



ABEL'S PHOTOGRAPHIC WEEKLY



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SATURDAY, MAY 6, 1911

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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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The Week in Review

FOR a good many years, some of our societies and a number of our leading photographers have endeavored to form a uniform policy in the matter of supplying photographs to the newspapers. Newspaper editors have long looked upon photographers as their legitimate prey, to be grafted on at leisure. Now a newspaper without photographs, and live photographs of live people at that, is almost an anomaly in these days, and there is only one way for a paper to get such photographs, and that is through the photographer.

A newspaper pays for the stories it publishes, pays for the paper it uses, the ink it consumes. If it reproduces a painting from some local exhibition, it takes mighty good care to put the artist's name underneath.

But then take the case of the photographer. Not only does the paper think and expect to get the photographs for nothing, but in most cases declines or forgets (generally intentionally) to give the photographer credit. The New York Metropolitan Section some time ago decided to impose a minimum price on all photographs given to newspapers by its members. The Philadelphia Section took the same action some three or four years ago. A minimum price plus full credit was what they wanted. Strauss, of St. Louis, and other noted photographers have also declined to give up photographs without pay and full credit.

Now, along comes a man who is not fully in touch with affairs and in a contemporary weekly, deliberately advises photographers to give up their pictures of local celebrities to the papers and neglect to send the bill. He argues that the paper will give the photographer credit and that hundreds, yes thousands, of women will read the photographer's name under the picture, and that if this is kept up, day after day, the women will get to thinking of that photographer as the photographer of society.

Meanwhile the paper is getting something of real value to it for nothing, probably forgets to print the name of the author of the picture, and adds his name to its little sucker list.

Nay, Mr. Claudy, your suggestions are as old as the hills, and for years the thinking portion of the fraternity have been striving to overcome this tendency of the papers to graft on the photographers. It is so totally unnecessary. The best people, the people whose pictures are in demand, go to the best photographers. There are only two or three and generally only one best

photographer in a town. (I omit New York, Chicago, Washington, Boston and Philadelphia.) These one or two or three best photographers have a more or less complete control of the society photographs of their town, and if pictures are wanted—and wanted they always will be—they are exceedingly foolish to give them up for nothing. When a paper wants a thing real bad, it will pay for it quick enough.

The newspaper photograph is a fine way of getting before the public—none better—but make the papers pay you as they ought. You have a commodity to sell,—sell it for its value to you and get the credit for it besides.

Cut out this "gratis" business and the newspapers will think more of the portraiture business in the end. It was the newspaper that fought the photographers in their attempt to get proper protection in the new copyright law and it is the newspapers that are the worst culprits in evading this law with regards to photographs, all because they have gotten into the habit of thinking photographers easy marks and good graft.

SERMONS IN BRIEF No. 9

CONCENTRATION

By Chas. Grant Miller

SHEEP ARE SIMPLE, BUT—

FOLLOWING their leader, more than 800 sheep out of a flock of 5,000 jumped from a high cliff in the State of Washington to their death. The rest were stopped from following only by the hardest efforts of the herders.

That's sheep-like.

But what is of more importance is that it is also human-like.

We do a lot of theorizing about our individuality of thought and freedom of action, but the theorizing is just about all there is to it.

Ninety-nine hundredths of our thinking slides along in deep-worn grooves.

The man who lets a thought slip out of a groove is denounced or pitied as a crank.

Men who have contributed original ideas to the world are extremely few, and they are pelted with anathema and ridicule until their ideas begin to be popular, when we all, sheep-like, chase after them pellmell, whether to good or to disaster.

The motion that is popularly accepted for the moment, however silly it may really be, goes.

Rule of the majority needs no constitution to make it work out in our private lives.

The heaviest burden our minds carry is memory.

Our commonest rule of action is imitation.

Our most serious contemplation of any act is in effort to recall how somebody else has successfully done the same thing.

With sheep-like simplicity we follow the fashions in dress. A milliner in Paris designs the hats for all the occidental world of womanhood.

A London tailor is the bell-wether whose lead the men of two continents follow.

We read the book that everybody else is reading.

We all want to get into the theater that is crowded.

Even ailments that are for the time most genteel are the most infectious.

Never jumps a sheep with bell on
Over anything whatever—
Over cliff or wall or timber—
But a second follows after,
And a third upon a second
And a fourth and fifth and dozenth—
First one sheep and then a hundred,
Till they all have got clear over.
So we human beings always
Seem to follow one another;
When we see a signal waving—
In the air a tail uplifted
As the first one leapeth over—
Then we follow, thicker, faster,
Till our little world is nothing
But a blindly-led procession.

FAIR HAIR IN PORTRAITURE

BY S. ELWIN NEAME.

Scene:

Studio of the Writer.

ENTER sitter with fair hair; she is wearing large black hat, black seal coat, etc.

"Good-morning, Mr. Neame; I want you to make some nice pictures of me. I had some taken a week ago by Mr. Pyro, and they were simply awful! He made me look like a negress, and"—(appealingly)—"my hair is not black, is it? I want a few pictures as I am, and then a few in evening dress or with drapery."

Now, it is not difficult to understand why Mr. Pyro failed to please the lady. Let us imagine for a moment the tone value of her hair when not shaded by the hat.

The high lights are probably as light as the lights on her face; that is, light on the forehead and nose. She has rather light eyes, and, naturally, eyelashes and eyebrows that are also on the light side.

The problem to solve with a sitter of this class is not so much to get correct tone value, but to obtain that effect of brightness that goes to make the most pleasing characteristic of the lady herself.

Now let us consider the average portrait of the artistic amateur. Although he makes a point of correct tone value in his landscape work, it never seems to worry him when he undertakes portraiture that the chief characteristic of his sitter is the general coloring of his fair subject.

"That is all very well," says the reader, "but how are you going to do it?"

"Use orthochromatic plates and a color screen," says the plate manufacturer; "that will give it you immediately."

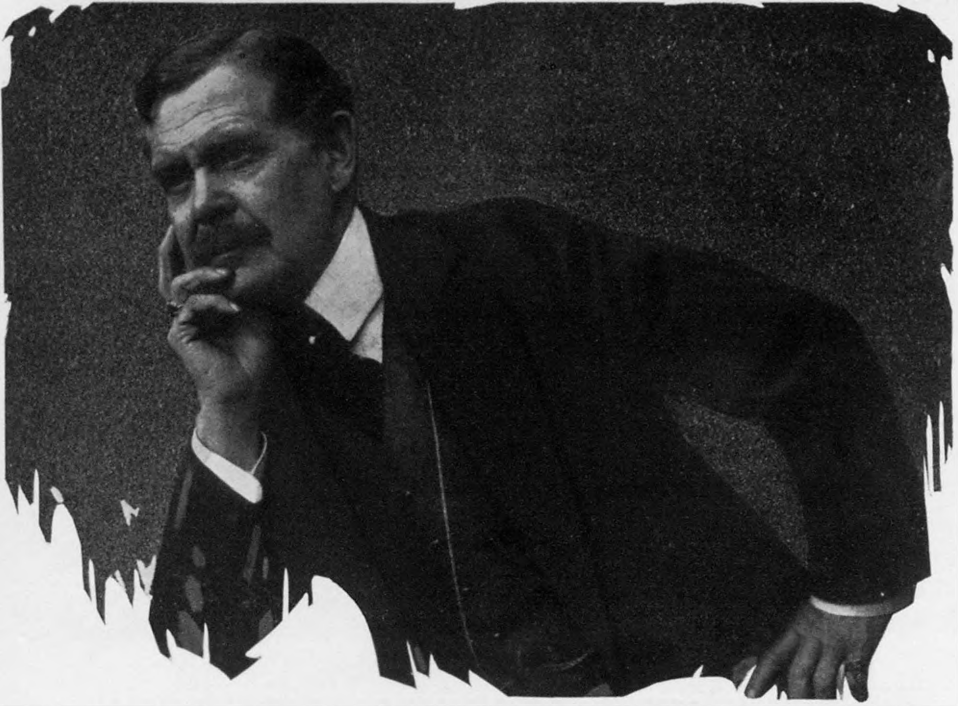
"Can't be done," say I; "exposure too long. Besides, I develop about twenty plates at a time, and must have plenty of light to work with in the dark-room."

"Well, then, we must let the hair go black," say you.

Not so, I reply, for we have four distinct methods, any one of which, or any combination of which, will give the desired results, and here they are:—

(1) To return to the problem of the big black hat with the fair hair underneath. The shadow from the hat upon the hair and face will surely be darker than the darkness of the background, unless an absolutely black background is used, when the cast shadow from the hat will just about approach it in blackness; that is, of course, providing top light is used.

Now, to solve the difficulty. Obtain a large mirror, if possible, a cheval glass; put it up to within three feet of the sitter on the same side as the light side of the face, and be very careful about this. If you make a mistake and put it on the shadow side, you will flatten the light beyond all hope of decent modelling. Gradually tilt the mirror until it throws the



Rudolf Duhrkoop of Berlin, who, together with his daughter, will demonstrate his methods at the St. Paul Convention

light well on the hair underneath the hat, and also lightens up the face.

Now, what we have done is to add a considerable quantity of light to the hair and face, etc., of the sitter, and in raising the key of light to the one portion of the picture only we get very largely the desired effect of fairness, but with the disadvantage that there is a false catchlight in the eyes, and the eyes themselves are rendered rather weakly by light shining right into them. Nevertheless, this is the only method I know of for dealing with the problem of the large hat.

(2) The second method is to powder the hair well with any good powder. Even then, under a hat, some strong reflected light will be necessary. The disadvantage of the use of powder is that it coarsens the hair, which is especially noticeable if the resulting negative is enlarged.

(3) Use top-back and side-back light; that is to say, keep the face itself largely in shadow, and light from the back as much as possible, which will give a halo round the hair and obtain the effect of fairness in that way.

(4) Lastly, a method to be used in conjunction with the three already described. Matt varnish the glass side of the negative, work up the hair with pencil. Be particular to pencil strongest where the high lights of the original negative are; that is to say, where

the light catches a curl and is already going to give a light portion on the print, use the pencil to make it still lighter. Do not fill in the shadows to any extent, or the modelling will be flattened.

The photographic treatment required for a fair subject is most fascinating, and once you make a study of this branch of portraiture, you will probably invent some better methods than those mentioned above. If you do, perhaps you will let the editor know, so that he can publish particulars, and incidentally give the benefit of the information to a professional who is still on the lookout for better methods.—A. P. & P. N.

The Winona Convention

A completely equipped room for making portraits is to be fitted in the building of the Indiana Photographers' Association, at Winona Lake, before the meeting of the Association June 10-13.

The trustees of the Association building, George Houser, of Warsaw; George Parrott and F. Scharz, Fort Wayne, met recently and announced that a photographic supply company had contributed to the Association a complete portrait outfit and that an addition would be made to house it. The trustees catalogued the photographs that have received honors from the Association.



THE ASSOCIATIONS

The 1911 Indiana Convention

July 10, 11, 12, 13, 1911.

Say! All you photographers who are live ones—the dead ones the undertaker wants—brush up your clothes, comb your hair and get started, because the Indiana business convention is going to have such a fine program, that should you be unfortunate enough to miss it, you will certainly be a dead one, that is you will be the loser, sure.

For our skylight demonstrations we will have Mr. Melvin H. Sykes of Chicago, Mr. W. H. Towles of Washington, D. C., and are negotiating with a third eastern star. If we land him, and prospects look good, we will have the strongest set of skylight demonstrators that could be gotten together. Of Mr. Sykes I need write no introduction. His reputation as a photographer and demonstrator is too well known, and when he says "I will be with you, and give you all that is in me" you may well come prepared to expect something. In Mr. Towles we have another man not necessary to introduce to the profession, as the fame of his skill has preceded him. This being Mr. Towles' first time to Winona, and possibly his first demonstration in the west or middle west, it will give the photographers of this section of the country a fine chance to see one of the greatest lights of our profession that glisten in the eastern skies.

Now, my brother photographer, I am satisfied you will say—so far, so good, but when we

add the name of the third party, you will give us the glad hand. Yes, not only give us the glad hand, but you will be there on the spot to see these demonstrations.

Now, you know as well as I do that to see demonstrations by people of this kind is bound to bring forth good fruit, as they cannot show you anything but good stunts, and would not do otherwise if they could. Our skylight room has been refurnished, recurtained, and replenished with everything seen in an up-to-date skylight room; and with the aforesaid demonstrators turned loose in them to show you how, there is nothing to it, boys, YOU CAN'T STAY AWAY.

I am sure you will be delighted to know that on July the 14th Mr. Glenn Curtiss, the celebrated aviator, has agreed to be at Winona, and has guaranteed two flights, one from the land and one from the lake, in his celebrated aeroplane, the one he used in San Francisco when he landed on the big steamer deck. This great feat will take place on Friday of the week of our convention. The convention closes Thursday night, so that all who care to stay over will have an extra day's outing and see this daring feat with comfort and ease. Already I have heard of quite a number who will stay to see it.

E. K. SHALLEY, Secretary,
Berne, Indiana.



Fourteenth Annual Convention of the
Photographers' Association of New
England Will Be Held at the
Armory, Bridgeport, Conn.,
Sept. 12, 13, 14, 1911

Present indications point to a large attendance and a most successful convention. Much enthusiasm has already been shown by our members and by photographers outside of New England, and President Garo has received many letters from prominent men promising hearty support, as well as specimens of their work.

Practical demonstrations by men of national reputation will make the educational features of this convention one of marked renown, and there will be "sum'thin dooin'" every minute. With Lighting, Posing, Drap-

ing, Dodging, Faking, Printing, Toning, Selling, and with Dancing Tuesday night, and Eating three square meals per, the Outs will have their Inn-ings.

The local photographers are planning many features of a social nature, which will add to the interest and attraction. The water features of Bridgeport are of the best, and offer unusual facilities for pleasant trips along the coast.

The "Armory" embodies all the requisites of a convention hall, with its well lighted ample space, and convenient location as to

hotels and railroad station. The New England and Trunk Line Railroad associations have granted the usual reduction of fares for this occasion, and that means a help to all attending. The usual prizes for exhibits are omitted this year, but an interstate class will be formed, the entries will be passed upon by a competent jury, and the resultant decision placed upon the records. The manufacturers and dealers have shown their usual foresight and interest, and alive to their opportunity for displaying the accessories and appliances necessary in every up-to-date studio, have arranged for abundant floor space.

It is urgently desired that our members contribute to the Complimentary Art Exhibit, which is a special feature of the convention. The number is limited to three pictures, of any size desired. Your state vice president will have something to say to you later on this subject.

GEO. H. HASTINGS,
Secretary.

Annual Meeting of Metropolitan Section, P. P. S. of New York

The Metropolitan Section held its annual meeting, at Keen's Chop House on Tuesday, May 2, 1911.

The secretary and treasurer's report showed that the year just closed has been the most successful since the organization of the Society.

The principal work of the evening was the election of officers for the year 1911-12. The present officers declining another term, nominations were made, and the following received the majority of ballots cast and declared elected:

Mr. B. J. Falk, chairman; Mr. I. Buxbaum, secretary and treasurer executive committee; Mr. Pirie MacDonald, 1914, and Mr. Oliver Lippincott, to fill the unexpired term of Mr. B. Frank Puffer.

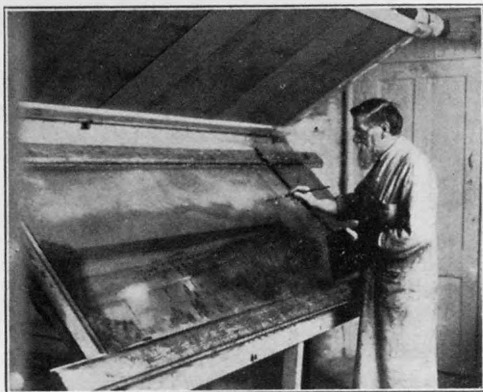
With Mr. Falk at the helm for the coming year, there is no doubt but that all the members will get together and try to make this the banner year in the history of the Society.

A. C. Kalt,
Secretary and Treasurer.

Wonderful Transparencies Made by Rau for New Pennsylvania Depot in New York

When the magnificent Pennsylvania Railroad station in New York was finished, it was found that it would be necessary to include in the dining room and buffet, two of the stores that fronted the arcade. This left an unfinished effect which Messrs. Geo. W. Boyd and F. N. Barksdale, of the passenger department, decided could be used to advantage by illustrating in color, on large sheets of plate glass, the scenery of the line, and two of its most famous trains, the "Pennsylvania 18 hour limited" and the "St. Louis limited." One

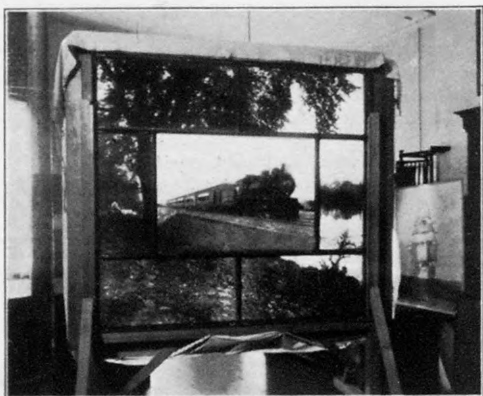
of these, the "18 hour limited," taken on the New York division, going at the full speed of 70 miles an hour with a steam engine; and the other, the "St. Louis limited," taken at the speed of 35 miles an hour, pulled by one of



HAMNER CROUGHTON, THE ARTIST, AT WORK.

the new double electrics, approaching the Manhattan Transfer.

The views represent the most beautiful scenes along the line, and were painted by a



ONE OF THE BIG TRANSPARENCIES.

specialist, Mr. G. Hamner Croughton, who was brought to New York from Rochester for this purpose.

Owing to the great size of these plates, it was found necessary to build special tanks with counter-balancing arrangements for lowering the plates into the solutions for developing, fixing, etc., as it would be a sad commentary on good photography to have these plates discolor after a short time, which would be the case if they are not thoroughly handled chemically, which was only possible by the special methods employed. Of course, plate glass was used and the plans for the dividing up of the various sections were approved by



Group Study by Rudolf Dührkoop of Berlin who will demonstrate at St. Paul.

the architects of the station, Messrs. McKim, Mead & White. The original views and the enlarged transparencies were all made by Wm. H. Rau, of Philadelphia, who is the official photographer for the Pennsylvania Railroad.

The electricians of the Pennsylvania Railroad have planned a method of indirect lighting, which illuminates them perfectly, notwithstanding their enormous size. The section now on view, one of twelve, will be placed immediately over the door and on each side of the door will be placed the announcement of the passenger department in reference to their limited and express trains.

Excessive Caution

The following story has not the merit of being new—it has probably been duplicated many times in the photographic Book of Genesis—but it has the merit of being true. A young man, ignorant of the ways of the world, called at a supply store and asked to “see” some photographic plates. The question of size was mentioned to him, and with a great desire to be accommodating and not to give trouble he replied that any size would do. Eventually quarter-plate was suggested, and

he jumped at the idea. There came upon him a momentary impulse to cast himself upon the mercy of the rather superior young man behind the counter and ask what else he ought to do to start photography. But he forebore. Outside in the street he reproached himself for being too unsophisticated, and in an excess of caution he undid the packet to see that he had not been cheated. Having carefully counted the plates as if they were a pack of cards, he replaced them with some satisfaction. There were twelve of them—the world was honest, and life was good.

Who's Who in Photography

[SCENE.—A photographer's establishment. A notice at the street door announces that the studio is on the second floor, and that the photographer provides a dozen half-cabinets at \$1.00, ditto cabinets (one proof) at \$2.00, while “sticky-backs,” or penny pictures, 25c for 20. A stout, ill-favored customer, after climbing past the “ground-floor” and “first-floor” successively, reaches the waiting room. Within, a notice proclaims that “we require no deposit, as our portraits always please.” A faded assistant is retouching the features out

of a negative. The customer regains her breath, most of which she had left between the ground floor and the second story, and flourishes in her hand her proof, which bears many Bertillon impressions of a short, damp thumb.]

Customer: It's really most annoying. Just when I want to give my husband a pleasant surprise, you send me someone else's proof. It's really most careless!"

Assistant: "Indeed, madam, I am exceedingly sorry. I can't think how it happened; we are so very careful over our esteemed orders. But, of course, with such a large business as ours (one dozen cabinets yesterday and two lots of penny pictures) mistakes can creep in now and then." (Takes the proof and examines it.) "Why, madam, it is you, after all!"

Customer: "Well, of all the —! That's me! That horrid, vulgar thing me!"

Assistant: "I'm afraid it is, madam, the number tallies with your order. Besides, anyone can see the likeness."

Customer (royal purple with indignation): "See the likeness of that awful thing with me! Me, with bulging eyes and a flat nose and a double chin like that! Why, it isn't the picture of a lady at all; it's just an ugly, common woman. Do you mean to say it's like me?"

Assistant (worriedly taking stock of the customer's features, and forced to the conclusion that she has reached a corner when truth is unsafe and a lie meritorious and a haven of safety): "Well, madam, it isn't what I call a flattering likeness; but the pose is easy, and it is a charming record of a stylish and well-made costume."

Customer (unmollified): "Flattering! I should think not, indeed!" (Takes the print up again and re-views it with a jaundiced eye.) "Why, of course, it isn't me. It isn't my hat; I never had a black hat in my life. The one I was taken in was red!"

[Flings triumphantly out of the room, and can be heard for some minutes paddling down the stairs; while the assistant takes out her "Every Man His Own Lawyer," and under the heading of "Photographs" searches for the sub-headings—"Wife's Liability of Husband for."—A. P. & P. N.]

Sir J. Benjamin Stone, J. P.

A note on the man who will officially photograph the Coronation of King George.

IT caused a curious thrill of content the other day when it was announced that the official photographs of the Coronation were to be taken, not by some West-end professional, who could be depended on to turn out a dazzling series of groups with what the boot-polish advertisements call "the finishing touch of elegance," but by an amateur possessed by the true amateur spirit. There are many who will be present at the Coronation by the virtue

of some long-dead ancestor, but Sir Benjamin Stone will be the representative of the living present and the generations that are to come; and his photographs will be scanned—with what wonderful interest!—when they crown George XV.

Westminster has never quite forgiven itself for allowing Sir Benjamin to remove himself and his camera from its precincts rather more than a year ago. Although a creature all too bright and good for House of Commons' daily food, he made good use of his place on the green benches. He took away at least a thousand photographs of Parliament and its personalities. He has descended into the vaults for a possible Guy Fawkes, and he has gone up into the heights and shown us what Big Ben looks like from the inside. And when the Sultan of Perak and Katikiro of Uganda have visited the House of Commons, they may have been snapshotted by the irresponsible pressman, but they have posed in all their dusky glory for Sir Benjamin Stone.

I should hesitate before submitting to the Tailor and Cutter Sir Benjamin's photographs of individual legislators. He insists upon taking his subjects standing, and upon showing the whole man, baggy trouser knees and clumsy boots and all. In looking through his pictures I see only one parliamentarian who survives the supreme test of having his boots photographed. This is Lord Althorp. Mr. Asquith and Mr. Balfour in this respect are distinctly unfortunate.

In Sir Benjamin's honor parliamentary red tape has come untied. If he has never been able to secure a picture of the House of Commons sitting—an Irish member once even managed that, but probably the sergeant-at-arms confiscated the negative, for the world has seen nothing of it—he has had the consolation of photographing it in committee, when the benches are less crowded, members more somnolent, and the Speaker absent from the chair.

But our veteran photographer has been happiest, perhaps, when he has been able to leave the house and travel through the night in order to secure a homely and unpretending record of some rural fast or feast next day—some depository of tradition, some relic of Merrie England which our prosaic age has not sufficed to shift. He has been with the morris dancers at Knutsford and the furry dancers at Helston; recorded the mop fair at Stratford and the pole fair at Corby; participated in the delights of hock-tide at Hungerford, hare-pie festival at Hallaton, well-dressing at Tissington, and garland day at Abbotsbury; he has been on the spot when the wroth money has been collected at Knightlow Cross and the wayfarer's dole given at Winchester. He has witnessed the lighting of the Northumbrian Baal fire on St. John's Eve, and the rush festival in the Lake Country. He has been with the Westminster boys at the

*Double the Speed of the
Seed 27.*

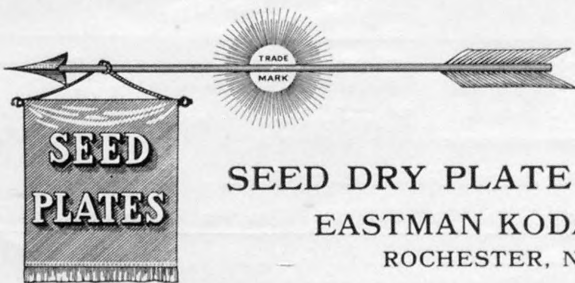
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SEED 30

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

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EASTMAN KODAK CO.,
ROCHESTER, N. Y.

tossing of the pancake, and with the old ladies at the distribution of Maundy money, and with the beef-eaters in their staid solemnity at the Tower. And wherever he has gone he has made a record, so that the wraith of a dying custom may find a suitable haunting place, and after it has finally departed gathered unto itself a kind of immortality.

Sir Benjamin has, indeed, been something of a rolling Stone. Few men have seen so much of the world. The path of his pilgrimages has taken him through China to the West Indies, to the Rocky Mountains, to the Straits Settlements, and through "Europe generally," as "Who's Who" puts it. Perhaps he has best loved to wander in Spain—at any rate that is the country he has written a book about—having a weakness for its picturesque market, "enjoying with childish delight," he tells us, "the baubles, toys and trinkets displayed in the windows." And he has a habit of getting to a place just when something of special interest is occurring. The sun eclipsed itself when he was in Brazil, and he got a record. A revolution broke out during his tour in South America, and he got another. And when he was in Japan they managed to get up an earthquake in order that he might make a record of that.

There hangs in the library of the Royal Photographic Society a Vanity Fair cartoon, showing Sir Benjamin with his blithe and happy face and his mammoth camera. It was thus, minus the camera, that he appeared yearly at the tea-party of his beloved Record Association, until that body found itself smothered by its own success, and then Sir Benjamin became president of the Federation of Record Societies. Future generations will bless him, for through him history lessons will be made jolly for school-boy posterity.—A. P. & P. N.

PLEASURE AND PROFIT IN PHOTOGRAPHY—This new booklet is brimful of facts vitally valuable to every owner of a camera—both amateur and professional. It contains photo engravings of fifty-two leading American photographers—reproduction of photographs that have brought from \$10 to \$500 each; numerous illustrations and sample pages from the Complete Self-Instructing Library of Practical Photography, together with detailed information regarding this great system of instruction and suggestions on the

money-making side, as well as the pleasure-deriving features of photography.

This system of photographic training is so big and new that no existing book standard can make plain to you the wealth of material which is so simply explained that a fifteen-year-old child can follow the instruction and make salable photographs. Then, too, everything is arranged in logical order, and covers the principles and processes so efficiently that the professional photographer will find the short cuts as well as the reference features, of priceless worth. On another page will be found the advertisement of the Library, and you should immediately clip the coupon from it and forward for a copy of this free book. Your writing immediately places you under no obligation to buy the Library, so send the coupon immediately, before you forget it, to the American Photographic Text Book Company, 423 Adams Ave., Scranton, Pa.

My Personal Column

Melvin Sykes writes me that he did not exhibit at the Salt Lake City Convention, and so did not compete with Leo Steffens for the cup. Sorry I was misinformed on the subject, but hope that the two will get together at Winona over the diamond medal.

Geo. Barrows put in a day at Cleveland on his way west, and told me that it had been as hot as the mischief out east. We'll get ours here in a few weeks, and then we'll be wishing that snow storm of a week ago had had a hang-over.

Frank Moore has been putting his studio inside out, changing the rooms, repapering, and putting in a subsidiary sky-light. He has added two windows to his studio, both with leaded glass, but of different patterns. He tells me that these window pictures are getting to be all the rage now, so if you haven't a leaded window or an imitation one, you had better get busy.

That Iowa Convention report hadn't come to hand, at the time of going to press, so it will have to be left over again until next issue. Sorry, but I can't help it.



JUMP

**Graflex Cameras, Bought,
Kodaks, Lenses Sold, Exchanged**

Our Bargain List is a money Saver. Send Stamp.

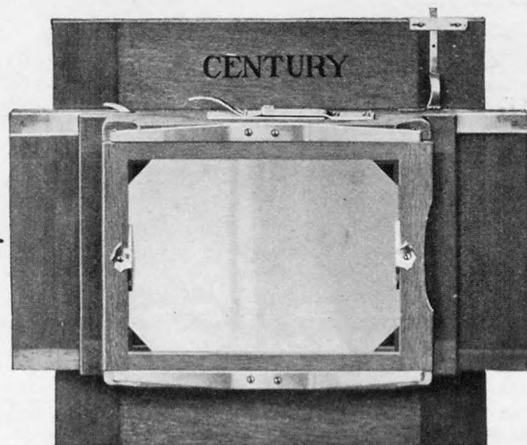
We Consider a Sale is Made Only When the Customer is Satisfied!

WILLOUGHBY & A SQUARE DEAL

814 Broadway

New York

Century Multiplying Back



**Convert your View Camera into a
Penny Picture Outfit with a
Century Multiplying Back**

With this back fitted to a $6\frac{1}{2} \times 8\frac{1}{2}$ or 8×10 View Camera, you can make one, two, four, nine, fifteen and twenty-four pictures on the same 5×7 plate. It is the strongest, simplest and most efficient multiplying back on the market. No flimsy parts to get out of order. Absolute register of pictures.

PRICE. { Century Multiplying Back, with one double
Plate Holder, fitted to Century or Empire
State View Camera, $6\frac{1}{2} \times 8\frac{1}{2}$ or 8×10 , \$10.00
Extra 5×7 Century Plate Holders, each - 1.00

Century Camera Division,
Eastman Kodak Co., Rochester, N. Y.

Another Subscription Fraud

Some one, signing himself A. Bagley, 318 Evans street Chicago, Ill., has been energetically but dishonestly active in the state of Georgia, filling out subscription orders for photographic magazines, which he neglects to turn in. He is described as being of medium height, clean shaven, blue eyes, and weighing about 120 pounds. If the man drops in to see you just keep a tight hold of your pocket-book and think of this warning.

The Towles Bros. in the Supply Business

The Towles-Schofield Company has been incorporated at Alexandria, Va., with W. H. Towles, president; C. O. Towles, vice president, both of Washington, D. C.; F. C. Schofield, secretary and treasurer, of Richmond, Va.; capital stock, \$60,000, to deal in photographic supplies.

A Non-Poisonous Rapid Developer, Duratol

Since the advertisements on Duratol have appeared in the photographic journals, the attention of a great many photographers has been aroused by the statement that there is at least one coal tar rapid developer which does not stain the fingers of the operator, and above all, does not cause poisonous symptoms peculiar to other rapid developers. Soft and harmonious negatives are produced, "fog" is absolutely eliminated and the results generally, are unsurpassed by any other developing agent. A communication recently received from a Milwaukee studio strongly supporting the contention of the manufacturers of Duratol reads as follows:

"I have tried the sample of Duratol and have no hesitancy in pronouncing it the finest developing agent that I have used in my 25 years' experience. For energy and economy, definition and brilliancy, it has the old developers "skinned a mile."

"I will add that it gives me great pleasure to say this of the product, because it deserves it and makes good."

WORTH READING

The Baker Art Gallery, of Columbus, Ohio, which is known the country over for its artistic work is looking for some one to fill the position of dark-room man and assistant operator. Any position with the Baker Art Gallery is a good one, so those who think they can fill the bill should write to Mr. J. S. Schneider, care Baker Art Gallery right away.

The DeLuxe Studio, of Sioux City, Iowa, wants a man or lady to fill the position of operator and retoucher. The position is a



Our name, backed by over half a century of experience is on all our products - lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments.

Good Work Is Your Best Advertisement

Nothing helps a professional photographer more than the usual question, "Where did you have it taken?" that follows the inspection of a fine photograph.

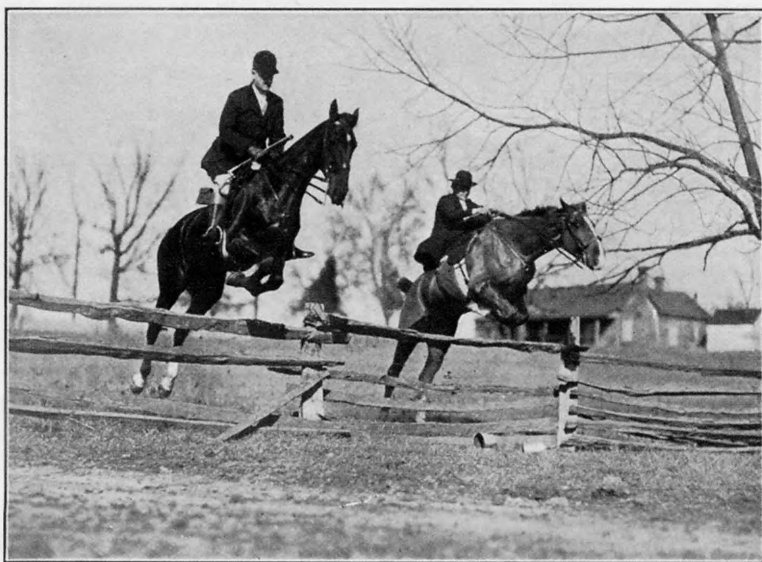
Does your work prompt that question in the minds of prospective clients? It does if you use a

Bausch^{and} Lomb-Zeiss
Portrait UNAR

The best lens for you is the one that produces the best negatives. The Portrait Unar has all the speed required for studio work and its adjustable device gives any desired degree of diffusion and definition to the corners of the plate.

Send for Booklet BB, of interest to the Professional Photographer

Bausch & Lomb Optical Co.
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO
LONDON ROCHESTER, N.Y. FRANKFORT



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

steady one and is to be filled immediately. Full particulars should be given in the first letter.

Paul Kitzsteiner has not yet found a position. He is a fine workman in every branch, and can deliver the goods.

The Byron Company, of New York, offers for sale the following articles, all in good condition, and same practically new, which are the remains of the estate of the late James Barton, the well-known newspaper photographer:

1 Rubber developing tank with safety cover and groove for sliding plates automatically in their right places, 11x14.

1 Nickel Eagle tank, 11x14.

1 Nickel Eagle tank, 8x10.

1 Nickel Eagle tank, 5x7.

1 Superbly built dry mounting press, 11x14,

Adhesive Dry Mounting Company's make; cost £17 in London and \$30 duty three years ago.

1 5x1 convertible stereoscopic camera and detachable box for 10 double plate holders, Folmer & Schwing make, with a RR lens and automatic shutter.

1 Eastman 5x7 focal plane shutter, never been used.

1 8x10 Dalmeyer rapid lens with Prosch shutter for speed work. Send offers to the Byron Company in the Marbridge building, New York City.

Here is another man who wants a position as printer on developing and platinum papers. He has had 14 years of experience, which would mean, if it means anything at all, that he can give a good account of the negatives banded him to print up. He offers to give

FOR EVENNESS OF QUALITY
RANGE OF TONES
RICHNESS OF COLOR
PURITY OF RAW STOCK

Rotograph and Rotox

Bromide Paper

Developing Paper

Surpass All Others

ROTOGRAPH PHOTO PAPER CO., Philadelphia

Buff Japine Sepia Platinotype

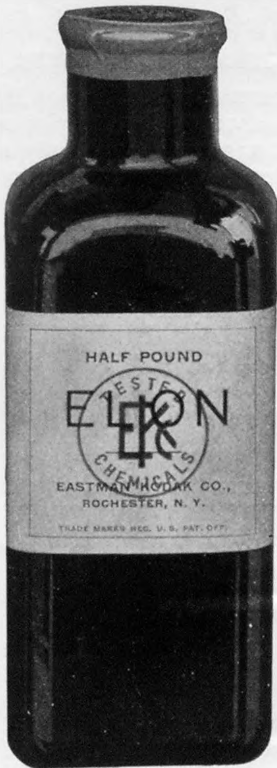
Produces
exquisite results which bear the stamp of
permanence

Write for Sample

WILLIS & CLEMENTS

Philadelphia

The Proof of Quality



Continued use of

ELON

by those who have
tried it.

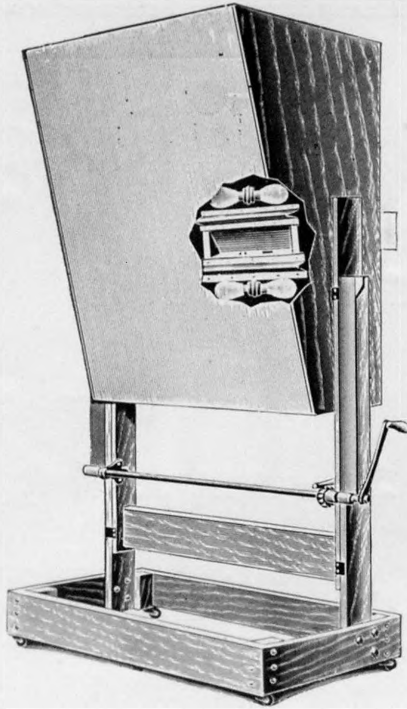
Combined with
hydrochinon, Elon
is an ideal developer
for paper and plates.

PUT UP IN GLASS BOTTLES AS FOLLOWS:

1 oz.	-	-	-	\$.60	½ lb.	-	-	-	\$4.25
4 ozs.	-	-	-	2.25	1 lb.	-	-	-	8.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At Dealers.



The Victor Studio Flash Cabinet

FILSON'S DESIGN—IMPROVED

Produces instantaneously, without smoke, better average negatives, in any desired style of lighting than can be produced under the best skylight.

INVALUABLE FOR CHILD SUBJECTS.

Secures fleeting expressions and poses *without failure*, in 1-40th of a second, day or night, anywhere—basement or garret—costs only one-half cent for each exposure. No resittings on account of movement, hence saves plates and time. Results can only be distinguished by *their superiority*, from daylight work.

Price, complete, - - - \$60.00

Send for complete descriptive circulars of Studio Cabinet, Flash Lamps, Flash Bags, Powder, etc., to

JAS. H. SMITH & SONS CO.
726 East 39th Street, Chicago, Ill.

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

L A I D O U T F O R I M M E D I A T E U S E

I HAVE just prepared 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, is now ready.

THE COST IS \$3.00 NET, POSTPAID

ABEL'S PUBLICATIONS

917 SCHOFIELD BUILDING,

CLEVELAND, OHIO

ORDERS TAKEN BY

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

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

Fowler & Slater, Cleveland, Ohio

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 Photographic Weekly, 917 Schofield Bldg., Cleveland, Ohio. 1-4-2.

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

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., Elmhurst, 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 surprise 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 a to and fro movement of the shutter blades and driving spring 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 man 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



THE PRINTER

All the gradations of your negative
are best brought out on the various
developing papers with

“AGFA” METOL

If you are among those who have
had trouble along these lines, let us
send you “AGFA” METOL on
your next order. For sale by

All Dealers in Photo Supplies

references and inquiries should be addressed to Geo. W. Foreman, 362 Main St., Geneva, New York.

I know of a young man out of the middle west who is seeking a change of position as assistant operator. He is a very capable man and I should judge he is somewhere about 30 years old. He has an air of being a man of ability and artistic temperament, dresses well and not over anxious to work in anything but a really good studio. He is busy now, so would prefer to have inquiries sent c-o this journal. Anyone wanting a really live man who would be a credit to any studio, and who is willing to pay \$30 or upwards, can reach him by addressing R. W. B., c-o this weekly.

Here is a man who wants to buy a studio instead of selling one. He has the cash ready and all he is looking for a live place. It must be a town of not less than 20,000 population and located in the business section. If you want to get any replies to your letters see that you get full particulars right away to Mr. D. Perl, 135 W. 132nd St., New York City.

As I write this, a night telegram comes to hand from a Chicago man who seeks a good position as assistant operator. This particular man is endorsed by Steffens and other well-known photographers and, to my knowledge, is a first rate workman. He is an Englishman and thoroughly capable, besides making a good appearance. Letters addressed to A. H., c-o this office, will be forwarded him at once.

The last mail brought me in a request from a young Japanese who wants a position in a good studio in a live town. I have always found that the Japanese know their business thoroughly, and I don't think this man is any exception. He has had years of experience and is thoroughly up-to-date in all branches, including printing, and he says he is a fair retoucher. He would prefer a position in the middle west. Address him O. Y. P., 3036 Groveland Ave., Chicago, Ill.

I am looking for copies of Abel's Photographic Weekly for June 27th, 1908, No. 30, and July 4th, 1908, No. 31. A. B. C., c-o Camerocrast, San Francisco, Cal., will pay 25c a copy of each of the above, providing they are in good condition.

Before I close up this week's issue I learn that Arthur F. Newing, who is the chairman of the Binghamton section of the P. P. S. & N. Y., is looking for an all round assistant. One who is good at printing and can do outside work as well. Mr. Newing runs a first class studio and offers a permanent position to the right man. In answering state your age, experience and salary expected and write direct to A. F. Newing, 52 Court St., Binghamton, N. Y.

Here on my desk I find an advertisement of a studio for sale. This particular studio has been established for a long time in the very best location in a city of a hundred thousand people. Everything in the place is new and up to date and it is just one big, grand chance for a hustling man. The place is out in the middle west, the only part in the country, as far as I can see, that is doing business and always will do business, because of the agricultural features. If you want to change, or want to get out west just write to Reynolds & Woods at 608 Walnut St., Des Moines, Ia.

Here's a chance for some man to make good on a branch studio. John Snow, of Mankato, Minn., wants a man who can do all around work and do it right. He must send samples of his work and his own portrait.

WANTED—By energetic young man (22), position as general assistant with photographer doing high class work. Expert platinum printer; also familiar with developing papers. Address "Ambitious," Abel's Photographic Weekly, Cleveland, O. 6-5-4.

PRINTER and all around man wants position S. Faingold, 471 N. Ionia St., Grand Rapids, Mich.

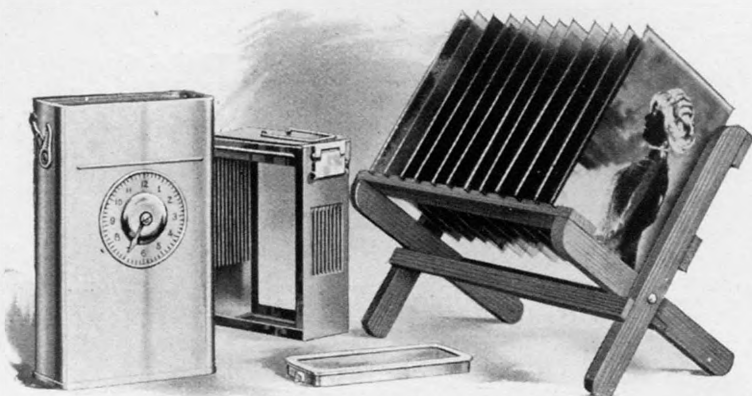
WANTED—Competent traveling salesman for middle west who thoroughly understands photographers and selling photographic materials. State experience and salary expected. Address A. L., care Abel's Photographic Weekly, 917 Schofield Bldg., Cleveland, O.

FOR SALE—Complete photographic outfit, including fine camera stand, first-class "BAUSCH AND LOMB" lens; also smaller lens and post-card outfit; a fine mission wall display case, posing chairs and all necessary tools for an up-to-date gallery; also with or without the above, one fine 8x10 out-door outfit, with tripod and all complete. Will sell at a bargain to settle an estate. Write Mrs. Ed. Klever, Bloomingburg, Ohio. 1-4-5—e. o. w.

FOR SALE—Well located and established studio in Milwaukee, fitted to 8x10, and all conveniences. Low rent, invoices close to \$1,000; will sell for \$500 cash. Write or call for particulars. Darr & Herrmann, 2403 Walnut St., Milwaukee, Wis. 1-4-2—e. o. w.

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

PRINTER WANTED—First-class intelligent man, who is an expert in developing paper and can hustle. Good wages to competent photographer. P. M. Trask, Andover, Ohio. 29-4-2.



Twelve Perfectly Developed Negatives Every Time

When you use—

The Eastman Plate Tank

EASTMAN KODAK CO.

ROCHESTER, 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.

