



ABEL'S



PHOTOGRAPHIC

WEEKLY



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ABEL'S PHOTOGRAPHIC WEEKLY

Edited by JUAN C. ABEL

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The Week in Review

EVERY time I go East I hear the same old cry of "No business, everything seems dead." Even during this past Easter, only in two or three places did I hear of a studio being really busy. And out here in Cleveland, on the borderland between the East and the Middle West, every salesman that comes to town tells me that business is fine in the Middle West but nothing doing in the East.

It has been this way pretty nearly since that absurd panic in 1907 and now that the country is within measurable distance of another presidential election there seems little hope that matters will improve. That is where the agricultural states have the advantage of the manufacturing states. People must eat even if they do without new conveniences and improved railroads, and that is why the photographic business will nearly always be good in the great Middle West. Curiously enough, though, while this is generally recognized, I seldom hear of a photographer wanting to go out from the East to the Middle West. It is generally the reverse way, or else the Coast is chosen for the future scene of action, Los Angeles being a favored spot, although that city is overrun with studios. Meanwhile those of the great agricultural states can thank their stars that the great photographic fraternity has not yet learned the lesson that it is the stomach that controls the expenditure of the public purse. By and by, photographers will get wise to the situation and forget that New York and the big Eastern cities are the only ones on earth.



At the recent Wichita Convention, there was much talk about the possibility of bringing the National Convention to Kansas City for 1912.

Kansas City was in the running for the 1911 Convention but got beaten out by St. Paul. Atlantic City was the Eastern choice. Having had the National Convention twice running in practically the same part of the country it would be wise indeed for the boys of the Middle West to forget their own preferences in the matter and to vote for some Eastern point this year. Kansas City can well wait another year, while if it tries to precipitate action it will jeopardize the very existence of the National Association. There is a universal sentiment now that the Big Meeting should be held in alternate parts of the country, thus giving each section a fair show. The men of the East are doing all they can to make the St. Paul meeting a big success this year and the men from the North West will not forget that when the time comes to vote on the place for next year's convention. At this writing, I have not learned what the Kansas men decided to do, but as President Harris was on the spot, perhaps it is safe to leave the outcome to him. He has arguments enough up his sleeve to show the foolishness of holding the National Convention three times running in the Middle West.

SERMONS IN BRIEF No. 5

DON'T BE A JOB HOLDER

By Chas. Grant Miller.

WITH one eye on his work and the other on the clock as its hands approached quitting time, a clerk in the office of a Philadelphia contractor made an error in an estimate which was not detected until a contract had been made involving the firm in a loss of \$50,000.

The clock-watching clerk gives the excuse that he was only half-paid. But results show that, though only half-paid, he was over-paid.

One eye is not half as good as two eyes. Half a mind is not half as good as an undivided mind. Half-pay is too much for half a man.

It is not only the errors that cause direct disaster which count, but even more costly still in the long run are the frequent little errors that call for constant supervision of a man's work.

The listless worker wastes more than his own time; he wastes a lot of the more valuable time of the man above him, who in order to make good his deficiencies has to keep a watchful eye on all his work. A careless, inefficient worker may actually cause more work to others than he does himself.

Many an employe seems to be satisfied to stay just within the line of safety from discharge. He is interested in nothing all day so much as the clock at quitting time. He may be late in coming to work but he is never a minute late in leaving. He works not to get his work done right, but to put in his time and get his pay. His work does not mean to him his occupation, his service, but only his "job." He is not a worker, but a shirker. He is a job-holder—nothing more.

On the other hand, there are employes—hosts of them—to whom their work means their best possible service, their fullest enthusiasm, their keenest joy and pride, their highest expression of life. These are the bone, the brawn, the blood and the brain of all business.

There is a popular aphorism: "If you never do more than you are paid for, you will never get paid for more than you do."

That stands for honesty, for fidelity and for efficiency. It stands for purpose, for zeal, for skill and for achievement. It recognizes the value of sincerity, of integrity, of enthusiasm. It places manhood and service above everything else. It is a guide-post to genuine success in any employment.

The men who care the least for their work and the most for their pay are the poorest-paid. The best-paid men are the ones who think the least about their pay and the most about their work.

The only thing any man has to sell to this world, and the only thing the world has to buy, is service.

The rounds of the ladder of real success are service, service, service.

A LITTLE saved every week will put you in healthy financial condition for the National Convention at St. Paul, July 24th to 29th, 1911

The PHOTOGRAPHERS of the FUTURE

WHILE not fully sympathizing with those who write and talk about the alleged state of degradation into which photography has fallen, we are aware that it is low enough to make thoughtful photographers anxious, although it does not appear to deter the thoughtless from entering the ranks in numbers altogether out of proportion to the increase of the population, or the enhanced demand which may be expected from increased culture. In every large city, and in many of the smaller ones, too, there are men who do excellent work and get fair prices for it, but it must be confessed that they are but a few among the many; while the rank and file, or at least a large proportion thereof, can command little more than a trading profit, on the material employed, which too often, alas! is really more than it is worth.

The alleged causes of this unfortunate state of matters are perhaps as varied as the men who proclaim them are numerous, but a careful consideration of the question will resolve them all into one—over supply. Photography in its trade aspects is not different in any essential feature from other trades, and is influenced as they are by the relation of supply and demand, and while, to a small extent, the former may create the latter, the effect will be small indeed compared with the influence of the latter over the former.

The cheapest of the so-called "cheap Johns" is neither the knave nor the fool that he is sometimes represented to be. He is simply a tradesman that has embraced a calling the members of which are already too numerous, and realizes the fact that wherever there are more workers than work, the work will go to the worker who offers the greatest inducement to the employer. In the case of the photographic worker the possible inducements are only, or mainly, two; better quality than the average, or lower price. Improvement in the quality or style of work is frequently, perhaps generally, beyond the reach of "John," and he knows that although it were not, the public, or a large proportion thereof, are not yet sufficiently cultured to appreciate it, and so has recourse to the other alternative, and reduces his prices to attract work that would not come to him without such reduction. In other words, the photographic labor market is overstocked, and so long as the trade aspects of photography bulk as largely as they do at present in the practice of the art, the man or body of men, by whatever high sounding title they may assume, that promises to cure or even ameliorate this unfortunate state of matters by secret methods, or methods other than those that may be legitimately applied to ordinary commercial transactions, should be disregarded as but sounding brass and tinkling cymbals.

In the good old days, when the practice of photography was profitable, and technical excellence not so easily reached, the portals by which the business was entered were either the good and time-honored apprenticeship, by which the pupil agreed to give four or more years of labor, in return for which the master became bound to initiate him into all the mysteries of the craft; or by the payment of a tolerably large sum for the required practical instruction, followed by much patient and persevering practice, until the difficulties and uncertainties of the various processes had been overcome. Both of these methods of preparation for the life work were costly, and involved the ability to spend a considerable portion of unprofitable, or rather of unpaid for, time, and consequently the additions to the ranks were rarely in excess of the work waiting them. Then, too, the general public were less critical and more easily satisfied, looking on a photograph as simply a photograph, and considering the productions of one man just as good as those of another; so that the hands of a favored and abler few were not, as now, crowded with all that they could do, while the visitors to the many were few and far between.

All this is changed now. The introduction of the dry plate and simplification of the various processes have made the acquirement of the ability to make photographs sufficiently good to please a large portion of the community an easy matter; and the cost of apparatus that will at least answer the purpose has been so much reduced that anyone of average ability may, and hundreds during the last year or two have, after a little reading, or a few practical lessons, started as full-fledged photographers, and thereby doubled, or perhaps trebled, the number of professional photographers actually required to do the work of the country.

But there is nothing either morally or legally wrong in this. In a free country the practice of trades and professions is open to all who care to qualify themselves, and although, in the case of professions involving the life or property of the people, the state justly steps in and demands evidence of the qualifications of the candidates for admission, the public are, with equal justice, left to judge for themselves of the ability of those who seek only to minister to their necessities in connection with trade, commerce or art; and our friend "John," in trying to attract sitters to his studio by reducing his prices, is as clearly within his rights as a citizen of a free country as are Lehmann, of Chicago, or Wanamaker, of Philadelphia, in advertising that they will furnish the public with crockery or clothing at prices lower than their neighbors.

It should be observed that the question is



BY FRANK MEDLAR, OF SPENCER, IA.

From the Iowa Association Annual.

not as to the quality of the articles supplied, but as to the rights of the parties to supply such articles at such prices as will please themselves and the public. It may be that the articles supplied by the magnates of Chicago and Philadelphia, and the "John" brotherhood throughout the land, are not quite equal to those dealt in by higher-priced dealers, but as the magnates in question, and some at least of the "John" family have amassed tolerably large fortunes, we may fairly presume that

they are not the round men in the square. The sum of the matter, then, is this; a certain degree of proficiency in the practice of photography is easily attained, and consequently the ranks of professional photographers have been increased far beyond the requirements of the people.

The value of this excessive labor has, in accord with the inevitable laws of supply and demand, been so reduced in value as to have inflicted great hardship on considerable num-

bers, and changed the practice of photography, in all but the hands of a favored few, from a highly profitable to a poorly paying profession.

This being the true state of matters, is there any remedy, or possibility or probability of amendment? We think there are two movements, which, working together, may effect a cure, and restore the professional practice of photography to even a higher degree of prosperity than it has heretofore attained—the education and cultivation of the public taste and appreciation of art, and the higher education, technically and artistically, especially artistically, of the photographers. We have already said that in many of the larger cities, and in some of the smaller ones, there are photographers whose hands are always full, but either from heredity or patient study they are artists in the true sense of the term, and find a *clientele* sufficiently cultured to appreciate their work. Through the spread of education generally, and especially the high-class illustrations in modern periodicals, and the equally powerful influence of photography itself, what is not confined to the favored few—cultivated artistic taste, and the ability to appreciate true works of art—will become the heritage of the many; and photographs that are accepted by the thousand and paid for now, will then have no commercial value.

This movement is going on now, and will continue to go on, independent altogether of the photographer; but the other to which we alluded must be carried on by himself, or some one for him, and how is it to be done? The question is indeed a difficult one; so difficult that, like the lecturer on temperance, we almost despair of making any satisfactory impression on the old, and would fain devote our attention exclusively and hopefully to the young. The old, the men already struggling with a poorly paying business, will feel the necessary study somewhat irksome; but much may be done by first attempting to thoroughly realize the possibilities of photography, and then resolving to reach the highest, or as high as may be within their power. Careful study of engravings from the men of mark of former and present times, and analysis, line by line, of the illustrations in the leading periodicals, most, if not all, of which may be so studied with profit. Simultaneous with such study should be carried on the careful readings of works treating of art in all its phases, especially its composition and light and shade; some of Ruskin's are good, and Burnet's essays are simply invaluable. This is about all that the older men can do for themselves, and any man who asks them to pay for promises to do more, tries to induce them to lean on a broken reed.

For the rising generation we think there is a brighter prospect, or at least for those of them who will truly realize the importance of proper preparation for their life work. But for that preparation proper opportunities must be afforded, and that is a desideratum that

can only be accomplished by the united action of those who truly wish to see photography and photographers occupy the high position to which they are, or ought to be, entitled.

It would be impracticable to restore the system of apprenticeship which, so far as ordinary trades are concerned, in spite of all that is said and written of technical schools, is the only method by which trades can be properly taught, and if it were, the masters competent to teach are too few to meet the requirements. But, properly equipped and rightly managed, schools of photography could, we think, be made to answer the purpose. Such a school should contain all the appliances of an ordinary studio, facilities for enlarging and copying of all kinds; a suitably equipped chemical laboratory and lecture room, with accommodation for both theoretical and practical instruction; and models, specimens, and all necessary appliances for the proper teaching of principles applicable to art.

Those, in the hands of a staff of thoroughly able, conscientious teachers, selected not only for their knowledge of the subjects to be taught, but also for their ability to communicate that knowledge, would form a school from which there would periodically issue a band of young men in every way worthy of the much misused title, photographic artist.

One such school might be established in the principal city in each state, and a central examining board, or one in the East and one in the West, who would, after the passing of a proper examination, confer a diploma, which will be at once recognized by the profession, and in due time by the public, as an evidence of qualification on the part of the holder.

Of course the schools of photography and their influence could not prevent unqualified men from going into business as photographers; but qualified employers would only employ qualified assistants, and, as we said before, the general public is gradually approaching to a state of art culture and appreciation that will not tolerate work that does not come up to a certain standard of excellence. Then, however loudly the untrained and unqualified man may pipe, the trained and appreciative public will refuse to dance.

This was written and published in the *Beacon* in 1890—just twenty-one years ago, and since then many schools of photography have been started, but it is questionable whether they have done anything toward raising the standard. Rather, the most of them have been responsible for a flood of young and generally incompetent photographers who prefer to begin at the top than at the bottom of the ladder.

The article is as true of conditions today as when it was written, so that the chances are that the profession is no worse off now than it was then, and probably much better, regardless of the croakings and complaints of those whose inadequacy proves them unfit for the tasks they have taken up.

The STORAGE of NEGATIVES

I PROPOSE to give a personal experience, which, starting nearly fifty years ago, has gradually evolved a system of storing negatives at once simple and easy, and enabling any negative, whether taken yesterday or a quarter of a century ago, to be picked out and placed on the printing bench within a moment or two of an order for prints from it being given. I may say that my own experience is that negatives nowadays are much more rarely required for duplicates than was the case some years ago; but the fact remains that an occasional one is needed, and as it is impossible to predict which one, it is advisable to store, and most carefully register all. I find, even to this day, that I sometimes have a twenty-year-old negative to print from. In the case of the death of a loved member of a family a negative often proves a valuable possession.

What is a Ton of Negatives?

Storage is a pressing consideration, especially as the business gets older. In my own studios I have, as a matter of fact, been most fortunate in this respect, and have in consequence preserved every negative from which a finished print has been sent out. But it has always been my practice when fixing up a new negative room first to call in an architect, inform him of the possible ultimate contents of the room, and take—and act on—his instructions as to strengthening the floors and walls. The need for such precaution was exemplified in the experience of a well-known photographer a few years ago. He was having an entirely new building erected, and before it was quite completed he started the storage of the negatives in a top room. Before all were in situ the wall began to collapse with the weight of the negatives, and had to be rebuilt! Lest there should be thought to be a touch of extravagance in this account, I will show in figures what a store of negatives may weigh. It will be found that a box of a dozen plates will weigh about 22 ounces. It does not need a large business to be presupposed for, say, ten thousand plates or 834 boxes to accumulate. This number of negatives would therefore weigh twenty-two times 417 in ounces; that is about 1,150 pounds, which is, without the weight of shelving, considerably over half a ton, and so on. And in a business of average extent the tons would gradually mount up till catastrophe became imminent. I do not doubt that there are many negative rooms in the country at this present moment that are in a condition of unstable equilibrium. It is evident that both floors and walls have to be considered, though the latter, of course, are more dangerous the newer they are.

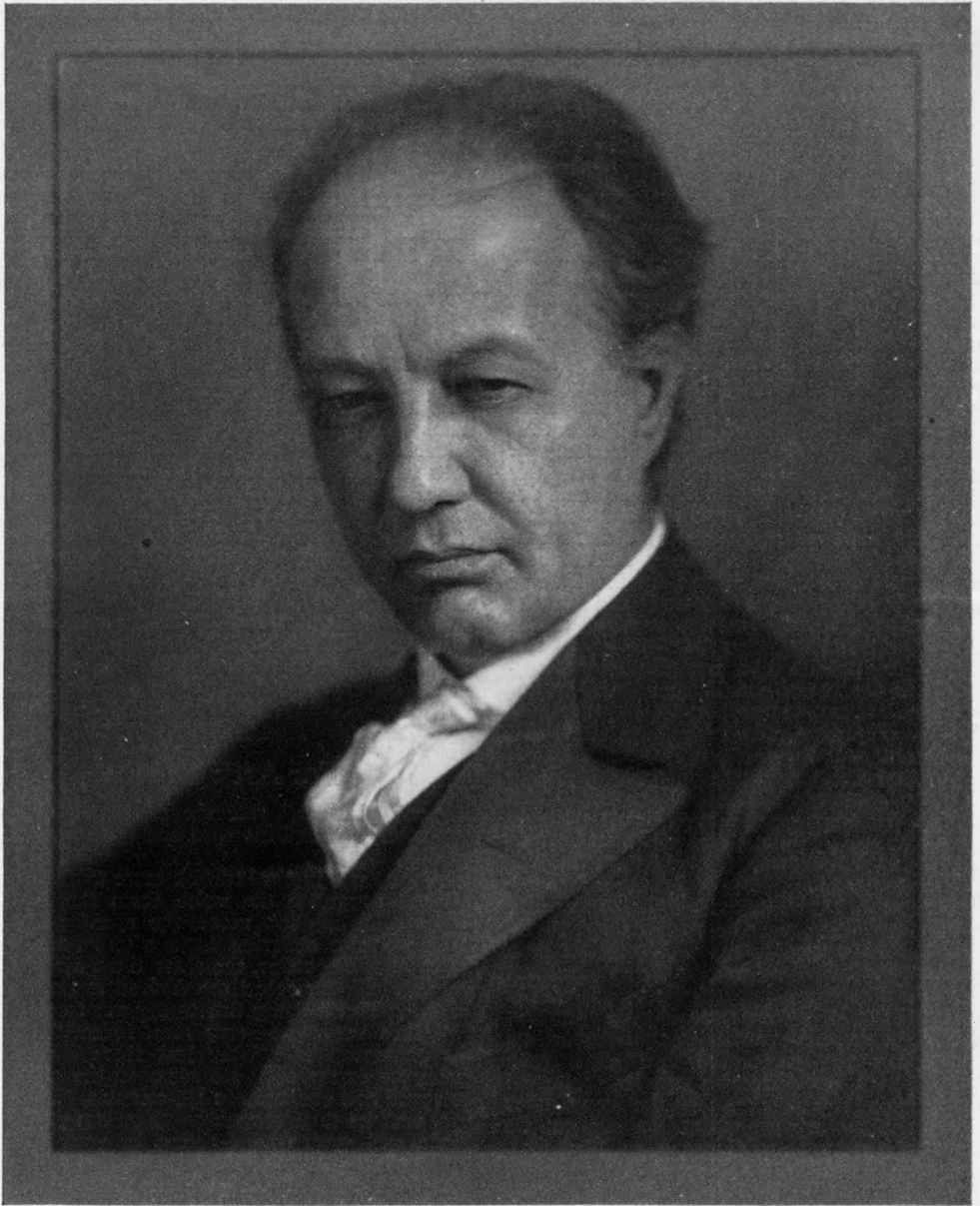
Practical Storage Arrangements.

Leaving now this important aspect of the subject, we may consider the practical working of the storage arrangements. I first started storing my negatives by system nearly

half a century ago, in the wet collodion days, in the early stage of the *carte de visite* fever. The negatives, after naming and numbering by scratching the film (before varnishing) with the name and number, were stored in negative boxes holding fifty, and entered in a special index book. Such boxes were dear in those days; but prices were good, and they could be afforded. But shelving was needed, and much space. I therefore in my next studio abandoned this system, and had a room fitted up by a carpenter with grooved shelving, with upright supports dividing the grooves into sets of 100, so as to make reference easy. Decimal sub-divisions should always be adopted for storing consecutively numbered articles. The numbering was done on the front of the lower shelf, and at the beginning of each 100 the number in full was written thus: 15600; then four grooves were missed, and the fifth had only the units and tens figures, so as to enable them to be read off at a glance, without the confusion that too many figures together would give. The same plan was adopted with $6\frac{1}{2}$ by $8\frac{1}{2}$, the latter two being placed in the same set of grooves (10 in. apart), and no distinction being made in their respective numbering, so as to keep down the number of index books. I may here interpolate that both for grooves and boxes the numbering was done on gummed paper slips. I tried various sizes of figures, and finally arrived at quarter-inch high for the grooving and half-inch for the boxes, referred to later on. We use the rubber-covered type for the purpose; manuscript lettering was tried, but was too irregular, and less quickly legible. That is an outline of a system I kept up for years. After a long lapse of time there seemed to be but the slightest amount of atmospheric deposit upon the surfaces of the plates, and the little there was readily removed. If a negative was missing, a glance at the shelves showed it, and when an order from an older subject was given, the index book gave its number, and the printer just walked up to the shelves and lifted the negative down. But as years rolled on the four sides of a good-sized room, and a rack in its center, did not suffice for the accumulation; so it was decided to remove the earlier negatives shelf by shelf, box them, and thus get twice or thrice as many plates in the same extent of wall space. The newcomers were then placed in the vacated grooves after these had been re-numbered.

Arranging in Tens.

With regard to this boxing, two important points have to be considered. The former plan was the one my printers carried out till about ten thousand plates were boxed off. Then, looking well into the matter of economy of time, I noticed that, instead of being able to pick out a particular number at a glance, it was confusing to see a set of figures with no system about them, save that they in-



Study by J. Anthony Bill, with Benjamin Studio
— Cincinnati, Ohio

creased regularly in one direction. I at once decided that this could be improved upon. Instead of filling each box to its utmost, ten negatives only, separated from one another with pieces of paper (less in size than the plate), were allowed to each box, and the shelves for them were partitioned off by uprights, cutting up the available space into divisions that would just hold ten boxes—100 negatives to each space or division. Compared with the other plan, this was really a beautiful way of storing them; it would scarcely be believed how much it facilitated things. Each box plainly numbered in tens, ten boxes to a division, a blind man could, without making a mistake, go up to the shelves and take down any box asked for.

To economize timber in building fresh shelving, its width need not be more than three-quarters of the length of the boxes, which then overhang a little, and are thus more readily grasped. Further economy of space is obtained by placing them on their sides, the tilting being at the ends, and not at the sides, after the platemakers' fashion, who disregard either the user or dealer's convenience of storage. In placing the numbers the lowest is printed in full on the first or left-hand half of the box-end, and on the right hand half only just the unit and ten of the highest number, thus: 29681—90 and so on. A definite plan for placing the negatives in the boxes should be adhered to invariably. Thus, in the box as above, at the bottom should be placed the lowest number, No. 29681, and the last put in should be the highest of the ten—29690.

The governing principle of all is, of course, that a negative once chosen must, before going to the printer, have upon it its own distinguishing number in sequence with its predecessors, special care being taken that no two negatives are numbered alike—a mishap that is not impossible of occurrence with the ordinary method, as, for example, in a case of confusion through altering an original order in favor of a rejected negative. It is virtually entirely obviated in my practice, which is to have ready-printed books of gummed paper perforated into slips, each headed with a consecutive number, followed by a blank for the name. As the names with their numbers are given out, the slip can be filled in, torn off, and pasted on the film. Duplicating a number is thus impossible. Economy will be subserved by the photographer preparing his own books, or using sheets, and doing the numbering with a pen beforehand. Great care, however, has to be exercised in writing the numbers correctly, for it is astonishing how the brain lags behind the fingers in writing a set of consecutive numbers. Another great advantage of these ready-made tickets is that no doubt can exist as to the number to be given to a new negative, many causes contributing to the order book not necessarily having the negative numbers following in unbroken sequence.

I should like to conclude with a description of a little refinement of practice which has

been found most useful and work-facilitating. We all know how negatives accumulate while waiting for instructions after the issue of finished proofs. My printers used to allow them to collect in heaps, but the plan is objectionable, in that the heap being so often turned over to find a required plate as the orders come in, there is great liability to injury to the film. I have latterly adopted the plan of having a series of grooved shelves for the most commonly used sizes placed immediately over the filling-in bench. Then, as soon as the proof is finished, the negative is placed in the rack, and is close at hand when the actual order is finally given. These racks only hold a few weeks' supply, and when they become full the first half are taken away and placed in their final resting-place in the shelves in the negative room, and the printing room temporary grooves are renumbered. It should be observed that only retouched negatives, proofs of which have been sent out, are thus stored, and it has been found that no advantage accrues through filling up the space occupied by a useless negative with a newer, accepted one. Economy of space would be dearly bought by confusion of numbering. Finally, I would say that all my negatives, before being varnished, are retouched, and the numbered slips pasted on. In not a single case has the retouching given way, nor the slip become detached, and this statement covers 70,000 or 80,000 negatives at least. G. WATMOUGH WEBSTER.

For Art's Sake

"Look pleasant," said the photographer.

The sitter raised his eyes and gave a sickly smirk.

"Your head just a little bit more to the left please," suggested the voice from the black shroud. "No, don't move the eyes."

Like a man suffering from a stiff neck, or an Eiffel tower collar, the sitter tilted his head gingerly till it reached the desired angle, and he resembled a dying fish trying not to mind.

"That's very nice—very nice, indeed," said the photographer. "Stay just there while I make the exposure." He removed the cap as he spoke and counted out 1¾ minutes. "Thank you, sir," he then observed. "You can get up. I'm afraid you've been sitting on your hat."

"My hat!" roared the sitter, angrily, regarding the flattened felt. "Why the dickens didn't you tell me I was sitting on it?"

"My dear sir," protested the photographer, blandly, "that would have spoiled your expression!"

A Fake Solicitor

The police of the Fiftieth street station in Chicago, are hunting for a man representing himself as being a solicitor for a photographing concern. His plan was to collect \$5 from his victims, leaving coupons "good for a dozen pictures" if presented at the studio within the next week. But there is no such studio.

*Double the Speed of the
Seed 27.*

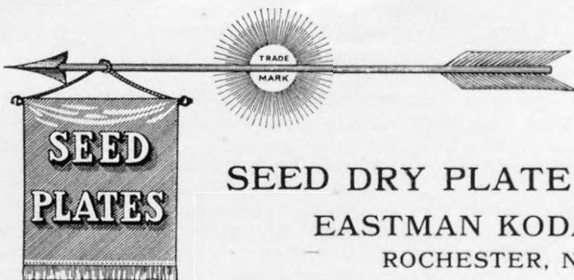
Our New Plate:

SEED 30

GILT EDGE

The only plate that combines
extreme speed with the finest
qualities of the ideal portrait plate.

AT YOUR DEALERS.



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THE ASSOCIATIONS

Intermountain Association Convention

Photographers of the intermountain country, holding membership in the Intermountain Photographers' Association, held their fourth annual convention in Salt Lake. The sessions began Wednesday, April 5. On the opening day the sessions were largely devoted to routine business and the selection of judges for the competitive exhibits.

For Thursday morning's session the program consisted of a paper on "Drapery Lighting," by Leroy Kellogg, of Denver; and a paper on "Demonstrations in Lighting and Posing," by leading members of the association, with plate demonstrations. Afternoon session, routine business, selection of next convention city, paper on "The Cost of Producing Photographs," by M. F. Jukes, paper demonstrations by eastern experts; evening, theater party at the Garrick.

Friday morning, Cyko paper demonstrations were given by eastern experts, and in the afternoon routine business, election of officers, awards of prize-winners' competitive exhibit, appointment of auditing committee took place. In addition there was a debate on the question, "Resolved, That it is a detriment to the progress of photography and a menace to the prestige of the profession to make retouched portraits for less than \$5 per dozen." J. M. Scott and C. D. Gallagher took the affirmative and F. E. Dean and J. F. Rabe the negative.

In the evening there was a social and banquet, concluding with a ball.

Almost every photographic studio in Salt Lake was represented at the meeting, and there were photographers from every city of consequence in Utah, Idaho, Nevada, Wyoming and Colorado.

Among the out-of-town photographers at the convention Wednesday were J. B. Holyer, of Denver; P. Nygrem, of Provo; F. L. Conner, of Stockton; N. T. Stredin, of Leadville; Miss Attie Baker, of Evanston, Wyo.; H. B. Wiswall, of Denver; Frank E. Dean, of Grand Junction; G. Elsner, of Ogden, Charles A. Modeen, of Gunnison, Utah; J. Leo Hafen, of Provo; C. A. Frank, of Summyside, Utah; Mr. and Mrs. G. W. Tripp, of Ogden; Leroy Kellogg, of Denver; M. F. Jukes, of Rawlins, Wyo.; Samuel Cornaby, of Spanish Fork, Utah; C. B. Armstrong, of Idaho Falls, Idaho; C. B. Gallagher, of Ely, Nev.; H. H. Smith, of Oaklev, Ida.; W. A. Flowers, of Twin Falls, Ida.; R. D. Adams, of Beaver, Utah; H. E. Lewis, of Kaysville, Utah; Chas. F. Ludlow, of St. Anthony, Ida.; J. F. Rabe, of Logan; J. A. Tohjola, of Kemmerer, Wyo.;

L. A. Loftus, of Kenilworth, Utah; Mr. and Mrs. W. A. Compton, of Bingham; W. D. Bursleson, of Bingham; O. E. Aultman, of Trinidad, Colo., and Philip J. Kerwin, of Glenwood Springs, Colo.

In the absence of J. C. Cooley, of Salt Lake, president of the association, Vice President Leroy Kellogg, of Denver, presided at the opening session. He made a brief opening address, welcoming the photographers to the convention and congratulating the association on the increased membership evidenced by the number of new faces in the convention. It was explained that this would be largely a business convention, that the business side of photography in addition to the technical and artistic side would be taken up in papers and lectures and discussed by the members.

Subjects of general interest to photographers were discussed, more or less informally, by H. Fell and Wm. Stewart, of Rochester, N. Y., representing the Eastman Kodak Company; J. K. Rose and H. J. Peterman, of St. Louis, representing dry plate companies; J. A. Christensen, of Salt Lake; C. D. Gallagher, of Ely, Nev., and W. D. Bursleson, of Bingham.

The prize awards were announced as follows:

Grand Portrait class—Commodore Steffens, Chicago.

In the following classes the competition was restricted to members of the Intermountain Photographers: Class A, Tabor Grand studio, Denver, won the award; class B, Larson & Nygreen, of Provo, won; class C, P. J. Kirwan, of Glenwood Springs, won; miniature class, C. B. Armstrong, Idaho Falls; view class, A. H. Hust, Salt Lake; salon award, Leroy Kellogg, Denver.

Following the awards the photographers elected the following officers: President, F. Dean, Colorado; secretary, Leroy Kellogg, Colorado; vice president for Utah, J. F. Rabe; vice president for Nevada, J. H. Scott; vice president for Idaho, R. A. Jones; vice president for Wyoming, Miss Attie Baker; vice president for Colorado, E. Aultman.

The program called for the reading of a number of papers, but the delegates were so anxious to learn the decision of the judges of awards that the papers were abandoned and only formal discussions took place. Several agents of eastern supply houses lectured, but it was apparent that the photographers' interest was absorbed by consideration of chances to win a medal. While the cash value of the awards is not great, the delegates cherish them

because of the added prestige it gives them as artists instead of mere picture takers.

The convention closed with a grand ball and banquet. This was well attended. The photographers are so well pleased by their reception in Salt Lake that they will go again next April.

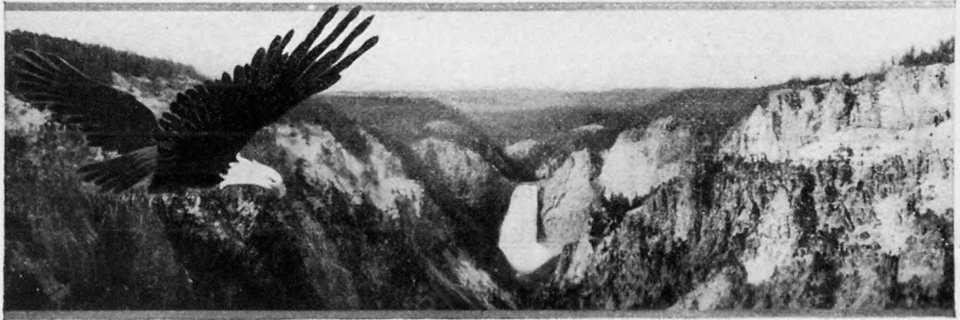
Kansas Ass'n Convention

Three hundred photographers and photo supply men of Kansas and from adjoining states attended the seventeenth annual convention of the Kansas Photographers' Associa-

tion, and the photographic school which was held in connection with it. The convention formally opened April 10 and the number of registrations was unusually large.

This is the first time that the photographic school and the convention have ever been held at the same time. In years past each had a smaller and shorter convention. By the combination of the two the length of the session was increased one day and a larger attendance was gained.

The formal opening of the convention took place at the Cone-Cornell hall. The first night the annual story-telling contest was held, after



Special Excursion of Photographers to Yellowstone Park

In connection with the St. Paul Convention, July 24 to 29, the Northern Pacific Railway is arranging a special party for the trip to and through Yellowstone National Park.

SPECIAL PRIZES FOR PHOTOS

Cash Prizes are offered for the best photographs taken in Yellowstone Park by members of the Association.

The trip is but moderate in cost and this prize offer gives you a chance to make expenses.

Write quick for full details.

A. M. CLELAND, General Passenger Agent, St. Paul, Minn.



ROTOGRAPH

The Peer of Bromide Papers

ROTOX

A Gaslight Paper of Exceptional Qualities

ROTOGRAPH PHOTO PAPER CO., Philadelphia

which the association adjourned to be entertained by Harry Fell and F. F. Haslett, of the Kodak company.

The Eastman Photographic School opened at the Y. M. C. A. auditorium.

G. W. Harris, president of the American Photographers' Association, addressed the state photographers on the first night.

A number of representatives of supply men, Mullett Brothers, Kansas City; C. T. Briggs, Kansas City; Kansas City Photo Supply Company; Ansco Company; Cramer Dry Plate Company, and Charles Lawrence Photo Supply Company, gave a banquet for visiting photographers.

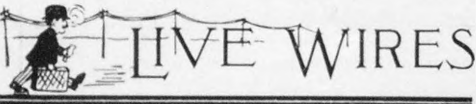
The officers of the association are: J. P. Colville, Topeka, president; C. J. Rolfe, Salina, secretary; W. R. Murphey, Newton, vice-president; L. G. Alvord, Emporia, treasurer.

Chief of the matters to come up for consideration at the assembly was one for a tri-state organization, made up of Missouri, Kansas and Nebraska.

happened to look at those mounts and never in my life have I seen such a weird assort-



BY GILMORE, CLEVELAND, OHIO.



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.

ARTHUR HAUSCHNER—with Ernst Oeser & Co. of New York

Some seven years ago I remember dropping into Will Murphy's supply store in New York and being vastly amused by the efforts of a card mount salesman to prove to Will that his enormous line of mounts were the very things that Will ought to sell. I

ment of colors and designs as that salesman had in his three or four trunks. The man was horribly earnest and in exquisite broken dialect did his best to make a sale. That man

INSIST

ON A



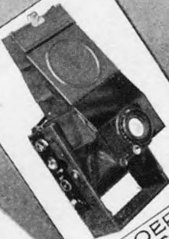
GOERZ MANUFOC
TENAX



VEST POCKET TENAX



GRAFLEX
WITH GOERZ LENS

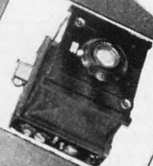


GOERZ FOLDING REFLEX

GOERZ



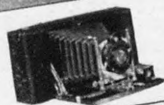
KODAK
WITH GOERZ LENS



GOERZ ANGO



CENTURY WITH GOERZ LENS



ANSO WITH GOERZ LENS

LENS



INGENTO WITH GOERZ LENS



SENECA WITH GOERZ LENS

The make of Camera you may use is not one half as important to your work as is the Lens.

☐ A poor Lens will never improve a good camera.

☐ Any Camera will be improved with a "GOERZ LENS."

☐ Why not enjoy a free trial of one of our Lenses; its definition and quality throughout will certainly satisfy you. ☐ Any dealer can furnish a "Goerz Lens" to any camera if you decide to have it so. ☐ Instructive book telling why "Goerz Lenses" are best may be had at all dealers, or on request will be sent to any address.

C. P. GOERZ AMERICAN OPTICAL CO.

Office and Factory

317 E. 34th STREET, NEW YORK CITY

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Buff Japine Sepia Platinotype

Produces
exquisite results which bear the stamp of
permanence

Write for Sample

WILLIS & CLEMENTS

Philadelphia

ROCK BOTTOM PRICES

On Cameras, Lenses and Photograph Supplies

Why pay exorbitant prices for your photographic accessories when you can obtain from us everything you need in your photographic work—whether amateur or professional—at greatly reduced prices? New BARGAIN LIST just off press. Send for copy today

NEW YORK CAMERA EXCHANGE, 109 Fulton St., New York

was Arthur Hauschner. It was his first attempt to sell Oeser mounts in this country, ignorant entirely of what the needs were, but intensely willing to learn and to make a good impression. Since that date, the Oeser mounts have become well known, they have adapted their styles to the requirements of our photographers and Arthur has become one of the most popular of salesmen. The only expressions of regret that I have ever heard, during his career, have come from the ladies, and they one and all deplore the fact that Arthur has married lately, or at least lately enough to come under that term. But they forgive him, for he married an American girl and thus showed his good taste. Arthur likes the country of his adoption but he still firmly believes in the superiority of German-made mounts and he has never lost the training that is given every German salesman. He is the typical successful "traveling man," and it has been said of him that if he misses a sale there must be something unusually wrong, either with the prospect or with Arthur himself.

He is always as neat as a pin, well dressed, suave, polite and imperturbable, no matter what the rebuff. He used to cover the entire East and Middle West, but now devotes himself to the twenty big cities in that territory, traveling as far as Omaha. To be in closer touch with his particular field he is going to move to Chicago and thus shows himself to be a

wise man. For the rest, he is a mighty good fellow, sees things in a rosy light and can tell a good story when it comes his turn. And what more do you want?

FIRE!

Cisco, Texas, March 27.—Casey's studio destroyed.

Washington, D. C., March 29.—Studios of D. B. Edmonston and W. K. Bachrach damaged. Former's loss, \$1,200; the latter, \$1,000, fully insured.

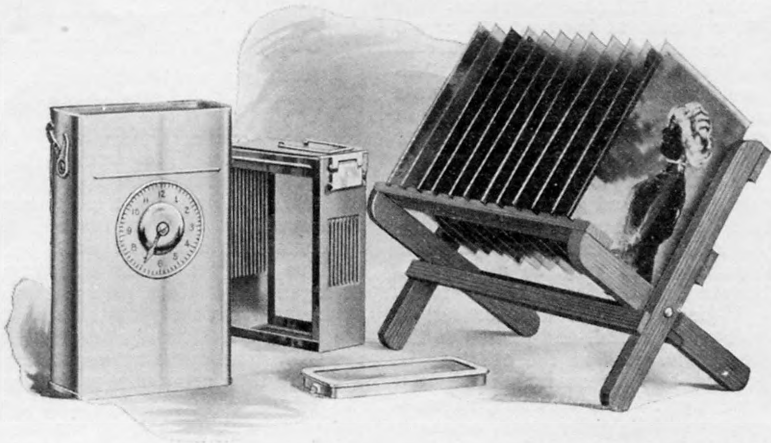
Philadelphia, Pa., April 4.—Otto Savony studio. Loss about \$1,200. Fully insured.

Kearney, Neb., April 12.—Evans' photo studio. Loss \$300, partially insured.

Grand Island, Neb., April 12.—Baldwin studio destroyed, partially insured.

Vignettes in Bromide Printing

A difficulty is frequently found in making satisfactory vignettes on bromide paper. This is usually due to the fact that the vignetting mask has been used too close to the negative, and that the light has not been sufficiently diffused before reaching the paper. The ordinary method employed for obtaining vignettes on P.O.P., platinotype, or carbon paper will



Twelve Perfectly Developed Negatives Every Time

When you use—

The Eastman Plate Tank

EASTMAN KODAK CO.

ROCHESTER, N. Y.

All Dealers.

not do with a process where the print is held so close to the source of light as with bromide. The result is certainly a vignette, but the line of demarcation is too abrupt. To produce properly graduated vignettes, the mask should be placed at least an inch from the face of the negative, and the opening in the mask made considerably smaller than with daylight vignetting. A piece of ground glass (ground side outward) should be placed in the printing frame before the negative is put in position. Over the front of the frame a sheet of thin tissue paper is fixed. This is separated from the ground glass by the thickness of the rebate of the frame. At a distance of an inch from this tissue paper is placed the mask, which may be a piece of cardboard larger than the front of the frame. By cutting V-pieces out of the corners, it can be bent down all round, and pinned to the sides of the frame, so that the aperture in the mask is kept at least an inch above the piece of tissue paper. This aperture, as mentioned before, should be quite small, although indicating roughly the shape it is desired to vignette, and it may also have serrated edges. With this vignetter the frame should never be closer to the light than three feet. The further off it is, the softer will the vignette be, and the longer the exposure. In the case of very weak negatives, or with a dense negative that is being exposed to daylight or magnesium light, another piece of tissue paper

may be placed over the mask with advantage. In any case, the exposure will be considerably increased, and this should be ascertained by means of a test piece of paper.

Copying Old Daguerreotypes

I recently encountered quite a difficult task, the copying of an old daguerreotype; one that was badly faded out and stained, with finger marks showing. This was copied with slight enlargement, using a developer that gave good contrast. After washing, it was intensified with mercury. I next made a transparency by contact on a lantern plate, again developing for contrast. This was intensified, and enlarged on a plate giving a negative; but enlarging from the glass side of the plate, as the rights and lefts are reversed in a daguerreotype. The resulting negative was intensified, and then printed on a contrasty developing paper. A remarkably good copy resulted. The same method, except for the reversal of the image in enlarging, should work admirably in the case of lead pencil sketches or other flat copy. Another difficulty, hard to overcome, is scratches on daguerreotypes. An old-timer gave me an ingenious dodge, consisting in copying behind a glass silver bath, such as were used for wet plates. This is filled with water. There will be no scratches visible in the copy negative.—*Camera Craft*.

Photographers' Association of America

ANNUAL CONVENTION, ST. PAUL, MINN., JULY 24-29

Plans have already been made to make this convention of unusual interest to photographers who want to get out of the rut—who are looking for the *best* in their profession. Schools, lectures and entertainments are all arranged with this in view. Send in your application for membership and picture space *now*, it means much to the officers of the association and will help them

Photographers' Association of America Application for Membership

I hereby apply for membership in the
P. A. of A. I am

Proprietor }
Stockholder } of a studio in _____
Manager } state of _____

Name _____

Street and No. _____

City _____ State _____

Blank to be filled out and sent with \$5.00 membership fee and dues for 1911, to Treasurer L. A. DOZER, Bucyrus, Ohio.

If a member of an affiliated association, send your affiliated membership card and \$2.00, no membership fee required.

Application for Space In Art Exhibit At St. Paul

I will exhibit and desire space reserved for exhibit at St. Paul Convention week of July 24th, 1911.

Name _____

Street _____

City _____

State _____

To be signed and mailed to 1st Vice President BEN LARRIMER, Marion, Ind.

ONE HUNDRED PRACTICAL ADVERTISEMENTS FOR PHOTOGRAPHIC STUDIOS

Laid out for Immediate Use

I HAVE in preparation a series of one hundred advertisements for attracting trade for Photographic Studios. Each one is typed and spaced by experts, so that the best possible effect is obtained. In this form they can be given to your local newspaper to copy exactly. They cover the various seasons—Christmas, Easter, Graduation, etc., and can be used in series or as required. They can be used, also, as showcase cards, copied on a larger sheet of paper with a heavy chalk pencil, preferably a colored chalk—or on the back of postals, or as reading notices.

These advertisements are all new and prepared with special reference to the needs of studios.

A sample advertisement will be sent on receipt of a two cent stamp.

The book, one advertisement to the page, will be ready about April 10th, and orders can be placed for it now.

The book will be copyrighted but a release of copyright, for publication, will be given to each purchaser of the book.

*The cost will be
\$3.00 net, post-paid*

ABEL'S PUBLICATIONS

917 Schofield Bldg.

Cleveland, Ohio

Orders taken by

Fowler & Slater, Cleveland, O.

Tennant & Ward, 122 E. 25th St., New York.

Wilson's Photographic Magazine, 122 E. 25th St., New York.

Or by any dealer in Photographic Supplies.

EMULSION MAKER.

WANTED—A POSITION by a thoroughly experienced emulsion maker; has his own formula for high-class developing paper. P. O. P. and Bromide; has a first-class coating machine and electric motor for same. Address Emulsion, care of Abel's Photographic Weekly, 917 Schofield Bldg., Cleveland, Ohio. 1-4-2.

EARN \$20 TO \$50 A WEEK
LEARN PHOTOGRAPHY
PHOTO-ENGRAVING ESTABLISHED 16 YEARS
3 COLOR WORK

Only Colleges in the world successfully teaching these paying professions. Endorsed by International Association of Photo-Engravers, and Photographers' Association of Illinois. Terms easy; living inexpensive. Positions secured for graduates. Write for catalog; specify course interested in.

Illinois College of Photography, or { L. H. BISSELL,
 Bissell College of Photo-Engraving, } President.
 729 Wabash Ave., Ealingham, Ill.

SCHERING'S

GLYCINE

GIVES CLEAREST NEGATIVES

EASILY CONTROLLED

BEST TANK DEVELOPER

Cooke Lenses

The Best for all Purposes

THE TAYLOR-HOBSON CO., LTD.

1135 Broadway

New York

*The British Journal of
 Photography says:*

The Multi-speed Shutter.

It is interesting to see from an article in the "Photographic Monthly" that Mr. Adolphe Abrahams has been experimenting with the "Multispeed" shutter, and that he has obtained the same surprising effects that other workers have reported. He sums up his experiences by saying that "the focal-plane shutter is beaten in moderately rapid work and hopelessly beaten in exceptionally rapid photography." It seems that the apparent high efficiency and high speed of the "Multispeed" shutter always surprises those who try it, but we doubt if the mystery is a difficult one to explain if we only remember the way in which the capabilities of the focal-plane shutter have been exaggerated. There is no doubt whatever that the speeds possible with the focal-plane shutter have been greatly overrated. Some time ago we pointed out the conditions that must be fulfilled to attain a speed of one-thousandth of a second with this shutter, and showed that even with an extremely narrow slit such an exposure could only be realised with a blind moving at a rate that is almost incredible considering the mechanism that is available. In diaphragm shutters high speed of movement is more readily attained, especially when, as is the case with the "Multispeed," the movement is in one direction only and the driving spring is a powerful one. It is these two factors that give the "Multispeed" such an advantage over the ordinary diaphragm shutter, which has to and movement of the shutter blades and driving springs of necessarily limited power. Then, again, in the matter of efficiency the focal-plane shutter has been overrated at high speeds. The smallest slit is necessary for the shortest exposures, and a one-eighth inch slit at a distance of five-eighths of an inch from the plate—not an unusual distance—has an efficiency of only 50 per cent. with a lens working at $f/5$. We can increase this low efficiency by using a lens of smaller aperture, but, of course, such a procedure lessens the efficient absolute exposure, and so we lose, instead of gaining anything; if, however, we substitute a diaphragm shutter for the focal-plane one, we can increase both the efficiency and the efficient exposure by simply using a shutter of large diameter, and so a "Multispeed" shutter of fair size relatively to the lens may, when working at a high speed, give just as much exposure to the plate as a focal-plane shutter working at a rather lower speed.

High-Grade Photographic Mountings

Imported—the Best Kind

Our goods are not cheap, neither are our prices. We are after the best in each town. Are YOU the man?

Embossing: We do not charge for name dies and we have the largest assortment of cameos and printing vignettes of any concern in our line. Take advantage of our facilities when ordering.

ERNST OESER & COMPANY

32 UNION SQUARE, NEW YORK

Factory and Works, Berlin, Germany

To the Professional Portrait Photographer

HOW would you like to be the possessor of a Multi-Speed Shutter designed especially for Professional Portraiture, large enough to be mounted between the most powerful lenses, a shutter which would enable you to make absolutely silent exposures from 4 seconds to 1-300 part of a second—the higher speeds to be used in connection with our Instantaneous Flash-light Attachment which would enable you to get *highly satisfactory exposures on the first shot*, no matter how unruly the children or how nervous the grown-ups?

Requests have come in frequently for such a shutter. The advantages of such a Multi-Speed Shutter for Studio purposes are the following:

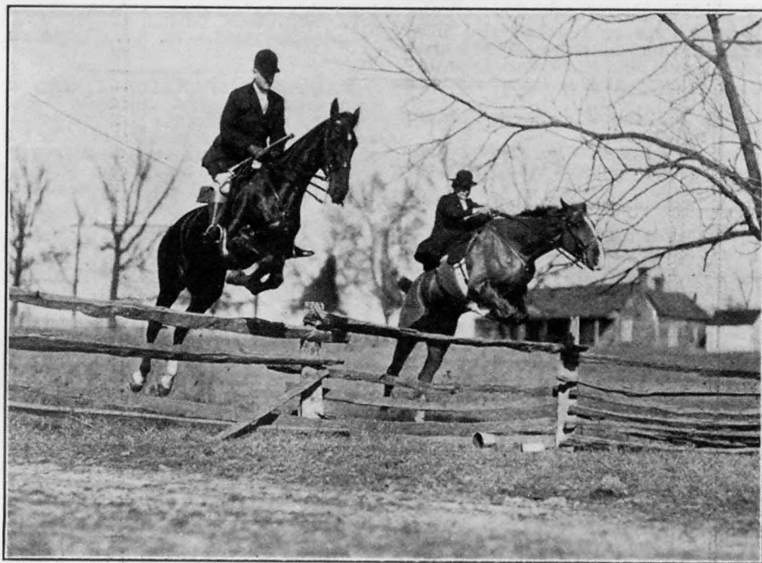
Increase of definition, or greater depth with full aperture, maximum of illumination, silent in operation, absolutely reliable and no horizontal or vertical vignetting.

If you are interested in such a shutter, kindly write to us as we want to feel the studio sentiment.

MULTI-SPEED SHUTTER CO.

317-323 East 34th Street,

NEW YORK



Dodge, Ga., March 15, 1911.

Central Dry Plate Co.,
St. Louis, Mo.

Gentlemen:—

I am sending you today fifteen prints, representing fifteen exposures on Central Plates. The negatives were made with a Press Graflex and Zeiss Tessar Lens of Bausch & Lomb make.

I find Central Plates to be the best for enlarging, due to its very fine grain, which most good plates do not possess. They have great latitude and are unquestionably the finest plates I have ever used. I am a photographer for the 11th U. S. Cavalry and have never been able to get such results on any other plate, as I do, on your Comet Plates, and I have used them all.

Keep the good work up.

Yours truly,

R. A. KNOWLES.

WHEN you want high speed, you want it quite badly. You want a plate that has the maximum of latitude, one that will stand forcing in the developing, and yet, one that will give you sufficient density and fine grain, and still have gradations in the highest lights. Central Plates possess these qualities, and then some. We guarantee our plates to meet your requirements, no matter how exacting you may be. We will send you one dozen plates any size, express charges prepaid. If you are not entirely satisfied we do not expect one cent. If you are pleased you may remit.

4¼ x 6½, 39c; 5 x 7, 47c; 6½ x 8½, 71c and 8 x 10, \$1.03

CENTRAL DRY PLATE CO.

ST. LOUIS, MO.

The Fastest Growing Dry Plate Manufactory in America

CLASSIFIED ADVERTISEMENTS.

Situation Wanted advertisements inserted FREE.

Help Wanted advertisements twenty words—30c for one insertion, \$1.60 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.

English Dry Mounting Press, 11x14, for sale; perfect condition. Bargain. Byron Co., 1328 Broadway, N. Y.
8-4-2.

FOR SALE—Photographic, picture framing and amateur supply business. Hundred miles from New York. \$1500. Half cash or will accept gross income from May till August inclusive. You pay all expenses. For particulars write J. L. Aitken, Port Jervis, N. Y.

COPIES OF ABEL'S PHOTOGRAPHIC WEEKLY WANTED.

No. 30—June 27, 1908.

No. 31—July 4, 1908.

Twenty-five cents apiece will be paid for a copy of each of above in good condition. Address, A. B. C., care Camera Craft, San Francisco, Cal. 11-2-2.

STUDIO WANTED—In town of not less than 20,000 population, located in business section of town; will pay cash. Give all particulars in first letter. D. Perl, 135 West 132nd St., New York City.

WANTED—An experienced order clerk for photographic materials. Absolutely necessary to have had experience in both amateur and professional lines, to fill position. B. care of Abel's Photographic Weekly, Cleveland, Ohio.
8-4-2.

WANTED—A man to take charge of retail department of a large photographic supply house. Must have experience in professional line, and understand the business thoroughly. A. care of Abel's Photographic Weekly, 917 Schofield Bldg., Cleveland, Ohio.
8-4-2.

WANTED—An expert enlarger and dark-room man, who can manage a photo finishing department. Address, J. G. Lavender, 57 E. 9th St., New York City, N. Y.
8-4-2.

WANTED—Man as photographic salesman. One thoroughly acquainted with professional goods as well as amateur line, and must have had road experience, and come well recommended. C. care of Abel's Photographic Weekly, Cleveland, Ohio.
8-4-2.

WANTED—Students to enroll at Lively's Southern 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

WANTED—Retoucher and work-room man, \$15.00 per week, in a good, live town in Southern Idaho. Address Photo., care of Abel's Weekly, 917 Schofield Bldg., Cleveland, Ohio.

WANTED—A first-class reception room lady. Excellent position to the right party. Address, J. B. Hostetter, Davenport, Ia.

WANTED—Good all around man. Give full particulars and salary expected in first letter. Situation permanent to the man that can make good.—W. W. Ferguson, Denison, Iowa. 1-4-2.

PARTNER WANTED—I have one studio, and wish to open another. Would share equally with partner who would put in an equal amount of money required to run the business. A good opportunity for the right man. Address, Maryland, care of Abel's Weekly, 917 Schofield Bldg., Cleveland, Ohio. 1-4-2.

We buy rejected negatives for the glass only. Write for price list. The Nathan M. Stone Co., Dept. 17, 607-9 W. 12th Place, Chicago, Ill. 1-4-1.

W. Frank Goodner, operator of the firm of Wright & Goodner, Wilkes-Barre, Pa., will be at liberty the first of May to accept a five weeks' engagement. Address W. Frank Goodner, 6 S. Main St., Wilkes-Barre, Pa. 1-4-2.

WANTED—A good outside man, to work on a commission basis. Good opportunity in city of over 60,000. Address L. D., care of Abel's Photo Weekly, 917 Schofield Bldg., Cleveland, Ohio.

HELP WANTED—Good all around man, prefer a young man who is anxious to improve and wants a steady position. L. J. Studebaker, Kansas City, Mo.

POSITION WANTED—An all around plain workman, 40 years of age, 20 years photographic experience, strictly temperate, position of any kind, from printer to managing a studio.
X-Y-Z.

POSITION WANTED—As assistant operator in city studio. A-1 references. Salary \$25.00. Address, Julie, care of Abel's Photographic Weekly, 917 Schofield Bldg., Cleveland, Ohio.

POSITION WANTED—I desire a place not over twelve hours from Boston, as retoucher or receptionist (or as general assistant in the workrooms). I have had four years' experience and can furnish A-1 references. Georgia Wicker, 110 Elm St., Stoneham, Mass.

POSITION WANTED—By first-class experienced retoucher as general assistant in good studio. State salary in first letter. Address N. E. D., care of Abel's Photographic Weekly, 917 Schofield Bldg., Cleveland, O. 25-3-4.

POSITION WANTED—In high class studio by all round man; best retoucher; have five years' experience. Will go any city after May 1st. I am young Japanese. Kuwahra, care Abel's Photographic Weekly, 917 Schofield Bldg., Cleveland, O. 25-3-4.

**MISS MARY E. HALL
800 North Clark St., Chicago
Studio with V. L. Koehne
Artist for the Trade**

Water color tinting on any surface, preferably platinum. Miniatures on ivory, celluloid, porcelain, etc. I am making a specialty of oil paintings over platinum or developing points. Let me send you a specimen of my work for your inspection. The basis of the oil work is the Mastonkoff method, but so improved upon that it is high art. Mounted on canvas and where wished on stretchers. Write for prices and information. 4-3-4.



For permanent prints—certain
results and pleased customers—
use

ARISTO

That's Business.

American Aristotype Division,
EASTMAN KODAK CO.
JAMESTOWN, N. Y.

All dealers.

Enlarge your business
by making

CARBON
BLACK
ARTURA

Enlargements.

They have all the quality
of contact prints.



ARTURA DIVISION,
EASTMAN KODAK CO.,
ROCHESTER, N. Y.

