



ABEL'S PHOTOGRAPHIC WEEKLY

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Vol. XI No. 266

SATURDAY, FEBRUARY 1, 1913

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ABEL'S PHOTOGRAPHIC WEEKLY

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JUAN C. ABEL, Editor

CHAS L. ABEL, Associate Editor

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

A. A. E. Abel, Publisher and Proprietor

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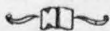
other countries, \$2.50 per year in advance. TO PREVENT loss or delay by mail, all communications and photographs should be addressed to J. C. Abel, 917 Schofield Building, Cleveland, Ohio.

In Passing By

FOR some weeks past I have been devoting some of the all too meagre space at my disposal in this journal to a "Boost" campaign for the New York State Convention. I have done this for two reasons. First, because I believe all photographers should do honor to Benj. J. Falk, the president of the Society, who has done more to protect photographers' copyright interests than any other one man—and, secondly, because at the New York Convention there will be the biggest and best exhibition of pictures ever gotten together at any State Convention.

I notice that one thing has been omitted, however, and I am brought to mind to mention it by a letter just received.

Nowhere do I find mention about who may attend. Of course it is widely known that only owners of studios are admitted to the N. Y. Meeting, and only N. Y. State Photographers can be active members—the dues being two dollars. Out-of-state professional photographers can become associate members by also paying two dollars dues. There should be a large out-of-state attendance at this New York Convention.



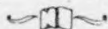
"TEE CEE" slipped one over on me the other day when I published in the issue of January 18th a short note of his in which he pounded poor old Metol to his heart's content, and ascribed to it all the dire shortcomings which he could work into a few short sentences. Now, "Tee Cee" may be one of those unfortunates whom we sometimes describe as "selective subjects," that is, he personally may be peculiarly subject to the action of Metol, in just the same manner as many people are subject to violent eruptions when coming near poison ivy, while others are entirely free from its effects.

Metol undoubtedly does affect some people, but it has never affected me in any way, and as far as I can make out, the percentage of people it does affect is very small in proportion to the enormous number who use it, and after all, if but slight precautions are taken by those who know themselves to be "selective subjects," Metol can be used with perfect freedom.

A recent note in the "British Journal" would seem to show that the irritant effect of Metol makes its appearance when sodium carbonate is used as the alkali with Metol instead of potassium carbonate. The "British Journal" says: "Some little time ago a member of the 'B. J.' staff had to record in these columns the unpleasant fact that he had become susceptible to Metol

poisoning after many years' apparent immunity. A few weeks ago he had again to use metol-hydroquinone, with the result that the old trouble again appeared, which necessitated recourse to Petol soap once more. It then occurred that the poisoning effect appeared only after the use of one particular formula out of the two metol-hydroquinone formulae he was accustomed to rely upon, and since then he has been using the other formula repeatedly without any ill effects at all up to the present time. Almost the sole difference between the formulae is that one contains sodium carbonate as the alkali and the other potassium carbonate, and while the former is the fatal one, the latter appears to have no effect whatever, even though his skin has by now evidently become very sensitive. We can offer no theoretical explanation of this kind of selective action, but if others have had a similar experience it would be of considerable interest and possibly of importance to record the fact. Though the trouble is always attributed to Metol, it by no means follows that Metol alone is the prime cause, and possibly the collection and summation of sufficient evidence would show that the Metol soda combination is the real enemy."

There is probably a great deal of truth in this, and I for one, am inclined to believe that Metol is more often sinned against than sinning, for as in most things, we hear of the exceptions more often than the general rule.



THAT the Postmaster-General very evidently did not consider photographers at all when making the rulings for the new parcels post is evident from the fact that photographs are classed as printed matter and must go as third-class, at the rate of one cent for two ounces—eight cents per pound. This would seem to work a hardship on photographers who could otherwise ship photographs in nearby zones at a rate of five cents per pound, while for long distances the third-class rating is more favorable for the photographer than the parcels post rate. However, the most of the average photographer's customers are in a district near to his studio, and he would very much naturally prefer to save postage by shipping his packages of photographs by parcels post, so that it would seem to be a subject for the National Association to take up with the post-office authorities in Washington.

There is no apparent reason, beyond an autocratic ruling on the part of the post-office authorities, for the elimination of photographers from the advantages of the parcels post. If a haberdasher can ship a dozen collars by this new method—a butcher a couple of pounds of meat—or a farmer a dozen eggs, which are their particular products, why should not a photographer be allowed to ship a dozen photographs also in this way, for photographs are the product of the professional photographer and are merchandise in every sense the same as the dozen eggs or the dozen collars, or anything else which is covered by the parcels post rulings.

All printed matter is exempted from parcels post advantages and the argument is that photographs are prints from negatives, just as books are printed from type, but then the haberdasher can have sent to him a bolt of shirting from his manufacturer by parcels post, and the shirting is imprinted from rollers with its pattern just as books are printed from type and photographs from negatives, so the argument against photographs falls to the ground.

Meanwhile, till the National Association takes action in this matter, it would be just as well for all photographers to agitate the question with their state senators and representatives.

THE FALK CONVENTION

SUMMARY OF PROCEEDINGS

Did You Ever See a Daguerreotype Made?
Would You Like to See a Daguerreotype Made?

ON THURSDAY, FEB. 13TH

at 12:00 a daguerreotype demonstration will be made in the Metropolitan Life Insurance Co.'s Assembly room by Messrs. Elliot of Philadelphia, and Hargrave of New York.

HOLLINGER'S TALK

on the copying of daguerreotypes will take place during the morning session on Thursday, February 13th.

Would you like to be able to make an 8 x 10 or 11 x 14 print from a cabinet negative and have it finished in fifteen minutes? Messrs. Bangs and Hallen will show you just how to do this, utilizing what you have at this minute in your Studio. This will be shown at the morning session on Thursday, February 13th.

THE COMPARATIVE EXHIBIT

The greatest educational feature relating to printing papers which has ever been put before photographers will be on exhibition all day Thursday, February 13. It comprises prints from seven different kinds of negatives on over thirty different kinds of papers, including all of the now prominent developing papers, platinum, mat-albumen and other novelties. The entire series from each negative will be hung on a separate screen so that they may be judged COMPARATIVELY.

THE PRINT EXHIBIT WILL

be positively the greatest exhibit of prints ever put before a State Association, comprehending over fifty exhibits of from six to twelve pictures from the big men of America outside of the State of New York, besides which will be the regular New York State exhibit where the Sections are showing their work grouped as Sections. These pictures will be on exhibition all day Thursday, February 13th.

THE DINNER.

Arrangements have been made for a "Beefsteak" at Healy's at Columbus ave., at 66th street, on Thursday evening, February 13th. This is the place that has made Beefsteak dinners famous, where after everybody has been swathed in a big and spotless butchers' apron they have Cotuit oysters and trimmings and the beefsteaks are broiled in front of you on a huge open fire and served piping hot, until you can eat and drink no more. There will be music and songs and everything that goes with goodfellowship and NO SPEECHES.

BUSINESS MEETINGS

will be held at 11:00 on Wednesday, February 12th, and on Friday, February 14th.

MAKE YOUR RESERVATIONS AT HOTEL MCALPIN,

34th and Broadway, immediately, because they opened to capacity business and in order to take care of you properly they must know that you are coming and what you want.

Remember the Dates, February 12, 13, 14

RECEPTION ROOM TALKS

Number VI

Some Slack Season Suggestions—Value of Bookkeeping

By Mrs. Korah Cugle Manning

OVER!! What a relief! Xmas and all of its terrors—for they are terrors to the photographer—despite the fact they are his living. But as the grind must go on it is useless to stop to even draw the breath of relief, for now come the thoughts of how to span the next two months before the era of the sweet girl graduate and spring frocks. Of course, some business still hangs over, because ALL of the folks have not spent ALL their Xmas money yet, and, although a little late, a few debutantes are still hovering on the verge of that great abyss—Society; why not get them? Oh, I realize YOU made the effort before Xmas, but as you did not succeed, why not try again, then try some more, and as persistency is bound to attract attention, you will, perhaps, be noticed, and that is one point to the good.

Ever try home portraiture? It has gained such rapid favor it seems to me it really is THE THING. Why? Well, in the first place, there is such great latitude. You have children in their own environment, and knowing children as photographers do, you must realize that is a tremendous help to naturalness.

The child with his own playthings, his own rugs on which to sit or roll, his own nurse in her cap and apron (instead of a nightmare of a hat and coat which she would be sure to have on were she to take the child to your studio), ready to attend to the child's wishes, is one hundred percent easier handled than the same youngster would be in your gallery, with all new faces and objects surrounding him—alert to every noise and move—ready to howl at the slightest provocation or to hide his head in his mother's skirts and have her wear out all of her patience and yours in begging, coercing and, finally, perhaps thrashing him into obedience, with the consequences—surely, swollen-eyed and utterly demoralized result, and in all probability a re-sitting with the same performance repeated. Then you have such a diversity of settings from which to make the sittings—stair-cases, fire place, beautiful window seats, a place in mother's lap—even mother alone (something not on the original program, but suggested, while waiting for the changing of the child's clothes and incidentally a sale not bargained for—velvet).

Suddenly ma will remember the dining-room has just recently been done over in the very latest style, and is SO artistic, and while you are there she has you make a negative or two of IT. Pa's den must be

photographed, a surprise for him (he has just been gunning, and shot the "BULL MOOSE," and the grinning head is stuffed and on the wall), so THAT must be reproduced. You leave with 20 or 30 negatives, whereas at the studio you would have perhaps only made the child's picture as per contract, used about one-half the quantity of plates with a more than possible failure as the outcome. Try Home Portraiture.

There also is a very kindly feeling developed in the bosoms of our society dames for colored work—for many years in oblivion—but resurrected and very much in evidence in the salons of our so-called smart set. Don't know where to have these done, did I hear you say? Let me whisper—a charming gentleman as well as a fine artist in Chicago—one Herr Eduard Blum, who does the best of this kind of work I have ever seen, and, although I am not his advance agent, I advise you to write him relative to his work; for I am very sure your patrons would appreciate having SUCH work presented to them for their approval. Order a few there; find a first-class saleswoman; give her a list of your smartest customers (do not lose sight of the fact these gems are NOT within the reach of your poor customers, so do not risk dissatisfying them with the things not within the limits of their purses); have her call on them, not as an agent, but presenting HER visiting card (which you must furnish), this enabling her to meet the mistress, then leave the rest to the saleswoman. You will be surprised at your results. Orders will come in from old negatives. It will bring in new sittings, because some will consider their old negatives passe, and the newest frock must be photographed for an oil, and so it goes. Grist to the mill by still another channel.

In what condition are your books? Have you ever given a thought as to the amount of leakage (polite name) from your studio each year? If you have not just take an hour off and recall the various shortages, which at the time you knew, but let pass, thinking them errors and they would adjust themselves, but time went on and you—your mind taxed with its own worries—let one of the most essential things in your place of business be neglected. When your lax methods are discovered by the culprit or culprits and they become imbued with the idea you have forgotten, the leak becomes greater and greater, and some day

you will awaken to the fact quite a sum has escaped you, if not in actual cash, in stock. So hearken ye at the beginning of 1913—start things so that all lines will lead to the same lever and have **YOUR HAND ALWAYS ON THAT LEVER.**

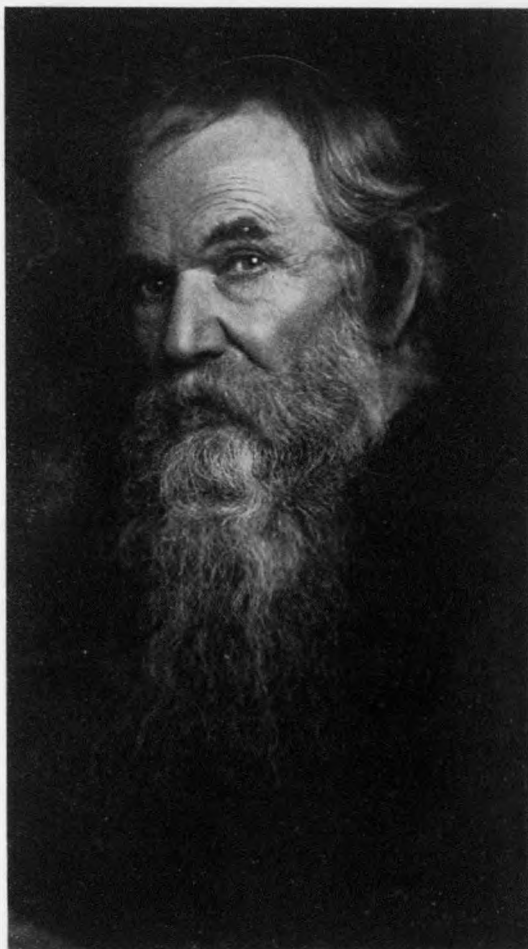
A case of plates will be needed by one of the help—Sunday—(which he very conveniently forgot to purchase Saturday), to make some exposures either for his friends or himself, so yours are used.

That one not being missed, the next Sunday another box will follow, then eventually his family, friends and outside customers will go to **YOUR** studio for sittings (you being away—Sunday—for, of course, you are; if you are **NOT** you **SHOULD** be), your plates, your developing materials, your electric lights, and by the time the week has passed, your paper and even your mounts, **ALL** are used. You, none the wiser; he, by some dollars, the better off, quietly laughing in his sleeve at the **EASY MARK.** While if you have your stock booked and are a business man as well as an artist?? at least once a month you will go over your affairs.

When your employes get to know you do that, there will be no Sunday work; then **YOU** will be the better off with **ALL** the laugh on **YOUR** side.

Have you a card system? Of course, you have though; you are too up-to-date not to have. Don't figure, however, your bookkeeping is completed when your cards are filed. I had the misfortune to go into a studio at one time during my career where, with the filing done, the proprietor thought the bookkeeping in first-class condition—perfect—when I asked to see the amount of the previous year's business, there was no way on earth to get it, but memory, and a failing memory, the person being on the shady side of 50—not even at 25 or 30 having had a superabundance of gray matter—so, of course, all I received was a somewhat embarrassed (the party really did have sufficient mind to realize the blunder made) stare and the foolish reply, "Well, I know I got my living out of it, and am only a couple of hundred dollars behind, which I owe for rent." Being behind **ONLY A COUPLE OF HUNDRED DOLLARS** seemed such a relief.

This party had evidently never been out of debt so far before, and I afterward discovered to MY sorrow, \$200 (two hundred) **WAS** a very small sum for that party to owe. The cards are only the beginning—you must have your day book, cash book, ledger and all the other necessities. Suppose a card be lost? Let me tell you, I know what that means, for I worked two months once trying to get a trial balance, and only discovered the reason when, a new desk being required, the old one was removed, and lo! behind it, two cards. They, however, did not make up my balance, but it led to the discovery that



By Godfrey, of Abingdon, Ill.

several cards were lost. So we had to draw an unbalanced balance, which is carried through that studio, so I understand, still. Now, had the bookkeeping been properly attended to, even though a tremendous amount of work were involved, these amounts could have been located and a balance gotten in a good deal less than two months. On these cards should be written **ALL** references to the person whose work each card represents, then no matter where the receptionist be, if a customer should come in his or her card can be gotten by any one in the studio, and his or her wants attended to, avoiding the kind of thing I personally witnessed not long back in a first-class gallery: A young man called and asked for some proofs which he had requested to have held for his approval until a certain time. The young woman in charge at that time asked him (a most unnecessary question at the

best of times) WHO WAITED ON HIM. He replied "Miss ———." The receptionist immediately remarked, "Well, SHE is not here today, so I won't be able to locate them." Said the young man, "I made the appointment to see them today so as to give an order, as I am going away." "Well," said the young woman, "I will give one look for them and if I can't find them, YOU WILL HAVE TO COME BACK."

She proceeded in a very indifferent way to open ONE drawer, discovering the proofs were NOT there, she (to my thinking) insolently remarked, "I can't find them, so you will HAVE to come back when Miss ——— returns." Exit young man. Now, far be it from me to be curious, but I FOLLOWED him, just to hear what he would say to his fellow companion, which was, "Well d—— if I ever go back; there are too many other photographers in this city." A note on the card belonging to this young man's order, saying, "Hold proofs until such a date—proofs in drawer No. 2," would have facilitated matters, the customer would have been attended to satisfactorily, the studio several dollars, perhaps hundreds, richer (for who knows the amount that young man intended spending)?

That same afternoon I heard the same receptionist make this stupendous faux pas: A lady looking over her proofs asked the receptionist's opinion of them, and was instantly handed out this very untactful reply, "I don't like that black band around her gown; it hits you in the eye as soon as you look at the proofs." The lady remarked, "Why, that is one of Redfern's latest designs and I think it perfectly adorable." "Yes," said Miss of NO tact, "but that black thing takes away from the picture." Maybe it did, but what a terrific blunder to so blatantly suggest the thing which a susceptible woman might allow to influence her into trying another sitting in another gown. Loss, a number of plates and photographer's expense.

This note business on the cards is very forcibly engraven on MY mind, for I received one of the worst callings down I ever knew of through omitting to make a note. A man gave me an order for eighty dollars' worth of photographs, for which I promptly demanded a check, not knowing the gentleman except to know he was in the field ONLY as yet for NOMINATION to office. So I bethought me, as the election, or rather nomination, would probably be over before the photographs were finished (and if I were any judge of human nature, this particular specimen would not stand a ghost of a show—would not even be among the ALSO-RANS), I thought the whole amount would better be in our bank. So I asked and received.

They DO say woman's intuition is keen, and in this instance it was proven, for a

few days afterward, the election over, in walks the defeated gentleman, and what DO you suppose he wanted? Hold fast, for it shocked even me, and I don't often lose my equilibrium, being accustomed to having bombs thrown daily at me. "Well," SEZ he, "Mrs. M., I have decided I will have no use for eighty dollars' worth of photographs. I will just take the dozen small ones at twenty-five dollars, and you can refund me the balance." Now if there is one thing on earth I will NOT do, it is REFUND, because it is only natural to suppose, and only fair to assume, the customer is clothed in his right mind when he orders and gives up his lucre for your product. Consequently I do not feel responsible for his suddenly becoming non compos mentis—and once in my bank, kindly believe me, the money usually remains there. Now, this man perfectly well knew his work would not be finished in that few days, so I was for the nonce a little chary as to how to refuse that refund without offense to the customer. My mother wit, however, came to my assistance, and I called into play my most innocent, I might almost say, my most sorrowfully hurt expression (don't forget to lay in a stock of expressions on becoming a receptionist, for you will need ALL of them—none need be returned), and calmly said: "Mr. ———, your negatives have all been retouched and one print made from each, as the newspapers are clamoring for them, and in order to be prepared I had these finished post-haste (fortunately for me I had had a squeegee made from each of his negatives in case such a disaster as his nomination SHOULD occur, and I immediately produced the photos). I am unfortunately compelled to refuse your request, as the money accruing from the sale of your photographs is—less a small fraction—expended on the finishing. Am truly sorry; had your demand come a day or two earlier, it would have been cheerfully granted." Regardless of all that harangue, he ALSO having the bump of determination fully developed, said, "Well, I do not need those large pictures, and REFUSE to take them. You have my money, in consequence I am at your mercy. What are you going to do about it?"

Things began to look serious, and I recognized the fact; diplomacy in its most superior form would have to be used. I racked my brain for an avenue of escape, and suddenly recalled a conversation we had had when he first came in, so I said, "Wouldn't this be a good time to have your dear old mother have some good photographs made. You said you would be so pleased to have a picture of her as she is now; why not suggest it to her, and if she prove rebellious, tell her of the outlay of a sum of money, which, unless used within a limited time, would be a loss to you, and I feel convinced you will get your heart's desire—HER PICTURE." (I know the old lady

to be of DOWN EAST extraction, and no money would be allowed to go to waste, even if she had to be guillotined.) It did not take me half as long to think this out as to write it, I assure you, for I realized I was meeting my Waterloo. "Good," said he, "the very thing. I thank you so much for the suggestion. Here's where I get my old lady." And he went out chuckling to himself, evidently glad he had spent the money. As for me, I heaved a sigh of satisfaction and prepared for the next bombardment, but what I FAILED to do was GET OUT HIS CARD AND MAKE A NOTE OF MY PROCEDURE, foolishly trusting to my memory, and thinking, of course, I would be there when the lady arrived, and everything would go on smoothly.

What I DID NOT BANK on was the moods and tenses of my employer, who appeared one fine day on the scene and gave me a few hours' notice to go to another city to one of his studios.

Of course, the politician and his order never once crossed my mind, until one day I was peremptorily called to the phone and in stentorian tones asked if I knew Mr.

_____, of _____. Instantly I replied, "Yes." "Now tell me all you know of his order." I did so, relating it in detail. "Yes," said my employer; "did you make a note of all of this on his card?" "No," said I, in true George Washington style, and I am telling you the truth when I say I believe the caustic remarks HURLED at me over that phone were charged with sufficient electricity to run a railroad, and the worst of it is, HE WAS PERFECTLY JUSTIFIED. He had supplied the means for any intelligent person to keep the business in a thoroughly systematic way, and I—well—I failed to use my intelligence. Hence my remarks, PUT DOWN EVEN THE MOST TRIVIAL THING ON YOUR CARD (in lead pencil, so they can be eliminated after the order has been consummated), for your own safety, and for the good of the customer and all concerned. The bookkeeping question is one on which I could expatiate largely because of its tremendous scope, but as I have no especial desire to monopolize the pages of Abel's Weekly, reckon I will say adieu and await another and more propitious opportunity.

Report of the First State Convention of the Year

The Second Annual Convention of the P. P. A. of New Jersey, Newark, N. J., January 21-22

THE honor of holding the first convention of the year, which had for so many years been held by the New York Association, went this year to the newly formed New Jersey Society, which, under the presidency of John F. Sherman, of Newark, attempted to show the neighboring associations of New York and Pennsylvania that a convention plus manufacturers was after all a more interesting and profitable affair than one conducted by and for photographers only.

I think it rather unfortunate for the attendance that this convention was held so closely after the Christmas holidays, and also so shortly before the New York and Pennsylvania meetings. Then, too, the Eastman photographic school is slated to appear in New York and vicinity in the next week or two, and there are naturally a great many photographers who feel that they can not afford to take more than a few days off from their studio work, and will pick the New York meeting or the Eastman school as offering more opportunities for instruction on the one hand, and amusement on the other. However, the attendance at this Newark meeting was satisfactory, even if it was hard to get the members down to business in the mornings at the stated hour, but then few photographers are interested in the business or

red tape end of an association. That, after all, can be handled by the officers and the few who take a delight in parliamentary procedure. The average photographer attending a convention wants to see pictures and demonstrations, and hear some of the well-known stars from elsewhere give their ideas of picture making.

Thus it was on the two afternoons when Ira Schwartz, the well-known home portrait man; William Shewell Ellis, of Philadelphia, the two-time-five-hundred-dollar-prize-winning celebrity; Pirie MacDonald, unique in his specialty of "Photography of Men Only;" A. F. Bradley, the courtly photographer of New York's "four hundred;" Dudley Hoyt, unrivaled for his draped effects; and, last but by no means least, Elias Goldensky, of Philadelphia, the impressionistic get-the-individuality exponent of modern portraiture—thus it was, I say, when the crowd turned out in full force when these celebrities held forth in the convention hall. To get good measure, a talk on "Advertising," by yours truly, was thrown in, so that no visitor to the convention could say but that he had been well paid for his loyalty to the society.

Two business sessions were held, and it was decided, amongst other things, that all members of the society agree not to deliver any negatives to a customer without re-



By Mrs. Rarick, Clarksburg, W. Va.

ceiving pay therefor, nor without causing the customer to understand that all negatives were the property of the photographer and not of the customer. It was also decided to have the society as a body take up with their local senators and representatives the Lodge bill, with the request that it be amended to eliminate genuine photographers from its provisions. Further, it was decided to form a loan exhibit to be sent from section to section of the society. It was also agreed to adopt the method started by the St. Louis and Ohio Society

photographers in regard to the giving out of pictures to the newspapers. Members of the society will not give out their pictures to newspapers without receiving proper credit and a minimum fee, and all New Jersey papers will be notified to that effect.

The New Jersey Society is young, but is generally progressive, as is evidenced from the action taken on these various matters. The question of a meeting for next year, and of a meeting place, was left to the discretion of the Executive Board. The officers elected for the coming year are, President, George Wonfor, Camden; Chas. R. Thompson, East Orange, secretary; Henry Vollmer, Bloomfield, treasurer. The treasurer reported a tidy little balance in the treasury.

Amongst the manufacturers making displays were the Eastman Kodak Co., with Harry Fell and assistants; the Ansco Co., with Sid. Whiteman and assistants; The Hammer Dry Plate Co., with Mr. Schaefer; G. Cramer Dry Plate Co., with Ed. Wright; and smaller shows by the Prosch Mfg. Co., John Haworth Company, Clark & Freed, of New York, with a fine line of enlargements shown by the nervously energetic Mr. Fox; Helois Chemical Co., of Philadelphia, makers of a flash bag; the Blackmore Photo Supply Co., Schaeffer Photo Supply Co., and others; A. M. Collins Mfg. Co.; Geo. Murphy, Inc. by Murphy & Lavender; and Mr. Geissler showing a new lamp.

On the evening of the second day the society gave a banquet to its members and guests which turned out to be a most delightful affair, Mr. Shiels acting as toastmaster, and introducing, first, the newly elected president, George Wonfor, and then two or three singers and violin players, before calling upon the speakers. There were probably less than fifty photographers present, but with the visitors and manufacturers a goodly crowd was made up, and with such a good start, it is very probable that future conventions of this society will see a greatly improved attendance. It was not the fault of President Sherman nor his brother officers that they did not put in an appearance, for those gentlemen had worked very hard, and deserve all kinds of credit.

Annual Meeting of Ohio-Michigan Board of Officers

"BRIGHT SPOT" SMITH, the well-known secretary of the Ohio-Michigan Association, which in two years jumped to the front rank among state associations, announces that the Executive Board will meet in Toledo at the Boody House, Feb. 3, at 11:30 a. m., to discuss plans for the 1913 convention at Cedar Point.

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Report of Executive Meeting Photographers' Association of Iowa

THE executive committee of the Photographers' Association of Iowa met in the Elks' club rooms, at Perry, Iowa, Jan. 2, at 2 p. m. The roll was called and the executive committee was found present as follows: P. A. Newberg, Iowa City, president; R. A. Steinhaus, Cherokee, first vice president; C. H. Gilbert, Independence, second vice president; H. E. Link, Centerville, treasurer; H. W. Flint, Waterloo, secretary.

The books were audited by the committee and found to be O. K. The treasurer's report shows the Association to be in fairly good condition when the additional expenses of last year's convention are considered. The treasurer's report appears as follows:

Nov. 1, 1911, cash on hand.....\$ 533.10
Received from Secretary Link.... 1,047.00

Total\$1,580.10
Total expenditures as per treasurer's vouchers\$1,165.74

Nov. 1, 1912, balance on hand.....\$ 414.36

The executive committee finds it would be impossible to hold a successful convention at Perry, Iowa. Considering that all other state associations have abandoned their meetings in favor of the National, and the manufacturers feel that it would be doing an injustice to other associations to show in Iowa and not in other states, we have decided to abandon the convention, and co-operate in every way with the National at Kansas City, July 21-26, 1913. The committee feel themselves justified in taking this step. H. W. FLINT, Secretary.

Professional Photographers' Club of N. Y. Holds First 1913 Meeting

ON Jan. 21, the first regular meeting of the Professional Photographers' Club of New York opened with an electric light demonstration by Mr. Elias Goldensky, of Philadelphia. At 8 p. m. the meeting room at Terrace Garden was crowded with photographers from all parts of Greater New York, to witness Mr. Goldensky operate his new invention for Tungsten light control. It was the first public appearance of this wonderful light, and enthusiasm ran high.

The standard held about 30 lamps ranging from 40 watts to 150 watts. By simply pressing the camera bulb, the current was passed from 110 to 220 volts, and the lamps

burned with a brilliancy that made portrait exposures in one-quarter of a second. Many negatives were made in the different styles of lighting, and the results were beautiful.

During the regular meeting that followed the demonstration, Mr. Goldensky was unanimously elected an honorary member of the organization.

The ball, which is to be held on Feb 12, at the Majestic hotel, was discussed at length. Mr. Becker, chairman of the ball committee, reported that he had just signed a contract with the Hoadley Orchestra, comprising sixty-five members, to entertain us on that evening.

Five new members were enrolled.

The meeting adjourned at 11 p. m., after which two large groups were made of the entire assemblage.

The next regular meeting will be held at Terrace Garden on Tuesday, Feb. 18, 1913.

E. CHAIT, Secretary.

Dealers' Convention to take Place in Rochester Late in March

THE recently organized association of photographic dealers, which already numbers in its ranks upwards of three hundred retail dealers, is to hold its first annual convention in Rochester, N. Y., March 24, 25 and 26.

Five representatives of the association met at the Powers Hotel, Jan. 18, to make arrangements for the convention, and expressed the opinion that the conventions of the body would be held in Rochester every year.

Wichita, Kans. Photographers Give Banquet

ONE dozen photographers from Wichita and towns within a radius of one hundred miles were the guests of the Wichita Photographers' Association at a social session, Jan. 16. The visitors were invited to Wichita to meet members of the executive board of the State Association, who were in session.

The visitors met in the studio of Harry Pottenger, and an informal meeting was held with the state board. After the meeting, the hosts and visitors adjourned to the Princess theater.

At 11 o'clock, a banquet was served at the Baltimore Inn. H. T. Harden, secretary of the National Association, acted as toastmaster.

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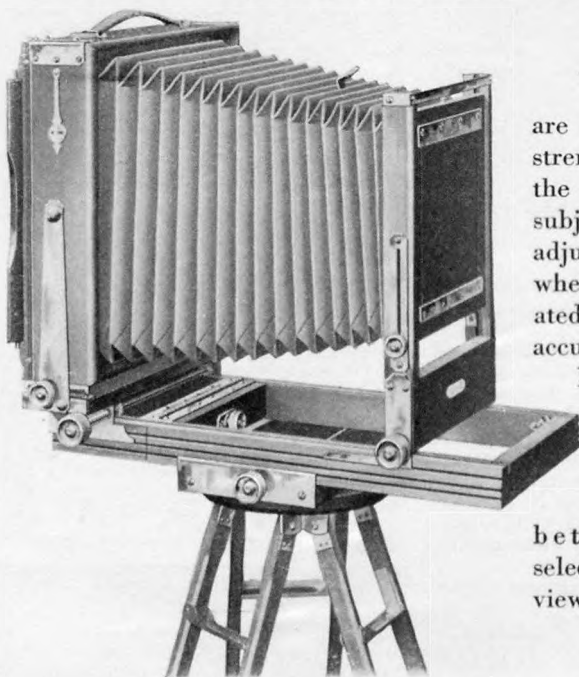
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"	"	No. 1,	8 x 10,	4¾ x 4¾ "	25.00
"	"	No. 2,	8 x 10,	5¾ x 5¾ "	30.00
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*Case holds camera and one double plate holder.

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Photographic Guild of Iowa Hold Third Meeting

ON January 27 and 28, the members of the Photographic Guild of Iowa convened at the residence studio of F. A. Free, Davenport, Iowa, for the third meeting of the society. On the twenty-seventh a demonstration of negative-making was presented by Mr. Beattie, of the Cramer Dry Plate Co. After luncheon two negatives of a model were made by each member, the plates being then developed and compared. In the evening ten minute talks on a number of topical and interesting subjects occupied the time until 8:30, after which a theater party was enjoyed. The next morning was taken up with a print demonstration by the Eastman Kodak Co., and the afternoon given up to a comparison of pictures brought by the members and those taken the previous afternoon. A most enjoyable meeting was held.

Indoor Photography at other People's Houses

By Walter Benington.

"ARS est celare artem," which may be literally translated "True art is to conceal art," is an old proverb, but still true; and, of course, given the man with sufficient training, skill, knowledge, feeling, or whatever it is that qualifies him for the title of artist, the means employed are so well concealed that the ultimate result is what is called "convincing"—that is to say, it shows no sign of the sometimes quite elaborate machinery employed in its production. But, failing this necessary qualification, any attempt at a built-up composition is simply courting failure.

For this reason, portraits made in the ordinary professional photographer's studio are seldom quite satisfying; the sitter is "not at home" to begin with, and the whole business, often compared with an operation in the dentist's chair, is so hampered about

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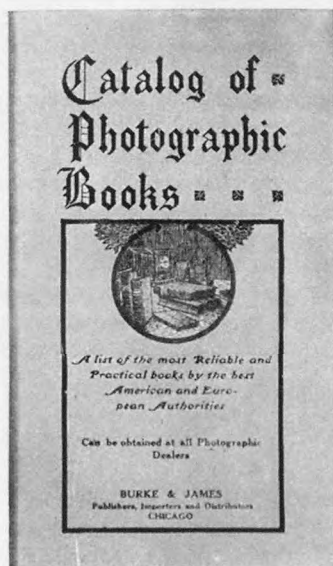
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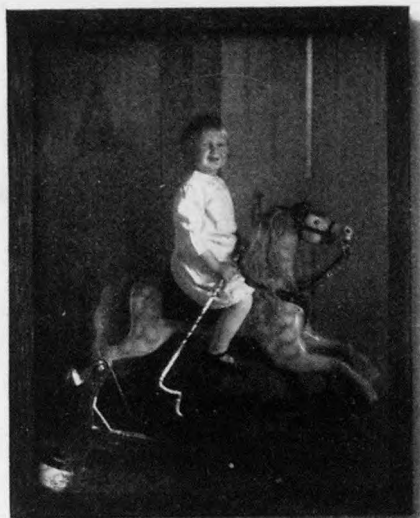
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is the ideal outfit for the home portraitist, the No. 18 lens being particularly suitable on account of its convenient focal length, 12". The Photographer who is looking for the one lens outfit will find in this selection not only a lens for the work in the home, but also a fast lens suitable for figures and groups whether in the studio or outside. The reserve covering power of the 1c Tessar allows its use even on 11 x 14 work, an obvious advantage.

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with the shackles of artificiality that a natural effect is well-nigh impossible. In addition to all this, the photographer himself, always working, as he does, with the same material in the way of furniture ("accessories"—hateful word!), background, source and direction of light, and so forth, must, perforce, repeat himself in his work, unless he make gigantic efforts to avoid doing so.

And this constant exertion and nervous strain to be original must affect the facility and comfort with which he works, whereas, without it, he gets into a rut. This, indeed, many do, seldom varying the position of the sitter or the arrangement of the studio blinds, and working entirely to a formula.

It takes a man of quite exceptional strength of character to keep his work personal and individual, and at the same time to steer a clear course between the Scylla of sameness and the Charybdis of a straining for effect or a striving after originality. The fertility of his resource is taxed to the utmost, and the time inevitably arrives when he would welcome with open arms the introduction of change in the conditions of work.

It is not difficult to imagine the eagerness with which he embraces the opportunity of making portraits at sitters' own homes, where, in addition to the enormously enhanced ease of the sitter, the photographer

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finds himself, as it were, a free man, loosed from the fetters that in his studio bind his hands, so that he works there with the constant dread of sameness.

It is as though a man who has been compelled to make bouquets all of yellow paper were all at once provided with plentiful supplies of real flowers, not only those he has been in the habit of laboriously imitating with his colored paper, but an endless variety of other sorts, in all colors, so that numberless fresh schemes are possible to him, and all he has to do is to put forth his hand and pluck the particular bloom required for a given effect, and no longer to worry as to how best he can make shift with his imitation materials.

I have lately been photographing quite a number of children at their own homes, and here it is, more than anywhere else, that one feels the advantages of natural conditions. Children more than any other sitters feel strange in a strange place, with surroundings of unusual character and only a limited supply of toys, and these strangers. How different at home! Here nothing is strange, except the man with the camera, and he is simply a new play-fellow, or should be. All he has to do is to make friends with the children, and then sit around, with his camera all fixed ready, while they play their ordinary games. A parent or two, or a nurse, or both, will not come amiss, to help the play, and to stop it immediately on the word quietly given by

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the photographer; for if he has to play, too, he will not be ready to fire at the right moment, and unless he knows his sitters exceedingly well he will find the co-operation of a grown-up who does so an enormous assistance.

I remember one little sitter who was pulled up and down the nursery floor sitting on a small carpet rug. My part of the game was to cry "Whoa!" at the right moment, the mother, holding the rug, being just out of the field of the lens, and the kiddy's face

just beaming with glee. Another successful exposure with this little girl was a rocking-horse picture. I have made several rocking-horse pictures; the grotesque faces of the horses and the strong lines of the harness seem to have an attraction for me.

In this class of work a camera and lens which will give full exposure with an instantaneous shutter is essential. I generally use a Graflex, and a lens at F/3, and plates of extra speed, which I find satisfactory for all but very dull days.

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