



# ABEL'S



# PHOTOGRAPHIC



# WEEKLY



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Vol. XV. No. 383

SATURDAY, MAY 1, 1915

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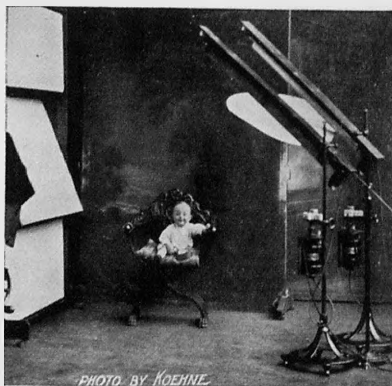


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# ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

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

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## *In Passing By*

**A** CODE OF ETHICS. One of the tasks that the National Board has set for this year is to have a Code of Ethics drawn up which will find favor with the members and be accepted as the National Code or Standard of Practice.

PHOTOGRAPHIC PROGRESS, the Collins house-organ in its latest issue has an article on Ethics in which is incorporated nine paragraphs of a code which, to our mind, cover the most important points to be discussed. There probably are other things to consider, which other minds will bring out, but in these nine paragraphs is expressed a creed or standard which, lived up to, if only in part, will bring the whole profession up to a higher plane of progress, service and efficiency.

We have heard it expressed that this code is far too ideal, and goes beyond what is necessary. That it is not practical and that anyhow it would be impossible to make photographers live up to it.

We grant that its ideals are high. But if we set our ideals at a low level, we will never get very far, whereas, even if we do not reach the heights we can at least better ourselves by striving to reach them. It is better to fall a little short of a high ideal than to be forever groping at the base of things.

We are quite aware of the difficulty there would be in getting photographers to live up to all the clauses. But it is for the very reason that there is at the present time nothing but chaos in the profession, that such a standard of practice is needed. At present each works for himself, few of us think of the other fellow. A code such as this, forever before our eyes, is bound to have its effect in time to come. These things are brought about by evolution, not by revolution, and no sane man would believe for a minute, that a code can be forced on our photographers. The idea is to accept some standard and then work by stages up to its gradual and universal adoption.

Here is a matter for discussion. We shall be very glad to hear from our readers as to their ideas.

PHOTOGRAPHIC PROGRESS has at times referred to the need of some code of ethics for the profession. There is all the more need of this because

of the difficulty of placing photography in its right class. The practice of medicine, of surgery, of dentistry, of law, of art or music and one or two other vocations, are all unquestioningly accorded the name "professions." The making or selling of shirts, clothes, candies, jewelry, etc., places a man in the category of tradesman or merchant, according to the extent of his business. The ethics of the legal and medical professions are all pretty clearly defined and understood. Merchants also have a more or less recognized code, but ethics, or a standard of practice, as it is better termed, more particularly belongs to those higher vocations which are termed professions.

Because we like to think of photography as an art, we have come to term it a profession. But then again, in picture making, we deal in dozen lots, most of the time, so after all it is a retail proposition. It is also a manufacturing proposition because we take the raw material in the shape of plates and sensitized paper and produce finished photographs. So it is really hard to define photography. But taking it as a profession there should be a code of ethics or standard of practice to serve as a basis for mutual protection and the sacredness of the other man's rights.

Unfortunately, a code of ethics cannot be enforced. It is merely another form of an agreement between gentlemen, something unwritten, something intangible, adhered to by the man who has faith in his own squareness and a belief in the rights of the other man, but absolutely ignored by the man whose mental business twists are as crooked as the proverbial mountain stream.

The National Association has this year appointed a committee whose duty it shall be to prepare and report a code which can be adopted by the Association. So far, so good, but is the Association prepared to rule out of its membership all those who, by reason of being members of the Association, virtually accept all that is passed and yet in practice break every one of the clauses of the Code?

A worthwhile Standard of Practice will not be an easy thing to follow. It will require considerable self-denial and steadfastness of purpose. There will be few, at first, who will and can follow its every provision, but a determination to make the whole profession adhere to a code will gradually make converts for it and in the end the entire business will fall under its influence.

PROGRESS makes the following suggestions as a basis for a code:

1. The practice of photography, both as a science and an art, is worthy of the very best thought and endeavor of those who take it up as a vocation.

2. Having accepted photography as a life vocation, the practitioner should at all times and in all places, consider it beneath his dignity to deny the appellation "photographer," but should on the contrary esteem it an honor to be able to say, "I am a professional photographer."

3. Our brother photographer's name and reputation should be as sacred to us as our own. The off-hand slur, the unnecessary criticism of his work or methods or manners, the meaning smile, or shrug of the shoulder, have no place in the daily life of a professional photographer.

4. The re-photographing of the work of another to achieve a saving of cost for a patron is inconsistent with the best interests of the profession, and is not in accord with the established rights of our brother photographer.

5. The cutting of prices in order to get business away from other photographers without any other legitimate excuse is inconsistent with the dignity of our profession and not in accord with the rights of every man to have a fair and open chance to do business.

6. Advertising in its many forms is essential in these days of commercialism, but the claiming of false or unearned honors, untrue statements of any nature, boastfulness of work better done than others can do, depreciation of the work of other studios is unworthy of the professional photographer and its consistent repetition should be severely and publicly condemned.

7. The best interests of the patron should at all times be the first thought of the professional photographer. A studio based on service to the patron and demanding fair pay for real service is following the best tenets and precedents of the profession.

8. It is a privilege to give aid and advice to those whose knowledge is less than our own and who come, seeking our help, so that they may progress in the practice of photography. We learn most by giving to others of our knowledge. By refusing to give of the gifts that have been vouchsafed to us we impede the progress of the art.

9. True service to our patrons is founded on giving them what they desire at a price which will leave a fair profit to ourselves. This is not possible without a knowledge of what it costs to do business, therefore we cannot reasonably be giving true service unless we know both what it costs us to make and what it costs us to sell, and unless we sell at a price which will give us a return proportionate to our skill and to our expense, so that both our reputation as photographers and our credit as business men may be maintained.

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Here are a few suggestions. There are others that could be added. But as we see it at this time, if the National Association would adopt some such standard of practice, the members would have something tangible to work on and the putting in practice of these rules by even the few hundred photographers belonging to the Association would have a most elevating effect on the entire profession.

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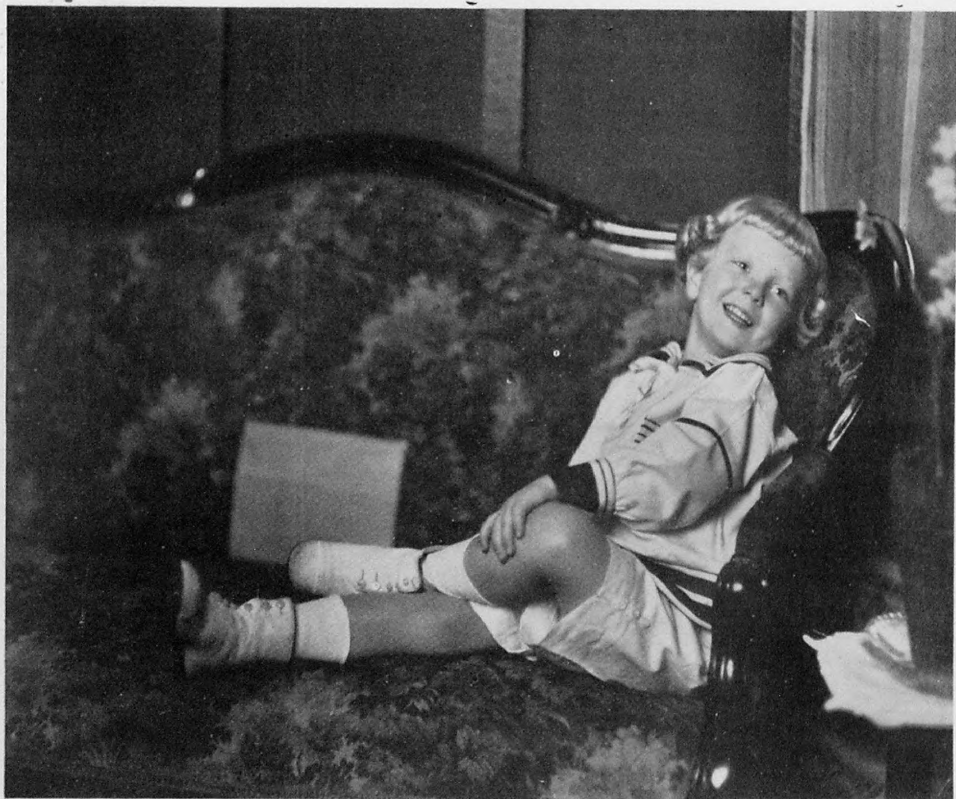
## Plain Common Sense, or Making It Impossible for the Other Fellow to Get Your Goat

BY J. T. SELBY

I HAVE read from time to time in your magazine letters from photographers in reference to coupon schemes. One would be led to believe that anyone running a coupon studio or using any method not approved by some old hide-bound has-been, was actually dishonest, and not to be spoken of in the same breath with decent respectable people. Now I have run, am still running and expect to continue to run coupon schemes. I note in last issue that a Mr. Hodge wants the dealers to take the matter up. Now here are a few things that

if the average photographer will pay attention, need not fear coupon schemes, goat-getters or anyone else.

*First*—Charge what your pictures are honestly worth. At a recent convention I saw pictures from which copies had been sold for seventy-five dollars per dozen, and they were worth it. But that by no means implies that every picture made in the same size and style of mounting by any photographer would be worth the same price. I have seen a few that would be dear at seventy-five dollars a million.



*Portrait by C. L. Venard, Peoria, Ill.*

*Second*—Keep faith with your patrons. Don't make promises you know you are not going to keep. In my studio every plate exposed up to four p. m. is developed and a proof shown the following day by eleven a. m. Have a time to promise finished work and see that the work is *ready at that time*. The sooner you can deliver your finished work after you get the order the better.

I also note in this issue someone says, don't ask for your money. I say—ask for it and keep on asking for it until you get it. Try going as a stranger into some of the stores in your town and walking out with a bundle without paying and see how it works. We have just as good a right to ask a payment in advance as the dentist or anyone else. The making of photographs for money is a business transaction and nothing else. If you know your sitters and know them to be worthy of credit give it, but have a time to ask for your money and *go after it* until you get it. The name of the richest man in your town on your books will not pay your stock bill. One of the largest concerns in this country sent for me to call on them about making up a line of novelties. After agreeing on a price they

asked me the terms. I said two off for cash in ten days. Where a house is not in a position to take advantage of the discount, I don't want the business. The buyer replied, "This is strong talk to us, but it is the same we hand out. Here is the order."

*You don't have to lose business by using plain straightforward business methods.*

*Third*—Keep your studio clean and up-to-date, furnished with first-class instruments to do your work. This impresses your siter. I visited a studio in Atlanta, when on the road, that was so littered with old pictures, old apparatus and dirt, that there was no room for patrons. If I had been selling gold dollars for ninety cents this photographer would not have been in the market.

*Fourth*—Keep your show case clean and the display freshened up every few days. I have always marked my pictures with neat plain show cards and find it a good policy for me. I have in mind a certain first-class photographer who kept the same display in his window for four years. He was the kind that said—we do this, we do that—regardless of what his patrons wanted. He thought if he spilled coffee grounds on a

piece of card board and called it a picture you ought to say it was the finest thing you ever saw. A little fellow opened next door to him and in two years was doing a better business than the other fellow had ever done. In another studio I visited I asked the proprietor why he did not change his show. He said, "What's the use?" A new man came to that town that did see the use and in eight months put that "Can't-see-the-use" fellow out of business.

A fine photographer once said to me: "This little twenty-five cent chap next to me is getting my business." I replied: "With the reputation you have had for years, with your location, ability and facilities, if you are letting a twenty-five cent man get your business you had better look in your own studio for the trouble and you deserve to lose."

A photographer said to me some time ago: "One of the chain studios is coming to your town and it will get your goat." My reply was: "If he does I will give him a harness and wagon and he will have a full outfit," and I don't think I am so killing smart, either. If anyone got your goat it was because you no longer had the sand or the ability to hold him and deserved to lose. If you have been doing business in your town making good honest work at honest prices, keeping your promises to your patrons, keeping up with modern photography, in fact, running a first-class studio with first-class business methods, having the confidence and respect of your community, I defy anyone to get your goat.

I have owned a number of studios in different parts of the country and have promoted a great many more. I have collected a few goats. But I want to say right here, I never collected one from the kind of man I have described nor can anyone else. You can't have rules passed by dealers, by associations, or legislatures to keep a man who has it in him to get business from getting it any more than you can put "pep" into the fellow who is shy on nearly everything that goes to make up a business man.

### Combating the Coupon Man

I WAS much interested in the article by Mr. L. C. Hodge of Topeka, Kansas, on "The Evils of the Coupon Man." Mr. Hodge invites suggestions as to the best method of eradicating this evil.

He acknowledges it as an evil, and yet in the same breath says it is a great business getter, and the best way to meet the coupon man is to put out another coupon. In other words he proposes to cut off his

own nose to spite his face, in order to make the other fellow crawl into his hole.

We do not need legislation to regulate this business. We couldn't get it if we wanted it, and if we had it we could not put it into execution. What we do need is co-operation among the photographers, and when the coupon man appears just swat him good and hard by a publicity campaign in the local papers signed by all the photographers.

Those who do not wish to commit themselves with us, need not be considered as competitors among the fraternity. Tell the public that you do not approve of the coupon scheme and warn it not to trust its money with people they know nothing about. Say that you are making portraits at an honest price, and are not giving away anything. If it does not make the poor, cheap coupon photographer feel sick, then I'll miss my guess.

You can pretty nearly make up your mind that a man never goes into the coupon business unless he has to, and the sooner the public understand the situation relative to coupon schemes generally, the sooner will the legitimate photographer reap the benefits of the increased business. Let us institute a publicity campaign.

Respectfully yours,

A. J. WADE,  
Hutchinson, Kans.

### The Complete Printer

THIS note is not about a book on photographic printing, nor a patent appliance for turning out perfect copies at ten thousand an hour. All we have in our mind is the Cinderella of photography, the poor snubbed human who actually produces the pictures which are handed to the customer. In some establishments he receives the prefix of Mister to his name, but the operator is apt to resent this as derogatory to his own dignity, so that he usually has to be content with his unadorned surname, unless he is modest enough or popular enough to be called by his Christian name or an abbreviation of it. This is not as it should be. The printer is in the position to make or mar the best efforts of the operator and the retoucher, both of whom are quite willing to growl at him if the prints do not come up to their expectations, but quite forget to give him any credit if a perfect result is obtained. We fear that modern conditions have rather tended to place the printer in this subordinate position. When every sheet of paper had to be sensitized on the premises, and the success of the whole establishment depended

upon the competency of the printer, then the head printer had to be a good man and a power to be reckoned with. Now ready-made papers have minimized the skill required, so that it is thought that any lad or girl can print. Here, in our view, is a fatal error. The competent printer can step in where the operator and retoucher have fallen short, and save the situation. He can shade and select paper, reduce prints, and intensify them, and he should be given credit for doing so. The constant change of media imposes a strain on the printer; a little while ago he was expected to be expert in double toning C.C. paper; now all that skill is wasted. One of the most valuable qualifications for a printer is a knowledge of carbon. Almost every decent concern would be glad to issue carbon prints, if they could get them made on their own premises by their own printer, and a

carbon printer who can also work other processes has a long start before the man who can only handle developing papers. Platinum paper is simple in its manipulations, and may easily be mastered, but owing to cost can only be used in the highest class of business. Our complete printer must, therefore, be competent in at least three processes, and if he knows a fourth there is nothing against it unless it means that he finds his hands too full. An art which has lately been neglected is that of vignetting; there is nothing more pleasing in photography than a good vignette picture, but we regret to say that the proportion of printers who can make one is much smaller than it was twenty years ago. It is up to the present generation of printers to remedy this. Vignettes are to the fore again, and the man who can make them can keep his job or demand a better one.

## 'TIS HERE—MAYBE!

The Iowa State Convention has had the center of the stage this past week. Maybe it will be the last of the Iowa meetings, if the boys decide to amalgamate with Kansas, Missouri and Nebraska.

We want the following supplement sheets to complete our files. For the guidance of those readers who may be able to supply us, we give the number of the supplement sheet, and the number, volume, and date of the issue of Abel's in which it appeared. We will give a three months' subscription for any one of these. Please note that we only want one of each, so please drop a card before mailing the sheet, as not more than one will be accepted.

Supplement No. 6, mailed in Vol. IX, No. 220, Abel's Weekly, March 16, 1912.

Supplement No. 7, mailed in Vol. IX, No. 222, Abel's Weekly, March 30, 1912.

Supplement No. 76, mailed in Vol. XIV, No. 359, Abel's Weekly, Nov. 14, 1914.

Edgar K. Horton, photographer, of Horton Bros., Providence, R. I., is dead of heart trouble after 25 years in business.

B. Frank Moore, of Cleveland, has gone into the Club Album game. He is making the portraits of the members of the Hermit, Advertising and Athletic Clubs of Cleveland and is going to give handsome leather albums to each containing the members' pictures. It is an old game, but always good at the right time, especially if you can get the Club authorities to push your game.

E. H. Gloege, who has been a steady attendant at Wisconsin conventions, is going to quit his Monroe studios and go further west. He isn't yet sure whether he will quit the picture game or not. Probably not, if we know anything about photographers and the little disquieting germ that infects them.

Miss Inez Holmes, a photographer of Oklahoma City, Okla., was shot and seriously wounded by a man, who immediately afterward committed suicide. No reason can be found for the attack.

Cincinnati is after the 1916 National Convention. But then, so is Cleveland, and Cleveland is Sixth City, you know. Also a sort of summer resort. Besides, Cleveland has never yet had the Convention, though the first officers of the National came from Cleveland. Cincinnati is a fine, nice town, but then Cleveland is finer and nicer. We admit it. (We have to say this, you know, for we live here).

At the annual meeting of the Metropolitan Section held recently, Pop Core was re-elected chairman and yours truly re-elected secretary-treasurer. MacDonald, Bradley, Hallem and Lifshy were elected on the State Executive Board. The meeting was well attended and plans were discussed for the next convention. The State Executive Board meets Monday, April 26th, at the Imperial Hotel, when plans and preparations will be made for the Convention to be held in New York City.

# "ECHOES"

## Amateur Versus Professional—Tone Values on Faces

BY G. HANMER CROUGHTON

TWO echoes of the Pittsburgh Convention linger in my memory. One is the visit paid to the studio of Miss Jamieson in the eastern part of the city, the other was an afternoon in the Carnegie Institute where some hundreds of photographs were on exhibition. This is not the first time I have seen photographs exhibited in an art gallery, for I have seen photographs hung in an art gallery in St. Louis many years ago and more recently the Albright Art Gallery in Buffalo has held exhibitions of photography by various associations of pictorialists, but at the Carnegie Institute there were three large rooms filled with some of the finest work, from all over the world and I could not help making comparisons between *some* of the oil paintings in the permanent collection and the best of pictorial photographs, which were certainly not in favor of the paintings.

I don't wish to be misunderstood. There are some of the finest examples of painting in the permanent collection that no photograph could compare with, but there are quite a number of others that were far inferior to many of the photographs in every pictorial quality.

It must be admitted that the amateur who is endowed with art feeling and culture has far outstripped his professional brother in the production of pictures by photography.

Of course, the professional photographer is handicapped by having to earn his living by portraiture and has little time to devote to experiment, while the enthusiastic amateur is always experimenting and he is, moreover, untrammled by the conventions and ruts of practice that a portraitist falls into. Then again, we only see the successes and we cannot tell how many attempts were made before the success was achieved.

I once saw the clearing of a dark room occupied by an amateur who some years ago was prominent for his pictorial work. The amount of spoiled plates was almost beyond belief and as batch after batch was taken away he gave a great sigh with the wish that he had all the money they represented.

But not *all* amateur photographers are pictorialists. I should judge from prints sent me for criticism that the average amateur knows as little of what constitutes a picture as the average professional portraitist, but there are among the professional portraitists men who produce work that is as high in pictorial quality as the

very best of the landscape pictorialists whose work would grace any art gallery.

Such has been the rapid advance in this direction that photographs which took prizes only five years ago would have a close shave to get the required sixty points in the rating today. Last year when at Winona I went over the collection in the Daguerre Memorial building, prize pictures, salon pictures, etc., and while some few stood out in quality as good as anything of a later production, the majority were not up to present standards. A large number of the prints have faded; the carbon prints keep their brilliancy best, and I am of opinion that any permanent collection to be of use in the future for comparison or otherwise should be printed on carbon. The use of the Eastman films for negatives would enable the print to be made unreversed if printed from the reverse side for the single transfer process.

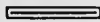
I think one of the principal objections to the use of carbon was that unless the troublesome double transfer process was used the print was reversed, but the film is thin enough to make no appreciable difference when printed from the reverse side. In fact, in many cases it might be an improvement.

I have been asked to explain my remark about the tone values on the faces and the general tone of the picture. In going over a number of illustrations in the various annuals and records you will find many faces with a large amount of white paper. Some have as much as one-third of the flesh misrepresented by white paper, the gradation of tones being only on the shadow side. As I have written some dozens of times, *no* part of the face can be represented by white paper, *even* the *highest* lights should have the tone that represents the *color* of the flesh. If you will look over the last few supplement sheets you will see that the gradations of tones are carried up to and on the highest lights. This is the improvement mentioned. But, while this desirable quality has in the majority of cases been secured, the tone value through the whole composition has been neglected. For instance, take a man sitting at a desk with some papers on the desk, while the flesh tones are all right, his hands, the white cuffs and the papers on the desk are spots that are higher in tone than the face and are therefore out of tone or out of harmony.

The principle is this, that the face being the center of interest, should attract the attention first, the eyes should linger there and not be drawn away by lighter spots that by reason of their higher tone value demand attention. Now there are sometimes spots of dark that, coming against arms or hands, which are really lower in tone than the face will by contrast force them out of tone.

This harmony of tone is a quality that gives distinction to a portrait and this should by all means be got in the negative under the skylight. Mr. Towles' demonstrations, both at New York and Pennsylvania Conventions, showed how this can be done.

But if by an oversight the lighting has not been subdued enough to keep all parts except the face in subjection, then there are other ways to get the desired effect by reducing those parts of the negative with the red prussiate and hypo reducer or sunning down those parts in the printing. This can easily be done with platinum paper or any other printing out paper, but cannot be done with a developing paper. In this case the only remedy is to reduce the obtrusive points on the print by rubbing them with powdered plumbago.



### Why Not a Photographic Slogan?

AT the Pennsylvania Convention, General Secretary Hoffman made the suggestion that photographers everywhere should adopt a slogan to be used in all advertising, on stationery, circulars, etc., and which should urge people to be photographed regularly. We suggested the phrase:

"Have Your Photograph Made Each Year," or "Be Photographed Each Year."

The idea found favor with the photographers but it was thought that possibly a more concise or more complete slogan could be found, so the Society offered a prize of five dollars for the best slogan submitted during the Convention. A number were entered but no decision was rendered at the time and a committee was appointed to investigate further. The slogans offered were the following:

Each Year—a Photograph.

A New Photograph Every Birthday.

Celebrate Your Anniversary by Having New Photographs Made.

Another Birthday Suggests a New Photograph.

Have You Had Your Photograph Taken?

A Duty You Owe Your Friends—a New Photograph.

How Long Since You Sat for a Photograph? Do It Now.

Be Photographed Now—and Every Year.

There's a Photographer in Your Town.  
Be Photographed Each Year for Those Most Dear.

Be Photographed Each Year for the Loved Ones Most Dear.

A Photograph Each Year Will Bring Good Cheer.

For Good Cheer Visit the Photographer Each Year.

A Good Photograph Each Year Will Be Prized Most Dear in the After Year.

In After Years a Photograph Taken Each Year Will Be Prized Most Dear.

Your Friends Want Your Photograph.

Be Photographed Now—and Again Each Year.

Be Photographed Each Year.

We Have Won a Place in the Sun.

Be Photographed Today—Tomorrow May Never Come.

Be Photographed Yearly.

Have Your Photograph Made Yearly.

One or two of these are good, but undoubtedly one of our readers can figure out something better yet. Try your hand at it. Maybe you can think out a slogan that will find universal adoption. Send in your ideas to J. B. Schriever, 1100 Wyoming Ave., Scranton, Pa.



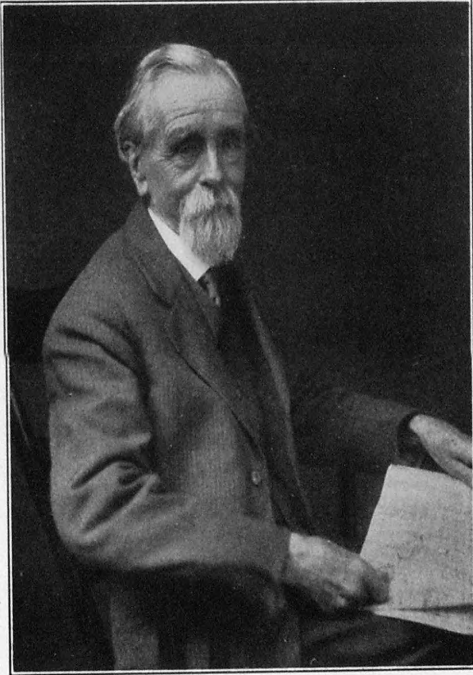
### Criticism of This Week's Supplement

BY G. HANMER CROUGHTON

THE man with the paper by J. T. Aitkin, Port Jervis, N. Y., has some admirable qualities. It is quietly harmonious with good flesh tones and texture. The modelling of the face is good, if anything it is a trifle too much top lighted. The background is flat, lacking in atmosphere. The space from the left arm to the top of the picture wants breaking up.

The child by C. L. Venard, Peoria, Ill., has the quality of concentration although the contrast is a little too great. There is no light coming from the window although it is supposed to be the source of light. The background on the right of the boy would have been better if broken with some effect of light and the space at the left bottom corner does not explain itself.

The two groups by V. N. Herron, Ashtabula, Ohio, are good examples of tone in both flesh and drapery. The two children on a light background have good flesh texture and tone, well modeled and lighted. The hands and arms are somewhat too dark. The same remarks apply to the mother and child. The background of this is flat without atmosphere and the hair of the mother is without form, being simply a mass one tone darker than the background.



By J. T. Aitken, Port Jervis, N. Y.



By C. L. Venard, Peoria, Ill.

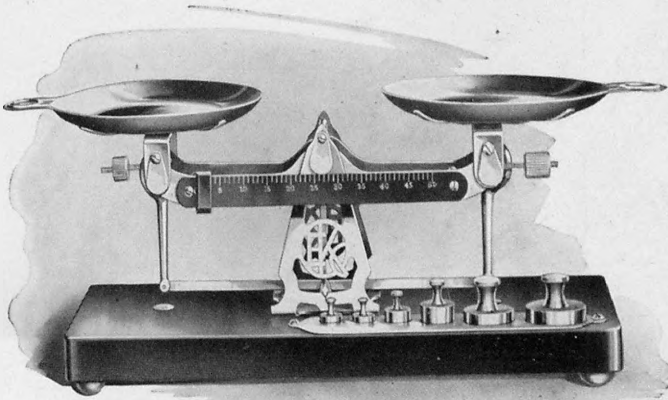


By V. N. Herron, Ashtabula, Ohio



By V. N. Herron, Ashtabula, Ohio





*Accuracy and convenience combined in the*

## Eastman Studio Scale

Will weigh from one to fifty grains by simply adjusting a sliding weight on a beam—accurately tested weights from fifty grains to two ounces are used for weighing larger quantities.

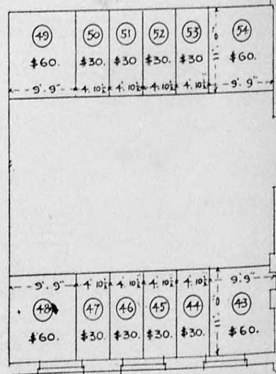
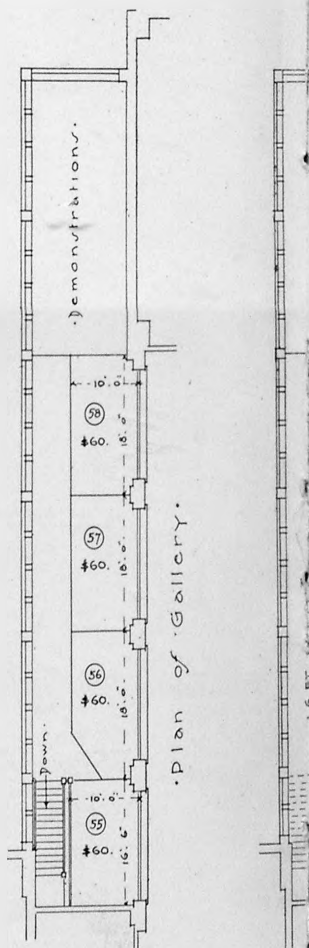
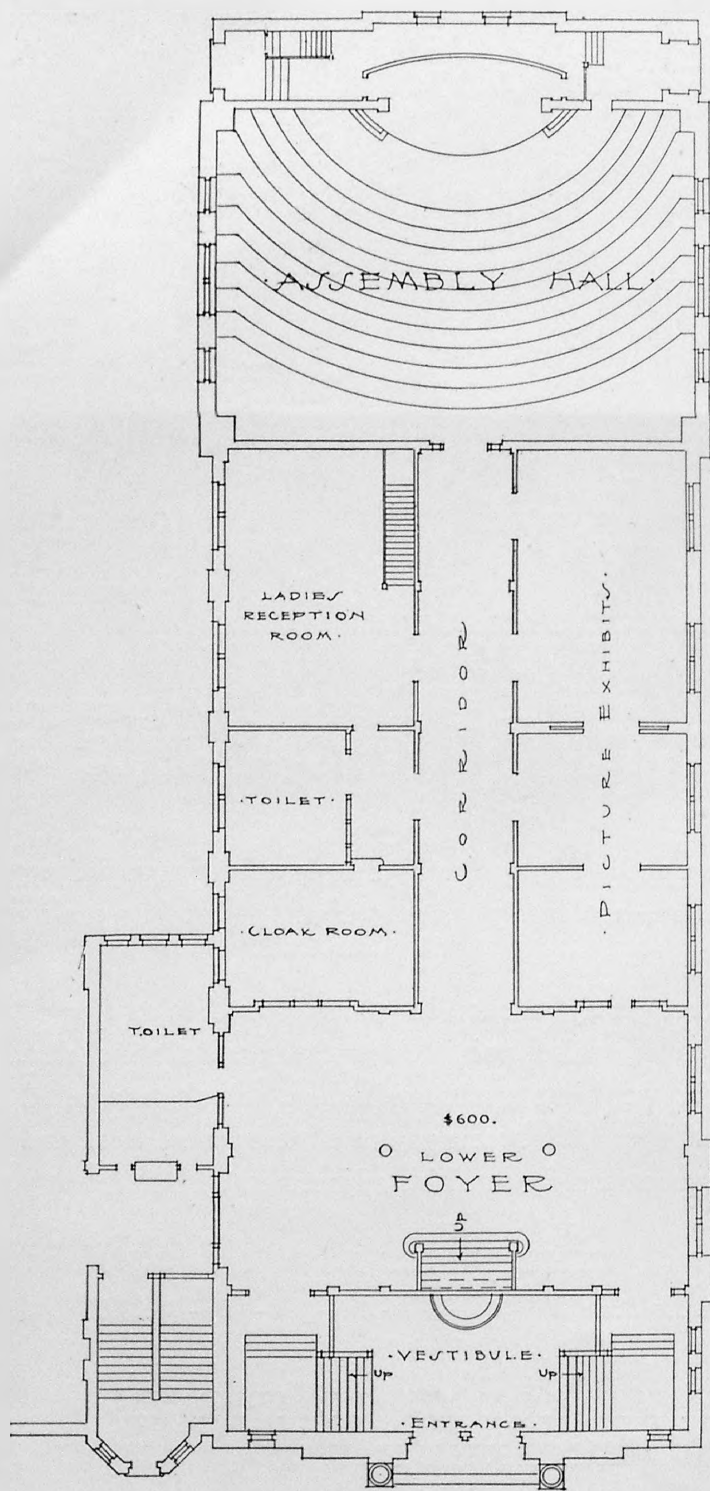
All weights are plainly marked in grains as well as ounces or fractions of an ounce, avoirdupois. All metal parts are nickeled except beam for weighing grains which is black enameled with white markings. All bearings are of hardened steel and the balance has an extremely sensitive adjustment.

### THE PRICE.

Eastman Studio Scale, - - - - - \$3.00

**EASTMAN KODAK COMPANY,**  
**ROCHESTER, N. Y.**

*All Dealers'.*



First Floor

Floor Plan of Hall Where 1915 Convention of the Photographers Association of America W.

### Advertisers Who have Already Taken Space for the Coming National Convention

Eastman Kodak Co., Rochester, N. Y., spaces 12, 13, 14, 15, 22, 23, 24, 25, 41 and the lower foyer.

Anso Co., Binghamton, N. Y., upper foyer and space 42.

The H. Lieber Co., 24 N. Washington St., Indianapolis, Ind., spaces 49, 50, 51, 52, 53, 54.

Cramer Dry Plate Co., Lemp & Shenandoah Sts., St. Louis, Mo., spaces 28, 29 and 30.

Hammer Dry Plate Co., Ohio Ave. and Miami St., St. Louis, Mo., spaces 19, 20 and 21.

Central Dry Plate Co., 1811 Arsenal St., St. Louis, Mo., space 27.

Taprell, Loomis & Co., 1727 Indiana Ave., Chicago, Ill., spaces 5 and 6.

Sprague-Hathaway Co., W. Somerville, Mass., space 26.

Presto Mfg. Co., 5907 Baum St., Pittsburgh, Pa., space 11.

H. C. White, N. Bennington, Vt., space 1. Quaker City Card Co., 212 Dock St., Philadelphia, Pa., space 2.

Haloid Co., Rochester, N. Y., space 3.

James H. Smith & Sons, 2540 Cottage Grove Ave., Chicago, Ill., space 4.

Gross & Tracy Photo Supply Co., Toledo, Ohio, space 7.

Bausch & Lomb Opt. Co., 630 St. Paul St., Rochester, N. Y., space 8.

Kimball-Mathews Co., 203 N. 9th St., Columbus, Ohio, space 9.

Eduard Blum, 32 S. Wabash Ave., Chicago, Ill., space 10.

The Halldorson Co., 9 So. Clinton St., Chicago, Ill., space 16.

Wollensak Opt. Co., Rochester N. Y., space 17.

The Shoberg Co., Sioux City, Ia., space 18.

The Barston Co., Spring Grove Ave. and Winton Rd., Cincinnati, O., space 32.

A. M. Collins Mfg. Co., Columbia Ave. and American Sts., Philadelphia, Pa., space 31.

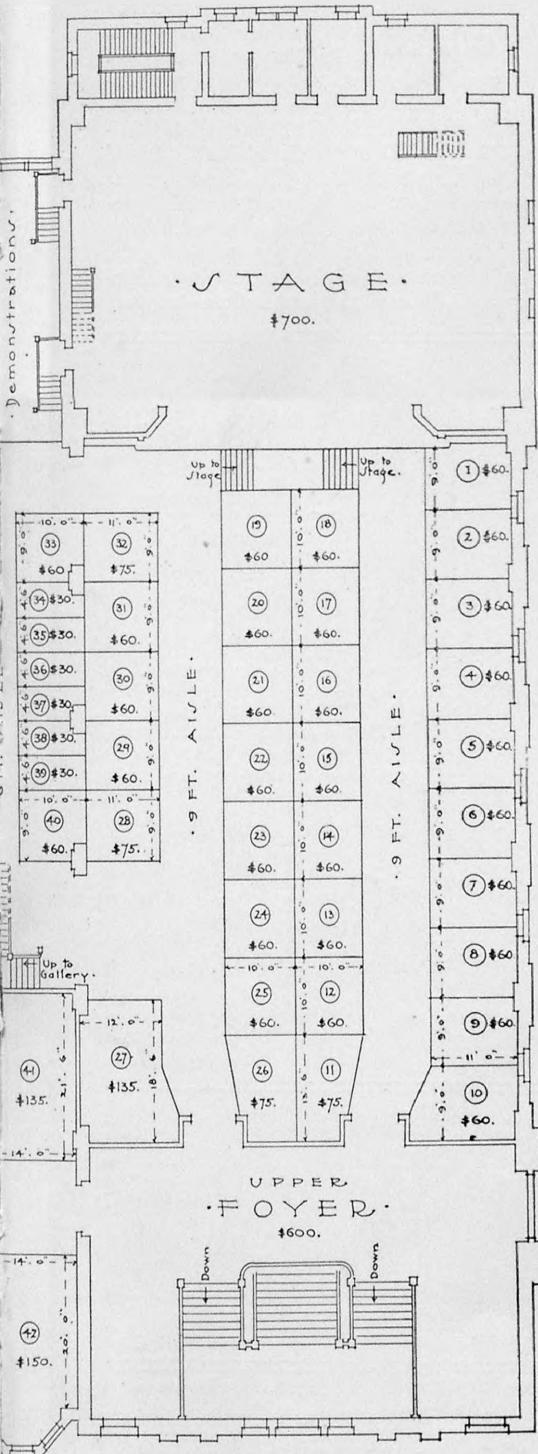
Bridges Mfg. Co., Rochester, N. Y., space 33.

Rex Robinson Furniture Co., 232 Huron St., Grand Rapids, Mich., space 40.

Helios Chemical Co., Box 350, Philadelphia, Pa., space 38.

Willis & Clements, Philadelphia, Pa., space 39.

E. S. Caywood, 1309 B. Walnut St., Philadelphia, Pa., space 44.



Second Floor

Will Be Held—Indianapolis, Ind.—July 19-24.

**Members of the Ohio-Michigan Photographers' Association—Attention**

AT a recent meeting of the O. M. P. A. Executive Board, held at Toledo, Ohio, April 7th, 1915, it was unanimously decided that owing to the near proximity of the National Convention at Indianapolis this year and in deference to the wishes of the officers and members of The National Photographers' Association of America—**THERE WILL BE NO CONVENTION OF THE OHIO-MICHIGAN PHOTOGRAPHERS' ASSOCIATION THIS YEAR AT CEDAR POINT.**

In view of this fact and with a feeling of the utmost confidence that this decision will, generally speaking, not only meet with the hearty commendation and approval of the members of both our State and National Associations, but also that of the manufacturers, dealers and in fact ALL who are directly or indirectly interested in the wel-

fare, success and future prosperity of our National Association and the Indianapolis Convention—we take this opportunity of urging YOU as a member of The Ohio-Michigan Association to **SPARE NO EFFORT TO MEET WITH YOUR EXECUTIVE BOARD AT INDIANAPOLIS** and by your presence and active interest in the proceedings of this Convention, help contribute in as large a degree as possible to the success of this meeting, which, by the way, promises to be the greatest in the history of photographic conventions—of vast

**"THE LENS YOU WANT"**  
GET A  
**RODENSTOCK ANASTIGMAT**  
Send for descriptive matter.  
**W. J. Lafbury Co. 305 No. 5th Ave., Chicago**

<p><b>The ONLY SILENT STUDIO SHUTTER</b></p>	<p><b>CONLEY CAMERA CO.</b> Rochester, MINNESOTA</p> <hr/> <p>FOR SALE BY ALL DEALERS</p>
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**SELL LARGE PORTRAITS  
AND MAKE MORE  
MONEY**

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**H. D. BRIDLE**  
**THE PHOTO-ENLARGER**  
913 Arch Street Philadelphia, Pa.  
Over 20 years at the same address

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**CLARK & FREED**  
Quality Enlargements  
Write for Booklet.  
4 East 8th St. NEW YORK CITY

No. 2

**Haldorson**  
is the  
**LATEST WORD**  
in Scientific  
**Flashlamp Building**

**Price, \$30**

Height extended 10 ft.  
Weight 14 lb.  
Size closed, 2½x16½x24 in.  
Fitted with proflight  
Friction Ignition.



The Photographer's ambition for infallible success in Home Portraiture is instantly realized by those who equip with a

**Haldorson Home Portrait  
Flashlamp**

circulars from  
**The  
Haldorson  
Co.**  
9 So. Clinton St.  
**CHICAGO**

**AGFA PYRO**

**GIVES**

**QUALITY AND SNAP!**

BERLIN ANILINE WORKS  
213 Water Street New York City

**STOP!! STOP!!** Our extensive EXCHANGE BUSINESS enables us to offer the public the finest grade of Photographic Goods at prices that cannot be compared with. Imported Ica and Butcher cameras. Headquarters for CYKO PAPER. Our new No. 19 BARGAIN LIST is now ready. Mailed FREE for the asking.

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

# Here is what they say

*Not unusual*

**H**AVE made good with the No. 10 Cirkut this summer. Cleaned up enough money since July to pay for it.

*This from  
a dealer*

**W**E sold a No. 8 Cirkut Outfit to one of our customers two years ago, and he has made and saved \$1,000 profits from the business gained on this outfit alone. Another customer bought a No. 6 Cirkut Outfit, and the first job he got paid for the outfit with some money to spare.

*It never  
fails him*

**I** AM having splendid and invariable success with my outfit, and cannot say too much in praise of it.

*He has  
one now*

**P**LEASE send me book on Cirkut Cameras. I would like to get prices of same as I see by experience I have had this summer watching another person take two pictures that netted \$200.00, or more, on my park ground, under my nose. It set me to thinking had I been equipped for this I should have had the work.

Our new *Cirkut Book* is yours for the asking. It describes all the Cirkuts from the little No. 5, for five-inch film, to the big No. 16 for film sixteen inches wide.

*Send for a copy*

**FOLMER & SCHWING DIVISION**

*Eastman Kodak Company*

ROCHESTER, N. Y.

importance to all engaged in the business of photography, and—owing to the amalgamation proposition as presented at the last Cedar Point Convention and upon which definite action has been deferred until this meeting—of particular interest and importance to the members of The Ohio-Michigan and the other State Associations involved in the proposed plan.

And now, boys, in conclusion and in kindly spirit of good fellowship to ALL—loyalty to both our State and National Associations and looking to the good—the success and prosperity of our National Association and the Indianapolis Convention this year as we would that of the O.-M. P. A. at Cedar Point again—

LET US ALL MEET AT INDIANAPOLIS.

Sincerely and fraternally yours,

THE OHIO-MICHIGAN EXECUTIVE BOARD,  
GEO. D. SMITH, Pres.

### An Attractive Specimen

PHOTOGRAPHERS in charge of studios are always on the lookout for something new in the shape of striking specimens for their window or show case display, so will



**EDUARD BLUM**

CHICAGO

BERLIN

*The Photo Art Shop in the service  
of the Profession*

32 South Wabash Ave.

**CHICAGO**

- THE ONLY STUDIO OF  
ITS KIND IN AMERICA.—
- SHOW OUR WORK AND  
GET NEW BUSINESS!

WRITE FOR PRICE LIST NUMBER THREE



### Learn a Paying Profession

that assures you a good income and position for life. For twenty years we have successfully taught

**PHOTOGRAPHY** Photo-Engraving and  
Three-Color Work  
Our graduates earn \$20 to \$50 a week. We assist them to secure these positions. Learn how you can become successful. Terms easy—living inexpensive. Write for catalogue—NOW!

ILLINOIS COLLEGE OF PHOTOGRAPHY  
729 Wabash Avenue, Effingham, Illinois

**A Lens Combination for Any Angle of View—  
That is the Range of the**

## Bausch & Lomb Zeiss Convertible Protar

Series VIIa

Speed F:6.3—F:7.7

A truly convertible lens, made up of highly corrected individual elements which need no stopping down, except for depth.

With the VIIa Protar you can make two or three image sizes from the same viewpoint—according to the combinations of lens elements you select.

Additional combinations can be added at any time, forming *Protar Sets* with a wide variety of focal lengths. One shutter takes all combinations, saving the

bothersome multiplication of flanges, adapters, lens hoods, etc.

In addition to the *Protar VIIa* we also make a complete line of Photographic Lenses and lens accessories, including the Tessar, master of speed and light, Wide Angle Protars IV and V, Telephoto Attachments, Ray Filters, etc.

Our Booklet, "What Lens Shall I Buy?" describes the Protar, Tessar and other lenses of the B. & L. line. It is yours for the asking.

**Bausch & Lomb Optical Co.**

631 ST. PAUL STREET ROCHESTER, N.Y.

NEW YORK

CHICAGO

WASHINGTON

SAN FRANCISCO

# FOR MARKING PRINTS MOUNTS for FRAMING and Writing Signatures



"COPYRIGHT LABEL"

## "SNOW WHITE" — Water Color —

Professional Photographers have found it difficult to procure a perfectly white marking fluid. There are times when it comes in very handy in every photographer's studio. For marking neat white lines about a mounted print or for writing your signature on dark surfaces use

### "SNOW WHITE"

*Circular and Directions  
Sent on Post Card Request.  
Write Today.*

MANUFACTURED BY

**J. W. JOHNSTON**

P. O. 578

ROCHESTER, N. Y.

*Please Mention Abel's*

# DIFFUSION CONTROL



DIFFUSION CONTROL

Cooke Portrait lenses both Series II and Series VI are provided with a simple but invaluable Diffusion control. This enables the artist to regulate to a nicety the depth of focus on the ground glass back of the camera. Any desired degree of softness may be introduced evenly throughout the plate, simply by revolving the front portion of the lens-mount, thus securing in the simplest man-

ner that beautiful portrait quality which is the envy of so many studio photographers.

It is necessary merely to set the diffusion control at "Sharp," focus in the ordinary way, and before exposing the plate, revolve the front portion of the lens mount until the desired softness and roundness appear on the ground glass.

The skilled artist can frequently control any old lens fairly well, but even for him the time comes when difficult light conditions spell failure unless he relies on this accurate Diffusion control. He can depend always upon a uniform softness throughout his image, while the added "depth" permits the use of larger apertures in dull lights. This method of diffusion lessens retouching and is of course very different from merely "putting the lens out of focus."



COOKE PORTRAIT LENS  
Series II. Full Aperture  $F_{4.5}$

Choose a Cooke Portrait lens Series II or Series VI for your studio work. Learn its wonderful action and learn this Diffusion Control. You will thus secure business that now goes to your competitor.

Ask your dealer or write. An interesting catalog with "Helps to Photographers" will be mailed free on request.

**THE TAYLOR-HOBSON CO.**

1133 BROADWAY, NEW YORK

no doubt be pleased to hear of something which is much admired by the general public in Australia. A good, strong, attractive portrait of either a lady or young girl is taken, and a large enlargement is made. When finished and dry, the figure only is painted in a strong, broad style, getting as broad an effect as possible. Then, when the paint is dry, the figure is carefully and cleanly cut out and pasted down on oak board much larger than the figure. Card-board mounts with an oak veneer surface do quite well, and should be stained dark before use. After pasting down, the picture is taken to the artist again and colored all round the cut edges, so as to blend into the board without showing the join. The hair, drapery, or flowers can be continued over onto the board, so as to heighten the effect. This can be carried to such an extent as will make many people wonder how it is done. A girl leaning on a stile holding a large bunch of flowers or grasses can have both the stile and the foliage painted in. Some even have a decorative bough or branch of a tree painted over the top in a Japanese style, which is also very effective, standing out above the strongly painted figure on the dark oak ground. A suitable frame finishes the effect, which should prove a great attraction.

## Have You Seen the extensive line of Superior Mountings

made by

### CALIFORNIA CARD MANUFACTURING CO.

If not, write at once for information to the nearest office.

**M. M. FREY**

30 East Randolph St., CHICAGO

**H. L. BURD**

3735 Grand Central Terminal, NEW YORK

**WM. A. LEONARD**

1015 Healey Bldg., ATLANTA, GA.

**HUGH S. WALLACE**

312-313 Broadway Central Bldg.,  
LOS ANGELES, CAL.

**Main Office and Factory**

Potrero Ave. and Mariposa St., SAN FRANCISCO



## HALOID QUALITY

*Makes the sepia problem  
a simple one*

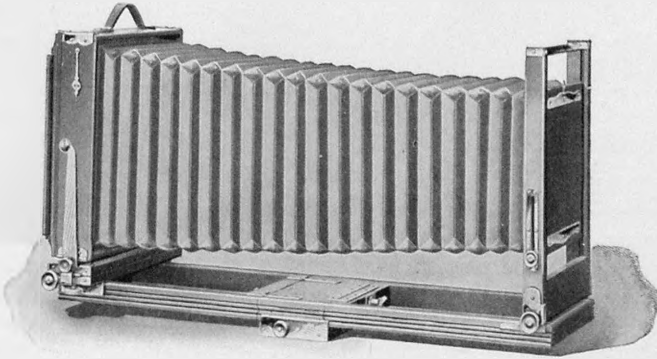
If your taste is for **warmth** of tone Haloid Impera will suit you to a T.

Should you prefer a **chocolate brown** Haloid Extra is right there.

Sepia satisfaction means Haloid paper. Try it and be convinced.

**THE HALOID COMPANY**  
ROCHESTER, N. Y.

*Select the right outfit for commercial  
and out-door work.*



## EASTMAN VIEW CAMERA No. 2.

*Improved Model of EMPIRE STATE and  
CENTURY VIEW CAMERA.*

In selecting a View Camera for all around work, present requirements alone should not be the only consideration. As your business enlarges, new conditions arise which will call for an instrument of exceptional capabilities and you should be prepared for any emergency.

The Eastman View Camera No. 2 combines every adjustment of practical value with strength and rigidity. The camera is of solid mahogany, hand finished, the extensions being of cherry for its greater strength.

Front and back extensions are extra heavy, standards large and rigid, corners dovetailed and reinforced with brass, front board is extra large and rising and falling front, vertical and horizontal swings and front and back focus are all actuated by rack and pinion. The back may be racked as close to the front as desired for wide angle work, a sliding tripod block permits centering the weight directly over tripod head, the back is reversible and horizontal and vertical cut out boards permit making two negatives on one plate.

The genuine leather bellows has automatic support, extensions are firmly locked by the quarter turn of a key while two clamp catches insure rigidity, all nuts controlling adjustments are on the right side—binding nuts on left. The canvas case accommodates camera, six plate holders and tripod. An efficient handsome camera.

### THE PRICE.

	5 x 7	6½ x 8½	8 x 10
Eastman View Camera No. 2, with case and holder,	\$25.00	\$28.00	\$30.00
.. .. . Complete Outfit,	40.00	50.00	58.00
Complete Outfit No. 2, with Rectigraphic instead of Symmetrical lens,	51.00	62.00	72.00

\*Eastman View Complete Outfits include: Camera, Symmetrical lens, Double Valve Auto Shutter, six Plate Holders, Combination Tripod, R. O. C. Focusing Cloth and Case to hold complete outfit.

## EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

*All dealers'.*

**HELP WANTED**

First class operator who can work in grounds and retouch, state salary, experience etc., send sample print of own operating. D. Perel, 26 W. Federal, St., Youngstown, O. 17-4-4

Opportunity—for good operator. Must be Irish or Scotch in good standing in Catholic Church. Inducement to right party. N-1 care of this journal. 10-4-4

**SITUATION WANTED**

Open for position—expert printer. Best of references. Address, B-4, care of this journal. 17-4-4

By young woman. Position as all-around assistant in studio. Address C-2, care of this journal. 1-5-2

As all-round assistant, both in and out of studio. Expert printer and dark-room man. Good operator. Temperate and hustler. Capable of managing first-class studio. Eight years' experience. Geo. T. Spence, Clinton, Iowa. 1-5-2

**ARTIST:—**

(with over 16 years European experience,) is open to consider a FIRST CLASS proposition. An A-1 man, expert with the Airbrush. *Specialties*, Black and White, Monochrome, Water Color, and Oil Finishing, from

Miniature to Life Size. An excellent opportunity for a smart business man wishing to start up in above line. M-4, care of this journal.

**DEALERS WHO WANT YOUR TRADE**

**ATLANTA, GA.**—Glenn Photo Stock Co., Eastman Kodak Co., 117 Peachtree Street.

**BOSTON, MASS.**—Robey-French Co., Eastman Kodak Co., 38 Bromfield Street.

**BOSTON, MASS.**—Ralph Harris & Co., 22-26 Bromfield Street. New York City Office, 176 Fulton Street.

**CEDAR RAPIDS, IA.**—Camera Shop, 306 Second Ave., East.

**CLEVELAND, OHIO.**—Fowler & Slater, 806 Huron Road, S. E.

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

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

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

**DENVER, COLO.**—The Ossen Photo Supply Co., 415 16th Street.

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

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

**DES MOINES, IA.**—Guy Wood's Photo Supply Co., 608 Walnut Street.

**GALESBURG, ILL.**—Osgood Photo Supply Co.

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

**INDIANAPOLIS, IND.**—Lyman Brothers, 223-225 East Ohio St.

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

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

**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 Street.

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

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

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

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

**NEW YORK CITY**—Willoughby & A Square Deal, 810 Broadway.

**OMAHA, NEB.**—Beaton Photo Supply Co., J. H. Schmitz, Mgr., 15th and Farnum Streets.

**OMAHA, NEB.**—The Robert Dempster Co., Eastman Kodak Co.

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

**PITTSBURGH, PA.**—W. S. Bell & Co., 412 Wood St.

**ST. LOUIS, MO.**—St. Louis Hyatt Photo Supply Co., 417 N. Broadway.

**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.

# A. B. C. ?

or X. Y. Z.

A. B. C. stands for the Audit Bureau of Circulations; x, y, and z, are algebraic signs for unknown quantities. Does the magazine in which you advertise open its circulation figures to an Audit (A. B. C.)? Or does it simply ask you to believe blindly everything it claims (x, y, and z)?

The circulation books, printers' bills, post office receipts, and all other circulation data of ABEL'S PHOTOGRAPHIC WEEKLY are wide open to verification and official approval by the Audit Bureau of Circulations: when you buy ABEL'S PHOTOGRAPHIC WEEKLY circulation you know exactly what you pay for.

ABEL'S PHOTOGRAPHIC WEEKLY is the only professional weekly published which has yet had the courage to join the A. B. C.

## A. B. C. or x. y. z. ?

Mr. Russell Whitman, Managing Director of the A. B. C., 716 Venetian Bldg., Chicago, will gladly supply any advertiser or publisher with full details concerning the Audit Bureau of Circulations.

**Abel's Photographic Weekly reaches the  
professionals the manufacturer  
wants to sell.**

# Do YOU Advertise in Abel's

Retoucher and receptionist wants position in first class studio. Six years experience. References given. Miss Helen Schaefer, 205 Main St., Madison, N. J.

24-4-2

## SPECIAL

**FOR SALE**—One Century Grand Camera Stand with No. 2 Century Portrait Camera 8 by 10; one 8 by 10 curtain slide holder and six 5 by 7 holders—in first-class condition. Will sell for \$38.00.

One Artura printing lamp, with carbons and globes, worth \$25.00, will sell for \$14.00.

One 8 by 10 reflecting cone for R. O. C. Enlarging back, \$2.50.

One rubber fixing box (will hold twelve 8 by 10 or twenty-four 5 by 7 plates), good as new, \$3.00.

One Wold air brush, new; will sell for \$12.00.

One pair of metal mounts for 14 in. condensing lens, new; will sell for \$2.00.

All of the above are guaranteed to be in good working condition. Communicate with A. A. Nicolas, Kane, Pa. 10-4-4

### FOR SALE

A complete studio equipment, very cheap. The camera is an 11 x 14 Century Universal Studio Outfit, with 5 x 7 automatic attachment, fitted with No. 3 Vitax lens. Has been used one year. In perfect condition. Ben Schoenman, Worthing, S. Dak. 24-4-4

First-class lady solicitor wanted for home portrait and coupon proposition. Must be able to handle high class proposition and patronage. Large territory, including five summer resorts; covered by three studios. L-3, care of this journal. 1-5-3

### WANTED

Abel's Weekly: No. 281, May 17, 1913. We will give a three months' subscription for this issue. *We only want one copy so drop us a postal before mailing.*

### WANTED

A second-hand 8 x 10 Benster holder in good condition, made for New York camera. Address Ames Studio, Lynn, Mass. 1-5-2

## STUDIOS FOR SALE

Leading studio in city of 100,000 population. Fully equipped to 18/22. Price, \$2,500.00. Present owner wishes to engage in another business. Address H-8, care of this journal. 1-5-1

Established six years, in live progressive town of 8,000 population; large outside territory to draw from; nearest competition ten miles. Good prices; rent \$20 per month. Price, \$1,000. Address Jared Gardner, Rockland, Mass. 1-5-tf

A good photo business, all new, no competition. Investigate this; it will pay you. S. D. Joy, Nashville, Mich. 1-5-1

Ground-floor studio, good location, town 2,000, fitted to 8 x 10 enlarging and printing machines, electric lights, running water—everything necessary. North light; rent \$10.00; price \$325.00. Speak quick; owner sick and must sell by June 1st; Southern Michigan. Particulars by addressing D-1, care of this journal. 1-5-1

My studio newly fitted with every convenience, very best, north light and all on the second floor. Exceptionally low rent in the best block and on the best side of the street with fine display case, on account of wanting to leave city will take \$2,000 cash for quick sale. Lewis D. Phillips, 36 1/2 Whitehall St. Atlanta, Ga. 10-4-4

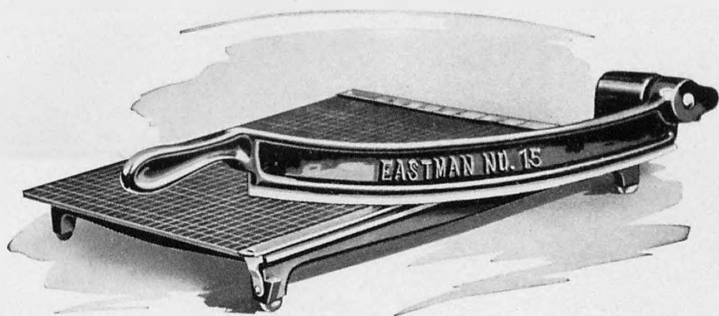
Paying studio in town of 15,000, in Northern Indiana. Price, \$1,000 cash or terms. Address R-1, care of this journal. 1-5-1

Do you want a live, up-to-date studio for \$100, balance on easy monthly payments? A great chance for a young photographer who is a good workman. 100,000 people to draw from. Send samples. O-1, care of this journal. 1-5-1

Paying studio in So. Wisconsin, city of 5,000 in wealthy community. Established 33 years; under present ownership 12 years. Patronage educated to high grade work and get high prices. No post cards or other cheap work. North light; well and completely equipped; moderate rent. One other studio—agreeable competitor. Terms, cash only. Reason for selling—owner wants to go to California with aged parents. Best references. Address G-2, care of this journal. 1-5-1

In connection with above studio or separate, studio in town of 700 also in wealthy community, run as branch by same owner 4 years. Rooms recently remodeled; north light, newly equipped throughout. Same grade work—same prices. Fine chance for young man starting in business. Same terms, reason for selling and references. Address G-2, care of this journal. 1-5-1

*An ideal trimmer that will meet every professional requirement:*



## The Eastman Trimmer

Is solid and substantial—cuts true—retains its accuracy and will not get out of order even with constant use.

The Eastman Trimmer is made entirely of metal, the bed being one solid reinforced piece, ruled with white lines in one-half inch squares on a black enameled surface. It is fitted with a solid brass rule, spring actuated transparent trimming gauge, rubber tipped legs and a strong ground steel blade. Made in three sizes.

### THE PRICE

Eastman Trimmer No. 10, 10 in. square,	. . .	\$ 5.00
Eastman Trimmer No. 15, 15 in. square,	. . .	8.00
Eastman Trimmer No. 20, 20 in. square,	. . .	12.00

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

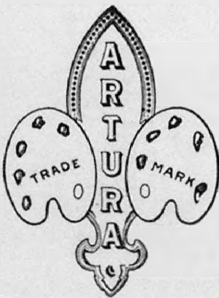
*All Dealers'.*

Make Sepia prints of quality,  
with uniformity on:

# ARTURA AEGIS

With this new brand of Artura Paper any number of prints of a uniformly distinctive and pleasing brown tone may be secured—and this, regardless of reasonable variation in exposure and development of the black and white prints.

Made in smooth matte surface, Double Weight stock, No. 1, White; No. 2, Buff.



*All Dealers'.*

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