des Moines, Ia.—W. P. Henry, 819 Walnut Street.

Indianapolis, Ind.—B. H. Herman & Co., No. 118 North Pennsylvania Street.

Louisville, Ky.—Hoerter Supply Co., 321 West Jefferson Street.

Milwaukee, Wis.—Henry Reimers, 238-240 West Third Street.

Minneapolis, Minn.—Northern Photo Supply Co., 316-318 Fourth Avenue S.

New York, N. Y.—J. L. Lewis, 379 6th Avenue.

New York, N. Y.—New York Camera Exchange, 109 Fulton Street.

Omaha, Neb.—Megeath Stationery Co., 15th and Farnam Streets.

Philadelphia, Pa.—Frank J. Curry, 902 Filbert Street.

Santa Barbara, Cal.—N. H. Reed, 927 State Street.

Winnipeg, Man., Can.—Manitoba Photo Supply Co., 255½ Portage Avenue.

ABEL'S PHOTOGRAPHIC WEEKLY

Edited by JUAN C. ABEL

Published Weekly at 917 Schofield Bldg., Cleveland, Ohio.

A. A. E. Abel, Publisher and Proprietor.

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PRICE FIVE CENTS
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Terms: One dollar and fifty cents a year in advance. Postage free to all subscribers in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.
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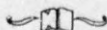
The Week in Review

PHOTOGRAPHERS of late years have got into the habit of signing their pictures in pencil. The idea, of course, is that the pencil signature is more refined than the embossed signature and scroll still used by the majority.

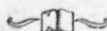
Now the signature is not used as an embellishment to the portrait, but as an advertisement for the maker. It is there so that people can say, "Oh! so and so made that picture." And yet how often do we see signatures that are almost undecipherable and perfectly so to strangers.

My attention was called to this by a Cleveland photographer who is often called upon to make copies of photographs from other cities and who was struck with the large number of pencil signatures that even he could not recognize.

If you want people to come to you as a result of your work, see to it that your signature is such that people have at least a chance of reading it aright.



The death on January 29th of Mr. Henry C. Phillips, founder of the Phillips Studio in Philadelphia, will be deeply regretted by all who have known him and his two sons, Ryland and Howard. Though little known to the present generation of photographers, he it was who gave us the big-hearted Ryland who has done as much for the progress of American photography as any man in this country, and it must have been a delight to him in his declining years to see his sons upholding the good name that he established forty years back. I know my readers join me in extending heart-felt sympathies to those two sons he has left behind to carry on the good work of the Phillips Studio.



One of the funniest things I have read in a long while, is Hartmann's (Sidney Allen) letter in a New York photographic journal. Hartmann complains bitterly because most of the American and many foreign journals declined his offers of a review of the recent Photo-Secession Exhibit at Buffalo. Hartmann says that the editors show lack of appreciation of what is real news and that they are prejudiced against a big cause.

When one looks back and remembers the many bitter things Hartmann used to say about Stieglitz and the Secession this change of front appears remarkable, but then Hartmann never worried over a little thing like that. Hartmann reckons that time effaces many things and changes many views. But perhaps those editors are not so changeable as Hartmann is and were afraid that the exhibition would not get a fair review at his hands. Then, again, Stieglitz himself has made so many enemies among editors, frankly telling them that they were incapable of understanding his aims and the goal he was striving for, that it is small wonder that they

did not care to exploit his Photo-Secession Exhibit. And again, there are other writers besides Hartmann, as the Photo-Era and American Photography reviews show, so that Hartmann should not think he is the only one capable of being assigned to such work. That was a bad case of sour grapes, Hartmann.



Recently I mentioned that G. W. Harris photographed the presidents more than any one else. That veteran of the camera, G. G. Rockwood of New York, calls me to order as follows:

Go slow friend Abel! My record in the presidential line will in all probability never be broken. I have negatives from life of seven different presidents and my photographs have become the historic portraits of them, as they were engraved by the treasury department. Here they are: Taft, Roosevelt (at all ages), McKinley, Cleveland, Hayes, Grant and Martin Van Buren—and still at it.

Very cordially yours,

GEO. G. ROCKWOOD.

I did not say that Harris photographed more presidents than anybody else, only that he "photographed the presidents." A little difference, you see.



After all, it was Abel's Weekly that gave out the first real information concerning the National Convention and about Duehrkoop and all the other details. And it is this paper, too, which publishes a really good picture of Rau's entertainment at Philadelphia which was claimed as an exclusive by my Philadelphia contemporary. It's generally that way. The real news nearly always appears first in these pages.

The Joker in the Tank

By Ryland W. Phillips.

IN approaching the subject of plate development by tank it is not my purpose to criticise the many good articles already written about the advantages to be enjoyed through this form of dark-room economy. But rather to emphasize one vital point which is usually skipped over by most tank writers.

Tank development is at once the best and worst form of handling dry plates in the dark-room. If the system is rightly used the amount of time saved is surprising, but if the reverse, the loss is proportionately great.

If the baskets can be filled and placed in solution, taken out again in, say, twenty-five minutes, all being evenly and properly developed, there is no argument strong enough to express the time and worry saved, both in dark-room and printing, for tanked plates are quick printers. But on the other hand, if the plates do not all develop in the same time, and some have to be placed back in the tank for five or ten minutes longer, the time lost in this process is greater than if a succession of trays and a rapid developer were used.

The little joker in the system is entirely up to the man who exposes the plates, and the more I see of the men behind the guns

the more I feel that here is most of the trouble.

In the days of wet plates the apprentice was taught first to count seconds correctly, then to time the exposure correctly, because there was mighty little help for an under or over-exposed plate. I wonder how many photographers under thirty years of age can count sixty seconds and dare to look at the watch at the end.

We are now introducing a system that requires the old accuracy in exposure, and the man with the bulb who depends on the dash of bromide or the pinch of carbonates to regulate his incorrect timing, will have to reconstruct himself before he can expect to develop his plates by the use of a mechanical process such as the tank.

In one of the best recent articles on this subject the writer puts forth all the advantages it has for time and money saving, and explains all the necessary precautions, but takes it for granted that every photographer exposes his plates uniformly correct. As a matter of fact, about half the time we don't. I can see the backs of many stiffen as they read this, but if you want to prove to see that you are an exception, any of you, just send me ten or twelve 5x7 plates from as many sittings. I will develop them all

in one tank and I assure you if you are right you will get the acknowledgment.

My own first experience with the tank taught me that I was more or less a slave to bromide and local manipulation, both good in certain specific cases, but I found that I must get back to the starting point (the exposure).

A few practical experiments will convince any man who wishes to try them. For instance, expose four 5x7 plates on an ordinarily posed subject. Light for what you would call a two-second exposure, then give your first plate one second, your second two seconds, your third three seconds, and your fourth four seconds, put them all in the tank together and take them out at the end of the prescribed time, say twenty-five minutes. You will find, after fixing, that you have one prime negative and that all the rest are inferior. The one with the correct time is right and all the rest are inferior to it, notwithstanding the claim that the tank equalizes uneven exposures.

Take another form of experiment. Expose on a subject with light dress on a dark ground, then run in a gray ground, and last a white ground, give each its proper

exposure, place all three in the tank and develop them the regular time. The result will be one good negative—the first on dark ground—the second will be thin and weak, and the last absolutely worthless.

If the first experiment showed us the value of timing correctly, the second will show that the amount of contrast in lighting has a great deal to do with the final results. This leads up to the suggestion to separate the exposures into classes—snap shots, white grounds, medium and dark grounds or any other scheme you find works to advantage.

A few careful trials such as these will bring you to the three essentials in using tank development—correct exposure, even temperature, careful mixing of chemicals, and when these three points are mastered the exposed plates can be turned over to any man with horse sense enough to carry out absolute instructions, thus saving many hours in the dark-room musing with trays when you could be employing your mind with other matters of more value.

The tank is a fine invention for the photographer, but he must adjust himself to its demands.

Flashlight Photography and the Lens

By Oscar Chouinard.

HAVING had the occasion to supply lenses to firms making a business of flashlight photography, I will endeavor to describe in this article some of the latest methods used by the leaders in this branch of the work.

I will first describe the lenses which are most suitable in making flashlight groups, especially indoors.

For an 8x10 plate, a No. 2 Dagor is generally used, though I have noticed that several workers use a No. 3. In 11x14 work I would advise a No. 4 Dagor, and for a 14x17 a No. 6 Dagor, and for 20x24 plate a No. 7 Dagor has proven to be the most successful for this work.

The camera mostly used is a view camera which can be focussed in the ordinary way. However, there is in use a set focus camera which has proven very successful. This camera, "Cut No. 1," is set upon a high tripod. For banquets and photographing of large groups it is advisable to place the camera

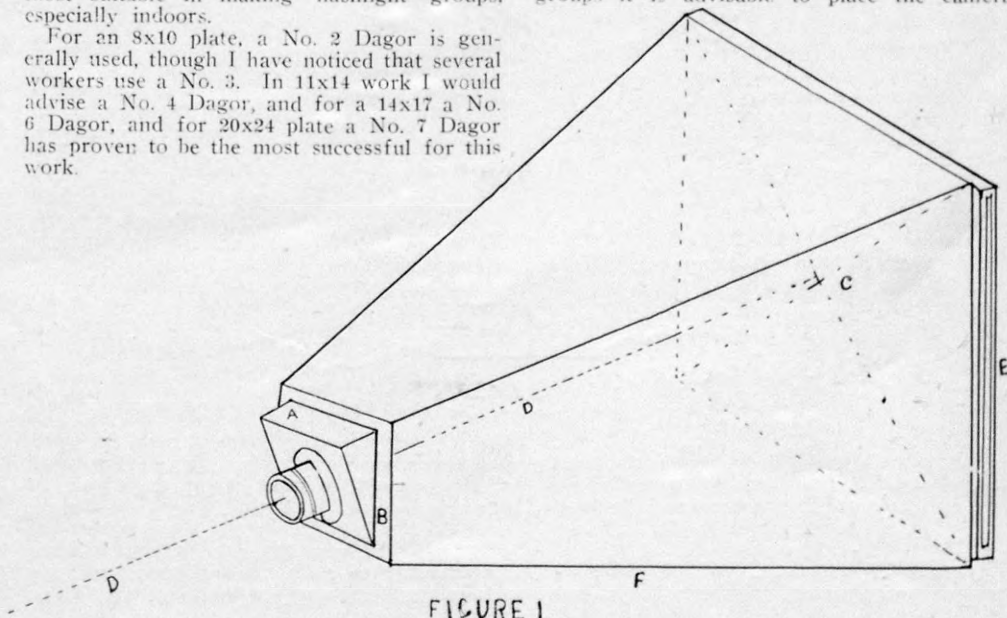


FIGURE 1

about 9 to 12 feet from the floor with the lens pointing down at an angle of about 30 degrees. In this way you can make a group which will give a sharp image seven feet from the camera and carry perfect depth to the back of the hall which may be 100 feet. This can be done at the aperture of F. 16 while you would have to stop your lens down to F. 64 should you use it in the regular way, that is, the lens being perfectly horizontal, and the camera the usual height. You will find this fixed focus apparatus very useful in cases where the photographer has little time for preparation for he merely has to walk in the hall, set his camera in one corner and make his exposure with a bulb which connects together the shutter and flashlights. This does away with the bother of having to use a step-ladder to focus, also saving much time.

To save space the camera is constructed in the shape of a cone, a square box being too bulky. Cut No. 1 presents the lens set low on the front board, its center being about 2 inches higher than the bottom of the plate.

The lens is pointing downwards. This is merely done so that its axis will be in line with the center of the plate as represented in figure 1 by the dotted line "D."

"A" represents a block of wood cut in V shape and attached to the front board "B." "C" represents the center of the plate and "E" is the plate holder.

In this fixed focus camera a ground glass is unnecessary, as everything is in focus from 7 feet to 100 feet distance from the lens. This is best described in figure 2.

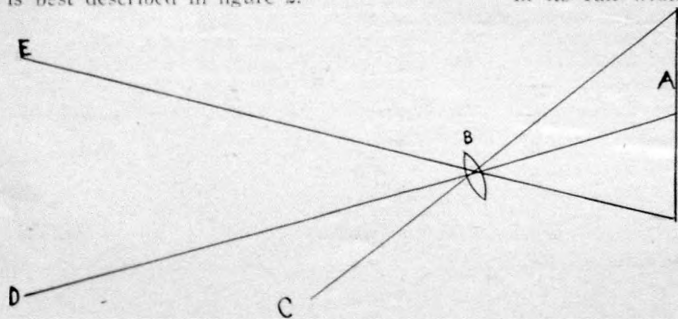


FIGURE 2

"A" represents the sensitive plate, "B" the lens, "C" the object nearest the camera, "D" the object at the other end of the room, and "E" the furthest wall near the ceiling. The

camera is supposed to stand about 9 feet from the floor, and, on a horizontal line stands 7 feet away from the object "C," which is 4 feet high.

This calculation was made with a No. 4 Dagor, $9\frac{1}{2}$ inch focus. On line "C" the object is 12 feet from the lens and draws $13\frac{1}{2}$ inch focus from center of lens to the top of the 11x14 plate, which is to be used in a horizontal position. On line "D" the object is 90 feet and draws $103\frac{1}{4}$ inch focus, and line "E" is 100 feet away and draws 10 inch focus. By this arrangement every head in a group will come to its proper focus on the plate, and therefore will obviate the necessity of stopping a lens way down. It will also eliminate distortion to a great extent, as the rays of the lens are evenly distributed over the whole plate.

It is always advisable to have with you two lenses, one of a little longer focus than the one mentioned above. For instance on an 8x10 plate a No. 3 lens will give less distortion than a No. 2, especially in some cases where you are using the full angle of the lens. In some cases the operator's space is so limited that it is imperative that he should use a short focus lens, but you will find that a No. 3 lens will render much better drawing.

In looking over a number of flashlight photographs made by different firms, I find that those which are taken with the camera at the longest end of the hall are more successful than those which are taken showing the hall in its full width as in this case you have to use the lens at its widest angle, and the faces at the edge of the photograph will often show distortion, particularly those which are nearest to the camera.

The flashlight which has proven most successful is the flash-bag, as this entirely eliminates the smoke, which was not only disagreeable, but forbade the possibility of making a second exposure. As a rule, for a hall 100x50, four bags are used, two back of the camera and one on each side of the camera about 10 or 15 feet forward, but the operator must so place them that the light will not shine into the lens.

More Light.

The attractive fronts and lavish display of electric light shown by the many "electric theaters" throughout the country causes one to draw comparisons between them and the poorly illuminated showcases of most photographers, even those who cultivate an evening business. The new and cheap class of photographers seems to appreciate the value of a bright-looking show, some of the older ones who are feeling the pinch of competition apparently do not.

One of our friends who was complaining of dull times was illuminating his windows with a single metallic filament lamp in each, so that one hardly realized that the premises were open for business, while his cheap rival was using at least twenty times the volume of light. Brightness need not mean vulgarity, and the general public is not yet educated up to the point of regarding dingy draperies as the hall mark of high art.



THE ASSOCIATIONS

The New York State Convention

Here is a partial list of our Foreign Friends who will exhibit at the Annual Convention in New York

SOME of the splendid exhibits from abroad will be shown at Terrace Garden, as follows:

1. Vienna School, in charge of Prof. Johann Marie Eder.
2. Munich School, in charge of Prof. G. H. Emmerich.
3. Prominent Vienna photographers, collective exhibit, forty pictures.
4. German publishers, professional journals and literary publications.
5. Atelier Blum, Frankfort-am-Main, six airship pictures.
6. Miss Marie Boehm, Berlin, ten pictures.
7. Atelier Von Delden, Breslau, eight pictures.
8. C. F. W. Von Duehren, Berlin, eight pictures.
9. R. Duhrkoop, Berlin, ten pictures.
10. Atelier Elvira (court photographer), Muenchen, seven pictures.
11. Hugo Erfurth, Dresden, ten pictures.
12. Esch & Stein, Muhlheim-Ruhr, six pictures.
13. Miss Anna Feilner (court photographer), Oldenburg, eight pictures.
14. Max Glauer, Oppeln, six pictures.
15. Gottheil & Sohn (court photographers), Danzig, six pictures.
16. Franz Grainer (court photographer), Muenchen, eight pictures.
17. Fritz Held (court photographer), Weimar, eight pictures.
18. Herman & Klein, Elberfeld, six pictures.
19. Hans Jilderbrand (court photographer), Stuttgart, eight pictures.
20. Jacob Hilsdorf, Bingen, eight pictures.
21. Atelier Hoffert (court photographer) Cologne, six pictures.
22. Joseph Horeschy, Breslau, six pictures.
23. Heinrich Junior, Frankfort-am-Main, ten pictures.
24. Alfred Krauth, Frankfort-am-Main (court photographer), eight pictures.
25. Rud. Lichtenberg, Osnabruck, eight pictures.
26. Gebruder Lutz, Muenchen, six pictures.
27. C. Mader, Gorlitz (court photographer), six pictures.
28. Arthur Marx, Frankfort-am-Main, eight pictures.
29. Max Nehrdich, Cassel, eight pictures.
30. Nicola Perscheid (court photographer), Berlin, ten pictures.
31. Chr. Pundsack, Bremen, six pictures.
32. Max Rosenthal, Guben, six pictures.
33. Mrs. Sophie Rumbler, Wiesbaden, six pictures.
34. Schenker & Wasow, Berlin and Muenchen, six pictures.
35. Franz Schilling (court photographer), Koenigstein, eight pictures.
36. Ernst Schneider, Berlin, eight pictures.
37. Schriener (court photographer), Muenchen, three panoramas.
38. Schumann & Sohn (court photographers), Karlsruhe, six pictures.
39. Miss Hanni Schwarz, Berlin, eight pictures.
40. Conrad Seldt, Cassel, six pictures.
41. Hans Seimssen (court photographer), Augsburg, six pictures.
42. Skowranek, Berlin, six pictures.
43. Carl Speck, (marine photographer), Kiel, ten man-of-war pictures.
44. Max Steckel, Koenigshuette, studies live game, animals, interior coal mines.
45. Franz Tellmann, (court photographer to the Kaiser), Muelhausen, splendid exhibit military studies and maneuver pictures.
46. Waldemar Fitzenthaler, Berlin, ten pictures.
47. Henry Traut, Muenchen, six pictures.
48. F. Urbahn, Kiel, six pictures.
49. W. Weimer, Niederhausen im Odenwald, six pictures.
50. E. Wolleschack, Naumberg am Saale, six pictures.

Here are some four hundred specimens of the finest work done by the most noted photographers of the old country, and it behooves every member of the Professional Photographers' Society of New York, to ask himself in all seriousness if he can afford to miss viewing this magnificent collection.

President Bliss, of the P. P. S. of N. Y., writes as follows: On Friday we organized the "Southern Tier Section" Number 10, of the Professional Photographers' Society of New York at the studio of A. B. Stebbins, Canisteo, N. Y. State Secretary Howard D. Beach accompanied me and gave a very interesting demonstration on posing and lighting under the skylight and a talk on a print exhibit, which a few of our members had sent for the occasion. The following members signed the charter roll and eight more are promised before the convention opens: A. B. Stebbins, Canisteo, N. Y.; A. B. DeGroat, Bath, N. Y.; C. P. Sutton, Hornell, N. Y.; R. S. Taylor, Hornell, N. Y.; A. McFarlin, Elmira, N. Y.; C. V. June, Addison, N. Y.; F. E. Hewitt, Corning, N. Y.

Report of Board Meeting of Iowa Association

THE executive committee of Photographers' Association of Iowa, met at the Mondamin Hotel in Sioux City, October 31, 1910, 10:00 a. m. The following members answered the roll call:

Guy N. Reid, Ottumwa, president.
H. E. Link, Centerville, vice president.
P. A. Newberg, Iowa City, treasurer.
F. A. Free, Davenport, secretary.

Arrangements were made for the 21st annual convention at Sioux City and dates fixed as May 2, 3, 4 and 5, 1911.

The committee audited the books and found all accounts correct and balanced. The association is in a prosperous condition, the following being a complete report of the receipts and expenditures for the past year:

Oct. 1, 1909, cash on hand	\$ 455.10
Amount collected for membership and dues	430.00
Amount collected for floor space . .	240.00

Amount collected for advertising	420.00
Amount collected for grand portrait entries	12.00

\$1,557.10

Total expenditures as per treasurer's vouchers	1,021.47
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Oct. balance on hand	\$ 535.63
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The resolution passed at our last convention in Des Moines, directing the executive committee to audit the books of the outgoing officers is a good one inasmuch as at the time of the executive meeting all collections have been made, all bills have been paid so that a correct report can be made of the financial conditions of the association. I think this is the first time a report of this kind has been published.

The committee were the guests of the Commercial Club while in Sioux City, and inspected the Auditorium and Country Clubs.



*F. A. Free
of Davenport, Ia.*

*Secretary
Iowa
Association*

The Auditorium is the finest convention hall ever provided for an Iowa convention and is only four blocks from the headquarters of the Mondamin Hotel.

Committees for the coming convention were named as follows:

Press: H. E. Voiland, R. V. Wilcox, H. Judge, M. N. Youngsberg.

Reception and Entertainment: Sioux City photographers, composed of Judge, Marker, Wilcox, Voiland, Youngsberg and Johnson.

Hanging: H. E. Link, Centerville; Thos. Hennings, Storm Lake; Steinhauer, Cherokee.

Advisory Committee: Past Presidents Fahr, Ferguson and Voiland.

The same arrangement of classes and awards that worked so satisfactorily last year will be continued as follows:

List of Prizes offered

Grand Portrait Class—Open to any photographer outside of the state exhibiting the three best pictures. No restrictions as to size, kind of frames or kind of paper used. Entry fee, \$3.00, to be sent in advance to the secretary, F. A. Free, Davenport, Ia. Prize, a beautiful cup.

Prize Winners' Class—Open to every photographer in the state, who has won a prize. Six pictures, nine inches or larger. Prize, a beautiful loving cup.

Class A—A beautiful gold medal. To be awarded to the member showing the best six pictures, nine inches or over, one dimension. Second prize, silver medal. Open to members of the Association, residents of Iowa.

Class B—A fine gold medal. To be awarded to member from town of 5,000 inhabitants or less. Requires six pictures, eight inches or larger. Second prize, silver medal.

Class C—A gold medal. Awarded to a member from town of 2,500 inhabitants or less, showing six best cabinet pictures or larger. Second prize, silver medal.

Class D—A gold medal. Open to all members from towns of 1,500 inhabitants or less. Six cabinets or larger. Second prize, silver medal.

Miniature class—A beautiful gold medal to any Iowa photographer, a member of this association, showing six best miniature portraits, to be not over four inches any dimension, framed separately or collectively, with or without glass.

View Class—A gold medal to member showing best six views, 4½x6½ or larger. No restriction as to subject, frames or paper.

Children's Class—To the Iowa photographer showing best six pictures not larger than 5x7 nor smaller than cabinet taken from negatives, work from which has been sold and subjects not over twelve years of age. First prize, gold medal. Second prize, silver medal. Third prize, silver medal.

Rules For Exhibitors.

Rating will be on a basis of a possible 100 points, divided as follows: Posing and lighting 35 per cent, chemical effect 35 per cent, general effect 30 per cent.

Pictures not accompanied by exhibitor should be sent to H. E. Link, Auditorium, Sioux City, Ia., securely packed to arrive before May 2. Lids on these boxes should be *screwed* on, not nailed. Return address should be on under side of cover.

All pictures must be made from negatives taken since May, 1910.

Pictures entered for competition must have no name on front of either picture or frame, but should be marked on back for identification and return to owner.

For full rules write to F. A. Free, Davenport, Ia.

The committee is preparing a program that will be right up to the tick of the clock. Sioux City is the second city of the state, but not in entertaining conventions; in this she outclasses everything on our state map. They have thrown open their clubs for us, provided entertainments, automobile rides and boat rides and banquets, and provided a hall that beats anything we ever had.

To many who receive this we need say nothing to urge them to attend the convention, they are ready and anxious for the dates to roll around, and they will be on hand. Some of you have been told what you missed, but none of you who do not attend our state convention will know what you have missed until you have attended our meeting at *Sioux City, May 2, 3, 4 and 5, 1911*. Get that. Last year we had a miniature national convention. Business and entertainment so arranged that there was not a dull moment. This year we are going one better.

The program will be out in plenty of time before the convention, also remember we are now affiliated with the National Association, and your membership in the State Association also pays your membership in the National. The ladies were there in force last year—let the good work go on, we'd like to see every one bring his wife or sweetheart with him, plenty of entertainment for them. Meet the live ones, for they will all be there, so will the manufacturers and dealers with their exhibits and demonstrators. Conventions are the milestones of progress, and you can't progress unless you attend them. The time of year is right, the railroad fares are right and you will be right in deciding to attend. Paste the dates in your hat, *May 2, 3, 4 and 5, 1911*.

The membership and dues are due and payable now. If already a member and paid up for the last year, send \$2.00. If a new member send \$3.00. If an employee, send \$1.00. Send all remittances to the secretary,

F. A. FREE,
Davenport, Ia.

Professional Photographers' Society of Michigan

The executive board will meet in Lansing, January 23, to arrange for the annual meeting, which will probably be held some time in February.

Our Pennsylvania Correspondent

January [Meeting of Philadelphia Section, P. P. S. of Pa.

"The microbes come from Camden,

And the germs from Germantown."

I am not sure about that assertion relative to microbes in the city across the noble Delaware, but after the last meeting of our section, held at the studio of Samuel Gray last Wednesday evening, I have reached that conclusion that the artistic temperament must be a germ disease. Some scientific authorities aver that such a condition, attribute to success, is due to a virus and must be taken through the blood.

Some one said that the "condition" in question is in the air. After taking the longest trolley ride in the world for five cents you reach that section of Philadelphia where even the newsboy is possessed of that quality artistic temperament. Therefore, is it not only reasonable to expect a higher altitude of learning to be possessed by a photographer? Sam Gray, Berger, Paul, and even the ones that do not have studios there, live there, and they couldn't help it if they would, as it is in the air, and with Ry. Phillips, Al. Lipp and Goldy, all voting with the others, they should get the "gang" to put up a few more street lights, as the posts were few and far between.

A few minutes after we had taken our departure from a "pay-as-you-enter car," we were extended a cordial greeting by Sammie. Arriving at his studio, following a pleasant walk on nicely paved walks and past ornate buildings—we felt that we already had come into possession of some of the "germs," and I was seized with the impulse to examine and admire the antique furniture which adorns the Gray studio. Antique furniture is Sam's hobby, and when he is not making sittings or painting miniatures, he is chasing around the country looking for a grand-daddy's clock, that some one has spoken to him about. I saw eight clocks myself, and that was before the refreshments had been served.

Some of the boys expressed a willingness to bet Sam that they had pieces of furniture that had been brought over on the "Mayflower" and Sam promptly told them that the only originals were in his studio, and since the time of the old boat which brought the Puritans to these shores, there had been so many Mayflowers that members of the "upper class" had had their homes stocked with antiques which had grown from chips knocked off of furniture comprising the original sets.

After a general discussion on antiques by the few who knew, but mostly that didn't, Chairman Luedecke called the meeting to

order, and a most interesting session followed.

It was moved and carried that the Philadelphia Section extend an invitation to the photographers of Philadelphia, to attend a reception, to be held at the new studio of Mr. Wm. H. Rau, some time next month. The object of this reception is to have all the photographers know each other, and to foster not only good fellowship, but to show what the Philadelphia Section is striving to do, and they are many; among them are the uplifting of the photographic profession, and extend the helping hand to any man, and help him in his work.

It was decided not to give a cup to the sections displaying at the coming biggest, brightest and best convention, as it would be breaking from the rule against giving prizes. The boys would like to show their appreciation, but thought it best to stick to the old rule that has worked so good in the last few years, and has helped to build the state conventions up to its now flourishing condition.

After a number of interesting questions had been disposed of, "Pop" Holden, our "grand old man," took the chair as quizmaster, and the way he handled it was fine. All the perplexing troubles that the boys have had during the past month were answered by the men that knew. This quiz alone was worth all the long trolley ride.

After the quiz the vote was taken on the prints exhibited, followed by Mr. Gray's criticism, which was enjoyed very much.

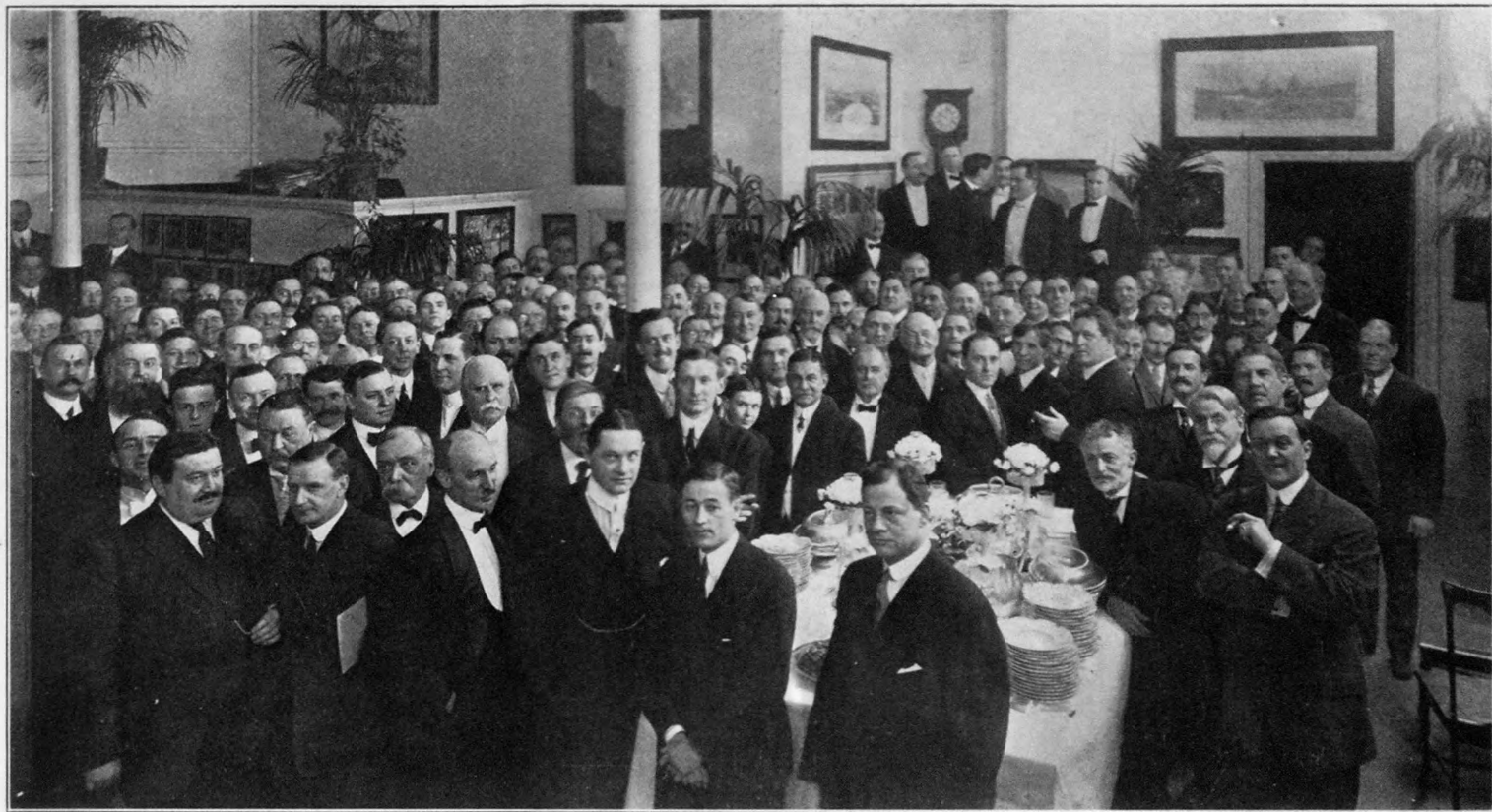
Mrs. Gray then took the meeting in hand, and we were called in to see her exhibit, which was very nicely arranged on long tables in the sky-light room (note this proper word and don't say operating room; I have not used it since I had appendicitis). Her exhibit consisted of Boston baked beans a la sepia, the finest sandwiches, the very finest coffee, and a number of things that I can not remember, as my mind was on the consuming of the good things.

At eleven-thirty the meeting adjourned and the boys and girls (as Misses Carnell and Francis were there) started home with the assurance that they had spent a very profitable and enjoyable evening.

Edwin H. Cooper, Reporter.

January Meeting of Section No. 2 (Pittsburg) P. P. S. of Pa.

Tuesday, January 24, there were gathered around the old-fashioned fireplace in the living room of the home of Emil J. Kloes, twelve progressive and energetic photographers of Section No. 2, of Pittsburgh, Pa., to conduct the regular monthly meeting.



ALL GOOD FELLOWS, IN THE LYRE ROOM OF THE RAU STUDIO, PHILADELPHIA, JANUARY 25, 1911.

FLASHLIGHT MADE BY MR. BELL, WITH WM. H. RAU. PRINT MADE WITHIN 30 MINUTES.

W H. RAU is the gentleman with the extensive shirtfront and white vest, on the platform at the back, evidently talking to Mr. John Bartlett. Finke, of Folmer & Schwing, and Phillippi, of Philadelphia, show up in the right hand corner. Behind the festive looking table are Louis Blaul, Luedecke and Stuart Carrick, with Goldensky appearing to the right and behind Carrick. Just back of Goldy the gentleman with the pained expression is Bacon. Pirie MacDonald stands next to L. B. Jones, of the Eastman Kodak Co., center, up stage. Hammer Crough-ton, of Rochester, holds up the pillar on one side, and Mitchell Elliot, ditto, on the other, with Pop Holden with his glasses next to Elliot. Matt Gilbey, Kubey, Ed. Cooper and Hoffman have linked arms, middle distance, left. Lou. Holtz is on the extreme left, with Stone and Ry. Phillips holding up the wall on the left. Clint. Schafer is on the right, near Ollie Lippincott, whose grey head rears up in profile. Wunderlich, of the Haworth Co., looks spick and span as usual, and the rest of the crowd are just photographers, dealers and everyday folk.

after which a vote was taken for the best bread and butter portrait of the evening's display,—the first honor going to President Seavy, of New Castle, Pa.

The members were escorted through the new, modern commercial foto finishing shop of the host, which is an annex to his residence. Ex-temperance and temperance were served each to his liking and, last, but not least, the twelve hungry fotogs sat down to a table filled with good things to eat, and, needless to say, justice was done.

After a dandy good time the meeting was adjourned until February 21, to meet at the studio of Mr. L. W. Zuver, of Butler, Pa.

The members who attended the meeting were as follows: President, E. E. Seavy, New Castle, Pa.; vice president, W. F. Schaefer, Pittsburg, Pa.; secretary, E. W. Brown, Beaver, Pa.; past president, O. C. Henry, Pittsburg, Pa.; L. W. Zuver, Butler, Pa.; Ed. Sterling, Beaver Falls, Pa.; E. E. Dexter, McKeesport, Pa.; W. S. Baker, Tarantum, Pa.; A. Robins, Pittsburg, Pa.; W. R. Sanburg, Cannonsburg, Pa.; C. H. Dougherty, Grove City, Pa.; Emil J. Kloes, Pittsburg, Pa.

Death of Henry C. Phillips, Founder of the Phillips Studio of Philadelphia.

The death of Mr. Henry C. Phillips, on January 29th, will come as a shock to those who only recently saw him about his new studio, apparently as hale and hearty as ever, taking a keen interest in all that was happening, and, through his sons, keeping abreast of modern progress. Mr. Phillips was in his seventy-eighth year. He started in business in the year 1854, being one of the first to make daguerreotypes, at the corner of 10th and Market streets. In 1862 he moved to 9th and Chestnut streets, the present location of the Philadelphia post-office. In 1868 Mr. Phillips joined forces with the late Mr. Broadbent under the firm name of Broadbent & Phillips. Later the firm became the Phillips Studio, the two sons, Howard and Ryland W., being taken into the firm. The Phillips Studio has always stood in the front ranks and has numbered its clientele from the very best people of Philadelphia.

Rau, of Philadelphia, keeps open house in his new studio.

This is an informal invitation for you to spend an evening of informal entertainment, with a few of my other good gentlemen friends and myself, Wednesday, January 25, 1911, in the Lyre Room of the New Studio, at 238 South Camac street, which is between Twelfth and Thirteenth, Locust and Spruce streets. Wear anything—Come anyhow. From eight to twelve.

Wm. H. Rau.

This was the invitation sent out by Wm. H. Rau, that gentleman and scholar, and prince of good fellows, who entertained his personal friends at his new studio last Wednesday evening. It was his formal opening the wonderful plant that he has built to carry on the extensive business that he is favored with.

All professions were represented in the gathering and Mr. Rau's volume of friends is as large as his business.

The guests began to arrive at eight o'clock, and were received by the host, who wore his perpetual smile, trimmed with a hearty handshake, and at once each guest had the idea he was the star guest.

Two hundred people were at last made to feel at home, and in twenty minutes everybody knew each other and each divided into little

groups where some talented young man and some old ones would tell the finest stories, which were enjoyed by all. A little later the New York crowd arrived, headed by that prince of good fellows, Pirie-MacDonald, and in his wake the diminutive Oliver Lippencott. Some wag remarked that Oliver was Alover the house, and his original mode of greeting a fellow guest was refreshing. His pet joke was on Clint Schafer, in reference to cigars, and he requested the boys not to take a smoke from Clint. He said the reason that he would not allow a good fellow to smoke his cigars was because Clinto offered to buy some for him at nine dollars a thousand.

The entire crowd was shown through the building, and its grandeur surprised the photographers as much as the laymen. Refreshments were at every hand and when one wanted to smoke one could look around and pick it out of a box, which were at every hand.

The dandy dinner was served at eleven thirty in the "Liarc" room, just after Mr. Bell made a flashlight photograph, which, by the way, he had finished and mounted, in just twenty-nine minutes after the exposure.

The rest of the evening was spent in conversation, and listening to the entertaining talent that Mr. Rau had engaged.

At a late hour every one departed, but with regret, as everybody had had a good time, and everybody voted Wm. H. Rau, the best of hosts.



A picture and a word or two about the men who are sandwiched in between the manufacturer and the photographer and who have always the ready smile, the kindly handshake and the willingness to help whenever help is needed.

C. O. TOWLES—with the Hammer Dry Plate Co.

C. O. is the other half of the Towles twins, whose name does not appear so often in print



as Brother Bill's, but who is responsible for much fine work that is done in studios in

the southeastern part of this country. He travels for the Hammer plate and covers a wide strip of territory, so that his chances for doing good are enormous (if I may be allowed to remark, he does them good and proper, for he is one of the best plate salesmen in the country).

Towles loves a story, and when he is not telling a man that he is making the mistake of his life by not using Hammer Red Labels, or when he is not showing some new stunt in lighting effects, he is telling a story or reading some quaint bit of verse or prose from a little accumulation of clippings he always keeps in his pocketbook. In fact if you have nothing to say yourself you need not worry, because Towles will fill up the intervals. He is also quite a speech-maker. His speeches generally having a moral to them like the stories we used to get in Sunday School. C. O. is several days older than his Brother Bill, as his vast expanse of forehead shows, and as of course you know how old Brother Bill is, you get a fairly good line on the age of C. O.

I believe C. O. started to work when he was a kid in the coal fields of Pennsylvania, and from that went into the photographic business, for some time conducting a studio of his own. He is a mighty good fellow and has a host of friends, not only in his particular section, but all over the country.

New York Office of Defender Photo Supply Company Has New Location.

The New York office of the Defender Photo Supply Company is now located at 13 W. 29th street. This removal eight blocks farther uptown was made for the convenience of the larger number of Defender patrons who will now find the company's New York salesroom not only accessible to Broadway, but also easily reached from the subway and the 6th Avenue elevated. The new quarters are larger than those formerly occupied, and, moreover, are located on the ground floor.

CONVENTIONS FOR 1911

ASSOCIATION	MEETING PLACE	DATE	PRIZES	SECRETARY *
P. A. OF A.	St. Paul, Minn.	July 24-29	No	Manley W. Tyree, Raleigh, N.C.
IOWA	Sioux City	May 2-5	Yes	F. A. Free, Davenport
KANSAS	Probably Newton	?	Yes	F. A. Loomis, Emporia
INDIANA	Winona	?	Yes	A. K. Shalley, Berne
MISSOURI	?	?	No	L. S. Kueker, Springfield
ILLINOIS	?	?	?	
NEBRASKA	?	?	?	
NEW ENGLAND	Bridgeport, Conn.	Sept. or Oct.	No	Geo. Hastings, Haverhill
NEW YORK	New York City	Feb. 15-16-17	No	Howard D. Beach, Buffalo
PENNSYLVANIA AND MD.	Philadelphia	March 7-9	No	E. H. Cooper, Chester, Pa.
OHIO-MICHIGAN	Cedar Point	Aug. 8-10	No	W. H. Triplett, Bluffton, O.
OKLAHOMA	Shawnee	?	Yes	I. W. Saunders, Davis, Okla.
NORTH WESTERN	Tacoma, Wash.	?	?	
TEXAS	Houston	About Aug. 1-17	Yes	A. M. House, Ladonia
VIRGINIA AND CAROLINAS	Asheville, N. C.	?	Yes	G. L. Faber, Norfolk, Va.
WEST VIRGINIA	Grafton	?	?	Friend Cochrane, Charleston
WISCONSIN	?	?	?	
WOMEN'S FEDERATION	St. Paul, Minn.	?	No	Maybelle Goodlander, Muncie, Ind.
PACIFIC NORTHWEST	Portland, Ore.	?	?	

ATTRACTING BUSINESS

Ideas and suggestions, not always new, but with improvements, that can be effected in all localities to create new patrons for the studio.

The Circulating Album.

OBTAIN or make four or five albums, each containing half a dozen leaves, and a fairly strong cover. The Taporell Loomis album is just the thing. Make a variety of prints from your best **everyday** negatives. A group—a young girl—a young man—a baby or two—the mother, etc. Let the prints be perfectly finished and show that you are a careful, capable workman. Tack a print on each leaf. Have your name and address—better still, your card—on the inside of the front cover. Send your reception girl out with the albums—afternoons—and leave them, one at each house, beginning at one end of a street. The reception girl will, of course, state at each house that the album is being "left over night for the inspection of the household. It will be called for tomorrow." A little card, daintily printed, should accompany the album. For instance:

In calling your kindly attention to this Album of Portraits, I desire to have you notice that the finish, pose and general effect of the various portraits are calculated to show the grade of work produced by the So-and-so Studio. These are everyday specimens—good, honest value for prices that are entirely within reason.

That's sufficient for the time being. Never be too wordy, and don't boast about your work or make claims you cannot uphold.

Next day your reception girl calls for these albums, answers any questions that may be put to her and takes the albums to the next series of houses. This might very well be done in the evening when the going from house to house is not readily noticed. Besides, the folks are all at home in the evening, and the albums will get quicker attention.

Cover the best sections of your town and don't let the albums get shabby, or they will lose their effect.

Ten days later follow up the albums with a letter, nicely typewritten (not printed) on good paper and a well set heading. For instance:

Dear Madam:

Your kind attention was called a few days ago to a series of portraits—the work of this studio. Our endeavor was to show that we took a more than usually personal interest in every order that was submitted to our care.

Every step of the work, from the posing in the sky-light room to the mounting and finishing of the print, has our personal guidance. In this way only can we maintain the standard that we have laid down for ourselves. Portraits have largely passed out of the "luxury" class. In this age of quick happenings, and of country-wide wanderings, people are constantly called upon for portraits, and, as often as not, none are at hand when most needed. There is hardly a stage of our existence when a really good portrait is not a welcome gift to some one, or is needed for some distant relative or for a thousand and one other reasons.

We do not want to be too insistent, but ask you to think this over, and then—if the spirit moves you—to favor us with a visit. We are here to serve—and our prices are entirely within reason. Respectfully yours,
So-and-So Studio.

Always try to create an interest where there was not interest before. That's the way to accumulate a bank balance—not by merely trying to get the other fellow's business.

Keep a card index of the people you have sent albums to and written to, and a little

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All Dealers.

later go after them again. This is just one form of advertising, and keeping everlastingly at it, brings sure results.

Here is an advertisement that you can

run in your local paper this week, or use as a card in your showcase, or send out as a postal. A new one will be published here each week:

Your Picture

with a happy sentiment
make the most charming of
cards for St. Valentine's day

You supply the Sentiment
We'll supply the Picture

So and So Studio

Main St., Cleveland.

How the Committee on the Academy of Photography got photographed by a Chicago Newspaper Man.

"LOOK pleasant, please!"

This injunction, the old-time slogan of photographers, became a "dose of their own medicine," for seven of them, all leading camera men, members of a committee of the National Association of Photographers who were in session at the Blackstone Hotel, in Chicago. They were gathered there for the purpose of discussing plans for the establishment of a national academy of photography.

The meeting of so many photographers for the first time in Chicago—men representing the profession in all parts of the country—suggested a unique experiment. It was decided to learn what each man's idea of "looking pleasant" might be.

Amusing Things Happen.

With this end in view a reporter and a photographer of the *Daily News* invaded the committee room for enlightenment. Interesting and amusing things happened.

"Certainly, I'll become a subject," consented Chairman C. L. Lewis, of Toledo, O., smiling. "It's seldom I have my own picture taken, but I'll make this an exception."

He took a seat near a window and looked into the camera. The photographer grinned and quite innocently suggested:

"Look pleasant, please."

A storm broke. The three words of the man behind the camera had started something.

"What's that?" shouted the chairman, sitting bolt upright, arms akimbo. "Are you going

to take me back fifty years to take my picture? Do you want to show me in swaddling clothes? Don't you know that that old hackneyed expression has long passed out of vogue? Why, no, we don't say that any more. That's wrong. Get me 'natural' and you'll do better. Let me illustrate with a story of how I go about it."

Gives the Camera a Chance.

"Not long ago, he began to relate, "a pretty prominent lawyer in my town came—"

"Click, click!" the camera said. The photographer had acted on the suggestion and the picture was made.

"Well, you stole a march on me," laughed the "instructor" delightedly, "but that's the way I do it myself. Now I'll finish my story."

"I was saying," he went on after the interruption, "this lawyer came in and wanted his picture made. He was a stern old fellow and about two feet taller than I am. I knew he would be a difficult subject. I knew also that I had to interest him in something he was interested in, in order to get a good picture. This is how I went after him, and I got him, too:

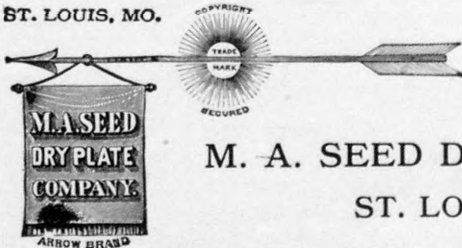
Struck by an Inspiration.

"I racked my brains for a few minutes while he stood in my studio, feeling awkward, and not in any mood for posing for a good picture. I was visibly 'up against it.' Suddenly a thought struck me. This man was interested in the construction of a certain art institute in our town. I mentioned the subject and as soon

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as he 'came back to life' and started talking I began to object to everything he said. I had him roaring angry. Then finally I made him sit down and I suddenly changed my attitude and agreed with him in every point he made. He was pleased to have won me over to his way of thinking. His face wore a satisfied smile of triumph. I then snapped him and got a typical, life action picture. That's my method."

The next "victim," as he termed himself, was Joseph Knaffl, from Knoxville, Tenn.

"I can't look pleasant," he protested mildly, as he reluctantly took the chair arranged in the improvised studio. "I haven't had a picture taken for so long that I'm afraid that I've forgotten what my patrons suffer when I tell them to get ready for a picture. On the level, I'm awfully nervous!"

Soothed by the cajoling comment of the photographer and eyed closely by his colleagues standing about him, he finally got his face composed and the camera did its work.

Believes in Looking Pleasant.

The next man's comment was interesting in its contrast to the contensions of the others. He was George G. Holloway from Terre Haute, Ind.

"I don't know," he mused as he got ready for the picture. "I may be a bit old-fashioned, but I still believe in the 'look pleasant' theory. In fact, I attribute much of the success of my business in Terre Haute to an old sign which I have had hanging in front of my shop for years. It doesn't say anything about photography, but merely says: 'Look Pleasant, Please.' And, believe me, it brings in the trade, too."

Mr. Holloway, after his remark, smiled into the camera and was through with the operation.

Dragged to Torture Chair.

A striking feature of the experiment was that which occurred when S. L. Stein, of Milwaukee, Wis., was called to the front by Chairman Lewis. Mr. Stein is a big man, although not tall. He appears as though fearing nothing, to hear the rumble of his heavy basso profundo voice.

"No, go on away!" he protested as his friends grew insistent that he pose. "I don't want to be in it."

By sheer force he was dragged to the chair. "Honest, fellows," he winced, "I don't like this. I feel as though I were going to be electrocuted. It's been so long since I had this done."

C. M. Hayes Submits Calmly.

C. M. Hayes, camera expert from Detroit, Mich., was the next man. He submitted calmly to the ordeal and was even composed during the whole performance to wax reminiscent and relate one of his experiences.

"This reminds me for some reason or other," he said, "of the terrible time I always have when I try to make a good picture of Col. Roosevelt. I don't know just why, but I have found it to be the most difficult thing I ever attempted. The last time I tried it in De-

troit I thought for a while that I'd never get anything. President Taft, I have found is just the opposite. His broad, expansive, serene and perfectly placid countenance makes an ideal subject for a photographer. Oh, you're through, are you? Well, I guess Mr. Tyree is next. We've been waiting for him. Here he comes now."

Agrees Willingly to Process.

M. W. Tyree, from Raleigh, N. C., at that moment bounded into the room.

"I left a call for 6 last night, but they forgot to awaken me," he apologized. "That's why I'm so late."

"What's that? A picture taken so early in the morning? Why, I just this moment got up from the breakfast table. But if it has to be, I guess I can mingle with you fellows in the gallery. Let her shoot, Mr. Photographer."

President's Visage Taken.

George Harris, of Washington, D. C., president of the National Association of Photographers, was the last man to be "immortalized" in the novel experiment. He agreed to the plan and was through in a short time.

"I might have protested a bit," he said, "and given you something to write about, but we are anxious to get busy now at our business. We've been kept waiting a long time by the tardy members," smilingly glancing at Mr. Tyree, who with himself was the only other who had been late in arriving, "and now we've got to hurry."



PHOTOGRAPHERS I HAVE MET

Stars of all Magnitudes in the Photographic Firmament Whose Orbits I Have Crossed.

J. M. STEFFENS—Commonly known as The Commodore. Not because he was ever in the navy, but because he is an enthusiastic yachtsman and has led his particular cronies—the Bix Six—to many a bloodless conquest on the waters of the inland lakes. The commodore is one of the unique characters of American photographic life, and while his name has been known for a good many years as one to be respected, it is only recently that he has shown himself to the fraternity at large. His studio in Chicago is a regular show place, and in its way is the handsomest picture shop in the country. The commodore is of an ingenious turn of mind, always thinking out some new or easier way of accomplishing what he wants to do. His last child is his system of artificial light, combining Cooper-Hewitt tubes with a series of Linolite tubes, the combined effect being similar to day-light. If I were asked to state in one word the most typical thing about Steffens or his work, I should say "exclusiveness." The commodore is one of the best companions going, and is a rare good entertainer, though he says that it

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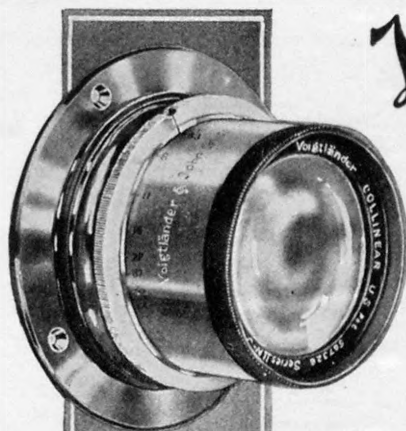
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is quite impossible for him to make a speech. He has a couple of sons who, in their way, are as clever as the father—Leo, who works with his father in Chicago, and Dick, who is in Louisville, but these belong to another story.

How They Quote Prices for The Government.

The following bids were received by the Isthmian Canal Commission, Washington, D. C., on Jan. 12, for furnishing four pounds amidol, two pounds meta-bisulphite of potassium and two pounds metol:

George Murphy, New York City, \$42.64; immediate shipment.

J. Sussman Photo Co., Baltimore, Md., \$48.96; time not stated.

Charles G. Willoughby, New York City, \$41.50; time, one day.

Professional Photographers' Association of Texas

Mr. Mouzon, the secretary, having resigned, President Maurer, has appointed Mr. A. M. House, of Ladonia, Texas, in his place. The 1911 Convention will be held at Houston, Tex., some time between August 1 and 17.

The Vagueness of Photographic Expressions.

Van Santen, the Bonesteel, S. D., photographer, had a touching experience recently. A bashful young lady from the vicinity of Herriek was up to have some pictures taken and "Van," with his usual politeness, asked, "Do you want a bust?" After a pause she replied, blushing vividly, "N-no, not if I can help it." Van was considerably embarrassed. He said, "I mean, do you want just a bust picture?" and then she said, "Well, I'd like to have my face show as much as possible."

The Lens Part of Photography.

By R. D. Gray.

From Tennant & Ward, of New York, I am in receipt of a new book on lenses. This book, although it has been written by an expert—Mr. R. D. Gray, the author, is himself a lens maker—is written in such a way that it is easily comprehended by the most inexpert lens user. In other words, it is free from those involved technicalities, which are so confusing to the average photographer. The principles involved in the choice and use of lenses are described in plain, practical language. It is a book which all of us can read with a great deal of benefit, and which is really invaluable to a man who wants to learn something about photographic optics, but is not skillful enough to follow heavy technical matter. The book is well illustrated, and sells for the small price of 25 cents.

Sweet Wallach Buys up Partee Supply House

C. E. Partee, president of the Partee Photo Supply Co., of Burlington, Wis., whose main offices were in Chicago, has just closed a deal whereby Sweet Wallach & Co., of Chicago, purchased the stock and business of the Partee Co. Mr. Partee retains the patented "Al-Vista" panoramic camera and has decided to remain at Burlington and manufacture the same.



PHOTO HINTS



Sparkle in Electric Light Portraiture.

Judging from the specimens one sees of portraiture produced by electric light installations, the principal difficulty would appear to be to get sufficient sparkle in the modeling and at the same time to avoid unduly heavy shadows. Either a strong, flat lighting from the front is employed, when poor modelling results, or a side light is used, the shadows being harsh unless they are softened by means of a reflector, which is not infrequently so placed as to produce cross lighting of a very vicious kind, and also false reflexes in the eyes. What is wanted for general work is a light a little in front of the sitter and coming at an angle of about 45 degrees. The area of illuminated surface which forms the source of light for the purpose of lighting the sitter should be something like 5 feet by 4 feet for head and shoulders, or half-length pictures. This illuminated surface may be a large re-

flector onto which the light from the arc or arcs is directed, or it may be a diffusing screen, if direct instead of reflected light is being employed. Assuming a light of ample power, a second diffusing screen may be interposed between the light and the sitter, a kind of glorified head-screen, in fact, six or seven feet square. Such a screen need be nothing more than a light frame covered with tracing cloth and suspended from the roof by means of thin steel wire. The sitter will now be lighted very softly and shadows will be present, but will be in consonance with the adequate rendering of flesh tones. The high-lights, however, will require a touch of sparkle, and this may be obtained by cutting a hole about 2 feet in diameter in the screen, so that a beam of more direct light reaches the sitter. In this way a combination of softness and sparkle so desirable in portrait work may usually be obtained.—B. J. of P.

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Situation Wanted advertisements inserted FREE.

Help Wanted advertisements twenty words—30c for one insertion, \$1.00 for four insertions.

Studios, etc., for Sale or Wanted and Miscellaneous advertisements, thirty-five words—\$1.00 for one insertion, \$3.00 for four insertions. Over thirty-five words, 3c per word.

Advertisements for the Classified Column must be paid in advance.

An extra charge of 10c will be made where mail is directed to the office of Abel's Photographic Weekly.

WANTED—A printer for developing papers. One who has had a little experience all around, especially at operating. In writing state age and experience. Reference required. F. A. Free, Davenport, Ia. 7-1-4.

WANTED—First-class man who understands printing and retouching. Would like him to know something about air brush work. Good salary. Address, J. Shrader, Little Rock, Ark.

WANTED—An experienced young lady as receptionist who can retouch. Address "Receptionist," care Abel's Photographic Weekly, 917 Schofield Building, Cleveland, O. 21-1-3

WANTED—I want a young lady retoucher and general assistant, also competent to operate. Resident studio; permanent place to right party,—but am unable to pay big salary—but can give nice room and board with my family here and light salary. Address Virginia, care of Abel's Photographic Weekly, 917 Schofield Bldg., Cleveland, O.

WANTED—Experienced retoucher, finisher, female. Steady position. Pirie MacDonald, 576 Fifth avenue, New York. 14-1-4.

WANTED—Lady receptionist and retoucher, permanent position, open February 1st. State experience, salary expected, former employer and send photograph. Box 550, Rochester, N. Y. 7-1-2.

PARTNER WANTED—I will sell half interest in the best studio in the state for \$750.00 to a good retoucher. Studio inventories \$2,750.00, all nearly new. Last year's business about \$4,000.00 and it can be made to go to \$6,000.00. The only reason for this offer is because I cannot retouch and as my father is going to quit I must have some one who will take an interest in the business. Roy J. Moose, Greensboro, N. C. 14-1-2.

RECEPTIONIST—Desires position, eleven years' experience. Excellent testimonials. Five years with Messrs. Sarony and Scarbro; six years in London, England. Address, L. M. Lewis, 89 Prentice street, Lockport, N. Y. 14-1-4.

POSITION WANTED—Printer seeks position. Artura-Cyko-Platinum. Can operate and finish. Some retouching. Married. Reference to A. L. Bowersox of Cleveland, O. Address, J. P. Cribfield, 1709 E 55th street, Cleveland, O. 7-1-3.

POSITION WANTED—By a first-class commercial operator with high recommendations. Kanarian, 38 Thorne street, Jersey City.

POSITION WANTED—By young man as retoucher. D. O. P. papers and dark room man. Address, W. F. D., 8 Scott street, Hoosick Falls, N. Y. 14-1-3.

LOCAL CONDITIONS are such that I have no use for the following articles: One 220-volt D. C. Aristo lamp, one Thayer & Chandler Air brush (new), one Series B. 8x10 Voigtlander portrait lens. All in perfect condition. Make me an offer. L. A. Dozer, Bucyrus, Ohio. 21-1-4.

FOR SALE—The finest studio in a city of over 100,000 population in the state of Connecticut. Doing a fine high-class business. Proprietor has other business that requires his attention. For full particulars address Studio, care of Abel's Photographic Weekly, 917 Schofield Bldg., Cleveland, O. 14-1-2.

WILL SELL for \$200.00 spot cash. The only north light studio in the city of Beaumont, Texas. Fitted with 8x10 outfit. Water and light all in and ready for a good live man. Rent \$25.00 per month. Have two places and only need one. That's why I'll sell the above gallery to the first live man that comes along. Address T. A. Holland, Beaumont, Texas. 21-1-4

FOR SALE—Portrait lens Voigtlaender, 14x17, like new. Cost \$350, will sacrifice \$225, or highest offer. Will send C. O. D., subject to examination. Schwarte, 249 West 23d street, New York, N. Y. 21-1-3

WANTED—Students to enroll at Lively's Sputhern School of Photography, McMinnville, Tenn. Term begins April 1st and continues the entire year. Rapid methods of instruction in all branches. Write for catalogue. 21-1-15

STUDIO FOR SALE—My Branch Studio for sale at a bargain. Located in a Virginia town of 3,000. Two large schools. Big county trade. Fitted to 8x10 single slant light. License paid to May 1, 1911. Will sell at a big sacrifice between now and January 1, 1911. Address, Photographer, 913 1-2 Main street, Lynchburg, Va. 7-1-2.

FOR SALE—Studio located down town opposite leading hotel in city of 200,000. Good display. One short flight up between two largest department stores in city. Established six years. Operate by electric light. A choice location for a good, popular priced or a novelty man. Thousands of people pass the studio daily. This is the right location if you wish to invest in a really good proposition. Studio fully equipped, neat and up-to-date. Richwood Studio, 202 1-2 N. High street, Columbus, O. 7-1-6.

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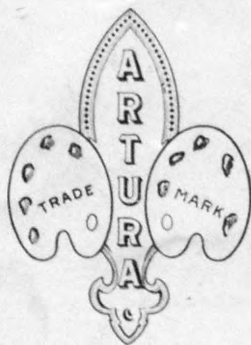
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