

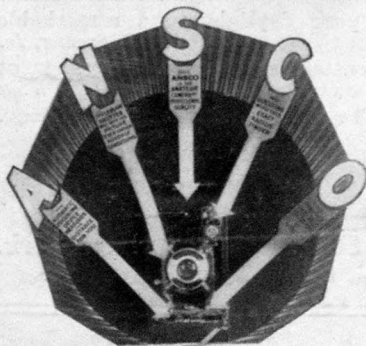
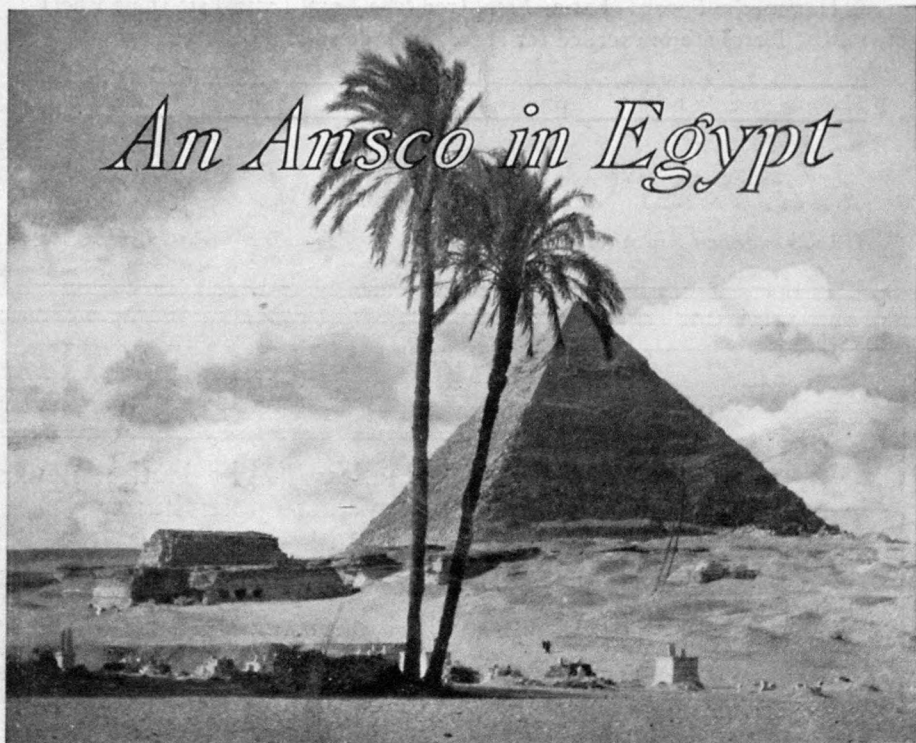
# ABEL'S PHOTOGRAPHIC WEEKLY

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

Vol. XIII. No. 320.

SATURDAY, FEBRUARY 14, 1914

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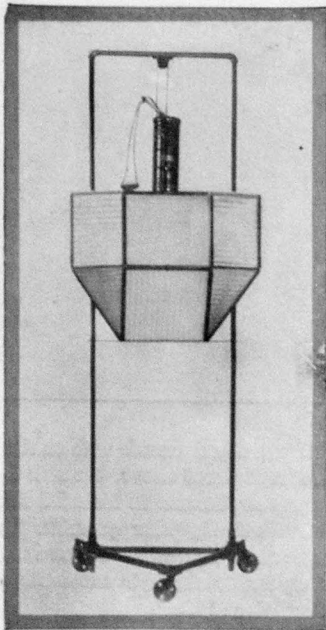
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# ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

Published Weekly at 917 Schofield Building, Cleveland, Ohio

A. A. E. Abel, Publisher and Proprietor

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\$1.50 A YEAR

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## *In Passing By*

TRAVELING EXHIBITS. The traveling Loan Collection of High Grade Portraiture which "Abel's" has undertaken to arrange for State Conventions is an assured success. Many of the leading photographers have justified their approval of the plan and their readiness to contribute and those State Societies that choose to avail themselves of the privilege—for a privilege it will surely be—of having their exhibit at their conventions will find that they have a feature and a drawing card of unusual merit. As stated before, this collection is offered to any State Association for its Convention with no condition attached other than that the express rate be paid both ways from the office of "Abel's Weekly." The pictures will be framed and properly labelled and descriptive catalogues will accompany them. Special trunks will be made to insure their safe transit and easy packing; all of which will be undertaken by "Abel's Weekly." More than half a dozen State Associations have already asked for the collection. This collection not only relieves leading photographers from the burden of a number of requests for pictures but ensures to the smaller convention an exhibit of an order which is otherwise impossible for them to gather together. The picture exhibit should be *the* feature of a Photographers' Convention. It is the best source of education if of the right character. Mr. Pirie MacDonald's response to the request for pictures may well be appended here.

Dear Abel:

I shall be very glad to send you the pictures according to your scheme for a traveling show for State Conventions, first because I strongly believe in the State Conventions as such and particularly pleased to contribute my mite towards the success of such institutions; second, because it will relieve me of the nuisance of contributing ten or twelve times during the year, at short notice—pictures which, sent from the fulness of one's heart, rarely ever return and when they do, invariably express collect and without thanks.

Your scheme is a good one and has my hearty approval.

Sincerely yours,

(Signed) PIRIE MACDONALD.

**T**EACHING PROFICIENCY. With each succeeding year, the Eastman Professional School grows in importance and scope. We have just had the pleasure of attending the sessions of the School in New York City, and—though we hate to say it—have again had first hand opportunity for learning the real reason for the lack of interest in State Conventions. Here were assembled enough photographers to make a National Convention at Kansas City last year. About seven hundred photographers were present during the week. Here at New York were eight hundred real photographers registered. The total attendance at the Philadelphia and Pittsburgh schools, held the two previous weeks, was over eight hundred, as large, if not larger, than the attendance of photographers at the Philadelphia National Convention a couple of years back. And the reason lies in the systematic, comprehensive and comprehensible training offered in this school on every subject of vital interest to the work-a-day photographer. It is all “meat” from start to finish. There is no padding, no waste of words, no hot air no shooting over the heads of the audience, no demonstrations of impractical or untried apparatus. Little wonder the audience yearly grows larger and that men go there who have long since chucked up the State Convention.

Possibly the best innovation in this year's school is the demonstration of Home Portraiture. For this a regular stage setting is provided. We are shown in a real room in a home, three walls, windows, curtained door, even the subject waiting for the visit of the photographer.

It is to be daylight home portrait so that the non-halation quality of the Eastman Portrait Film may be shown, when the window is part of the picture. To get the daylight effect a cabinet with arc-lamp enclosed is placed outside of the window so that the light falls into the room in proper fashion. The photographer appears in the doorway, paraphernalia in hand. He makes his greeting to the lady in the room and sets about his work of getting his apparatus into shape and making his exposures. It is an excellent object lesson and the results shown a little later on justify the trouble. But this is only one of the good features.

More interesting than anything else to us was the really marvellous fashion in which the immense amount of apparatus has been taken care of. A three day school covering every phase of photography, and in which nothing is left to chance, necessitates a variety of sundries. There must, then, be a place for everything and everything must be in its place. So the trunks and boxes and crates—and of the first there are seventeen alone—are all specially fitted and planned. Lenses slip into their proper grooves, cameras nestle in padded compartments, over them is fitted accurately some enlarging board and so on. Not an inch wasted. It is hard to describe, but it is all exceedingly ingenious and shows what an infinite amount of thought has been spent on the preparation and execution of this school plan. Harry Fell and his quartette of popular teachers may well be proud of their efforts and the success of the E. K. Professional School. And the success is all the more meritorious, as what is taught in this school can be applied to the products of all manufacturers so that all are equally the gainers through the teaching of greater photographic proficiency.

## SERMON IN BRIEF No. 92

Special to Abel's Photographic Weekly

### THE MUSIC WE LIKE MOST

BY CHARLES GRANT MILLER

SIR EDWARD ELGAR, England's greatest living composer, announces that he is going to give up writing good music and turn to the grinding out of musical comedies, two-steps and ragtime. There is no demand for good music, he says; it is all for the other kind. He hopes the jingly airs will bring him guineas.

It is no new question. Judged by certain sorts of effectiveness, ragtime, jag-time, jig-time and the rough-and-tumble melodies have classical music beaten; but every musician knows that the public appreciation that puts up money is all on the other side.

The experiment not long ago of two singers in St. Louis to determine whether so-called "popular" songs or selections from grand operas would evoke the greater applause resulted in the utter rout of ragtime.

There are few greater fallacies than the assumption that the public does not appreciate good music. It applauds rag-time as it thrills over summer-novels, but it never for a moment loses sight of the superior claims of the great masters of melody.

Witness the enthusiasm which greets familiar operatic music played between the acts at the theaters, the success of "English opera" ventures, and the throngs at symphony concerts.

Given standard music with moderate admission charges, the popular response is immediate and generous. To balk at Wagner at prohibitive prices is not indicative of any lack in the multitude for a love of true melody. That lack is more often to be looked for higher in the social scale.

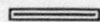
Tastes must be cultivated for an appreciation of high class music, just as they must be for high class literature. But it is a mistake to suppose that the best in either is only for the few. On the contrary, the best in both is most liked by all who care much for either.

#### E. B. Core Retiring from Business

E. B. CORE, beloved alike of children and photographers, has decided to definitely retire from business. His lease on his Fifth avenue, New York studio expiring on April 1st of this year, Mr. Core will take that opportunity of closing his gallery and thus ending a photographic career which has extended over exactly fifty years. Neither the business, good-will or the negatives will be sold, although many tempting offers have been made to Mr. Core.

Many there are who have tried to follow

in Mr. Core's lead, but the title "photographer to children only" will ever be identified with him and him alone.



#### Severe Illness of Mr. Yauck, Inventor of Artura

PEEP concern is felt concerning the serious condition of "Arlie" Yauck, the inventor of Artura paper. Reports are that he is rapidly sinking and there is little hope that he will recover.



*By N. A. Brock, Asheville, N. C.*

# "ECHOES"

## Beauty or Ugliness?

BY G. HANMER CROUGHTON

**G**REAT Art is the expression of the mind of a great man and mean Art that of the want of mind of a mean man—a foolish person builds foolishly and a wise one sensibly—a Virtuous one beautifully and a Vicious one Ugly."—*Ruskin.*

As I understand it the province of Art in its effect upon human nature is to elevate it by educating it to an appreciation of the beautiful and the true, there is nothing really beautiful if it is untrue and the portrayal of the ugly is a sign of decadence.

French art began its decadence when her artists began to paint ugly and repulsive subjects, such as executions, surgical clinics and the expulsion of the sick, the lame, the halt, the blind from a besieged city, where the poor starved wretches are depicted fighting for the bodies of the dead for food in the snow outside the walls.

I have noticed that when there is any departure from the conventional and the usual that departure is as far removed as possible. The swing of the pendulum is to the extreme opposite. I have also noticed that whenever there is a movement of any kind inaugurated by the painters it is soon followed by photographers.

We have had some radical departures in Art Circles lately and we are beginning to feel the effect in Photography. It is certainly time that photographers get out of the very deep rut of over retouching and restrict the use of the pencil and the knife to the legitimate use in removing those defects which are caused by the false registration of certain colors. A great deal can be done to limit the necessity of retouching by lighting.

A soft light at some distance from the sitter will give a more true and pleasing effect than a strong light close to the sitter which will exaggerate the coarseness of the skin texture and also the lines of the face.

There is no doubt that photographers have been forced into the excessive retouching by the vanity of their sitters and there is a hard time before any photographer who would try to banish the retouching pencil from his studio altogether, but be conservative in its use, preserve the characteristic lines and contours of the head, and try always to bring out and accentuate the more favorable aspects of the sitter's personality. This can be done in the lighting.

I once wrote in one of my articles on lighting that I had a plaster cast of the bust of Apollo, and that by lighting I could either make that bust look like a God or a burglar and I have seen some photographs lately that remind me of that experiment where the human face has been lighted in such a way that instead of human it looked demonical.

Now we will all *admit* that we have more or less of the devil in our ego but we also *know* that in the worst of us there is more or less of the divine, that the divine spark can be lighted into a glow by love and appreciation and it is the duty of all men to try and find and enlarge that divine spark, and to subdue the best and exaggerate the worst in the name of art is a great mistake. Ugliness is not art.

Photographers have gone to the extreme in beautifying their sitters at the expense of truth and the time is ripe for a departure from the error, but let us not run to the opposite extreme and deify ugliness under the idea that it is art.

Ruskin says: "Schools of Art become higher in exact proportion to the degree in which they apprehend the love of the beautiful. Thus Angelico, intensely loving all spiritual beauty, will be the highest rank—

Paul Veronese and Correggio, intensely loving physical and corporal beauty of second rank—

Albert Durer and Rubens, apparently insensible to beauty and caring for truth, whether shapely or not, are of third rank—

Teniers, Salvator and Carravaggio and other such worshippers of the depraved are of no rank, or as said before are of a certain order in the Abyss."

Does not this commend itself to the reason of an ordinary man whether photographer or not? A photographer dealing with his every day sitter with consciousness of the rent and butcher and baker to pay will undoubtedly do that which will enable him to discharge these liabilities and if a lady of an uncertain age objects to the proofs because the effects of age are too apparent he will tell her that they are only rough proofs and all that she objects to will be rectified in the finished proof—he cannot be blamed for this, it is the vanity of the sitter that is to be blamed and however he may feel about this sacrifice to truth he will say with the Apothe-

cary in Romeo and Juliet—"thy poverty and not my will consents."

But with the exhibition picture, pictorial portraiture should above all things be true. To quote Ruskin again: "Truth first, pleasure after, should be the aim, pleasure in the beauty of line, arrangement, (or compositions) and light and shade." This can be the aim of the photographer equally with the artist.

Now truth can be told harshly or mercifully and the photographer whose heart and eyes have been trained to detect the best in his sitter and is merciful to the worst, may still be truthful and yet produce the beautiful and this latest fad for producing what I have heard called ruggedness is a form of untruthful ugliness, to quote a teacher of miniature painting I knew in England "the microscopic study of the human mask is at best an unpleasing curiosity," to produce the rugged features of the seafaring man or the backwoodsman on the smooth skin of a city man by exaggeration in lighting is neither truth nor beauty and it certainly is not art.

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## Scranton Convention Talk No. 1

### What Is the Standard of Your Photographic Work

**D**ID you ever stop and wonder how near the 100 per cent mark your photographs come?

This is one of the many things we are going to tell you at the BIG \$1.00 CONVENTION at SCRANTON, MARCH 17-18-19, 1914.

We want you to send us photographs to be hung in one of the four classes, viz: Class A, Cabinet Class; Class B, Portrait Class; Class C, Art Class; and Class D, Commercial Class. Entries in each class calls for three prints, except Class A, which requires six pictures. Exhibits may be framed or unframed, but must not contain the name of the Photographer.

The only person besides yourself who will know the maker of your pictures will be the secretary, who will give them a number and notify you of same.

The photos then will be rated by one of the foremost artists of the country, as to composition, etc. They will also be judged by two of the best photographic critics of the United States. Their criticisms will be published in book form with ten of the best photographs shown.

This criticism and book will be worth \$10.00 of any wide awake photographer's

money and all you will have to do is to send \$1.00 to W. I. Goldman, Treasurer, Reading, Pa. (stating what salesman or demonstrator to give the credit to) for the 1914 dues which will entitle you to all privileges at the BIG \$1.00 CONVENTION in SCRANTON, MARCH 17-18-19, 1914.

*DO IT NOW. BE SURE AND SEND PRINTS.*

Fraternally yours,  
(Signed) J. H. KELLBERG,  
1st Vice-President,  
P. P. S. of Pa.

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## Scranton Convention Talk No. 2

### Ten For One—No Blanks

**E**VER since the Photographers Association of Pennsylvania organized in 1897 it has been, more or less, of a gamble with the Photographers within its territory, as to whether or not it would pay to become a member and attend the annual meetings.

That the Association has, in the years past, done many things that we ought not to have done, and left undone many things that we ought to have done—there is no doubt—but experience has brought wisdom. "A wise man will change his mind,"—"A fool never."

If you will familiarize yourself with the plans of the coming convention to be held at Scranton in March, you will see at a glance that the present board has acted wisely in adopting a progressive movement. It is the most progressive movement yet inaugurated by any association, not excepting the National.

No Association has ever offered any returns for membership unless you attended the convention with a note book and pencil.

To be sure, the Photographer who attends the convention at Scranton, will see and learn many things that will pay him ten to one for every dollar invested; yet the member who does not go, we feel assured, will receive a benefit equal to ten for one also. If he does not, he alone is to blame, for he has the first opportunity in his life to receive a private, written criticism of his work.

The only thing necessary for him to do, is to send the required number of pictures. He has his choice from four different classes, covering any field of work he may be most interested in.

Be it clearly understood, there are no prizes to compete for. You send your pictures and they are judged by three men who know, and their written opinions are

not seen by any one, but are mailed direct to you.

There you are. If you are in a receptive state of mind and really want to know where your weak points are, try this remedy. It will only cost you one dollar, and I am sure you would not sell it for ten.

If you can beg, borrow or steal a few more dollars, go to Scranton on the 16th of March, and you will find that each one of the next three days will produce a program that will also pay ten for one, in educational features alone, with all of the good fellowship and fun thrown in for good measure.

That there will be plenty of amusement, goes without saying. The local committee alone, are amply competent to take care of that end. Their ability along that line is well known by all who have ever been to Scranton. I am one of their victims and know whereof I speak, so take it from me, you will find it easy to say "Glad I came."

Meet me at Scranton, March 17th (St. Patrick's Day).

E. W. BROWN,  
Second Vice-President,  
P. P. S. of Pa.

## Examining and Licensing Photographers

**I** NOTE a recent article by Mr. Newman on the proposed bill to examine and license photographers. Now I think that Mr. Newman is about right in his views. I don't think it just fair to do any thing of the kind. This should be a free country. The amateur never did me any harm yet.

I am not a photographic hog. I have been in the business thirty-five years and I have seen the growth of photography from the old wet days of collodion to the present time. I have been in the studio but now I do my work out of the studio. I am not a sit-still-and-wait-for-some-one-to-come photographer. I go where the customers are.

Mr. Newman is not too severe in his article, not severe enough. Some men sit still and never learn anything new but wait for the experimenters to find it out. The photographic hog digs in and then if he can't do it, will insert an ad for some one. The journals are full of them—they want retailers and background workers—why can't they do it themselves and then when they learn turn the amateur away with the cry "No good, you can't hurt my business."

I would like to know what the stock houses and the manufacturers think of this license idea. Don't they think that it might

hurt them? I think so, for if a million amateurs are cut off that would make a hole I think not only in the profession but in the manufacturers' bank account as well. It doesn't seem right to me that the few so called professionals should rule the many.

After Mr. Newman's article, which covers the field completely, and to the point, then up bobs another hog grunting for license but won't tell where he is. Maybe he doesn't want to be known. I wouldn't either for Judge Bradley, of the Supreme Court of the United States says that "a license law is unjust and shall not be levied."

Photographers are manufacturers—they make their work and I don't see how or why they should be burdened with such nonsense as some are trying to have done.

This is a fine country and there is room for all if we are not hogs. A certain few cry "Let the amateur pay a tax." Even if they don't the stock they use doesn't cost the sit-still-hog anything, neither does it hurt his business. Certainly what the amateur spoils doesn't go to market, but the grunt is there all the same. Why does a photographer need an examination for there is no life at stake—there is no medicine for the customer to take—there never was a man or woman killed by the camera—then why stick that on. It never hurt anyone to have his photograph taken—then why all these things?

All that I can see is that the hog wants it all.

Photography is a grand profession. It entertains, fascinates and educates every one who ever takes it up. In my town there are five studios and four stock houses. There are nearly five hundred amateurs. Now if there was a license law passed it would cut off a lot of the amateur photographers to be sure, but then would it not cut off a lot of sales from these five stock houses? Would they sell as much to five professionals as they would to five hundred amateurs? I should think that the stock house and the manufacturer would look in to this and put up a holler about it. They must know all about it.

I am for a free country such as Washington wanted in the revolutionary days, when they fought for it so all men should have free speech, but look at it now. Permits here, there and everywhere. Licenses here and there.

I have been in the studio for years and now am in the experimental field. I would like to ask how many of my photographic friends can take a plate from the holder in the dark rooms and after they put it in the tray and pour the developer on can step out

of the room under the skylight and develop it. I would like to hear from them. I would have given this formula to the fraternity, but I don't think so now. I may be called a hog, but if I am I won't be a

photographic hog. Live and let live is my motto.

Yours fraternally,

E. CLYDE,  
Traverse City, Mich.

## Sizing Up Your Photographic Market

### How the Photographer May Estimate the Extent, Quality, and Photographic Possibilities of the Territory in which he is Located or is Thinking of Locating

J. CLYDE WILSON

(The following article contains so much good common sense for photographers already located and those looking for a location that we have taken the liberty of reproducing it from "American Photography" in the belief that there are a number of our readers who have not yet read it.—Ed.).

**T**HE leading photographer in an Indiana town of four thousand inhabitants does a gross business of \$4000 per year. Four years ago he was unknown in the community, and the then leading photographer (if you could call him such), did a hand-to-mouth business that hardly gave him the necessities of life.

How did the new man do it?

In the first place, he was a good photographer, not just an amateur located under a skylight; secondly, he was something of an artist; and thirdly, and most important, he was in every sense a business man.

The first thing he did before locating his business was to thoroughly size up the town. He consulted the census figures as to population; took notes of the neighboring towns, their relative size, importance, and distance away, so he was enabled to estimate the rural population who marketed in the town. A casual inspection of the stores, their stocks, methods, their general upkeep, advised him in some measure of the amount of money in circulation. A review of the bank statements further decided this matter. But not content with these indications of prosperity, he engaged a rig and rode about through the village and countryside; talked with farmers and investigated their properties; visited the churches on Sunday and attended a meeting of the grange. What for? To get a line on the *quality* of the people—their intelligence and culture and probable expenditure for photographs. That is to say, he wanted to know, as nearly as observation backed by good experience could teach him, whether his greatest market would be for \$3.00 pictures, \$6.00 pictures, or, what was improbable, for very expensive

work. All this was very necessary to him as forming a basis on which to work—to estimate the investment necessary, the equipment required, and most important of all, to develop a plan of action.

What he found out by his investigation was this: In addition to the four thousand population of the village proper there was a rural population of about two thousand. The farms averaged from forty to one hundred and sixty acres in size; the soil was rich, and the produce, wheat, sugar beets, corn and beans, returned good prices according to crop reports. Four fifths of the farms were owned by the occupants themselves, free from debt in the majority of cases—an exceptionally good condition. Moreover they were well kept up, even the barns being painted. The farmers were well-informed; over half of them took a metropolitan daily and one or two national magazines. There was a farmers' private 'phone line. A number of them had phonographs, and a few automobiles. Of the remaining fifth of the farmers a portion were the traditional ne'er-do-wells, found in every community, while some were prosperous renters and a few were burdened with mortgages and other burdens. The local lawyer had advised him of these latter facts.

In the village about half of the houses were the homes of retired farmers, some of them reputed to be very wealthy. The remainder belonged to storekeepers and employees, modest but attractive places, most of them, and there was really no down-and-out quarter; a few houses were occupied by the small transient population, composed mostly of the well-paid mechanics of an automobile factory and a woolen mill.

He found the average of intelligence quite high. The people were nearly all of native American birth and there was not, in the accepted sense, any foreign population, unless one so considered one or two families of negroes. A small college lent some influence, maintaining a winter lecture course,

and the several churches were very live organizations and played an important part in the social life of the place. These were very important facts to the photographer, as will be shown later. In addition to these the village boasted a new modern high school and five grammar schools.

With these facts in hand the photographer concluded it was a good town in which to locate his studio. He summarized his conclusion in this way:

a. People able to afford very expensive work, estimated about 50.

b. People able to spend from \$5.00 to \$8.00 for pictures, 2000.

c. People able to spend \$2.50 to \$4.00 for pictures, 4000.

From these figures it was evident he had no logical market for class "A" pictures. For both "B" and "C" classes there was a good market. The returns for each class ought to reach about the same figure, since the cheaper grade repeats oftener. More-over both grades of work could be very well handled together, whereas "A" class work demands an environment and equipment quite different. He finally concluded to open the studio, catering to "B" and "C" classes, turning out work averaging from \$2.50 to \$8.00 in price.

From these figures how much business could he expect to do per year? This is not a question that he could settle with any definiteness, for the result depends on several very uncertain factors which apply more or less to every business but which are paramount in a business catering so closely as does portraiture to personal whim in the

patron. These factors might be named as follows:

1. Aggressiveness of photographer.
2. Attitude toward patrons.
3. Individual personality.
4. Equipment and service.
5. Advertising.
6. Working capital.

Each of these factors bears upon the result.

Thus No. 1 stands for *action*—going after the business, and not waiting for it to come to him. Success demands a plan—a sales plan—and his analysis of the market should assure him where his market is, its quality, and indirectly suggest how it must be reached.

No. 2 concerns the studio's policy toward the patron. It may be summed up thus:

- a. To consider the patron always right.
- b. To be courteous always.
- c. To be painstaking and sincere.
- d. To make the studio a popular place.

No. 3 concerns the proprietor himself:

- a. His agreeable, likable ways.
- b. His ability to make friends.
- c. His ability to mix in social life of the place.

d. Aggressive citizenship.

- e. His ability to inspire confidence in his skill and talent.
- f. Power to lend a definite individuality and atmosphere to his place of business.

No. 4 concerns his equipment and ability to render service:

a. The up-to-dateness, neatness, and character of his premises in point of decoration, furnishings, etc. All must have an

### 1914 CONVENTION DATES\*

Association	Place	Date
P. P. S. of New York.....	Buffalo, N. Y.....	Feb. 25-26-27
National Dealers Association.....	Chicago, Ill....	March 24-25-26-27
P. P. S. of Pennsylvania.....	Seranton, Pa..	Mar. 16-17-18-19-20
P. A. of Iowa.....	Des Moines, Ia	Apr. 28, 29, 30
Nebraska P. A.....	Lincoln, Neb.....	April-May
P. A. of A.....	Atlanta, Ga.....	June 15 to 20
Indiana P. A.....	Winona Lake, Ind..	July 6-7-8-9-10
P. A. of Wisconsin.....	Milwaukee.....	Sept. 1-2-3
Ohio-Michigan P. A.....	Cedar Point, O.....	
P. A. of Pacific N. W.....	Aberdeen, Wash.....	
P. A. of N. E.....	Boston, Mass.....	
P. A. of West Virginia.....	Charleston, W. Va.....	
P. A. of Canada.....	Toronto, Canada.....	
P. A. of Illinois.....	Peoria, Ill.....	
P. A. of Kansas.....	Newton.....	

\*This List is yet very incomplete. Secretaries will greatly assist photographers and manufacturers by giving dates and full information as soon as possible.

air of prosperity.

b. The cleanliness, light and healthful condition of his workrooms. The arrangement of plant to expedite and render good work.

c. The management or system devised to make deliveries as promised, and of the quality of samples first shown.

No. 5 concerns advertising:

a. The use of newspaper space.

b. Use of complimentary sittings.

c. Use of letters and booklet in season.

d. Use of calendars and seasonal cards.

e. Use of sample books sent to prospects by messenger.

f. Photographing local societies in composite groups.

g. Photographing high school classes, football teams, etc.

h. Photographing local events, homecomings, hops, class parties by flash, etc., merely to keep in the public eye and in the press.

No. 6 concerns working capital:

a. Amount probable business warrants spending on quarters and equipment.

b. Amount necessary for advertising (after first two years based on preceding year's business).

c. Amount for charity, lodge, church dues, public movements, complimentary sit-

tings, and other indirect advertising expenditures.

In the case of the photographer here cited, as already shown, his gross annual business in four years was about sixty-five cents per capita. But his efforts are, so to speak, constantly accruing interest. He is taking the photographic business out of the realm of the things his townsmen can get along without and making it a live, vital business. He has found they can afford photographs and he is making them need them. He is photographing everything that occurs in that village. His neighbors run into him everywhere. He is in every public movement; he is photographing every pageant; he is in everything that happens in that town. They cannot forget him. He knows everybody and he is making everyone think of photographs because to the villagers his name is synonymous with photographs. By keeping up a constant interest in photographs he is paving the way to sales, for sooner or later this interest is going to crystallize in desire. Moreover, by increasing this interest he will tend to develop the frequency with which people have themselves photographed. To do this is to multiply the business by an ever-increasing factor. That is what all progressive photographers are trying to do.

## Report of Executive Board of the P. A. of Wis.

THE Executive Committee of the Photographers Association of Wisconsin met in Milwaukee, January 13th and 14th. Arrangements were made for the 18th Annual Convention at Milwaukee and dates fixed were September 1, 2, 3, 1914. The committee audited the books and found all accounts correct and balanced. The Association is in a prosperous condition, the balance on hand being \$642.28.

We are trying out a new plan this year on getting out new members. We are offering a prize to the boys who travel this State and Upper Michigan. The one sending in largest number of memberships wins the prize. So we ask that if either one of the salesmen solicit your application that you receive same in the spirit intended. *And let the traveling boys fill in your application.*

The yearly dues are now payable. If already a member and paid up for 1913, send \$2.00; if a new member, give one of the traveling-men \$4.00. Fill out the application blank and he will do the rest. Send all remittances to the treasurer.

### THE GRAND PORTRAIT COMPETITION

Open to any photographer exhibiting three pictures. No restriction as to size,

kind of frames or kind of paper used. Entry fee, \$3.00, to be sent in advance to the secretary, Eb. Harwood, Appleton, Wis. An appropriate prize will be awarded to exhibit rated highest, and a beautiful certificate to all marked 80 or better.

We are asking our members for an exhibit of three pictures each this year. There are to be no class restrictions at all. You may send them as you see fit (but without glass) there are to be no prizes, but the exhibits will all be judged by competent judges, and all those who receive a rating of 70 or better will receive a beautiful certificate. This certificate will be of as much value to you as though you had won the best kind of a prize. So please do your best, get your exhibits in early, and come and see and enjoy the good things we have prepared for you.

Pictures should be sent to Eb. Harwood, Auditorium, Milwaukee, Wis., securely packed to arrive before August 31st. Lids on these boxes should be *Screwed On*, not nailed. Return address should be on under side of cover.

Write him for information.

# 'TIS HERE—MAYBE!

## JOLTED HIM—

*A young woman photographer, during the last National Convention went into a Kansas City drug store to buy a bath sponge. She asked the clerk to give her a sponge bath. The clerk fainted, and the woman hurried out before he recovered.*

What's become of that Home for Aged and Indigent Photographers that was talked about after the Bridgeport New England Convention. A most imposing list of committees were appointed, but I've never heard that they committed anything. Did the idea die aborning, or was it all another figment of Carl Ackerman's ever lively brain?

Writing in "Life" on the subject of Coburn's "Men of Mark," Mr. J. B. Kerfoot refers to its author as "a young photographic Utamaro, who has specialized in big heads until he has acquired one." Coburn is the young Anglo-American photographer who recently wrote that he would much rather have a hard, sharp, shiny, old-fashioned silver print which was an honest, workmanlike article with no nonsense about it, than the modern trash, part photography, part very indifferent draughtsmanship, with not even the virtue of a mongrel dog, that fills the walls of many of our exhibitions of so-called artistic photography."

Try to do that which you think you can't do. It's the only way of finding out what you really can do.

*D. S. Cole, a veteran photographer, of Brighton, Iowa, was reminded the other day of the fact that the years are accumulating on him. A young woman with her babe and her mother came in to have a picture of the babe taken, both the mother and grandmother remarking that Mr. Cole had taken their pictures when they were babies. That's some record.*

Harry O'Boyle has been named receiver for the bankrupt American Photographic Text Book Co., of Scranton, Pa.

Two armed highwaymen walked into the gallery of Burton W. Holmes, photographer of Hartford, Conn., and after holding him up at the point of a revolver, attempted to strangle him. No money was demanded and police are at a loss to ascertain the motive of the assault.

Kansas photographers don't have any suffrage fights, anyway. Since C. J. Rolfe, formerly of Salina, Kans., and President of the Kansas Association, has left the state, the presidency has fallen upon Mrs. Helen I. Francis, of Topeka. An executive meeting is to be held shortly at Topeka, when dates and features will be decided upon. This year's convention will be held in Newton.

## Didn't Prove An Exception

Photographer thought that he was going to escape the ancient joke, but it was not to be.

"That fellow who just went out of here after having his photograph taken is a marvel," remarked a photographer to a by-standing friend.

"I've a great mind to give him that set of a dozen cabinets free."

"What's his special point?" asked the friend.

"Why, there've been in this studio since I started some years ago about ten thousand and some sitters," went on the photographer, "and out of that number that fellow just now is the only one who hasn't said to me with a grin as I posed him: 'Look out or I'll break your camera.' I had begun to look upon it as an essential part of taking a photograph and if I didn't hear it at the right time I believe I would unconsciously wait for it before I snapped the shutter. But that fellow didn't say a word; just stood up there, and got snapped like it was a—"

"Say, partner," interrupted a voice from the door, which had been opened and admitted the head of the lately departed customer, "I hope I didn't break that nice camera of yours."

## HIS TAKING WAY

Judge: "Officer, what is this man charged with?"

Copper: "He's a camera-fiend of the worst kind, yer worship."

"But this man shouldn't have been arrested simply because he has a mania for taking pictures."

"It isn't that, yer worship; he takes the cameras."

## A NARROW SQUEAK—BELIEVE ME!

Being awakened by falling plaster, the wife of Joseph Cubbison, photographer of Sharon, Pa., knowing the building was in a shaky condition, shooed her family out in their night clothes. They had just left the building when the walls crumbled and fell in.

# Necessity for Persistent Advertising

BY F. DUNDAS TODD

ADVERTISING is apparently an essential in the business world today, and the problem to be solved in every line is how, when and where to use publicity. Every man advertises his existence and his business by some means or another, if he did not he could not be in business, because if no one knew of his existence he could get no customers. The fact that a man has been in business for a number of years is in itself an advertisement, because his existence as a business man is known to a very large number of people, and so, when a certain article is desired, it is natural that his name should be one of the first to jump to the mind as one who could supply the desired commodity. However this is not enough, because the public memory is very short and unless there be continual insistence one is very apt to be forgotten. The standing illustration of this point is to ask a dozen men the name of the gentleman who ran as candidate for Vice-President on the defeated ticket at last election and see how few can remember his name or anything about him, yet he was known by name to every man only a few years ago.

The advertising of a photographer is naturally confined to a small area, for even in the most highly favored parts he can not draw business from much more than twenty or thirty miles. Publicity, then, that covers the whole country is utterly valueless to him, and he must turn his attention to mediums that are practically limited to his own locality. These naturally fall, I think, under five headings: newspaper, circular and program advertising, work exhibited and his own presence. At our gathering an effort was made to discover, if possible, what was the relative value of these various forms of advertising, and it is the sum of these opinions I wish to set forth as a guide to such of my readers as wish to spend money on publicity to the best advantage.

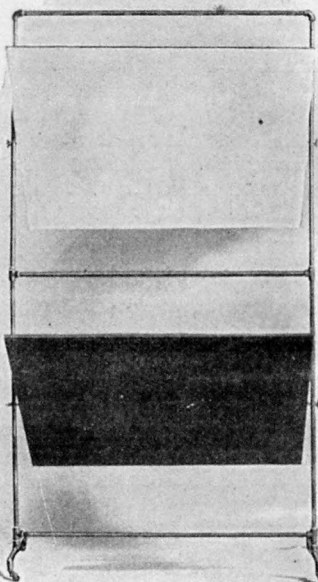
When a man thinks of advertising his first idea is to use the local paper. In it he sees all the local merchants telling the public about their wares and their prices, and he also notes that the most successful firms in town are the biggest advertisers; therefore the natural conclusion is that the best means to advertise photographs would be through the daily papers. The consensus of opinion, however, among those present was that this form of advertising was not a

successful one and several pointed out that the characteristic feature of most local advertising was the insistence of a price that was much less than one usually charged for a certain article. In fact, "leaders" will be the most apt description of all local newspaper advertising of today, the merchant having learned by experience that if he once gets a customer into the store his display of goods will tempt purchases whose profit will more than recoup him for the losses he will make on his "leaders." The photographer, however, can sell only one kind of article to each customer and so if he advertises certain kinds of photographs at less than cost there is little probability of his working off extras on which there will be a good profit. It was agreed, therefore, that any photographer who spent money on newspaper publicity should never mention a price, because, unless it was cheaper than his usual figure, it would have little or no effect. On the other hand experience had taught that it was essential for every photographer, at least in the smaller towns, to have his name in every issue of the local paper, so that the address might readily be found when wanted. After much experimenting one photographer said that he found the most successful idea was to have at the top of the "local" column this one line:

"Smith's Art Gallery, 84 Main Street, Elaura, Ill."

One of my pet theories got a severe rap at this meeting. I had suggested the idea of indirect advertising in the local paper along this line: that in every issue there should be a news item which contained a reference to the photographer's gallery. For instance, if John Smith and Mary Jones see fit to get married, the local paper will give quite a description of the ceremony. If the happy couple should be photographed together after the ceremony, the photographer should arrange with the local editor to tag on a line or two stating the fact in his account of the event. This looked to me a rather smooth way of advertising, but one of the members assured us that his predecessor ruined his business by doing this kind of a thing, as most people objected to having their names appear in the newspapers as patronizing a photograph gallery. They doubtless wanted their name in print, but not associated with a suggestion of vanity.

Program advertising was considered to be



# THE EASTMAN STUDIO REFLECTOR

A valuable addition to  
your studio outfit.

A most practical accessory, easily adjustable,  
light, unobtrusive.

It consists of two adjustable screens, each 24 x  
26 inches, mounted in a frame, each entirely inde-  
pendent of the other. These screens are black on  
one side and white on the other and may be  
swung at any angle and securely locked. The  
screen is on casters, stands six feet high—finished  
in Japanned copper.

## THE PRICE

Eastman Studio Reflector,     -     -     -     \$12.00

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*All Dealers.*

utterly valueless and could only be made to pay by an agreement that the performers should be photographed and so many pictures be taken from the negative at a reasonable price.

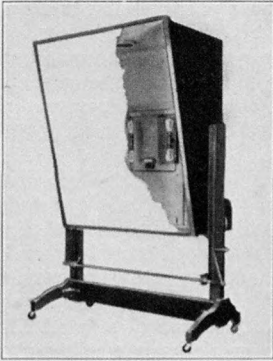
No one present had tried the effect of circular advertising, though one of the country members had drafted a couple that he proposed using at an early date. His town has a population of four thousand, while his share of surrounding territory would probably amount to about two thousand more. He had the best business in his district, but nevertheless his sittings did not average more than five hundred a year. He had, therefore, come to the conclusion that it ought to be possible to work up considerable new business in this fallow field and had compiled a list of all the families and single men who were rooming in his district, and was about to start a persistent campaign to attract new business to his studio. In this form of advertising one must have something special to say, and so this photographer insisted very strongly on two points: First that he was a member of this minor convention which met once a month to discuss new ideas and that as a consequence he was easily abreast of the times and could give them in their country town exactly the same styles that were popular in the large city; second, that he had just added to his equipment a very valuable lens of the most recent type, and that therefore he was well equipped mechanically to produce the finest results. The ideas in his circular struck me as being very good, because the average individual is rarely capable of appreciating general statements, but they can grasp that there are possibilities in a fine new lens and the latest fashions in photography.

The average photographer has had so little experience in the line of what I may call printer's-ink publicity that it is very hard to get from him a reliable estimate as to its value, but there seems to be a general agreement that the best advertising a professional photographer can use is to exhibit work and to be as much in evidence as possible. Practically every photographer has a show-case outside of his door and many make it a special point to have their work on exhibition in many other places, while others are fully alive to the value of having their name as frequently as possible under illustrations in the local papers; in fact, quite a number are willing to supply the prints for nothing, on condition that credit is given under the portrait. I find, however, the leading men in the profession do not place very much value on this form of advertising and insist that the

prints be paid for. One photographer of my acquaintance whose list of celebrities is quite an extensive one charges about \$5 for an untuned, glossy print from which the reproduction can be made, and in addition insists on credit being given. His income from this source alone amounts to about \$15 per day. This kind of business, however, must be handled with caution so as not to antagonize customers, and my friend has found it wise to insist that no photograph shall be delivered except with the consent of the sitter.

It is recognized that every print sent out from a studio is in itself an advertisement for good or ill, depending upon the quality of the work and the taste of the customer. I sometimes think that photographers forget this fact. They are always very careful to place their name on the mount, but are sometimes lacking in the quality of the work which goes above their name, and thus proclaim themselves to be bad workmen.

In its way the free-sitting proposition is an effort on the part of the photographer to get a sample of his work, not only before the public, but to the individual directly interested in the hopes that having seen the work he may become a purchaser. This is a venture that must be handled with very great skill, and its indiscriminate use tends to lower the estimate of the value of the photographer's work. It seems to me it should be limited to people who are occupying some public position, and an effort should be made to tag on to it some condition that will bring in money. For instance, a photographer of my acquaintance recently offered to his city council to provide for the council-room a complete set of enlargements of the past mayors of the city, provided the council would pay the cost of the frames. The proposition was accepted and my friend was thus able to have first-class samples of his work hung in a prominent place at no cost; in fact, he made a profit on the transaction. Another of his schemes was to design a combination picture which would include all the members of the local choral society, some fifty in number. The resulting picture was about five feet long, and when finished, he gave a series of receptions in his studio, with the result that he sold many hundred 11 x 14 copies of it and in addition induced a new class of customers to patronize his place. I noticed last summer, when I happened to be in his city, that his window was completely filled with views of residences and their surroundings. On asking about it he informed me that in the month of June he always made a big exhibit of this class of work, with the result



*Is of More Value to you than a Skylight  
as it will Produce an*  
**Instantaneous Exposure Light At Any Time**  
**The Victor Studio Flash Cabinet**

Negatives of any character may be made with it which will equal daylight work in every respect.

Send for complete descriptive booklet

**JAS. H. SMITH & SONS CO.**  
3540 Cottage Grove Ave. CHICAGO



**EDUARD BLUM**  
**The Photo Art Shop**  
IN THE SERVICE of the PROFESSION  
CHICAGO - BERLIN  
32 SOUTH WABASH AVENUE  
**CHICAGO**

**WE HAVE BEEN BUSY, VERY BUSY, DURING THE CHRISTMAS SEASON, BUT ALL OUR PATRONS WERE SERVED PROMPTLY AND HIGHLY SATISFIED.**

**NEARLY A THOUSAND KIND LETTERS FILL OUR FILES. HERE ARE SOME:**

The water colors that you have been making for me are beautiful, and I am more than delighted with the class of work you have been producing, and am certain that the ones we have placed will bring increased business.

A. C. Townsend, Lincoln, Neb.  
The enlargments were received this morning in good condition, and are highly satisfactory.

Harry A. Bliss, Buffalo, N. Y.  
The work was very satisfactory. If you will do that kind of work, will be pleased to send some more.

Towels Studio, Washington, D. C.  
The work was entirely satisfactory and speaks very highly of your artistic ability.

George Graham Holloway, Terre Haute, Indiana.  
I received that enlargement picture you sent me, and everybody thinks the work is simply immense.

J. A. Bellinger, Lakefield, Minn.  
I received all orders O. K. and thank you for the good service.

Wilcox Studio, Sioux City, Iowa.  
Write for illustrated booklet No. 2. See us in Chicago and when abroad in our Berlin Shop, Wallstrasse 31.

# GOERZ LENSES

Are Used by the Most progressive Photographers

THE PORTRAIT HYPAR F:3.5—F:4.5

A new portrait lens of distinctive quality, affording beautiful modeling and just the right degree of softness of definition to appeal to your best customers.

THE CELOR F:4.5—F:5.5

A fast anastigmat for studio work, home portraiture and high-speed work in all kinds of weather. It excels other extra fast anastigmats in covering power and its single combination may be used for long-distance photography.

THE DAGOR F:6.8

The best lens on the market for groups in the studio or outdoors, flashlight work, wide angle and long-distance work, buildings, interiors and the whole range of commercial photography.

**C. P. GOERZ**  
**AMERICAN OPTICAL CO.**

317 East 34th Street, New York City

Dealers' Distributing Agents West of Ohio  
BURKE & JAMES, INC. CHICAGO.

**WHY NOT BE GOOD TO YOUR NEGATIVES?—USE**

Demonstration  
Packages  
FREE to  
Professionals

# Platora

Ideal for  
SEPIAS or  
BLACK and  
WHITE

THE PHOTO PRODUCTS CO., Dept. A., 6100 La Salle Street, CHICAGO, ILL.

## YOU'RE MISSING SOMETHING

If you don't realize that by dealing with us you save money on every purchase?

Our New No. 18 Bargain List will tell the story,

WRITE TODAY FOR FREE COPY.

**NEW YORK CAMERA EXCHANGE, 108 Fulton St., NEW YORK**

that for the next few weeks, in what was to him the quietest portrait season of the year, he was kept as busy as could be with this line of work, all done at good prices. Even in the wintertime, if there happened to be a heavy snowfall, he at once filled his window with snow pictures, which had been kept in reserve for the opportune moment, and for the next few days he would be just as busy as he could be. These examples are sufficient to illustrate that the exhibition of one's work is a profitable means of advertising and should not be neglected, also that consideration must be given to this department so that it will be appropriate to the condition.

Coming now to the last heading, that of presence, I may say that I have noticed that most of the financial successes in photography are what is popularly known as good "mixers." Few of them are remarkable for scholastic attainments, but when it comes to knowing people they are marvels. To my mind the king of "mixers" is Strauss of St. Louis, a man who rarely utters more than twenty words at a time, yet I will never forget the day when I started out with him to walk around the fair grounds in St. Louis. From the moment we entered the gate until we made our exit it looked like a triumphal procession for Mr. Strauss

and scarcely a minute passed but some one was hailing him as if they were glad to see him. So firmly is his presence impressed on the minds of these people that the moment a photographer is mentioned his name is at once suggested, all of course, to his great business advantage.

I find that other men belong to fraternal societies or recreation bodies, while a lady photographer recently confided to me that her business advertising consisted essentially in attending as many evening parties and receptions as she could. Too many photographers forget the social side of life and are seldom seen in public excepting when going to and from their place of business. One photographer of my acquaintance insists that it pays him to eat his lunch in a restaurant rather than go to his own home which is quite close at hand, the idea being that just so many people will see him in the course of the lunch hour and thus have no chance of forgetting him. The essentials of life are eating, working, talking and resting, and any one who neglects any one of these four essentials is apt to suffer as regards the rest. By talking is meant the social factor, and here is the reason why the "mixer" even with less ability than another, is apt to secure the needful that paves the way to eating.

## BRAINS, not MILLIONS MAKE GOOD EMULSIONS.

That's why we can make better papers  
than our giant competitors.

# "BLACK LAUREL"

is a better paper point for point, than what  
you have considered the best so far.

---

## Special Offer

Send one (\$1.00) dollar, and we will send  
three (\$3.00) dollars worth of paper.

---

## Rochester Photo Works

65 ATLANTIC AVENUE  
ROCHESTER, N. Y., U. S. A.

It gets the order and the money for the class group  
**The Class Portrait and Group Album**



(Listed on Page 8 of our Spring Catalogue.)

Made for one to fifty portraits—for 4x6 and 5x8 inch prints. Rich, genuine, craft leather covers, with all rag stock inserts. The 4x6 lists at 75c, and the 5x8 at \$1.00 Made interchangeable, and will look right with any quantity of prints from one to fifty. Read what we say about this on Page 8 of our Spring Catalogue and when the travelling salesman calls insist on seeing *the class portrait and group album*. *Your best bet*—if you are after the Class or Faculty Group.

Designed and Manufactured by

**TAPRELL, LOOMIS & COMPANY**

Eastman Kodak Company  
 CHICAGO, U. S. A.

THE LEADING CARD NOVELTY HOUSE OF AMERICA

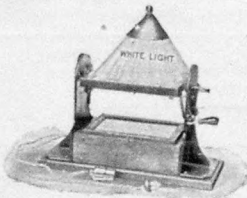
**THE PLATINOTYPE**

*A portion of a letter from a prominent New England photographer:—*

“After almost two years of Developing Paper I am writing to confess that I am getting tired of it and the craving for GOOD OLD PLATINOTYPE is coming back.

Write for sample Japine sepia.

**WILLIS & CLEMENTS PHILADELPHIA**



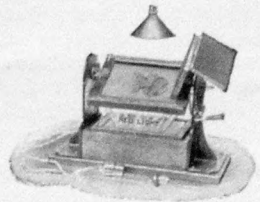
The Visible is the only electric printing machine which allows the operator to “doctor” the print and use different “dodges” DURING the printing operation. The Visible is rapid in action and automatic in operation—it will save your time and money every day in the week. Each

**BETTER PICTURES**

Pleased Customers

Increased Profits

*The Visible*  
 PHOTO PRINTER CO.



machine is fully guaranteed and equipped ready to attach to any incandescent socket

**PRICE EACH \$25.00**

Drop a postal for interesting booklet just issued “Printing by Electric Light”

318 Washington St. Brooklyn, N. Y.

## Practical Notes on the Autochrome Process

THE exposure for an ordinary landscape, that is sky and open landscape in distance and broken foreground, but without any very heavy shadows, should be at  $f/11$ , the time taken by the Watkins meter to darken to the standard tint when the meter is held in the light falling on the screen. If the light is wholly diffused, a little longer time than this may be given, as there is then very little shadow; if strong sunlight, it is better to give a little more. For subjects with strong foregrounds double or treble the time, as indicated above, should be given.

As the dark-room light, the "Virida" Lumière filters (papers) answer well.

In development, a good general rule is to develop for five times the time taken by the lights to appear.

To catch the elusive smile—to arrest the unconscious movement of the child—for this you must have a *speedy* lens. At its full opening, the Bausch & Lomb-Zeiss Tessar will admit sixty-one percent more light than the ordinary camera lenses when the same shutter exposure is used. Perhaps this will suggest a reason for some of your previous failures.

There are many lenses which can be opened up to large apertures so as to gather the light, but there are only a few in which the defining power will hold good at this larger opening. Try out a Bausch & Lomb-Zeiss Tessar and see the beautiful definition in the corners when the lens is wide open.

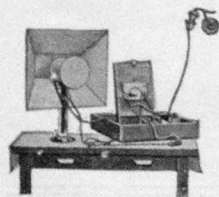
Solutions should not be warmer than 60 to 65 deg. F. Even when the results appear all right in the negative form, the final positives in color are not so satisfactory.

The reversing bath of permanganate and acid should be used freshly mixed, and the permanganate solution freshly made.

For exposure to light before the second development, the use of magnesium ribbon avoids exposing the plate to the heat of an incandescent burner.

A fixing bath should always be used, even if the plate has not been intensified; a faint brown tint is left by the reversing solution, but is cleared away by the fixer.

The best varnish is that of celluloid made up with amyl-acetate (no alcohol).



## TURN NIGHT INTO DAY

PHOTOGRAPHERS you want to get this lamp. Don't BUY BEFORE GETTING OUR PROPOSITION. Description in new Bargain List No. 125 NOW READY. Send stamps today. NEW TARIFF PRICES.

**WILLOUGHBY, 810 Broadway, New York.**

## COOPER-HEWITT LIGHT AS GOOD AS DAYLIGHT

—Write for P. A. Bulletin—

**COOPER-HEWITT ELECTRIC CO.**  
EIGHTH AND GRAND STS. HOBOKEN, N. J.

## MESES GORIS & FILS, TURNHOUT BELGIUM

Manufacturers of Raw and Baryta Coated Papers all sizes and weights, for photographic purposes

**W. HEUERMANN, Representative**  
97 LIBERTY STREET NEW YORK CITY

# COOKE LENSES

*The Best for all Purposes*

**THE TAYLOR HOBSON CO.**

1133 BROADWAY NEW YORK

## THE DIGNITY

of our profession demands Clean Hands and Nails. My preparation will keep the hands and nails **CLEAN** and **WHITE**.

Sufficient for 12 months use sent, post paid, on receipt of \$1.25.

This is the only preparation which cures and prevents Metol Poisoning.

**FRED. W. KENDRICK,**  
501-508 Southern Bldg. Wilmington, N. C.  
*Member of Photographers Ass'n. of Va. and Carolinas.*

## SELL LARGE PORTRAITS AND MAKE MORE MONEY

### H. D. BRIDLE

**THE PHOTO-ENLARGER**

913 Arch Street Philadelphia, Pa.  
Over 20 years at the same address

### CLARK & FREED

Quality Enlargements  
Write for Booklet.

4 East 8th St. NEW YORK CITY

If you are satisfied with a negative that merely looks good, there are a number of developing agents—if you wish the best printing quality, regardless of looks, there is but one—Pyro.



Buy it in its most convenient form—crystals.

## EASTMAN PERMANENT CRYSTAL PYRO

Is easy to handle—  
gives off no dust—  
stays where you put it.

*Specify Eastman Permanent Crystal  
Pyro in your next order.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

*All Dealers.*

### Wichita, Kansas Photographers Hold Second Annual Banquet

THE Wichita Photographers' Association held its second annual banquet January 28. Homer Harden was toast master and Harry Fell of Rochester, N. Y., was the guest of honor.

Among several subjects of interest to the association discussed was the proposed Temple of Childhood at the Panama Exposition next year. The local association agreed that from available data the proposition does not foster the fraternal spirit which it is trying to establish among photographers and decided to do nothing with it.

### Seventeenth Meeting of the Central Illinois Art League

THE Central Illinois Art League will hold their seventeenth meeting at Tennyson's Studio, Litchfield, Ill., Monday and Tuesday, March 2 and 3, 1914.

Negative making will begin Monday morning, and the following will be the program for the two days' meeting:  
Negative Making

Mr. Brown, of St. Louis, Mo.  
Paper Demonstration

J. A. Dick, Toronto, Canada.  
Of What Does My Dark Room Consist?

Leo Akenhead, Shelbyville.  
How I Wash My Prints

D. M. McElroy, Pana.  
The Treatment of the Negative After Development

Wood Whitesell, Mattoon  
How I Increased My Business by Advertising

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Bureau of Information  
(Bring your questions)

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D. D. TENNYSON, Secretary.

Advertisements for the Classified Column must be paid in advance.

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

### SITUATION WANTED

Wanted—By lady, a position in a studio. Have had six years experience. B. T., care of this journal. 14-2-2

At once, a position as retoucher and receptionist, or as retoucher and finisher in a first class studio. R. L. S., care of this Journal. 7-2-2

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

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FOR SALE—A splendid opportunity to a good photographer who would like to open in New York City, of a well located studio and well established business, with good class of trade. PRICE \$2,500.00 Address:—D. F. M. care of GEO. MURPHY, 57 East Ninth Street, New York.

## HOME PORTRAITURE! HOW DO YOU GO ABOUT IT? \$25 IN GOLD, \$10 IN GOLD—FOR THOSE WHO CAN BEST TELL US HOW!

Abel's Photographic Weekly offers a first prize of \$25 in gold for the best article on Home Portraiture, its practice and possibilities, etc., sent in not later than March 15th. A second prize of \$10 will also be given, and such other articles as we choose to print will be paid for at regular rates. The sum offered is not a large one, but if you have any gift at all at imparting what you know, why not let the other fellow know some of the things you know about home portraiture? We are not at all particular how your manuscript look or read. What we want is information of value, illustrated or not.

DON'T FORGET THE CLOSING DATE, MARCH 15th, 1914.

THE PHOTOGRAPHER WHO USES  
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**SCHERING & GLATZ, 150 Maiden Lane, New York**

Position as retoucher in a first-class studio by a young lady. 340 S. Banker St., Effingham, Ill. 14-2-2

### HELP WANTED

Wanted: Young man, amateur finisher; steady position for right man. Address, Euclid, care of this Journal. 14-7-1

Wanted—A No. 1 printer for D. O. P., also capable of handling commercial work. If you are live wire write J. B. Hostetler, 216 Brady St., Davenport, Ia. 14-2-2

Good all-round man, for permanent position, must be a good operator and reliable. Studebaker, 911 Grand Ave., Kansas City, Mo. 7-2-2

Wanted—a printer and retoucher. B. N. Rhodes, 126 Marquette St., La Salle, Ill. 31-1-4

Wanted—A good allround girl for finishing and retouching and reception room work. Write J. B. Hostetler, 216 Brady Street, Davenport, Ia. 14-2-2

Wanted: Retoucher and printer, must be good on developing papers, position permanent to right party. Send samples of retouching and give particulars in first letter. D. Perel, 26 W. Federal St., Youngstown, Ohio. 7-2-4

First-class retoucher and background worker, negative and positive. First-class pay. Position permanent. Shrader, Little Rock, Ark. 31-1-4

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Mount your prints with STICK-EM-FLAT on any kind of card, thick or thin, and they will remain *perfectly* flat, without bend or twist. Or you can coat the back of the print with STICK-EM-FLAT, and when dry, press it on the mount with a hot iron. It contains no ingredients to injure the print.

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**BOSTON, MASS.**—Ralph Harris & Co., 22-26 Bromfield Street. New York City Office, 108 Fulton Street.

**BROOKINGS, S. D.**—J. G. Oylo, Cor. Main and 3rd Streets.

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**CHICAGO, ILL.**—Sweet, Wallach & Co., Eastman Kodak Co., 133 North Wabash Ave.

**DALLAS, TEXAS.**—C. Weichsel Company.

**DENVER, COLO.**—Denver Photo Materials Co., Eastman Kodak Co., 626 16th St.

**DENVER, COLO.**—The Ossen Photo Supply Co., 415 Sixteenth Street.

**DES MOINES, IA.**—Des Moines Photo Material Co., Eastman Kodak Co., 517 Locust St.

**DES MOINES, IA.**—W. P. Henry, 819 Walnut Street.

**INDIANAPOLIS, IND.**—The H. Lieber Company, 24 W. Washington St.

**JACKSONVILLE, FLA.**—H. & W. B. Drew Company.

**KANSAS CITY, MO.**—Kansas City Photographic Supply Co., 1010 Grand Ave.

**LOUISVILLE, KY.**—Hoerter Supply Co., 321 West Jefferson Street.

**LOS ANGELES, CAL.**—Howland & Dewey Co., Eastman Kodak Co., 510 South Broadway.

**MILWAUKEE, WIS.**—Milwaukee Photo Materials Co., Eastman Kodak Co., 427 Milwaukee Street.

**MILWAUKEE, WIS.**—Henry Reimers, 238-240 West Third Street.

**MINNEAPOLIS, MINN.**—O. H. Peck Company, Eastman Kodak Co., 112-114-116 So. 5th St.

**NEW ORLEANS, LA.**—Standard Photo Supply Co., Ltd., Eastman Kodak Co., 125 Baronne St.

**NEW YORK CITY.**—Herbert & Huesgen Co., 311 Madison Ave.

**NEW YORK CITY.**—George Murphy, Inc., 57 East 9th St.

**NEW YORK CITY.**—New York Camera Exchange, 109 Fulton Street.

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**PHILADELPHIA, PA.**—John Haworth Co., Eastman Kodak Co., 1020 Chestnut St.

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**ST. LOUIS, MO.**—W. Schiller & Co., 6 South Broadway.

**ST. PAUL, MINN.**—Zimmerman Bros., Eastman Kodak Co., 380 Minnesota St.

**SALT LAKE CITY, UTAH.**—Utah Photo Materials Co., 423 Main Street.

**SALT LAKE CITY, UTAH.**—Salt Lake Photo Supply Co., 159 Main Street.

**TOLEDO, OHIO.**—George L. Kohne, 602 Summit Street.

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but in the meantime we will just have to put up with the yellow hazy light which is bound to prevail at this season of the year.

## The Central "Special"

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*N.B.-Write for copy of "Dark Room Pointers."*

Leading studio in Southwestern City of 40,000, second floor, centrally located, strictly modern fireproof building. This place has a high priced patronage and it takes a good clean workman to handle the place. Unless you have money and can make good, don't answer this ad. O. K., care of this journal. 14-7-4

A good position for a thoroughly competent man for printing and finishing, if he is a good retoucher all the better. Position open at once if reference satisfactory. Spengler Art Gallery, Lexington, Ky. 14-2-4

Two Home Portrait men wanted. We equip you with a new Shoberg Portable Skylight. Good salary paid or commission. MF, care of this journal. 27-12-TF

Wanted first class retoucher and background worker on Neg. and Positive. First class pay position permanent. Shrader, Little Rock, Ark. 31-1-4

### FOR SALE

Photographic tent. Five foot wall, lined with black. Only been used nine months. Will sell for half first cost. Write for particulars to Plecker & Maury, Lynchburg, Va. 14-2-2

Studio in exact center of business part of a county seat town of 5000. Just remodeled with new single slant light, cement sinks and washing tanks. Live town, and the best known studio in county, (one other). Address Wm. N. Auer, Plymouth, Ind. 24-1-4

Photo Studio. Doing a business of \$4,000 yearly, best equipment, low rent, good lease, and two floors of space. Will stand rigid investigation. Best reasons for selling must dispose of Studio by April 15th.

Address M. H. Stein, 435 Springfield Ave., Newark, N. J. 31-1-4

One Victor Flashlight Cabinet, good as new, half price, \$37.00.

One National Autograph Register, new. Makes two duplicates, \$20.00. Golling & Hesse, 620 Nicollet, Minneapolis, Minn. 10-1-tf

Studio in hustling college town of 10,000 population; best location in city, ground floor, fully equipped and modern in every respect. Only two other studios in city. Best of reasons for selling. Write for particulars if you mean business. Teufel's Art Studio, 120 W. Oak St., Fort Collins, Colo. 24-1-5

Ground floor studio in county seat town of 3,500 located in a veritable garden spot of Colorado irrigation. Million dollar sugar factory, main lines of C. B. & Q., and U. P. R. R. Fine altitude, delightful climate.

Studio equipped with splendid apparatus up to 11 x 14, and can show good earnings every month in the year. Will sell for less than one year's profits. Seven small towns in the county to draw from.

Reason for selling, have been at the business continuously for 23 years and wish to retire. I. L. Mathison, 111 W. Kiowa, Fort Morgan, Colo. 7-2-4

Leading studio in county seat town of 10,000, in Central West Mo. Does \$5,000.00 business per year. Girl College Annual and High School Annual commences next month. I have made the work for these annuals for the past 9 years. No run-down studio, but a live going proposition. Four year lease at \$15.00 per month. Price \$2,000.00; cost more. \$1,000.00 will handle it. A rare opportunity. Address P A M care of this journal. 7-2-2

### SPECIAL

Wanted: A live, going studio, Pennsylvania or nearby states preferred. Tone, care of this Journal. 7-2-TF

### WANTED IMMEDIATELY

Studio equipment of every description, including cameras, lenses, backgrounds, accessories and everything necessary for studio work. Must be in first class condition and at bargain prices. Will buy complete or in part if satisfactory. Must have goods beginning of February. "Studio," care of this Journal. 24-1-TF

Retouching for the trade; good work; usual prices; send negatives with money order; parcel post; C. W. Northrup, Middletown, Ohio. Reference Ed. Watson. 17-1-JFM

Wanted—one pair 14-inch condensers, cheap. Must be a bargain. R. O. Bennett, 978 Main St., Bridgeport, Conn. 7-2-2

Have Stanley paint your old grounds over, or paint a new ground On Your Studio Wall. I paint tapes-try. If you need work write immediately so I can arrange my route to visit your studio. Address Stanley Bros., 343 Terrace Ave., Grand Rapids, Mich. 15-11-TF

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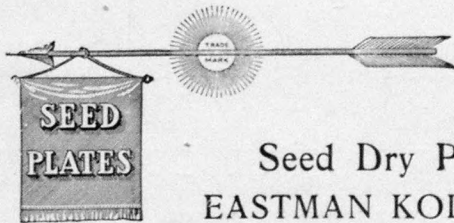


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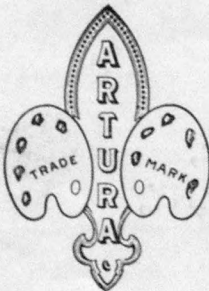
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