ASSOCIATION NEWS

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MEMBERS WHOSE PICTURES WERE SELECTED FOR THE NATIONAL SALON

C. R. Reeves	*Anderson, Ind.*
W. L. Stevenson	*Atlanta, Ga.*
James W. Porter	*Youngstown, O.*
J. C. Strauss	*St. Louis, Mo.*
Titus & Burnell	*Buffalo, N. Y.*
Victor Georg	*Chicago, Ill.*
Gerhard Sisters	*St. Louis, Mo.*
May L. Smith	*Binghamton, N. Y.*
Gertrude Man	*Minneapolis, Minn.*
Pearl Grace Loehr	*New York, N. Y.*
Jane Reece	*Dayton, O.*
Misses Meade	*Atlanta, Ga.*
E. H. Weston	*Tropico, Cal.*
J. F. Sipprell	*Buffalo, N. Y.*
Hoover Art Company	*Los Angeles, Cal.*
Rembrandt Studio	*Philadelphia, Pa.*
J. A. Bill	*Cincinnati, O.*
Strickler Studio	*Pittsburgh, Pa.*
E. E. Doty	*Battle Creek, Mich.*

THE ASSOCIATION NEWS

PUBLISHED IN THE INTERESTS OF THE PHOTOGRAPHERS OF AMERICA

Vol. 2 WASHINGTON, D. C., AUGUST-SEPTEMBER, 1915 No. 8

PROCEEDINGS

OF THE

Thirty-fifth Annual Convention

OF THE

Photographers' Association of America

HELD AT

INDIANAPOLIS, INDIANA

JULY 19-24, 1915

FIRST SESSION
Tuesday, July 20
10.30 A. M.

PRESIDENT: I now declare the Thirty-fifth Meeting of the Photographers Association of America in session and open for business, and Brother Lively will lead us in a short prayer.

MR. LIVELY: We come to Thee, our Heavenly Father, this morning with our hearts full of gratitude for the many blessings that Thou art bestowing upon us each day and each hour. We especially thank Thee for this another privilege of getting together as a national body for the purpose of renewing our friendships and the further education or elevation of this beautiful profession. We thank Thee for the wonderful progress that has been permitted us to make since the first meeting in this beautiful city thirty-two years ago. We appreciate very much indeed the kind hospitality and the courteous attention that has been accorded to us by the officials as well as the citizens of Indianapolis. While we are enjoying the blessings that are being showered upon us we would not forget those who are in distress and sorrow over the loss of loved ones, and we ask Thee to be with them, comfort them and help them to bear their heavy burdens. We thank Thee for the association of many that have gone before, and especially would we mention this morning the kindly life, the inspiration, and the encouragement that came to us from that grand old man so recently removed from us, whose heart was always overflowing with brotherly love and who was always in sympathy with those in distress and who was always so happy. We pray Thee to send Thy spirit to his loved ones, comfort and console them in this loss. May we so live that when we are called hence our influence for good shall remain here as his will ever be with us. We pray Thy blessing upon the distressed of our craft across the water. Bring them a speedy change from strife and discord to a life of peace and quietude. We pray Thee to be with us in the further continuance of this meeting. Bless the officers that we have chosen to govern and control. Be with them in Thy wisdom to bring unity so as to give us peace and harmony. May this association be perpetuated, and may each and every one who comes to us here at this meeting go away from here much benefited by coming,

and in the end, Oh our Father in heaven, we pray Thee to be with us in our dispersion to our homes and at last bring us to that grand convention in the beautiful world above without the loss of one, is our prayer, for Christ's sake. Amen.

PRESIDENT: We will have the reading of communications.

SECRETARY: The first is from Frank R. Barrows, past president of the association:

My dear Mr. Towles: Congratulations upon the opening of the Nineteen Fifteen Convention. Congratulations to its members in their wisdom in choosing you as their leader and for the efficient work you have accomplished. My sincere regrets in not being present. Best wishes to you and members of the association.

FRANK R. BARROWS.

NEW YORK, JULY 17, 1915.

All success will be yours at this convention, for it is Indiana and home.

PEARL GRACE LOEHR.

AUSTIN, TEX., JULY 19, 1915.

Greetings to everybody; Mrs. Elliott being ill prevents me from being with you in person, but am with you in wishing the most successful convention ever. Don't let Mr. Abel talk too much.

MARTIN ELLIOTT.

ROCHESTER, N. Y., JULY 19, 1915.

Regret exceeding that existing conditions make it impossible for me to attend your convention. Trust attendance will be largest, success greatest any convention in history of association. Accept my congratulations and kindly convey best wishes to my friends amongst officers and members. Will be with you next year or bust.

BODINE.

I trust the convention will be a howling success and will gladly do all in my power to assist in any way I can to help boost for next year.

L. J. BUCKLEY.

SAN FRANCISCO, CAL., JULY 18, 1915.

I exceedingly regret my inability to be with you, the boys and the association I love in convention assembled this year. It is the first one I have missed in many years. I congratulate the association on its splendid advancement during the past few years, and especially this year we have had an unusually efficient board of officers. Our new idea of paid general secretary is a success, and a great movement forward. I am convinced we have the right man in the right place. May this year cap all in attendance and general good for the profession.

G. W. HARRIS.

LOUISVILLE, KY., JULY 14, 1915.

Owing to severe illness it will be utterly impossible for me to attend the convention at Indianapolis. Hoping you will all have a good time, and regretting that I will not get to be with you, I am,

Yours very truly,

ETHEL STANDIFORD.

NASHVILLE, TENN., JULY 15, 1915.

It is with deepest regret that I am unable to attend the convention, owing to a very serious accident. Hoping that you will have a large and successful meeting.

W. G. THUSS.

NEWTONVILLE, MASS., JULY 17, 1915.

I regret that I cannot be with you at the coming convention but I wish most heartily that the meeting of the clan will be a great success both educational and financial.

GEO. H. HASTINGS.

WHEELING, W. VA., JULY 20, 1915.

At the last moment I find that it will be impossible to attend the convention. I regret this more than you may know, as I realize I am missing the greatest event. May your fond hopes of a successful administration be realized and believe me strong for Dozer and Cleveland for 1916.

J. E. GIFFEN.

PRESIDENT: Now it has been customary for your chairman to make an address on this occasion at this time. Now I do not propose to make any formal address at all. I am not going into the history of photography or anything of that kind, but I do want to make a few recommendations for the consideration of this convention, and my little talk will be under the head of "Topics." The first thing I want to talk about is the plan adopted last year in Atlanta to amalgamate the various States throughout the country into larger organizations; instead of having twenty or twenty-five small State conventions, we decided that we would interest the different States and get the cooperation by amalgamating them into groups in order to reduce the number of conventions from twenty or twenty-five down to about eight, in order to give us larger and more

effective organization. I visited since the convention, Wisconsin, Missouri, the Northwestern Section at St. Paul, New England at Boston, New York at Rochester, Pennsylvania at Pittsburgh, New Jersey at Newark,—and in every instance, except New York, we got the endorsement of each of these States and sections. In addition to that, Ohio-Michigan, Indiana, Iowa, Illinois, Kansas, Nebraska, and West Virginia have all endorsed this movement, and I expect to visit Virginia in October in the interest of this. We all believe that it is a progressive movement, that it means the betterment of the organization, and I think the time has now arrived when we should go a step farther in order to give greater status to this and greater cooperation of these sections. We want these sections to be closely allied with the National. We want to create the same condition that exists between the fraternal organizations, and I would like to see a resolution presented before the congress this week authorizing or instructing the National Board to issue a charter to each one of these amalgamating sections, so that they would be working under the authority really of the National body,—so as to create a condition that will make the National body the parent body and the others subordinate sections, or lodges, as you see fit to term them. Then I would like to go a little farther than that. I would like to see a resolution passed wherein a manufacturer or dealer who exhibits or assists any State not allied with the National or not endorsed by the National, or not having a charter from the National, be barred from the floor of the National Association. I believe we will have the hearty cooperation and endorsement of the manufacturers in a movement of that kind. That might seem a little radical to some of you, but really it is the proper step for this association to take at this time if we want to continue the good work we have started and accomplish the results we had in mind when we started this movement.

Now last January when this present board took charge of the affairs of this association, our funds were right low. We had in the neighborhood of about $2,000; in fact, a great many people thought we were about broke,—about bankrupt. But through the splendid work of our secretary this year, although it is a year of depression, notwithstanding the fact that the other President down in Washington says it is only psychological, we all know that it is a fact and a reality, that in certain sections of this country the business conditions have been deplorable this past year. Our secretary's efforts have been successful to the extent of having nearly 1,200 membership paid into this association a week prior to this convention, which is about three times as many as they used to have, or ever had. He has been on the job every day, and a good many nights, because I have been with him, and his work has shown splendid results, under the circumstances, and I believe that within another year, when things become normal again, he can increase the membership of this association to 2,500 or 3,000 without any trouble whatever. The work that he is doing is interesting more people, giving more publicity; in fact, it is the first time in the history of this association, of thirty-five years, that we have had a permanent organization of it. In Atlanta last year we had a very small convention, comparatively, but they were all people from that section. I believe that he has at least 70 per cent. of renewals from that section.

Now there is another thing I would like to see the secretary take up, authorized by the association, and that is a membership campaign. We endorsed this at Kansas City from the congress but they neglected to change the constitution to accommodate it, so we had to drop it. I believe a membership campaign through the traveling men, and I think there are very few manufacturers who would object to traveling men doing it, and if the National Board would be authorized to work out a proposition embodying a prize proposition, as we outlined in Kansas City, I think we would get good results, I would also like to see included in our classification of memberships a life membership where a man could pay in a certain amount of money and become a life member, instead of paying it every year. We should make it $50 or $40, whatever you see fit, but I think there would be many people interested and who would take pride in saying they were a life member of this organization. This money could be put out at interest or invested in some way that it would bring in each year the amount of his membership in interest. I think it would enable us to build up a more permanent organization. I would also like to see a legal department established—which could be done for a very small sum of money—that would be at the disposal of our members, where they could go for advice pertaining to their business—not personal, but business,—anything pertaining to photography.

We could also establish a copyright protection at this same department, a

man who would answer all questions pertaining to copyrights and look after all copyright business. I think the National Association should give this to every one of their members, let it come with the membership.

There is another very important thing, to me, having gone through it this year. Our fiscal year ends the first day of January, or begins on the first day of January. Now I believe that a man elected to the office of president of this association should go into office just as soon as possible after his election. There is not any sense in the world for a man remaining president of this association for six months after the convention, because about all he does is sign vouchers, —while the new man would be enthused, and would go to work, and it would give him that much longer to prepare for the convention, and I would like to see it changed to the first of September. I think it would be a good move to stimulate the interest of the new man and give him a greater length of time to carry out his ideas.

And there is another one, in reference to our finances. I would like a plan presented,—I haven't any solution myself, —but I am sure there are plenty of you here that could offer something to safeguard our treasury. We have to deal with temperament and personality in putting men on this board, and we are liable to have men who are extremely extravagant. It is within the province of any man elected to the presidency to positively deplete the treasury to pull off a convention. That should not exist in a body of this kind. There should be some plan adopted by this convention to safeguard that, last year at Atlanta there was a proposition brought up to put the officers on a per diem. It was withdrawn, through some opposition, but I believe that that ought to be adopted. The same condition exists there as does with the treasury. We have individuals to deal with, and some men, through their temperamental make-up, are more extravagant than others. They are perfectly honest,—but all men should be on the same footing. Exclusive of railroad fare the maximum amount should be $7 a day. When arrangements are made for free rooms or meals as we have this year, a less amount should be stated.

(Applause.)

Now friends, I have been giving a good deal of consideration to the National Association and its work for the last few years. I have been studying the conditions quite a little. I don't want you to feel that I am saying this from a personal standpoint or any personal interest other than the interest of the association. You might misunderstand me in the statement I am going to make, but I want you to take it in exactly the way I mean it. The weakest spot in our organization today is the change of our officers every twelve months. Every twelve months we change our officers we change our ideals. We have no continuity of action at all, we have no definite goal to work for. Each man who comes in brings his own ideas, pushes aside the things that have been done the year past, and goes out on a new course of his own. If we want to succeed, we must establish a platform or policy of some kind with something definite to work for, some definite good for the association. A man now goes into office in the National Association, works up a convention, introduces his policies, they are carried through to a point, his time expires and everything is dropped and we start all over again. We cannot hope to build up a permanent organization on a basis of real benefit to us in that way, and as one of the solutions to that, to assist us in doing more effective work, I would like to offer this suggestion: Where a man serves three or four years on this board he is just becoming valuable to the association. He is just commencing to understand its needs. He is certainly better qualified to know its needs than a man who has not served on that board, and it is a pity that we should lose the influence and the services of a man of that kind. I would like to see created here an advisory board, or Board of Regents, or whatever you want to term it, that would consist of the three past presidents, and each year one would drop off automatically with the coming of the new man, and every year we would have three men who have just passed through office; we would keep up their interest, we would get the benefit of their knowledge and service, which we lose now, very often. Many men have no connection other than a personal interest, have no official connection, and I have heard many of them say they feel that they have lost something, that they are on the outside and nobody wants anything to do with them. In that way we could retain the services of these men, which we need.

Another thing, which is very serious, in my mind, is the selection of the next place of meeting. You folks, of course, who come to the conventions, know nothing about the difficulties and trials and tribulations of the board; last year at Atlanta we had promises that were the most startling, the services

offered us at Atlanta were simply wonderful, would have saved us a lot of money, and would have made very efficient our work during the year and made it much lighter, but when we arrived there in January what was the condition? The Convention Bureau has separated from the Chamber of Commerce, and practically everything was repudiated. They said, "We cannot do it, we are only a young body and haven't the funds." In lieu of that we had to accept a condition that cost us probably $1,000 more. We did not even get a hall; we got a small payment towards the hall. This association has to put up on that. I think that is a condition that ought to be taken care of, and I would recommend to this body that we adopt a resolution requiring a bond for fulfilment of promises from any city making application to this convention. (Applause.) And I would like to see, in addition to that, a first and second choice, for conditions were such here in this town in January that the Indiana men themselves offered a resolution to take this convention from Indianapolis to another city. We do not want a repetition of that. We want to protect ourselves against this kind of thing, and I would ask for a bond or some guarantee in some way, for the fulfilment of the things they promise. It is only right and fair, a business proposition. This convention means something to a city; they take a good many dollars there.

Now there is one more thing, and then I will be through. This one is a thing that puts our association in the same plane as your Masonic, your Elk bodies, or any other fraternal organization. It is going to help us to do it. Each one of you have, or will receive, an identification card. Quite a few of them were mailed out, and the rest will be mailed after the convention. I want to outline the uses of that card, and I want you to pledge me your support. That card is for the purpose of visiting; when you go into another man's studio you present that card. That shows you are a member of the National Association, in good standing, and it is the duty of that fellow member upon whom you call and present this card, to give you the glad hand and treat you on the same level as any other fellow. We would like that fraternal feeling in this organization. We need it badly. Now I know this is the fact, that when a man from a small town goes into a city gallery, just as soon as he mentions what town he is from, they say, "Why, I am sorry, old man, I am busy today; you will have to come back again." But if that same man from that same town goes into that same studio and shows his emblem of some fraternal organization, he is given the glad hand and is accepted as a brother. Why isn't that man acceptable as a photographer as he would be as a member of any fraternal organization? Now we want to create that feeling in this organization. We must do it in order to accomplish things. A man should not be measured by the amount of money he makes or the size of his business. That does not make the man. The biggest men oftentimes are running the smallest business in the smallest towns. A man should be measured and judged according to his deeds and acts to his fellow man. (Applause.) And until we create that feeling in this organization, and until we get that feeling toward our fellow photographer and have respect for him, we cannot hope to have the respect of the public. I know a man who just mentioned it to me the other day. He said, "When my friend introduced me to one of his friends he said, this is my friend, Mr. So-and-So; he is a photographer, but is not the ordinary kind of photographer; he is an exceptionally good one, he is one of the best." He was apologizing for this friend's business. Why can't this be just as honorable and respectable a business as any other line of business? It is in fact more so than lots of others, because we do things that other lines of business do not do. I would like to have every man and woman in this hall hold up their hand that agree and will promise to support the use of this identification card, that they will give these people the proper kind of consideration if they come to their city and present a card showing that they are a member in good standing of this association. How many of you? (Nearly all hands are raised.) That is good. I hope you will all abide by that and live up to it.

We expect this week to establish a code of ethics, or a standard of business practices. One of our men, a few months ago when we were talking about it, said, "the time is not ripe for a thing of that kind in the National Association." Think of it! An organization 35 years old, and it is not time that we should have some ethical standing. We should be governed, in order to be fair to ourselves and fair to our competitors and fair to the public. We cannot hope to accomplish the code of ethics unless we take a different point of view from what we have. I thank you. (Applause.)

PRESIDENT: We have with us this morning men who have served the association. They have kindly consented

to come and impart some of their knowledge, and I am going to ask Mr. Stein, of Milwaukee, to give us a short talk. (Applause.)

MR. STEIN (Milwaukee): Mr. President, Ladies and Gentlemen: I did not prepare anything. The fact is, I was not going to come; the junior member of the firm was to come, and he backed out at the last minute, and of course one had to be represented. I do not know what to give you that would interest you. I would like to take exception to a few of the things that our president has just said, while I coincide with others. I coincide with him in the one thing, that the new incoming president ought to be put at the helm right off, instead of the last six months and then having to work like a Naylor to make good, which he cannot do, while on the other hand if he had twelve months it would be so much better.

This idea of the last thing that he spoke of, this card to be presented to a photographer that he is a member in good standing, I do not side with at all. When a photographer comes into my place of business, or yours, and you are at that time busy, you will not stop to visit with him, because you can't, but he can come in, and I am not busy and he is always welcome, and it is just the same with you, I don't care who you are. He is a photographer, that is all. Is it necessary to take a card with him,—a brother in good standing? When he is busy he is busy, and he cannot do it. Our president himself could not give him ten minutes' time when he is busy; he has got to attend to his business. The most he can say is, "Make yourself at home, I am busy; I will see you later on." There ought to be that personal feeling that he is always welcome, "come in any time."

As to extending the term of any president, I don't believe in that. Most of them have served; they come up year after year; one year they are second vice-president, the next year first vice-president, and then president; they know something about it. What is the use? Put new blood in every time, that is, any individual, and with the ex-presidents serving on a sort of advisory board, that is good; I believe in that; I think it ought to be done. As to the expense, I do not see where this association needs any money. Let them save the money and spend it for a good time at every convention. We do not need a great surplus on hand. It is all right if they can go to work and lay a little aside for emergencies, but I believe in letting them spend it; if they see fit to go to work and spend $10 where they know they can get $15 worth of good back, go ahead; it is a business proposition. I like that.

Now I would like to talk to you about something else. I had the pleasure, or the honor, whatever you may call it, of serving on the jury in San Francisco recently, and I was very much surprised to see how few of our photographers were represented. The East was entirely absent; there was not a thing there; very little either of the middle West. The foreign countries are well represented:—Portugal, Italy, South America, all there; some excellent exhibits,—but this country was lacking. The amateur exhibit was wonderful. The pictorial exhibit was exceptionally fine, and let me tell you, men, the women are getting the best of you. The grand prize went to a woman (applause), in the pictorial exhibit; she had twelve pictures there. Every one was a gem; couldn't pick out one as being better than the others. The highest award made in portraits went to a woman. What does that mean? You have got to look out for your laurels; they are doing good work. The western States picture buyers are having good workmen. Go out there and see what they are doing. They are right up to date; in fact, I believe some of them are much better than we are. They are hustling, and it brings me back to that one thing again: I think it is a criminal shame that we photographers slight exhibits. I would like to see, when anything like this comes up again, let them come right to the front and do their best. I think, of course, the mistake was made by the exposition people in charging a slight stipulated amount, which was wrong, and it queered the thing, but all the amateurs all over the country were represented, East and West, and they did not mind the few dollars that it cost. Some of you persons have lots of time this summer, when business is slack, and I think it would be a good thing for you to go out there and look around and see the beautiful exposition. We talk about Chicago and St. Louis; in the picturesque sense it is not anything beside that. The exhibits are not good, but the whole thing grand, simply wonderful, and it is schooling itself to go out there and see the spirit of the western people. It is entirely different from ours. There is that true hand shake, "come, we are glad to see you,"—not that they won't "do you" when they get a chance. But let me tell you, it is nice to go there and be welcomed as they do. As far as expense is concerned, let me tell you one thing,—the hotels are at the same rate as they always were. You can go there and get a room and bath for $1, if you want it, or you can

get one for $5, but you can, at the same time, live at San Francisco today cheaper than you can in Indianapolis. There is every facility there for you having a good time. If you can't go, for heaven's sake send some of your people there; it will do you good.

PRESIDENT: We would like to hear from Mr. Reeves, of Indiana, one of our past presidents.

MR. REEVES (Ind.): Mr. President and ladies of the federation, and petrified presidents, I presume that is what it means. When I came into the hall yesterday they said, "you are one of the P. P's;" I didn't know whether that meant a "pretty peach," or "punk president," or a "petrified president," but I will accept the term "petrified" because I often feel that way. I see I am limited to five minutes. I don't know whether I can make a point or not in five minutes, I am so slow. Somebody says, "Wake up." Yes, I am a past president. I had a great deal of trouble getting to be president. I shied myself into the ring at Detroit in 1901, I believe it was, and found, as I was so all fired anxious, that they made me secretary, so that I could carry the load. Brother Hoffman knows what the load is, too. At Buffalo, the next year, they Buffaloed me. You perhaps remember that, but the convention came to Indianapolis the year following, and I had my Hoosier gang with me, and we put one over on them and I became president. I wanted to do great things, as you all know, and I took the convention down to St. Louis and set it up at the World's Fair. We had some convention; in fact, the World's Fair had to close the first Sunday I went there.

It's a great thing to be a past president. You can cuss and discuss the president in the chair, but you feel so tarnal sorry for him that you forget to cuss him. Now perhaps some of you fellows don't know just how sorry we are for the man in the chair. Get into the boat yourself and then you will know.

I might tell you a few of my troubles. These other fellows will say the nice things, so I will have to say the things that are not nice. I will not say the nice things because I can't say them nicer than they can, but one of my troubles that has bothered me a great deal is that some of my children might want to be photographers. I don't think I should worry about the girls,—I think perhaps I ought to aspire for a matrimonial career for them, but their mother had such a sorry experience with a half-baked husband that they don't seem to be inclined that way, they want to be schoolteachers and I have to take all my time to get that tuition and board money for them. But I have a boy that worries me considerably. He wanted a kodak, and you know a kodak makes an artist first whack. The photographer is bad enough, but the artistic photographer is the limit. You never see them travel in an automobile procession, they can't afford it. But that is no reason why I should not want my boy to travel in an automobile procession. Now I worried a great deal about this boy and his kodak. I didn't get it for him but I have hopes now that he has changed his mind,—the other day I saw him with an old umbrella and a screw-driver, and today I think he has an idea of being an umbrella man. But, seriously speaking, I don't know that I should object seriously to my daughters becoming photographers, for I sort of like these lady photographers, they seem pretty good to me, but the boys,—I don't care about associating with this bunch here at all.

There is one thing that has struck me, in viewing the exhibit here in the hall, and the remarks I heard prompted me to suggest this,—that hereafter we endeavor to make a classified arrangement of our pictures in this way: Make a pictorial class and, to put it plainly, a "bread and butter" class. Now we must depend upon the public for support; we must make such things as the public demand, and at the same time perhaps, we can educate them to demand that which is better; in fact, I do not believe we have to lead them, I think they are leading us, possibly, but it occurs to me that if we would classify our exhibits and label them as such, salable photographs and pictorial photographs, that every individual who comes to the convention could profit greatly in his review of these pictures. Now I know that when I began attending the exhibits that I was very much at a loss to know what was good and what was bad in the eyes of the experienced craftsman. If it had been pointed out to me, as this will do, then I would have been on safe ground, or felt myself so at least. I could have compared one with the other and, I think, obtained a great deal more benefit than as it has been. And another class you might encourage a little bit more, and that is the picturing of beauties of nature. We have had a few gems in, I will say, landscape photography, but this man made real landscape photography. We have a few gems there.

Now as to the suggestions that Mr. Towles made, I think his head is level. (Applause.) I had the good fortune of

being invited to the board meeting in January, and after the meeting was over I made the remark that they had a level-headed board this year, and I predicted a splendid convention. His address has led me to believe that you have a level-headed man at the head of it as well as the other members of the board, and it is up to you to make the remainder of the convention a rousing success. I was much gratified last night to see the spirit of sociability that prevailed among the members at the social session at the hotel. It has never before attained such a grand success as it did last night. I was glad to see the people mix so well. I hope you will mix just as freely at the convention and get a great deal of good from it. You will get just what you came for if you try to get it. If you don't try, you will take very little home with you. I thank you. (Applause.)

PRESIDENT: The next man is Mr. Holloway, of Indiana; I would like to hear from him.

MR. HOLLOWAY (Ind.): Mr. President, ladies and gentlemen, I am placed in a humiliating position right now in having to follow that humorist Reeves,—and who in the world ever would have accused Cicero Reeves of being a humorist before? I have known him a number of years, but never knew that to crop out. I want to, as one of the Indiana photographers, bid you all a hearty welcome into this State, but I want to ask you, for God's sake, don't any of you stop, because we have got about 1,000 more than we need here now; just come and visit us and then go on about your business. Don't look around and think there is a place where you can start, because if you do you will starve. I want to talk to you about two things. I am not so fortunate as Mr. Reeves. He can tell you what he wants to say and you understand it and don't get a false impression of what he says, but oftentimes my friends get a wrong impression of what I want to say.

I want to talk, first, about a young man that is close to all of us, and it came about to me through one of my neighbors. Mrs. Holloway and I had the pleasure of going out to visit a couple of nights ago and the subject came up, and it seems to me to strike the keynote of the photographic situation the world over, and especially in this country. They were talking to one of the neighbors who brought in a bunch of kodak pictures of their baby to show. They showed them and were waiting for us to ask for one. We did not, and finally they felt a little hurt because we did not ask for any of them. We didn't want them, didn't have any place to keep them; they just lie around, set them on the mantel for a little bit, and then put them out of sight. So he said to me, in his long slow drawl, "Now, George, you go to those conventions and are pretty well known; why don't you get them to do something to bring back the old sentiment that used to exist in photography when they had a family album and when the people would look over the family album and show the pictures to visitors and say, here is Uncle John. Those pictures were kept and thought a lot of, but now the portraits are put away." When I got to the hall I saw something that is, I think, a solution to the troubles,—a Friendship frame where you can take care of your pictures for a while, and yet in the endeavor of the merchants and manufacturers to get something that is a little better than that and sell all these new things, and we buy them because they look big, but in the long run it is laid out on the rack or put away. If we could get back to something like that, where people keep the picture mount, say a book, in our business. Take it home, and we don't care for pictures. There are other things on their mind. If we could make photography a fad the same as the millinery stores make Easter a fad, where a woman would not go out on the street on that day unless she had a new hat, because of the milliners creating that desire, we would find business in our line getting better.

I want to talk now on the question of the photographic code of ethics. It seems to me that that would be one of the best things that could possibly be done, providing now, and I want you to understand me this here,—providing this organization, that takes in members from all over the country, and it don't make any difference about his standing,—if Marcus Marcelle came here today he could get into the hall for two or three dollars,— because he could get one of these cards that he could put in his window, "Member of the Photographers Association of America," and wherever he would go he could advertise this and use this association as a leverage to boost his business and kill the good men. Now I say, if we establish a code of ethics, let this organization classify our members and if a man is not an ethical member, place him in the classification in which he belongs. Don't issue to a man a membership certificate that places him on as high a pedestal as this man who has worked for years and tried to keep the standard of business pure. If you do that, you will have the biggest

organization in a few years that we could possibly have or think of, but if you don't do that, when you bring in these men,—and I speak with all sincerity—and let them follow this unethical method, because they don't know any better, when you do that you will find the older members of this organization, the big men all over the country that have been staying away, you will find them coming back into this organization. If Mr. So-and-so is an unethical man, don't give him the credit that he can derive from being a member of this association. Don't place him on the high pedestal and say he is a member of the Photographers Association of America and that makes him all right any place. Classify each man when he applies. If he is not ethical, put him down as a non-ethical man. This suggestion of our president strikes me as one of the best things that way, of issuing this visiting card to photographers. It is fine. It brings a friendly feeling. It brings us together more and more, but I would say, when you issue these cards to a man, if he is unethical, write down there, Mr. John Smith, non-ethical. Then if he comes into your studio and you don't want to meet him, if he is unethical, you can tell him that he is unethical, and when he gets to be ethical he can come back and see you. (Applause.)

When we are passing through the chairs in this organization, each and every one of us is desirous of having a big attendance, to make a good record and have a big convention. He wants to get the members in, he wants to get everybody in. That is all right. The little fellows are in, help them all you can. We forget sometimes that in getting in so much of that we are driving away the staunchest members by doing so. If we classify our members and put them where they belong, and then encourage them all we can to become ethical, we will have an organization that is worth something, and I trust that that matter, when it comes up before the committee on the Code of Ethics, will at least be considered. I want to say a few words in behalf of our president. I think he has made a wonderful feature this year under the adverse conditions, and he is a man with wonderful ideas, sincere in every respect. In some of his ideas I may not quite agree with him, but I believe he is working for the building up of this organization, to make it one grand, strong, progressive organization. I believe that we ought to lend him every support. If we think some of his suggestions are just a little bit radical we might tone them down a little bit, but let's respect his wishes, because he is the first man who has brought out these ideas, and willing to try them out, and I believe if we could get seriously together on these matters we can make something out of this meeting. I thank you. (Applause.)

PRESIDENT: I would like to hear from Mr. Van Deventer, of Illinois.

MR. VAN DEVENTER (Ill.): Mr. President and friends, following my friend Holloway, I have a few words of greeting. It looks good this morning to see the crowd we have in attendance on the first day. I have been a member of this association for over twenty years. I will not say how much longer, because you might guess my age. I missed very few conventions. Indianapolis makes me sort of reminiscent in regard to the association work. I think it is twelve years ago that you honored me in this city, in the German House as an officer of the association, which I served for four years, to the best of my ability. In that four years I became quite familiar with the convention and association work, and I believe this association every year has gone forward; perhaps some years our attendance has not been so large, but I don't believe we have gone backward in our ideas of fine work.

Some of the recommendations that our president has just made I am in favor of. One has made a strong impression on my mind, and that is in regard to the executive board being able to change the location after the selection by the convention. I remember the experience we had in St. Louis, World's Fair year. If the executive board had had the power to make the change,—if we felt we had that power, we certainly should have done so. I don't know what the difficulties have been here, but I know you can't some years foresee the experience and the trouble that the executive board will have, and I think that is one of the powers they should have, or there should be a second selection, so that your board could take it up if the conditions are not right where you have taken the convention. I trust that you will all have a good and a profitable time at this convention, and that you will mix up with the other fellow and get acquainted, and if you have any ideas, don't be afraid to impart them to him. Perhaps while you are imparting them to him you will learn something for yourself. (Applause.)

PRESIDENT: We will now have a few remarks from Mr. Proctor of Huntington.

MR. PROCTOR: My friends, my remarks will be very few indeed, just a few words of greeting, because I am not like George Holloway, gifted with talk and all

that, as I believe those who knew me in the past can remember the years I served on this board. I felt highly complimented when the president asked me to give a little talk, for I hadn't had that privilege for several years. I am glad I can be here today and extend to you my heartiest greetings, because some of the most pleasant years of my life have been spent greeting friends that I made at this National Association. I was on the board many years before I was president. I was pushed from side to side, but always kept on smiling and shaking hands, and glad to be here, and I want to say that it was not through any efforts of mine when you made me your president; I was more surprised, possibly, than you, but I appreciated the honor, and everything I have given to this association I have gotten back in return one hundred fold, and I am glad today that I can stand up here and thank you for all you have done for me, and I am glad to see the advances going on in this work. I believe brother Towles here has done all he could, and is doing his best as your president, because you as members can see what has to be done by the president and officers. They have to advance something worth while, and have to have the interest of the association at heart, and if they don't show the goods they are knocked, and knocked unmercifully. When I see him today with this splendid convention, I am ready to take off my hat to him and the officers, because I know what it means, and that it is hard work.

Many of the suggestions made by your president were fine. When he said that the officers should be elected for a rather longer time, I don't know whether it is altogether necessary or not, but I really believe that the past presidents should not be ignored, because they have been doing this work, they have studied the problem out, they have many suggestions that the incoming board could well profit by, and if the association could have the past presidents connected right up with the present president I believe the past presidents could tell them of many things that would be very helpful to them in their present work.

The other suggestions he has made I will not comment on, because it would take up too much of your time. So I will bid you all good-bye and God-speed you everyone, and may this association ever be a blessing to the photographers of America. I thank you. (Applause.)

PRESIDENT: I am going to call on my old friend, Ben Larrimer.

MR. LARRIMER: Mr. President and members, I also take this opportunity to cast a humble bouquet at the feet of our illustrious president. I have fought for him and by him, and am proud of it, and I will do it again. (Applause.) I do not believe that there is anything at all wrong with photography, although it is quite possible that some photographers might be subjects for prophylactic or antiseptic treatment,—if there is any doctor here in the audience he will know what those terms mean,—I can't explain them to you. I believe we have a grand profession. I don't see why we should envy the doctor, with his disagreeable duties, or the dentist, or the lawyer. We deal with the pleasanter things of life from the squirming and dark red infant, the idol of his mother, to those who are about to leave this life. The pageant of life passes before our camera. What does success mean? It is not hidden in the accumulation of worldly goods. Perhaps some photographer whom you consider a failure is getting the real things out of life by taking a joy in his work. I don't believe that we should weary our brains too much this hot weather as to whether photography is a fine art or not. I do not believe that we should expect to chase a penny through the hole in the pallet, and make her hide her face, but in our own hearts, if we put our hearts in our work we have an art that to us is much finer. The allied arts,—poetry, painting and music are all right, after the little session on the roof last night with some of the fox-trotters I would like to include in that also the art of dancing, and I can show you where it is very closely allied to painting, because Tertze (?) was the goddess of dancing, and poetry of motion, and you know that "turps" is a medium the painter uses to produce his results, so they are closely allied. I believe we are going to have a first-class convention, and I am going to be on the job all the time and going to have some fun. I am not going to work very much. I want to see you all out at the bathing beach at Broad Ripple Friday. Bring those bathing suits; they are not exactly like Charity, —they uncover a multitude of shins, and I believe there is an opportunity for us to see more of each other. (Applause.) I want to compliment the president and other members of the board. You have got a royal good bunch of fellows here, and they are outdoing themselves to give you a good show, and I hope the nominating committee, whoever it may be, when they consider the introduction of a new member upon this board, will look over the association and pick the very best material

there is in sight. Again I want to congratulate this association for having Bill Towles for president. I thank you. (Applause.)

PRESIDENT: Next we will hear from Mr. Townsend, of Iowa.

MR. TOWNSEND: Mr. President, ladies and gentlemen, Ben Larrimer said, a few years ago, at one of our board meetings, that any man could tell all he knows in five minutes. I don't believe it. It will take the average man again that length of time to tell what he has already learned at this convention. If he keeps his eyes open he will have gained new ideas that he cannot put into practice in the next 365 days. Time is valuable, and if I talk five minutes and take five minutes of the time of each one of you who are present here this morning, I will have consumed 2,500 minutes, or forty-four hours of valuable time, belonging to the 500 individuals who are before me, so I will just say that I am glad to be here again for this Thirty-fifth Annual Convention of the Photographers Association of America. Owing to ill health last year it was impossible for me to be present. You didn't miss me but I missed you, and all through the year I have felt the lack of inspiration that is always inoculated into the system by attendance at the conventions of the Photographers Association of America. The first National convention I ever attended of the photographers was at St. Louis; C. R. Reeves was president at that time. I shall never forget what a splendid executive officer brother Reeves made. Holloway says that he never knew him to be humorous, but I remember at that time he was one of the most humorous chairmen I have ever seen in the chair. Holloway was our next president, and I helped some in his election, and was a member of the Holloway Guards at Boston, but I didn't stay to the finish. Some of you will remember that very well. That St. Louis convention impressed me most deeply, because it was my first convention, and I remember so well the pleasant features of that convention. I remember old Papa Cramer in his most happy hours, the times when he was at his very best, and I am glad Lively mentioned him this morning in his prayer. We certainly miss such men as Papa Cramer among us. The photographers of this country have been very good to me. Years have passed on and I have been with you from time to time and made new friends and acquaintances that I respect and love most highly. In 1912 at Philadelphia they elected me to the presidency of this association by unanimous vote, I expect not because of any ability that I had, but because there was no one else out for the job that year. My presidency is now a matter of history. I am a member of the "P. P." society now and classed as one of the "has beens," but I shall always appreciate the little certificate that was given to me at Atlanta there last year, and I would be very ungrateful indeed if I did not take this first opportunity to thank you for it; this watch and that certificate will always be remembered and prized most highly by me. I shall always endeavor to live and act in such a way that no act of mine shall ever cast any reflection on this wonderful institution. I have the honor of agreeing with Ben Larrimer on one thing, and that is, I believe photography is one of the best businesses in the world. There is no business more elevating, more inspiring or more remunerative, when properly handled, for the amount invested, than photography.

I had three suggestions to give to the young men who have perhaps recently entered the photographic business, but the time has gone away so quickly, and it is now twelve o'clock,—and I want to give Mr. Tyree time to talk,—so I will cut them out, but want to give you the heads: Correct living; a thorough knowledge of technical photography; and about ten million bushels of push. You can take those three things and analyze them and enlarge on them, and you will find that those are the three things that will give any man financial success. I want to extend my greetings to you, every one, and I am so glad to be with you again and look into your faces, and I hope that we shall meet many times in the future. Thank you. (Applause.)

PRESIDENT: We are now to call on our youngest past president of the association, Mr. Tyree, of Raleigh. (Applause.)

MR. TYREE (N. C.): Mr. President, ladies and gentlemen, when I first came upon the stage I really intended to say something real pleasant and sweet about our president and the official board, but he has had so much syrup and molasses here that I am afraid he will be sick at his stomach. When George Holloway, up here, I think it was, intimated that there never was a past president that had an idea, I became afraid that if I expressed one my head might burst. Well, we are not making such progress yet as we ought to. We have made more progress this year, and it has been due to the wonderful efforts of our secretary and our membership. You can't make a big success in an

association unless you are numerically strong, especially where you are of national scope. We have had, probably, as many as seven to ten thousand names on our books, but the trouble is, we are floaters. When we come into your territory, go into your community, you go to the convention, and you are made a member. You pay your dues, and also pay for what we call the "show," and just the minute we move out of this community, next year we miss you. You drop out; you don't seem to think you should aid year after year in the work that these people are trying to carry on for your benefit. I would like to see you do away with these "floaters." It won't cost you but $2 a year if you don't attend these conventions, but help us carry on this work; it is wonderful the work that has been done by the president and secretary, to get people to pay their dues before they came to this convention. There is not a member in this hall that cannot pay the $2 before he leaves this convention for the benefit it is to him,—and of all the times on earth, now is the time for people to hang together for, believe me, photography is affected about as bad as any business. I don't tell you this to discourage you, but I have arrived at the conclusion that we will make just about the same amount of success and money as the energy we put into our daily work. We cannot get by it. I believe anybody on earth can make a living if he will work. We ought to pay our dues in advance. I will tell you what is the fact now. You know our membership really reminds me of fellows who climb abroad the water wagon. Whenever the water wagon strikes a community in the shape of the temperance lecturer, and your wife gets after you, we all climb abroad the water wagon. Everybody knows it is a good thing. We are just as enthusiastic as we can be while the old wagon rolls around our town, but just the minute the old wagon leaves our community, everybody tries to do the Charlie Chaplin act and get off. That is the way with these conventions; we realize the educational value of our conventions, but the minute we leave and go to our homes, and the convention goes away from us, we drop that membership, and then they expect us to go ahead. I was cursed more by the fellow who wouldn't pay his dues, except when it was in his community from year to year, than anybody else. I came over here on the bowling team one time, and you fellows fought us, and I feel very much at home in Indiana.

PRESIDENT: The next thing on our program is the appointment of committees:

Nominating Committee:

BEN LARRIMER,
HOMER HARDEN,
O. C. HENRY,
H. B. MEDLAR,
O. W. COLE.

Committee on selection of next place of meeting:

GEORGE HOLLOWAY,
CHARLIE TOWNSEND,
MR. WADE, of Youngstown,
H. M. FELL,
G. W. TOPLIFF.

Resolution Committee:

C. L. LEWIS,
R. W. PHILLIPS,
JOSEPH KNAFFEL.

Committee on Ways and Means of work in connection with the congress:

C. R. REEVES,
MR. SCHANZ,
MR. COLE.

The last committee is for the purpose of taking care of formulating or writing up resolutions for any one wishing to bring anything before the convention.

The next on the program is the annual report of the secretary.

SECRETARY HOFFMAN: I do not want everybody to get up and leave just now, because I am not going to take much time, just about five minutes, for me to tell of the work we have been doing in that office during the past year.

In the first place I want to get a little data that is going to be of value to us if I should happen to be lucky enough to serve you another year, and that is along this line. In trying to stir up interest in this convention, we furnished forty-two different railroad lines the names of the photographers in the States we covered; we furnished the name of the photographer, his initials, his trade name, and the town. I would like to know, for our own information, as to how many photographers in this room have been solicited by railroad men in order that they might help you to provide transportation to this convention. Will you hold up your hand please. (Very few hands raised.) It is a very small percentage, and we will figure out just exactly the cost on that proposition, and figure out whether it is worth while or not.

At the Atlanta convention, when the dues in the National Association were changed my work was outlined for the coming year.

At Atlanta they changed the dues so that a man could be a member of the association by paying a certain amount of dues, but did not include the convention privileges. That change was made for the purpose of keeping the photographers all over the country in touch with the work of the association, whether they were able to attend the convention or not; so that from that very time we began to work along that line. I let the photographers from one end of the country to the other know what we were trying to do to secure their membership and cooperation. This work was of a very elementary nature to start with. We found we did not even have the names of the photographers of the country, and complete lists could not be secured from the companies who had them in their possession. It was necessary for us to find the names and addresses of the photographers of this country. At the Congressional Library in Washington they have the city directories of every town in the country, and we took these city directories, and compared the names there with the names in Dun and Bradstreets commercial reference book, and after checking over 15,000 names we were able to get the cream of the profession—about 10,000 names. That was the very beginning of the opening effort to get in touch with the people, not in the immediate vicinity of this convention, but all over the country. Now we tried to work out a way that will make this membership valuable if a man is not able to come to the convention, and so we are issuing each month a little ASSOCIATION NEWS,—and I can see many faces in here of people who are getting this publication each month,—and are trying to make this a medium of communication, of expression of ideas, and now each month, if you have ideas along the line of betterment of association work, and will send them in, we will publish them, and everybody that is interested in them will help us carry them along. Fifty-two weeks of the year we are working for organization among the photographers. We issue this little membership certificate, and have been complimented on it a great deal, but Mr. Holloway makes the suggestion that we should not issue that to every one. That is right. Under the present system anybody who is able to pay his dues is able to get this certificate. He suggests that we have classified lists, and only those who are ethical should have one of these. This code of ethics we hope will be adopted at this convention, and I would like to see that go further, so that a man who is not ethical in his profession should not be able to be a member of this association. (Applause.) I would like to see this association take the stand that a member of the association who refused to come up to the code of ethics adopted here, should be expelled from the association. (Applause.) There are certain names in the profession that are revered, men, officers of the association, here and there, they will stand back of this movement to make the membership not simply a signification that a man has paid his dues, but that he comes up to the standards which the greatest body of photographers in the country has set for him. Tyree spoke a minute ago about being floaters, that when the convention was in a certain territory you attended and paid dues, but when it was not in your territory you had no interest. I have been working along the line of keeping continued interest the year 'round, and I want to report that 70 per cent. of the photographers who attended the Atlanta convention have paid their dues for this year. (Applause.) Now, in doing this, in order to show you just a few figures that may interest you, I have kept track the last six months of the mail matter sent out from our office, January 18 to July 18, we sent out 39,075 pieces of mail matter, all going to photographers, manufacturers and dealers. That represents the time of one girl for two solid months, with nothing but addressing. So you see we have been on the job all the time. Now at the present time, or the day that this convention opened, we had 1,135 paid up memberships for this year, 90 per cent. of whom were owners of studios. We did not make as much effort to get employees—manufacturers and dealers as the owners of studios that make this association membership. Just a few figures and comparisons:

In 1911, the day before the convention opened, 491 memberships were paid.

In 1912, the day before the convention opened, 452 memberships were paid.

In 1913, the day before the convention opened, 454 memberships were paid.

In 1914, the day before the convention opened, 422 memberships were paid.

In 1915, the day before the convention opened, 1,135 memberships were paid.

We will set the mark at 5,000 for the next convention. It is possible to reach that, but it is possible only with your cooperation. If we set the mark at 5,000 we will reach a higher number than if we were to set it at less. Keep working towards that end, and when we are through I am sure we will have an organization that will command the respect of the business world in every way.

I don't want you to get the impression that I have done all the work; that is not so. The board has worked together in harmony in that most excellent fashion. There is scarcely a suggestion how a board could have worked together better. Each man has done the work that has been given him to do, and not only that, but he has taken upon himself to do more work than outlined for him. The president of the association deserves especial commendation along that line. His indomitable spirit and push have impelled him to keep ever before him the good of the association and of the profession as a whole, even at the risk of earning unpopularity for himself. He has worked, not to make his administration the important thing, but looked ahead and tried to see what he could see for the association as far as he could. I think when we get men like that working for the uplift of this profession, we will have an organization that will begin to tell results. There is a great work to be done; we are just beginning, and I want to ask you to cooperate with us and the members of the board to make this association what you would like to see it. (Applause.)

PRESIDENT: You can see very clearly the enthusiasm which our secretary has, which is one of our assets, and goes a long ways toward making the work a success. (Applause.)

PRESIDENT: The next will be the report of the treasurer.

MR. HOLSINGER:

TREASURER'S REPORT FOR 1914

Cash in the hands of treasurer Jan. 1, 1914		$5,510.58
Received from:		
Members and dues for 1914	$2,974.00	
Sale of ladies' pins	13.50	
Dues and memberships for 1915	734.65	
Interest	66.17	
Subscriptions to ASSN. NEWS	108.88	
Sale of floor space	4,624.85	
Advertising in Annual	1,170.00	$9,692.05
		$15,202.63
Expenditures:		
Paid out in vouchers No. 1373 to 1538, inclusive	$13,117.80	
Cash on hand Jan. 1, 1915	2,084.83	$15,202.63

PRESIDENT: I want to make a few remarks in connection with that report. In January of this year, as our treasurer stated, we had about $2,000. It was predicted very freely at that time that the association would go broke before the next convention. The board, realizing that we had to follow a policy of economy and not destroy the efficiency of our work, started out to do it. We started out to build this convention without it costing us a great deal of money, and I can confidently say I believe with a normal attendance at this convention that after the convention is over we will have between four and five thousand dollars in our treasury, notwithstanding the existing conditions.

Next will be a lecture by Miss Nanny C. Love, of Indianapolis, on "Photography as a Force in the Business World."

PHOTOGRAPHY AS A FORCE IN THE WORLD'S BUSINESS

There is no experience in life more refreshing, more thrilling, more exhilarating or that gives a greater uplift, than to get up one morning and find yourself a part of the Universal Plan, and the whole world related.

A realization that forced itself more than ever before upon me when I began to cast about for information and data on photography as a force in the world's business.

People, as you know, may become so rooted and grounded in their little personal affairs in life that it is an easy matter to grow ignorant and egotistical and thoughtless of men and things, even at close range.

But life goes on just the same and today it only requires a little time spent in observation and investigation to find a Giant Camera focused full-faced on the whole Universe and through its power of expression, relating to every man, woman and child to every nation of earth intimately and truthfully, face to face, with all people, their countries, their homes, their many and varied activities, industries and national spirit generally.

In fact, photographic illustration has become so powerful a conveyance of intelligence, that pages of magazines may be turned with little or no reading matter necessary. Walt Whitman foresaw this when he wrote, "I swear, I see little or nothing in audible words."

All merges toward the presentation of the unspoken meanings of the earth.

In the mad rush of humanity it is doubtful whether anyone even the busy photographer, has thought of the mission

of photography to bring about a great internationalism—that of making the whole world one common brotherhood—more than any other known material medium.

The camera has undeniably caught and holds the secret spirit of the times and the century's demands. It is a constant growing source of information, of communication, of protection, of detection, of identification, of representation, of reflection, of application, in short the camera is a revealer of the truth about people and everything they are doing by land and by sea. Nor are we unmindful that it penetrates space into the starry world and likewise brings to us intelligence from the depths of earth and ocean.

"The earth does not withhold, it is generous enough,
The truths of the earth continually wait, they are not so concealed either."

There has been an accepted statement in comparing music and painting—that music was necessarily the divine art—hence of greater importance, since an original composition in music may be heard in many places at the same time, while an original painting can only be seen in one place at any one time. The camera is surpassing even this fact, it is giving to all parts of the world almost simultaneously the same photographic picture by day and by night and yet more wonderful it is depicting all phases of life in actual motion.

Dashing of soldiers on horseback with heavy artillery, in clouds of dust, boats in storm and calm, locomotives in highest speed, the gleaming automobile and airship and screaming projectile flying through space, powerful machines in action, animals and reptiles and birds in the jungle, famous actors interpreting the world's historic events, paper making through all stages, the evolution of the silk worm from chrysalis to a piece of silk, the growing plant from seed-planting to fruitage or flower, the swaying branches of trees or vine or daintiest blade of grass. All of which seems as merely a suggestion of the limitless film industry that is educating the great mass of people throughout the world as no school or college has yet done or is able to reach.

"Wisdom is of the soul, something there is, in the sight of things that provokes it out of the soul."

The word "photography" in its Greek derivation literally means to write with light, the portrayal of light by means of light—to reveal by means of light all of which must appeal to us significant of its mission and unceasing aid to man's intelligence.

We now photograph light itself, photograph vibrations in music we cannot hear and the electric current is revealed to be not a current. In its power to portray and reveal them, is the standpoint from which we shall review the relations of this vital thing—photography—to the world's work.

The Tone of the World

Energy has been dounded as the world's fundamental tone and all that may be summed up in the word "business" is the medium through which the tone is being distinctively expressed. Someone has said, "the manifestation of energy is the common denominator of all the activities of man." We hear it in hum and din and whir of whistle and engine and wheel, feel it in jostle and push and hard knocks, and see it in hurry and rush and dash of men and things.

Notwithstanding conflicting elements and seeming discord they all go to make the busy quality that pervades the spirit of the world which we name Business. It would seem that the jingle of money necessarily rings with the thought or mention of business. We must divorce it for a time here, that we may gain a more intimate knowledge of the world's work that gives money its only excuse for existence. We find from best authority, the word business to mean pursuit or occupation that requires energy and time and thought. Trade, profession, calling, banking, operations of trade, industry and commerce, further suggesting business trade and commerce to be chiefly transacted by means of money—the symbol of exchange and possession.

Money, therefore, is not a fundamental relation but related to its fundamental as the leaves of a tree to the trunk.

We may all have a sort of subconscious idea of what business is—we must get our viewpoint from off the earth to gain an intelligent and complete understanding of what is termed, the world's business, of what contributes to it, how the limitless activities are related one to the other, and subsequently related to the whole scheme. This may seem and is, a colossal undertaking to the individual who is content to stifle in a limited range of thought, but the successful business man, professional or otherwise, knows this truth today—"that anything that may be thought upon, may be termed a world relation."

This recalls an incident told of a great financier who engaged an assistant in his

office. The man having a keen sense of order, began at once to straighten his desk and set the furniture in place,when he was promptly informed that boys were hired to do that work and that he was engaged to sit in his chair and put his feet on the desk and think. The Oil Magnate referred to (who is accused of owning the earth) knew this simple fundamental principle of business,—to think, in relating man to the world, which means conclusively, "Know the world and find thyself to be the dictum of future progress." The world's business then is resultant of man's intelligence and to the plan belongs every activity that yields an increase for its development and progress, all that concerns industries, art, science, mining, agriculture, manufactories, commerce, trades, profession, banking, home, church, school and politics.

It would require volumes to tell even a small part of any one of these, the magnitude of which, it is impossible to conceive and yet we have come to know photography is not only related to every phase of everyone but indispensable in spreading their gospel of truth and so educating the world.

Photography, as related to business, may be contemplated from two points of view. Its importance in bringing life's activities and truths to the attention of all people and in the circulation of money it necessarily encourages and establishes.

In the first instance, it is not only what the face value of a photographic illustration indicates but what it suggests in use and worth to the individual and to the general public and to the industry to which it belongs.

To explain, the picture of an important new patent for an automobile part, may vitally interest thousands of men owning machines, at the same time it will arouse as many new buyers, making for greater safety, for economy of time and money for utility and beauty in hundreds of communities. In time this will all come back to the manufacturer and workman in financial profit and encouragement to greater efforts. It necessarily means increasing demands for material to produce a new supply of machines and also for their maintenance and use. It means more work and revenue to publisher and illustrator and greater circulation of money from mine and forest to salesroom.

The young girl who selects her spring suit from a fashion plate, little realizes what her new style wide skirt means to the manufacturer, the wholesale and retail merchants and to the business world.

The picture of her pretty cloth top boots could tell a story too. She would be even more startled to know that the present European war was back of the photographic picture in the show merchant's catalogue, reminding us that leather is scarce as an import and awakening America to new interests and industries to meet the deficit.

Study a photographic advertisement, some day, be it ever so simple, look into it as a mirror for its reflection and gain a new understanding and outlook that will give you a greater purchase on what the spirit of business means than you ever dreamed. A knowledge of the world's machinery and its products are in it, all that nature yields and provides is in it, and man and all he contributes is in it.

It is a bewilderment of information. I use bewilderment here only as a sense of opportunity for man's information of the vast proportions the world's work has reached and the preponderance of evidence given through its handmaiden, photography. The direct appeal of photographic advertisement that fills thousands of pages of magazines and catalogues would seem to dominate and hypnotize the whole human family. As a matter of fact, it is the means employed by the business world to answer the desire and demand of people. It is the motor power that keeps every necessary thing for man's existence continually passing in review. It is the feeler sent out by the universal business scheme. It is an awakening to the spirit of the times whether through a spring hat, a trip to the Panama Exposition or the latest food stuff or dental cream. Yea, more, it is an invigorator that has helped to put the patent medicine man out of business. It shows the farmer that he is in the game of life, even outside of the cornfield and barn yard.

Information

Just the other day I heard a young attorney excuse himself from an engagement as he had to go to a point in the country to make photographic records of broken machinery as evidence in a damage suit.

The same day I read of lawyers taking up the study of photography as an essential aid in the work they are doing. Also, that photography has become necessary to the courts in all kinds of litigation and the photographer an expert witness. We find application of photography to the registry of legal documents, to the record of deeds and mortgages, to releases of power of attorney, transfer of real estate and other documents affecting property.

It has become necessary to the copying of wills for absolute correctness, for

facsimile reproduction of letters, signatures, legal papers, maps, drawings and any written or printed material of offices and banks. We now do engraving and etching by photography. Also transfer photos to zinc and copper plate for reproduction.

Insurance companies keep photographic outfits in main offices in full operation for copying purposes, resulting in time saved and employment of fewer clerks and omission of errors.

The *New York Sun* in a late article writes of photography as of immeasurable service to all graphic arts, but particularly of printing. Very many persons do not realize it is only through photography that we now get the translation before us every day of what the artist and cartoonist draw, and the artist no longer is dependent on another personality—the wood engraver.

Whatever he draws, be it in black or in color, can be reproduced mechanically, accurately, successfully in monotone or in color without other help. Further adding that the camera can work as quickly both in the making of an original record and in its reproduction in the printing plate as can the pencil, the typewriter and the type-setting machine.

From another source we learn of a new rule requiring applicants for postal civil service positions to furnish photographs of themselves made within two years, which has resulted in the novel addition of a photographic portrait studio to the Postoffice Department. Cameras that photograph objects many miles away have been added to the equipment of the United States Signal Corps.

In copyright law greater protection than before is said to be afforded the author, whether writer, artist or composer, also works of art, paintings, drawings and sculpture not intended for reproduction—by filing at the office of copyright in the Library of Congress a claim made on an official blank accompanied by a photograph. A source of world-wide information and value is the criminal or rogue's gallery from which photographs of criminals may be obtained and posted in railway stations or other public places to aid police and detective agencies in recognizing fugitives from justice.

Another proof of the camera's accuracy is its use by scouting aviators in the present war who have been able to obtain accurate records of the enemy's position and numerical strength. Through the camera, floods, devastations, glaciers and nature's upheavals are brought to the notice of man for his enlightenment.

Every school child in this day is given the opportunity of holding in his hand photographs of the world's sculpture, of paintings, architecture, monuments, bridges, of the locks of great canals, of shipbuilding and launching and every known incentive for fine and broad intelligence.

We turn one page of a magazine to find photographic illustration of the North Sea fisheries and showing a million cod-fish heads to be made into commercial fertilizer.

On another—an instrument for measuring the quality and quantity of a star's heat and just over a leaf, a photograph from Bureau of Standards, of a giant testing machine which can register with equal accuracy, the power necessary to crush an egg sheel or to tear apart, the strongest steel girder.

A daily paper within a month shows the giant cofferdam built to hold back the Hudson River for 800 feet while construction is in progress for the new Municipal Piers, said to be a triumph of engineering. The improvement to give ample berthing space for biggest transatlantic liners north of Forty-fourth Street in New York.

Time further forbids citation of the ceaseless record of the world's busines brought to us through photography. I could not in many days tell you in a thousandth part. We cannot therefore agree with the writer who says unless we assume that photography has reached its zenith and is on the way to decadence we have to conclude that it must inevitably advance.

Photography is—and on man's development depends its power of yet greater expression.

The Photographer

I would say to photographers here assembled, or scattered over the face of the earth—wake up and for one moment see the glory of the coming of the Lord manifest in the work you stand for and are doing. I speak alike to professional artists, to commercial photographers, to amateur photographers and I would add another, the staff or press photographer, who would seem in a class by himself.

In the words of Whitman, "Whoever you are, motion and reflection are especially for you, the divine ship sails the divine sea for you." You who are representing to man the truth about things for his eternal progress and good. It is you who are unifying and standardizing the world's business. You are showing humanity the sum total of all things, in process of growing, of making and of

things perfected. In productions of Nature, in Science and Art you are representing through countless sources the latest and best models for man's advantages and inspiration that he may ever live and move with greater comfort and freedom.

Supplement

You are one in thought, with the world's great discoveries, whose photographic records on canvas and in books are startling and educating the world. In making this statement I see the pictures of Frank A. Perret who lived eleven years in the midst of every volcanic eruption and learned to regard volcanoes and earthquakes not as dreadful agencies of destruction but a beneficent activity of nature (to quote the writer) "the very heart-beats of our planet and indispensable to the continuance of life upon the earth." Perret ventured with his camera a little farther than you—is all. So did the men who have brought us records of life in the jungle.

I sat in a theater recently in a cushioned chair, with the jungle just across the footlights, watching and revelling in the wealth of expression through wild animals, reptiles, birds, insects. A boon to the studio photographer to broaden his power of observation and understanding to express in fullest truth the moods of man, woman and child. Edw. Carpenter in his book, "Toward Democracy," says: "Behold the animals, there is not one but the human soul lurks within it, fulfilling its destiny as surely as within you. Do you think there is nothing but what you see? I saw deep in the eyes of the animals, the human soul look out upon me. I saw where it was born deep down under features or for a while condemned to wander four-footed among the brambles."

Utility

The work of photography at large must stand, for utility and progress belong together. Hence, I am talking to you with the thought of utility in mind—whoever you are. The word defined is: "The quality, character or state of being useful or serviceable. Fitness to supply the natural needs of man or the quality of contributing to his comfort, prosperity and happiness. That serviceableness which is the basis of the value of a thing."

To continue—"for words are more powerful than they look—." Utility includes not only the power to satisfy want, to give pleasure, to procure a good or ward off an evil, but to serve any purpose of man, of society or the State, in the present or coming time." Its synonyms are advantage, advantageousness, avail, benefit, expediency, profit, service, use, usefulness.

The commercial photographer says utility, the amateur photographer says picture, the art photographer says art, the press photographer says illustration, but no one of these photographers would care to have his work devoid of the full meaning this word utility conveys.

The attractive photograph of an artist, placed in a shop window, will go far in assembling a great audience for a concert or in bringing a surging crowd from all parts of a state. A photographer's record will settle all disputes of workmen and contractor in the erection of a building. It will reveal a broken bone or the irregularity of heart action, as well as trickery or an advantageous play in a ball game.

The public is demanding your necessary attention to its wants for law and order. Its improvements in parks and bridges, museums, art galleries, in public buildings and homes. Board of Commissioners have come to realize the influence of beautiful photographs brought to a community from other cities to awaken civic interest and pride and to hasten citizenship to the right kind of action for its betterment through generations to come.

You are ferreting out forgeries, you are detecting foreign matter hidden in shipments of cotton on war vessels. You are substantial aid in ridding mankind of its worst enemy—fear. Men hide from you through fear and only today I heard a young model for photographers in a metropolis say she was much in demand for posing, being one of the few not afraid of the camera. A leading representative and playright of the Drama League of America recently said to an audience, "As people rose to a higher plane of thinking and living, through the realization of the real and true, the stage would necessarily improve, being ever a reproduction of people and their doings in life."

It is this standard to which photography is related that concerns you and more—you are keeping the stage alive through intelligent illustration of plays and scenes and beautiful photographs of actors and artists.

The philosopher-poet says, "The song is to the singer and comes back most to him, the teaching is to the teacher and comes back most to him." The far-seeing photographer sees business lurking in the lines as well as sentiment. He knows, too, that the secret of his success is self-

lessness. This does not mean to be dominated by the vain woman in painting out her wrinkles nor in changing the insistent curve on a nose. It means only the absence of egotism, it puts to flight self-emulation that sooner or later causes a disgruntled individual to say, "I am not appreciated."

It is what the people want that necessarily affects every department of business and the people unconsciously selects the individual who can meet their desires.

The stump speaker mounts the stump in campaign times with cheers and shouts of the restless crowd. As shouts grow louder and hats go higher, his gestures grow wilder with self-satisfaction of his political power and oratory. As a matter of fact, he is the mouth-piece for the crowd, expressing the things that they want to hear. This obtains in every community. A certain proportion of its people unconsciously claims and promotes an individual who may answer their desires for expression, whether a musician, painter, lawyer, preacher, teacher or photographer. This may furnish proof for popularity, but not always of merit.

"Only the Master shall praise us,
And only the Master shall blame,
And no one shall work for money,
And no one shall work for fame,
But each for the joy of working,
And each in his separate star,
Shall draw the thing as he sees it
For the God of things—as they are."
—KIPLING.

I know a famous photographer who withheld his best pictures from an exhibit to give a group of student photographers more advantage. Think of it!

And still to another he gave his assistance and best knowledge—unasked—to a struggling photographer who needed the uplift.

Both are well-known artists now and, as is always true, one cannot interfere with nor take the place of the other.

Individuality of expression is a dividing line and a law. The man or woman in professional life who can say to the world, "neither a servant nor a master am I, I take no sooner a large price than a small price, I will have my own, whoever employs me, I will be even with you and you shall be even with me"—enjoys the peace that passeth understanding.

In the present establishment of schools offering a course in Art, photography and manned by photographers as wonderful as photography itself, who know all laws without going through the ordinary objective methods, we can soon hope for a people, through such influence, who will enjoy and fully appreciate art through photography. (Extended applause.)

I did not touch directly on the moving picture industry today for the reason that every paper you pick up is laden with intelligence regarding it. July 16, the Indianapolis *News*, of this city, had a headline that read in this way:

"Three Hundred Million Dollars Worth of Amusement Each Year. Stupendous Growth of the Moving Picture Theater; Second Industry of the United States." (Applause.)

PRESIDENT: We are under obligations to Miss Love for this talk, and I know you all appreciate it. I will now make my announcements for tomorrow and let you go. Tomorrow morning we are going to have a meeting in the Assembly Room over at the German House at 9.30, to give everybody an opportunity to make suggestions and give ideas to the congress. This meeting will be one-half hour before the congress. The congress will go into session at 10 o'clock, but this is for everybody, and we want you all to go there, and if you have anything that you would like to have the convention consider we would like to have you tell us about it. Tomorrow at 11.30 a. m. Miss Reineke, of Kansas City, will give a demonstration in making negatives of children, at the Assembly Room, German House. At 2 p. m. Mr. Abel will give us a lecture on Simplified Bookkeeping, figuring costs on the basis of dollar earned, illustrated by charts showing actual operations necessary in the use of the system. I went over this with him in Cleveland last week and it is very interesting and will be of great help to any one. I cannot tell you now whether that will be here or in the hall, but it will be announced on the bulletin board in the lobby. Tomorrow at 3 o'clock, an illustrated lecture on the progress of photography from its inception. It goes back to 300 years before Christ in the camera obscura, and shows all the developments up to this time. Tomorrow afternoon at 4 o'clock in the Ladies' Room will be a business meeting of the Woman's Federation, so all of you here will please take notice and meet there at 4 o'clock for the purpose of transacting business. Every lady at this convention is invited to attend that meeting.

WEDNESDAY MORNING SESSION

July 21, 9:30 A. M.

PRESIDENT: Come to order, please. The purpose of this meeting is to give every member of this association a voice

in the doings of the congress. We have met here this morning for a half-hour previous to the congress meeting for the purpose of expressing your ideas and receiving suggestions for the congress, so that they may take them into consideration during the session, which will immediately follow this short meeting. If anyone has anything to bring up we would be glad to hear it.

OTTO SELLERS: I think that this organization has come to the stage where it ought to have a voice, if it has not already; I mean by that, a newspaper or magazine.

PRESIDENT: We have that.

OTTO SELLERS: I think it ought to be weekly, because in a magazine published by private individuals, that is their medium, and you haven't any authority there whatever. I think the association should have an expression of its own, where each and every member of the association, who pays his dues, can have his say through that magazine, and I think that this organization can do nothing better than publish a weekly magazine that we can call our own. I have been up against it three or four times in different organizations where we had to depend upon different newspaper and magazine publicity, and ten times to one the advertiser goes in ahead of us and we had to suffer, and we never could get service until we got an editorial of our own. I think it is about time that we should take this matter up.

PRESIDENT: Let us have some more suggestions.

MR. CLAUSE: How about our publicity here? I think the newspapers of this town show that we haven't any publicity. Yesterday's carnival, and all that, might have been given a little publicity.

PRESIDENT: One of the papers had quite an article in last evening. I don't know whether you saw this or not.

MR. CLAUSE: I didn't see that. What paper was that in?

PRESIDENT: It was in the *News* last night. Let us have something else. This is a meeting for you, and we want you to feel perfectly free to express your ideas to this congress, and we want the congress to pay strict attention to you and give all matters due consideration.

MR. SCOTT: I have an idea. Just before leaving for the convention, a woman walked into the studio with about twenty-five 8 by 10 proofs. Some photographer had gone out to her home with an assistant and made these pictures,—no deposit. She brought them to us and wanted us to print them. The same old story. We did not do it. She asked us if we would copy them. Well, we turned that down, and she said she would go to another photographer in the next block and he will do it. I telephoned the studio; I am located in Chicago, in the suburbs. This was a big down town studio. I telephoned them later and inquired about the order. The order had been taken on speculation purely and she had disapproved, that is, she did not like any of the pictures. They were pictures any of us would be proud to print and furnish with our name on,—excellent work. Hasn't someone a suggestion as to the making of a uniform marking of the proofs, or something to prevent that? This studio finally got a $5 order out of this woman. Some photographer has gotten those proofs; they were all 8 by 10, printed on 11 by 14 sheets. You fellows can figure out just about what the cost of a man sent out to make those pictures would be, and he got $5 for it, of course with the promise of future orders.

PRESIDENT: I might answer that myself in this way. In New York I brought that matter up before the dealers' meeting, and I outlined that as one of the ways in which the dealers could help clean the profession, help to build up the profession, and first clean their own ranks, and I outlined a situation of that kind, and their newly elected president, Mr. Fowler, said he would like to have this association go on record taking some action on that question, and that the dealers would take it up at their meeting this next year. If you have any specific instances in mind where a manufacturer or dealer is copying proofs, toning the proofs or making sittings in competition with you, or anything of that kind, why, I would be very glad to have you write to Mr. Fowler, of Fowler & Slater, in Cleveland, filing your complaints with him and stating the case plainly, and I think you will find some action taken by the organization of dealers next year. They are very anxious to cooperate with us in trying to correct that condition.

MR. SCOTT: I have talked this over with a number of photographers. A uniform method of stamping the proof,—"Proof only," or "Proof to be returned," or something sort of mutilating it so that if it is toned to copy this will show; it ought to be uniform and every photographer do that, otherwise there will be objection.

PRESIDENT: One of my ways of handling that is, I don't buy it from the dealer.

MR. SCOTT: What has the dealer got to do with it, for, as this woman said, "the photographer in the next block will copy it if you don't."

PRESIDENT: Any dealers who handle it I will not deal with them. We ought to

take some action here, and it is a good question for the congress to consider.

MR. MARTIN (Terre Haute, Ind.): I have had a little trouble having parties keep and retain a negative returned, bringing back one and making an order of it, and explaining that they thought the rest of them were not worth anything to me. For a year we have not had a proof copied. We do that by requesting or asking every customer to select it at the studio. In case there is an invalid in the family that cannot come to see them, or something, we get on the car or jitney bus or something of the kind and take them out the first evening we have time to do so.

MR. WALMSLEY: I want to offer some suggestions. There are three things I want to mention. One is the requisites of the photographer to be allowed to be a member of the Photographers Association of America. For the last three years I have not taken much interest in the conventions for various reasons, and one, particularly, of the modern ideas I had of the association was to go down the street and see a name plate, "I am a member of the National Association of Photographers" put in a dirty showcase, or a clean showcase where a man had been in business one year, would go to the stock house, buy some material and equipment and start in business and run the business in an unscrupulous way, putting out samples of one kind and giving the people something different and still fooling the public and making them think he is worthy. I am a long way from the top; I have been trying for twenty-one years, but this one thing takes the heart right out of me. There is one thing I want to speak of to the congress. I think they forget us little fellows. While thinking of the high ones with many stars in their crown, they are likely to forget us. I don't think we should have any examination; if you begin to eliminate or examine the man and go on his quality of work, that is going to throw out a great many men that are striving and that will later uplift, that at the present time will uphold the profession. I think if they would put as much time on that as they do on some of the other things they would find out that it is very important to help fill the association. It does seem to me that there should be an examination on a man's business methods, not altogether as to quality, either to expel a man from the association if his business methods were absolutely unscrupulous, or if he were not ethical in his work. There are one or two things I want to present a little further on; that one thing too, I want to add that if they will make it such that we have something to strive for, either for a certificate of merit or a diploma, or name plate, we will be proud to put up in our case, and the public will know that we attained that by work, and not by money. We pay $2 but that does not give us middle men a chance to work. It discourages the man who is already up in the profession. One more thing, I do not think it right that any gentleman in any condition in any place should be allowed to compete. It is not only taking the heart out of us fellows who are trying to get to the top, but it discourages those who are up. I offer the suggestion, and want you people to think of it, with all kindness to the judges and with respect to the work, that is something that I want to protest very strongly against in the future,—that no judge be allowed to compete. I think there should be a class for all those who have won honor, including the judges, a pictorial class, and one more class for "bread and butter" work, so to speak, so that it gives the man who cannot sell this pictorial work in his town a chance to come in and get an honor or certificate of merit without having to compete with other men. There is a chance for improvement, and if the congress will dwell a little more upon these points I believe that we would bring in several who are not present in the convention, and also hold some that are an objection to the present system.

THURSDAY MORNING SESSION
July 22, 9:30 A. M.

PRESIDENT: The session will please come to order. Now this session is for the purpose of giving the members an opportunity to make suggestions for the Congress to act upon, and if there is anyone here who has anything to offer, let's hear from them.

MR. SELLERS: May I ask a question. In the event that there is any suggestion made, is there a promise that the Congress will act one way or the other. I think in fairness to the members who come down and offer suggestions, that the Congress should be fair enough to do something with it.

PRESIDENT: I think you are right.

MR. SELLERS: I made a suggestion yesterday; what has the Congress done with that?

PRESIDENT: What was it?

MR. SELLERS: I suggested that Congress take up the question of publishing an official weekly.

PRESIDENT: I would suggest to those members who make suggestions here, to

get in touch with Mr. Reeves, right over here; he is the chairman of the Resolution Committee, and give him your information. He will assist you, and if that committee thinks favorably of it, will put it into a resolution and bring it before the Congress. We will have to do that way in order to facilitate the work, because if we didn't appoint some particular committee to have charge of that, things will be simply forgotten, and nobody will take any action on it. I know in looking over our records of past years many things have been brought out that this Congress discussed and disposed of in a certain way, and that is the last we ever heard of it. We want to try and avoid that this year if we can. This association is your association, and we want anybody here who has anything to to present to bring it before us here this morning.

MR. BASS: I want to bring up the subject of the relation of commercial photography to the association. Apparently, from the exhibits offered, and the reports, I have heard, this seems to be a portrait photographers' convention. There are many portrait photographers that make commercial work. So far as I can find out, the commercial photographers have never been officially recognized by a national convention. I don't see any reason why that should be so. In Philadelphia a section was organized, that was going to do something. Committees were appointed, and we were assured that every member in that section would hear from that committee, in some way. I for one, have never heard from them. The thing that we want to have is recognition from the general assembly in proportion to our numbers and our merits. We are like the man who was discharged from prison: After he had been out for a short time he became very despondent and they asked him if he wanted money; he answered, No, he had money. If he wanted clothes? No, he had plenty of clothes. Did he want a job? No, he didn't want a job; he had a job. Well, they said, what do you want? He replied, "I want recognition." Now we have been invited several times to send exhibits. I sent an exhibit to Minneapolis, and my photographers were three-fifths of the entire commercial exhibit there, I was told, and I sent three pictures. We were invited again to send our pictures here. They are here. We doubled it and sent five, and we are five-ninths of the exhibits,—two-ninths to one other man. Why is it, then, that we do not send exhibits? It seems to me that the answer is easy. We don't have any recognition by the powers of the organization. The organization does not seem to be made for commercial photographers. The exhibits do not show commercial work to amount to anything. There may be a lot of commercial photographs entered, but not hanging up. You don't make any demonstration for commercial photography. You don't have any lectures for commercial photographers as a rule, as far as I have heard. Why is it that they are not recognized? There are enough of them. There were eighty at Philadelphia, if I remember correctly. That is a fair enough sprinkling to have some sort of recognition. I talked to commercial men that I know personally, and asked them why they do not send exhibits. They say, we don't send exhibits because we don't get any recognition. They don't award us any credit nor they don't charge up to us any cost. Maybe they will hang pictures up in the exhibit some place, off to one side, or it may be in the middle or somewhere else, but it is not recognized, gets no rating, and you get no credits. This is like the high school principal of New York City. The pupils in manual training don't seem to take much interest in the work. I asked what credit was given, and was told they don't give any credit for promotion on manual training work. But if they failed on their manual training work, I asked, what then? The reply that they could not graduate from the high school if they failed. Commercial photographers are in the same boat. If they send something good they don't get any credit for it. I would like to hear something about the "funeral" of that section formed at Philadelphia.

PRESIDENT: I think I can answer that question. The organization was formed at Philadelphia to be known as the Federation of Commercial Photographers —Commercial Photography. They organized, and I think they lasted about a year or two years. Their purpose was to affiliate with the national in every way. The National Association provided on their program at Atlanta last year a talk by Mr. Hance, one of the recognized commercial men in this country, put on especially for the commercial men. We have never been able to get out, even thorugh their Federation, any size exhibit. The recognition that they would receive at this convention would be on the same basis as the portrait men. If they put an exhibit as a commercial exhibit, it would be so rated, and rated on the same basis, and would be given all the credit that the portrait man is given. Now there seemed to be a move put forth at

that time, that this body of commercial photographers should be given back $1 of each member's dues; for every commercial man that paid dues into the National Association $1 of their dues should be refunded to the Federation. I took this position personally,—and I opposed it at that time,—that this association cannot afford to harbor or encourage or tolerate internal organizations, separate bodies, supported from the funds of the National Association. After a while we might have home portraiturists, retouchers, dark room men, men of all kinds, of all lines, who might want to form separate organizations and ask for financial support from the national, and that is a bad policy, so I outlined my ideas to the board and the officers of the Commercial Federation, or commercial organization in Scranton last year, and they heartily agreed with it. Don't ask the national to support you and maintain your organization, because the classification of membership of the National Association is big and broad enough to take in everybody connected with photography, and I don't think we should have internal organizations; but make your organization, keep your officers and have them confer with the national board and make suggestions of just what you want in the way of education, and the committee on program and the national board will be ready at all times to meet with you and comply with your request. The officers of the organization seemed to simply lay down on the job. We have not had a communication from them; we did not at Atlanta, although we had a number on the program for them. We feel that we want them, we want their photographs, we want them affiliated with us, we want them at the conventions, we want their exhibits here and to take care of them, and want them to feel that we have an interest in them. There is not any particular branch of photography represented exclusively in this organization; it covers all branches and we welcome all to our ranks, but we don't feel that we can afford to support within our main body any separate organizations. Now I don't think we should be asked to offer our treasury, but we are willing at all times, and I know the next board will be willing,—the unfortunate part of it is that we have never been able to get many commercial exhibits. They do not respond. Even under the pressure of their separate organization we have not been able to get them, and I am sure that the incoming board, whoever they are, will be very glad to cooperate with the commercial federation and give them their help in every way that they can, and will be glad to put on the program any number that they should suggest in the way of entertainment or education. They had Mr. Hance last year at Atlanta at a big price. He gave a very splendid talk, but there was only just a sprinkling of commercial photographers up there to get anything out of it. I think really when you stop to analyze the thing you will find that the reason that they have not the recognition you speak of is because of their own negligence. I hope that your talk here will arouse some interest in the commercial men. I hope you will be able to interest them to the point where they will not only join the association but send pictures and that they will attend our conventions and appoint a committee to confer with the National Board and suggest to that board just what they would like to have in the way of educational features on the program for their benefit, and I know the national association would be very glad to have a separate exhibit. If they can get a commercial exhibit that would be interesting, the board would be glad to obtain a judge who is an expert commercial man to pass on that exhibit. They feel that they want to do everything possible to bring together every unit of the photographic world. Unless we do that we cannot hope to have a strong organization. We must realize, as the old saying is, that "United we stand, and divided we fall." The only way we can have a real organization, an organization that will stand for something and get us something, is where we get every faction and every unit of the photographic business working in harmony for one purpose, and that to uplift and build up and benefit the photographic profession as a whole.

MR. SELLERS: I am glad this thing was brought up. Personally, in answer to the statement, I don't think the commercial photographer wants a penny from this organization.

PRESIDENT: We were requested for it, Mr. Sellers.

MR. SELLERS: I think that was wrong. I think if the commercial men want a federation of their own, they ought to pay for it. I think the balance of the commercial men here feel the same way. The reason that I have never submitted anything to this organization is because I have never seen anything passed on. I went to Milwaukee and St. Paul and was discouraged. The state was the same way for a year or two, and finally last year we requested an exhibit and told them we would take care of them. The

result was that we got a beautiful exhibit up there. The commercial men here want a federation, and with the right kind of support we are going to get it, and very soon, and I know, from what I have heard the others say, we are willing to pay for whatever we get and don't want a penny from this organization. I will certainly kick if anybody comes to this organization for a penny. I think we will all work in harmony with these questions, and I think the national board of this organization should give every consideration possible to this federation, because the commercial field is growing and you cannot pick up a newspaper or magazine and look it through but what you see the work of the commercial, photographer. I am glad Mr. Towles made this explanation, because there has been some funny statements made around here in regard to the death of the federation. We made up our mind we would find out what kind of a funeral it had.

MR. COLE: If it had a funeral I never knew anything about it. I know they had some officers elected in Philadelphia, and there was a president, vice-president, and all that and it had an organization, and as far as I remember, there were three active members at Kansas City. I was at Atlanta and heard that lecture, and it was most excellent, but as far as the commercial photographers are concerned, outside of the city of Atlanta, if there were over three there I did not happen to know who they were. I don't know that there was anybody that belonged to the federation that was there besides myself. I wanted to bring the matter up here, and the president in the chair said if they did not have enough interest to be there, and look after their own interest, that there was enough photographers of that kind, and he didn't see the necessity of saying anything about it. I was there to make a report, as far as I was concerned. I don't remember that the president or any of the officers were aware of that. They were just asked to hold over there at Kansas City. There was not enough there for a quorum or to elect anybody. That is the situation.

THE SECTION OF PHOTOGRAPHY OF THE U. S. NATIONAL MUSEUM

BY THOMAS W. SMILLIE

About thirty-five years ago in the midst of the struggle to keep up with the times, or if possible to get in advance of them, I paused to look backward, and only then realized that many of the remarkable things which had been done in photography were already forgotten, and worse still, the material evidences of them were fast passing away, so I at once gathered such representative specimens as were within my reach and put them away, thus forming the nucleus of the present museum exhibit.

When this idea once presented itself, I began as time and opportunity permitted, to collect from other sources original pieces of apparatus from the earliest dates, and examples of the results of the various processes discovered; and have succeeded so well that the director of the museum, Mr. Rathbun has become deeply interested in the collection, and has given me every possible facility to complete and install it.

The installation began in 1912, and was sufficiently advanced to be opened to the public in 1913, but additions have since been made, and there are many blanks yet to be filled.

The exhibition of photography occupies the gallery of the northwest court, which has a total length on its four sides combined of 209 feet 10 inches, and a width of 10 feet 3 inches. The north, west, and south sides are provided with a continuous deep wall case, but on the east side, where the large arched openings between the piers, overlooking the north hall, have not been closed, the cases are of several floor patterns, the American, the half-unit, slope top and the flat top. Elsewhere a number of floor cases of different kinds have been placed along side the outer railing. The light which comes from a skylight and clerestory windows is entirely suitable. The labels are all printed, but have not yet been placed where they belong. They comprise individual labels for the objects, general labels for the sections, and very full descriptive labels for the cases.

The gallery is entered from the rotunda at the southeast corner where the earliest objects are first encountered on the right. Thence the order of arrangement is along the east, northwest, and south sides to the point of starting. Our collection began with the camera obscura, and in the several separate cases on the east side is extended through quite a number of early stages of photography. The camera obscura,

SLIDE NO. 1.

known to Euclid in a primitive form 300 B. C., was first used in photography by Thomas Wedgwood.

SLIDE NO. 2.

The First Photographer.

The first photograph that we have any record of was made by C. W. Scheel in

1777. The subject was the solar spectrum, and the sensitizer was fused silver chloride spread upon paper. The image began with the violet and extended to the lemon yellow, but no action was shown by the less refrangible rays.

SLIDE NO. 3.

Thomas Wedgwood.

Thomas Wedgwood in 1802 produced silhouettes in white on a black ground by the use of paper sensitized with a solution of silver nitrate, and also obtained photographs of leaves, wings of insects, and other objects on paper and leather sensitized in the same manner, but, as no solvent had been discovered for the silver salts which remain unaltered by light, these photographs all faded.

SLIDE NO. 4.

Wedgwood's method of making a portrait which we may say was the first photographic portrait.

The first permanent heliographs by the so-called asphalt process, which seemed to present exceptional opportunities for illustration purposes are depicted by a single print made by Joseph Nicephore Niepce in 1824.

SLIDE NO. 5.

First permanent photograph.

SLIDE NO. 6.

Joseph Nicephore Niepce.

The subject of the daguerreotype is well and fully represented by various pieces of apparatus, including a camera used by S. F. B. Morse in 1839.

SLIDE NO. 7.

First Daguerreotype Camera made in the United States.

This process invented by L. J. M. Daguerre and published in 1839, consists briefly in fuming with iodine one surface of a copper plate which has been silvered and highly polished, then exposing it in the camera, developing with vapor of mercury, and fixing in a solution of hyposulphite of soda.

SLIDE NO. 8.

Daguerreotype of Daguerre in his own studio, made by Meade of New York City.

SLIDE NO. 9.

Daguerre's Home and Studio.

The exposure of the daguerreotype required from 15 to 20 minutes, of course this made portraiture by the process impossible, but by the introduction of the use of bromine with the iodine by Goddard, with chlorine and iodine by Claude soon afterward reduced the time to less than a minute.

SLIDE NO. 10.

John Frederick Goddard.

I must here mention that the discovery of the solvent action of sodium hyposulphite upon the silver haloids by Sir John Herschel made the use of the daguerreotype process and other methods with the silver haloids possible, and by toning the daguerreotype with a combination of gold chloride in hyposulphite of soda, it became more beautiful.

SLIDE NO. 10a.

Sir John Herschel.

SLIDE NO. 11.

Finished Daguerreotype in Case.

In January 1839, six months before Daguerre's process was published, William Henry Fox Talbot read a paper before the Royal Institute describing a method of making photographs on paper with the salts of silver. This was more or less in line with what Wedgwood and others had done, but in 1840 Mr. Talbot invented the Calotype process, one of the most important advances in photography as it provided for a negative, from which any number of prints could be made.

The Museum is fortunate in having many examples of the prints made by Mr. Talbot, also some negatives made by his process.

The prints include views of his home, Lacock Abbey, and numerous of his personal belongings.

SLIDE NO. 12.

Mr. Talbot.

SLIDE NO. 13.

Calotype of Lacock Abbey, Mr. Talbot's Home. Made by Mr. Talbot.

SLIDE NO. 14.

View showing side entrance and windows, Lacock Abbey, Calotype by Mr. Talbot.

The fine collection of calotypes which we have in the collection were presented to the museum by Mr. C. H. Talbot, son of the inventor.

The stereoscope with stereoscopic views follows next, as its invention in 1838 was contemporaneous with that of photography, though originally designed for viewing drawings.

SLIDE NO. 15.

Case of Stereoscopes and Stereoscopic Views.

In the last case of this series are examples of albumen positives on glass and prints from albumen negatives, invented by Niepce de Saint Victor in 1848.

SLIDE NO. 16.

Washington Irving sitting at the door of his home, "Sunnyside," from an albumen negative.

In the same case will be found specimens of ambrotypes, introduced by Cutting and Rehn in 1850; and of vitrified enamel photographs, invented by Lafon de Camarsac in 1854; besides a series of tintypes by Peter Neff, the discoverer of that process.

SLIDE NO. 17.

From an ambrotype by Rehn.

At this point we reach the beginning of the wall case, in which and in the few additional floor cases, the collection is continued in about the following order:

In the first section is a series of plain silver prints, some of which were made at an early date from collodion glass negatives and called crystallotypes.

SLIDE NO. 18.

Harriet Beecher Stowe. From a Crystallotype.

They were used to illustrate the Photographic and Fine Art Journal in 1857 and other publications of that time. Some later prints have also been introduced.

SLIDE NO. 19.

Some Plain Silver Prints.

SLIDE NO. 20.

Plain Silver Print made in 1862.

The three sections are devoted to the wet collodion and albumen silver print, representing processes that were employed for many years. The use of collodion as a vehicle to hold the silver haloids on plates originated with Frederick Scott Archer in 1850, while the silver printing process was introduced about 1852. In this connection is likewise displayed a series of composite photographs.

SLIDE NO. 21.

Frederick Scott Archer. Inventor of the Collodion Process.

SLIDE NO. 22.

Pictorial Work by Rjheinlander 1852. *Silver albumen prints from wet collodion negative.*

Carbon printing is illustrated in the adjoining section by prints of the various processes. This form of printing is the result of experiments by many persons, dating back to the fourth decade of the last century, but its discovery can not be ascribed to any one of them. The process used today was invented and patented by J. W. Swan in 1866.

SLIDE NO. 23.

Some Carbon Prints.

SLIDE NO. 23a.

Carbon print by Pouncy, produced by mixing printing ink with asphalt, exposing to light and then developing with petroleum.

Immediately opposite the case containing the carbon prints, stands an automatic bromide printing machine with a capacity of 3,000 prints a day. This was designed by Mr. George Eastman.

A view at Essex, Mass., furnishes an example of the making of enlargements by the so-called whey process published in 1870 in which the whey from milk is used as a vehicle to carry the sensitive salts.

The method of printing in platinum, including the bromogelatin emulsion negative follows: Platinum printing was invented by William Willis in 1874.

SLIDE NO. 24.

Mr. Willis, inventor of the Platinum Process.

SLIDE NO. 25.

Doctor R. L. Maddox, inventor of the Bromo-gelatin Process.

The pictures produced by the platinum process being composed of platina black, which is almost indestructible, sepia or brown tones being obtained by adding salts of mercury, uranium, or other substance. The process has also been used in decorating linen and wood. In the next section is a series of pictures showing the uses of the various printing-out papers introduced about 1891. Producing results similar in character to the albumen silver print and being ready sensitized for use, they have to a considerable extent superseded the former.

Following the perfecting of the Bromogelatin process, Doctor Vogel discovered a method of sensitizing for color values.

SLIDE NO. 26.

Doctor Vogel.

An assemblage of apparatus dating from the introduction of Frederick Scott Archer's collodion wet-plate process, 1852, and including many of the most important modifications and improvements up to

the present time, occupies two of the sections, in which the pieces are arranged approximately in the order of their invention. Two other sections display the earliest forms of the hand camera, accompanying which are a number of enlargements mostly made from kodak negatives. A large series of kodak cameras and another of mechanical lens shutters dating from 1879, are installed in separate cases.

SLIDE NO. 27.
Series of Apparatus.

Opposite the cases of apparatus, a floor case contains a series of flash-light portraits by Mr. Towles and also a series of flash-light under-ground interiors by Miss L. Bernie Gallaher.

Important results in photography, mainly recent, are represented in several sections, as follows:

A series of photographs by H. P. Robinson and others, collected in 1890, and valued for their pictorial merits without regard to process.

SLIDE NO. 27a.
Portrait of H. P. Robinson.

Next comes a series of photographs selected by Mr. Alfred Stieglitz, of New York, the work of a number of men and women most eminent in the pictorial line of photography during the period from 1841 to 1913; and a large carbon print from a direct flash-light negative by Mr. W. S. Lively, President of the Southern School of Photography.

A floor case also on the west gallery, containing a complete series of kodaks and graflex and other cameras, brings the series up to date.

Under printing by development are displayed prints on bromide paper, first produced about 1881 and almost exclusively used for making enlargements by projection, and on chloride developing paper or gas-light paper, invented about 1898.

We have in an upright floor case opposite the exhibit of pictorial photographs, a series of recent portraits collected by Mr. G. W. Harris. They were made by some of the leading portrait photographers of today, and show wonderful advancement on this line.

The development of the motion picture is partly illustrated, the exhibit including the zootrope, first used for showing drawings representing motion and afterwards with photographs; a model of the Muybridge arrangement for photographing men and animals in motion, with several prints; and a complete series of the motion picture cameras and projectors invented by Mr. C. Francis Jenkins, of Washington, D. C.

SLIDE NO. 28.
Motion Pictures.

The use of photography in connection with scientific observation is represented by the following series of prints, those from institutions having been received as gifts: The apparatus and photographic work of the Harvard College Observatory, in which the views of the stellar spectra and also the very early results are especially notable.

SLIDE NO. 29.
First Photograph of Stars.

SLIDE NO. 30.
The exhibit of the Harvard College Observatory and Solar eclipse by the Smithsonian Institution.

A large photograph of the moon and one of the solar spectrum by Rutherfurd in 1865, a part of the 36-foot solar spetcrum by Rowland in 1888, and a series of recent views of the moon by Richey: a fine series of illustrations of work done by the Mount Wilson (Cal.) Solar Observatory of the Carnegie Institution of Washington between 1907 and 1911, including a direct photograph of the sun, a calcium spectroheliogram, two hydrogen spectroheliograms, pictures of various nebulae, prominences on the sun, star clusters, Halley's comet, Saturn and Mars, and views of the buildings and of the various telescopes and other instruments of the observatory.

SLIDE NO. 31.
Mars showing snow-cap on pole.

SLIDE NO. 32.
Exhibit of the Mount Wilson Observatory.

These are followed by some very remarkable photo-micrographs of disease germs, of laboratory experiments in the growth of animal tissues after the death of the animal; of the transplanting of arteries, etc., from the Rockefeller Institute for Medical Research; and a series of X-ray photographs, mostly of surgical cases, photo-micrographs of disease germs, causing malaria, cholera, tetanus, hay fever, etc., and of other parasites.

Under color prints are displayed a few of the various processes resorted to in artifically producing colors, as well as the genuine color photographs, but the representation is very incomplete, and important additions are soon expected.

Some of the noteworthy contents of the case are a photographic reproduction in color by Mr. Miley of an old family portrait, a ruled screen transparency by Doctor Joly, also a ruled screen transparency by MacDonough and several prints by the MacDonough Joly ruled screen process, 1894, one of the earliest three-colored colortypes; several of R. W. Wood's diffraction grating color photographs, 1899; one of Prof. Gabriel Lippman's direct color photographs by the interference method, 1891; and a number of autochromes, 1907. A stereomorgraph with a series of direct color slides is now being installed.

I have given you only an outline sketch of this collection in which there are hundreds of remarkable specimens, that have not mentioned but which I have no doubt you will be interested to see when you come to Washington.

THURSDAY, JULY 22

11:00 A. M.

LECTURE ON COMPOSITION AND LINE IN PHOTOGRAPHY ILLUSTRATED WITH LIVE MODELS

By Prof. Edward Lake, *Instructor in Art at the University of Illinois*

Ladies and gentlemen: I cannot say fellow photographers, because I am not one. My boy said, my but I have got my nerve to come here and talk to the national association of photographers because, he says he can take better photographs than I can; and I believe he is right, but I have been charged particularly by your committee not to deal in any aesthetical effusions. I have been a teacher for twenty years, and I believe the common crime of the teacher is to shoot over the heads of the class. You are the class, today, and I am the teacher. I shall try to refrain from calling on you for a recitation; all I can hope to do is merely impress a few simple principles of portrait picture-making, and it seems to me that the emphasis on these same things is most important, and your program committee agrees with me.

The first thing I would emphasize is that we must have an idea. I believe that the failure of the pictures that one sees commonly in photograph exhibitions as well as in painting exhibitions, comes from lack of idea. I believe that you agree with me, that the photographer has almost the same license, the same freedom of expression that the painter has, with the exception, perhaps, of color, and possibly texture. The photographer can do pretty near what the painter can do. There is not very much limitation with modern appliances. There is not much limitation between the painter and the photographer. I mentioned texture. Over in Illinois I said at one meeting that no photographer could get the texture of a Caro (?) and one of the photographers in the audience, after the meeting, showed me a picture which had, it seemed to me, very much of the body of texture of the burrow (?), so I think excepting colors, the photographer can do almost what the painter does in expressing ideas, but he must have an idea. The idea in portrait photography certainly is the expression of the character of the individual. Perhaps the most common error that both painters and photographers make is that they try to tell too much in too small terms. A portrait does not consist, as Napoleon said when he went to Daube (?) for a portrait,—he said, it does not consist of a wart on the nose. Daube proceeded to represent Napoleon as crossing the Alps. Now he crossed on a mule, I believe, and Napoleon himself was not a very large man, but in the picture resulting, Napoleon has all the dignity that is possilbe with a man of large stature, and he is crossing the Alps on a beautiful charger. Now Daube had the right idea. He was going to make a portrait of Napoleon as we conceive Napoleon, and not as he existed, not a wart on the nose, and it seems to me we must look for the large things in portraiture if we are going to express the idea of the individual. And it seems to me also, as soon as we have grasped the idea, that there is one essential difference between photography and the painter, and that is that the photographer must be quicker to conceive the arrangement of lines, tones and masses that express the idea. I talked with a painter the other day who had been working upon a portrait for five days. The model had been posing all those days, and I asked him how he was getting along with it. He said; I have scraped it off, and am going to begin again. The photographer cannot do that; he has got to preconceive his position to get it on the negative, and then do what he can later in the manipulation of the negative and in the print, but he has not quite the same freedom. Therefore, he must be all the quicker to grasp the essentials of position.

What is a picture? It seems to me that there is an essential difference between a design, picture, and piece of sculpture. In the first place, a design is an arrange-

ment of lines and tones and forms to create something beautiful. It may be abstract, it may mean nothing, except that it is created for power. A picture does mean something, and therefore it is illustrative in character. It has the third dimension, for one thing. A piece of sculpture has very much of rotundity. The cry has been with photography that we get a great deal of solid form, and I think it is overdone in photography. If you will look at the collection of pictures you have here, I am sure as you look at them you will find that those that are marked as most excellent have perhaps a mild third dimension. To be sure, we must look into the photograph, but we must also be able to move about within a picture and find interest there. It is a common saying that we must be led in and must have a way of getting out. I am not so certain about the way of getting out. We must be invited in, and must be entertained after we get in. We must be entertained by every part of the picture. It is not as essential that we have as much third dimension as in sculpture. We often get too much rotundity, too much of that modelling which goes with sculpture. We do need some of it. When we take a class out to sketch, one of the first instructions is to select something in the foreground, something in the middle, for instance, something in the distance, and keep your design, your picture related to those three positive depths, and those depths should not have to be extended. One should not be, perhaps, infinitely far away and the other very near, but they should be simply reasonable in third dimensions to get a good pictorial effect. All through the picture those three depths should be in mind. Unless you have them in mind the chances are that things will be scattered from the foreground to the greatest depths without discrimination. That is another difficulty,—scattering of elements from the front to the rear of the picture, without discrimination.

I cannot give you a recipe for making a good picture; I cannot give you a rule for art. I can merely mention a few fundamental principles and suggestions, and then you must work the thing out for yourself. I am inclined to think that teachers and photographers and artists in general are on the lookout for recipes. They don't want recipes. If I could give you a recipe for art, you would put it in every picture, and the next time you held a convention it would be all worked out and I would have to give you some new things, and you would have to work them out because the old ones would have ceased to be art. Because art is an individual. Anything which has a recipe ceases to become artistic just as soon as it becomes a recipe. There are several suggestions that hinge upon the idea of the limits of a picture. A limit of a picture is a form which is usually conventional, and it is planned to cut out a piece of nature; that is the distinction between the margin of the design and the limits of a picture. If I were going to make a design here for that rug it would not have literal meaning, and would not mean anything. I would just simply attempt to make a beautiful arrangement, but if this is the margin of a picture, it is the enclosure or cutting out of something which is beyond. Let us stop and think what that means. It means that the margin should be disassociated from that which it encloses,—disassociated, not associated with it. In other words, we must disassociate our picture from the constructive parts of this rectangle. In the first place, we have chosen a primary shape. Most margins are formal. Then we want to put in as much as possible of informality. We don't want to deal with extreme standards of light, shade, line, color or tone. We don't want to use squares or circles; we want to use freer forms, because our margin and the picturesque character of the picture depends upon the degree of variety which we can secure in that picture with unity. Unity, then, with variety, is the first great principle of picture making. Why not unity alone? Simply for this reason, —that unity is formal. We may put a head smack in the middle of this rectangle. If we did so, the head would be simply penned in by the frame or margin. It would not be constantly interesting except as we may make the object itself interesting. It would not, then, be a part of nature cut off by the picture, but a piece of nature hemmed in by the picture. That is the old photographic idea,—putting the picture smack in the middle and front view. You have a terrific interest rather than a picturesque interest. The greatest measure of variety which we can secure within the limits of unity gives us the most picturesque effect. This margin, then, is cutting out a piece of extended nature. Let us see how these things, the choice of lines, tones and shades may be put into our picture. Well, it is evident that we must not associate in a constrictive sense our picture from the margin. Now the engineer would call that a constructive line, that that rectangle entering here is a constructive line with this diagonal, a line that is associated constructively with the

diagonal. I should say at once, try to put your lines, tones and shapes together within that rectangle so that you fight shy of these lines that represent the constrictive face of the frame. Don't put important things on these lines. Don't let important lines of your picture coincide with these constructive lines, but let them go elsewhere if possible. I could point you out a picture here in your collection in which the first thing that impressed me is that the whole picture is divided into two parts along that diagonal; that diagonal is impressed on you as soon as you look on the picture. That is wrong, because it associates the picture with the frame, and we want to disassociate it. We want to harmonize it in color. This is the window through which we are looking into the background, into something beyond. With regard to this same idea, we must not fit our picture into our frame. I have seen, I think, within the last six months, oh, a score of young ladies sitting in their picture frames. Now a young lady may be rather flattered to sit in her picture frame, and that may have some commercial value. You may be able to sell her a picture because she is sitting in her own picture frame. I could point you out a picture in this collection in your woman's room which fits into the bottom corner of the frame or limit. This is an association that is awkward. The individual is not a part of the mirage. It is objectionable because it brings up at once a constructive association between margin and the picture.

Then, too, I should say that we should avoid what is commonly known as the focal center of the picture. That is usually a little above the common center, because we have the element of gravity to consider; keep away from that with the most pronounced element of your picture. Why? Simply because it is a constructive center of the frame, and if we would seek the greatest variety with unity we keep away from that point. Don't put it smack in the focal center; put it elsewhere. Be a little bit daring; see if you can't put it off a little to one side and then balance it up afterwards, and avoid that monotony of formal front view cabinets which we see so commonly. So I say, dissociate the frame from the picture in every possible way. And one other point in regard to that, don't bring the picture out in front of the frame. I can stand at the end of one of those screens of photographs in this exhibit, can look along them as along a perspective wall and can see the pictures actually sticking out from their frames beyond the knobs. Some of them I could almost hang my hat on. (Applause.) Look at it and see if that is not so;—looking along one of the views of the pictures you have in your collection, the National Photographers Association, too. (Applause.) Why don't we want to make them stand outside of the frame for the pictures? Simply because the frame is cutting out a panorama which is beyond. There is another point in regard to that, we don't want to make our picture by our frame. Why? Because it is a suggestion of an extension. We don't want to let that margin line bear any constrictive relation to the picture, nor transfer the interest from one part to the other. We don't want that interest to go down here to the margin and slip along that margin; we must have it go through the margin,—beyond it. It does not go over the margin beyond or around it and then slip back. You can do it by getting just the right angle to the line, if it be a line. You must seek to express something upon the margin of the picture, something in extension. You know it is a much more interesting thing to show a piece of a large thing in a picture than to show the whole thing. Somehow there is more interest about a lady with a veil than in one that is just right out plain. Partly cover, and there is a great suggestive interest in a thing that is partly covered. And so I should say that it is an unfortunate want of the elements in our pictures. They should not be displayed right smack in the frame, but the frame should bound the picture. We want something that leads back behind, something that gives panorama of effect. Never yet associate the margin line with the transfer of interest.

How about this transfer of interest? With regard to portrait pictures, I conceive that the best way to judge of the effect of a portrait picture is to just introspect a little, stand outside of ourselves for a little while and see how that picture is affecting us. Watch this; glance way over it and back to it. What happens? If your interest goes right to the head in a good portrait and then if it takes journeys out and back, why, the chances are that there is something other of interest than just the head. Those of you who have come to this convention, if you have come some distance, you probably arranged so that you can go back by a different route than the one over which you came. It is more interesting. You shouldn't go back by the same road, because you will see the same old things again. Men ought to take a sort of circuit and take in the country at large. I think it is just as interesting

a point to look at a picture, to see that the eye is first (it is a portrait picture that I am speaking of now) led to the head of the picture. Let us conceive that here we have a head, in which we have a profile, and we are led to it at once. We deliberately place it off from the focal center. It is within the frame but off from the focal center. That is the dominant interest. The eye must be led to other parts of the picture, and we don't want to have two interests that contend equally, but we must have a balance of interest, so we will have to put something down here, and that interest should not be, perhaps, dominant with the other—maybe a youngster down here, a baby, something of that sort—some interest that balances the other interest. Balance demands that this interest be proportionate in distance from the center to the other interest. If this be the dominant interest it may be placed nearer the center and will be balanced by a lesser interest placed farther from the center. In other words, the interest is forcible just in proportion as it is distant from the center. A little thing way off in a corner will often ruin a picture by distracting attention to it. Something rather forceful may be placed proportionately nearer the center and not be over-effective. We can balance a forceful element by lesser elements further from the center, but there must be balance, and we want uniform balance. Now our picture must be such that it railroads our interest from that dominant interest, about there on the picture, in every part, and it must not come back by the same road to the head again. I could show you a redundant picture in your collection, one in which we look to the head and then I am directed across toward some other element in the picture, and then, instead of supplying me with a return trip by a new route I am obliged to go back the same way to the head again. Is that as interesting as one which leads by a circuitous route? No, it is not. See to it that you have no redundant force in a picture, that you don't go back by the same route. See to it that you make a circuit and don't slide along the margin to make it. Go behind the margin and then come in again on another interest. So I should say that these interests may be connected up by lines so arranged that they unite by some certain form, but that they must be supplied with something other than a direct relation in order to be most interesting. If these two elements are placed in this relation we can modify the value of them by toning, as of course you know; you can modify them by lines or you can modify them in various ways by the character of the form, but you must have a circuitous route, you must first strike the center of interest, be then transferred to other interests, and you must not go back the same way. Now of course interest is carried through tone. There are three general elements for every picture, three elements of picture making. One of them is balance, which we have already spoken on—that which gives the base to a picture, keeps it from being spread out. Then there is rhythm, that which moves the interest through the picture, transfers the interest—that is what we mean by rhythm. Then there must be harmony, and that means like character. I have noticed in the collection of pictures over here a head in which the head was partly round, and in which other parts of the picture were partly square, or triangular, or other than round. That is one kind of variety, but it is apt to lack harmony. We should seek similar types. So we show this oval head here,—not painfully but suggestively. We follow the round masses instinctively. We can jump from spot to spot, but lines are the most dominant. We don't like to be forced to transfer our interest, and if I should put something up here, cut off the corner of this, that would be too dominant. We want to be relieved from that continuity of line which gives us just a certain definite shape. We can follow out our interest in the picture by knowing whether the dominant interest attracts us first, and then as to where the interest goes. We may be able to bring into the picture several routes of interest, they may be harmonious in shape, they may not all be related in balance to the focal center in rhythm, and that the interest is transferred and in harmony by shade and tone. Tones transfer our interest when they are created. It is a common method with photographers by transferring tone. The common method is to transfer from dark to light, and from light to dark. I have heard that photographers try to get the lines of figure or position to radiate from the head. I think you have all heard of that and used it. We want to transfer our interest in all from the lines to suggestive interest, so we want something rather more suggestive than merely the line which it might carry. We may lose this line for a part of its contour, we may catch it up here on that end again. We may catch it again in contour with the head,—the head, perhaps, is a leading spot, and then it may go on and follow across this space. One query that has appeared, I am sure once if not several times, in regard to compo-

sition, is: "Well, if lines are to transfer the interest toward the head, which way, how are they to be arranged so that we will know that the interest always goes toward the head?" We don't want it to always go toward the head. What we want to do it to set up a transference of the interest, and so it doesn't matter which way the interest goes on any given line. It may go either way. Usually in transfer of interest by tone we go from dark to light most readily, and the reason for that is that we are all seeking the light. The eye instinctively seeks the light. The best way to modify a deep dark tone is to put something in it. We talk a great deal about transparent shades. We want to see back into the shades. We have roughened up our paper so as to make it sort of broken down and make it transparent. Another way in which we can do that is to put something into the shadow. I don't know of any better way to lead a person into the shadow than put something in there to look at. It should be a faint element. It should not be strong, but there may well be something put back into the shadow. Perhaps then a vase of flowers. It should be at the plane of the general interest. It should be the expressed third dimension. Nevertheless, in portraits there is no great need of ground to balance up depth. The portrait, as you will remember from what I said at first, is just about half-way between, and it is not a piece of sculpture. We look all around a piece of sculpture and it is supposed to look good from any direction. A design is supposed to be flat and have no third dimension. We look into a picture, but don't look all around it. So the third dimension is modified. Perhaps two planes of the third dimension are sufficient, but we must be able to lock in, and I know of no better way of doing that than to supply something to lead us into the dark places, to go into the picture. I could enumerate, I think, a score of celebrated pictures that have just that element, leading lines around a secondary interest which lead us back into the picture. The perspective is suggested by that. There is no need of much perspective in portrait photography; it is a compromise between flat design and third dimension, together with harmony of shape.

Now it is impossible, of course, to measure up these elements in balance in the matter of fact sense that every element is weighed out in the scales, as it were, as Poor (?) suggested in his book on composition. It is impossible to say that the head is four times as strong as the hand, and that measuring two hands placed twice as far from the center as one head would balance up. It is impossible to measure impression with that accuracy, but it is possible to look through the picture for balance in a general sense, and I believe that, as a beginning in getting the sense of balance over the focal center it is well to do so, to see positively this four times and this three times, therefore, this should be one-third nearer the center than that. I believe it is well to positively do that just in getting acquainted with adjustments and their balance. I believe you can train yourself to do that, and while my measure would not agree with everyone else's, yet by the practice I have given to instinctively measure balance, I have been able to effect it. Of course you understand that if these are to be changed they can be changed in various ways by slipping them backward and forward from the focal seat, or setting up a new interest and moving this one and so effecting a balance in the picture.

Going back to the idea of the photographer as the dominant element, we must in the second place look for the whole axis of the figure in portrait work. First the idea, then the dominant axis of the whole picture, then composition for balance, then the transmission of interest by rhythm, and finally related interest by harmony. That is the way in which I examine a picture. First the idea,—what we want to express. Is the feminine type full of curves? Yes. Well then, we will say here that we have in our picture some kind of position that will express curves of line. Now perhaps one of the most interesting and effective compositions within a rectangular form of graceful femininity that has been devised is based upon the putting of the dominant interest to one side of the composition, alongside of the focal center, as for instance in that position, then to carry the interest by long sweeping lines from this to other parts. In the grace of line that is essential to a feminine type of grace there are two parts of the figure that I should consider as particularly valuable, and those are logically photographers' association parts. What is the difference between a graceful thing and a forceful thing? A forceful thing is divided up into structural parts. A man's shoulder is square, and his head is square, and his neck is comparatively short, and all the way through he is constructed for force. He is not graceful, and a woman is, just as her disposition suggests, graceful, persuasive, feminine, transitional,—in other words, not very certain, rather apt to be led from one decision to another, but nevertheless most interesting in that

transition, and there are two parts of the figure which is most commonly used in portrait photography that are all brought in the expression of feminine grace—those are the transitional parts. I suppose you photographers have all heard that time and again, but I could point out a picture in your collection here that violates that, and if that shoulder is shoved up here, high, that line of transition from neck to back is lost. This beautiful line that goes in transition from the neck into the body is lost, and this other beautiful line which comes in transition from the torso to the hip. These transitional elements are most beautiful. I should say, don't cover these two lines if you want to express grace. Don't shove the shoulder up so high that it appears to be projecting against the head. Don't ever cover up or emphasize those lines which are most distinctive and characteristic of the idea you want to express. Now a man wears a square collar around his neck, and he looks well in it, but a woman does not. A man wears a hat that cuts the head squarely off over the ears. A woman does not. The whole design of garb and form of the portrait should be conducive to the expression of the idea, and in the feminine type it is a transitional idea; in the man type it is an abrupt one. The frame itself must not cut off the figure constructively. Don't let the figure set in the frame. Don't let the frame cut the head off at junctures or structural parts, but make it come in the transitional parts. Where you know that it is a cosmetic that cuts off the face just above the chin it is not a work of art. The bust should come below the shoulder joints. The vignetted head might come just between the junction of the neck and shoulder but should not cut at joints. So in this we must see that these prominent lines are shown if we would express grace, and then we have the necessity of transferring the interest from this head to other parts. Now what shall we do with the arm? We will see to it that it does not cover this waist line if we can avoid it, because if it does it will destroy a line of body we would like to retain, and see to it that it does not cover any division. The arms just upon the waist line have ruined one of the pictures in this collection. The poor woman looks as if she is suffering; she is holding her hands just at her waist line. I should say, any place else but there. A woman just drops her hands down into her lap, and a woman just as I can see her now rests her hands up above the waist line, across diagonally. Now that is very apt to give an angle in the elbow which is not altogether interesting or in harmony with the rest of the body, unless she has one of those rather dominant heads which is angular, and then it may be found harmonious in a picture. We do not want all ovals. We want harmony of form expressive of the idea. So in the adjustment of the arms, attempt to expose the waist line, carry the arm into the lap, possibly, or it may be that the arm can be carried in other directions with good effect, or it might be carried back of the head with good effect, providing the hand is adjusted in conformity, but not just at the waist line. In fact, I should say that any pronouncement of it structurally is not desirable for the expression of consummate grace of line. The limbs in the same way. Avoid that abruptness; keep away from the corner if possible. Now it is well to look for what is left of the frame after the picture is adjusted, and we must be particular that those parts are not trivial. There is a tendency to leave out little patches of background, which are trivial. These little trivial parts are not apt to be in scale. I should modify them. Should you try to get rid of them, take out, modify them in tone? Try to modify them so that they won't be so conspicuous, and let them go. It is impossible to keep all the shapes in any picture alike. It is not perhaps desirable that we should, because you can overdo the harmony proposition; you can make things to look as like as peas in a pod, which is not artistic; so that in the design of a picture the feminine idea is to get yourself in trouble. Draw it out of balance, out of harmony, and then make modifications of that which approaches harmony, but don't approach it to the extreme of likeness. That is why this proposition is such a subtile thing. It is not a matter of rule of thumb. I believe the suggestions which I have mentioned are important. Let me just go through them once again for a statement. The picture frame or limits must be dissociated from the composition. It must be dissociated by attending to the fact that no part of the picture coincides with or re-emphasizes constructive lines in the frame. It must not be associated with the frame in that the frame cuts the figure off in constructive parts of the figure. It must not be cut off at joints. It must not go outside the picture frame. No picture should ever project beyond the frame. It must be back of the frame. The picture must transfer the interest behind the frame. It must transfer it suggesting that the picture is but part of a hole behind the frame. I think with these

things in mind it is possible to get a picturesque effect.

Now let us balance our picture, and in order to balance it we must relate it to the focal center. First, your dominant interest played off that center, then other interests, which are secondary, again we go over the major interest and have a series of interests through the picture, with no dead or uninteresting parts. Our interest must be carried into every part of the picture in one way or another, and it must be carried by circuitous routes rather than by redundant action. If in this we have an element of interest here which is so dominant that the eye goes from this to that, and this to that, and back and forth, it is redundant. Modify one or the other of the interests, or set up some new interest which will transfer the interest so that it will go by a circuitous route. The interest may be accomplished from one thing to another, but it needs enough other interesting things to carry it back by a circuitous route and not by a redundant route. We do not want to bound from one interest to another and back again, and when you find that this occurs it is faulty to that extent. And every part of the picture must have some interest, either interest of tone, line or some quality or degree so that we are attracted into it.

Now I think that covers all that I know today in regard to the putting together of pictures. Avoid constructive features in the margin of the frame with the lines that lead in the picture, because you are setting up an association of the two which is not in conformity to the relation between frame and picture. Don't get too dominant third dimension in the picture, with scattering interest from front to rear, because that will lead you back into the picture and away from the dominant interest. Distant things are very attractive, more so than forward things in pictures. Have you ever stopped to think of that—just as the thing that is off from the focal center is more attractive to you, although that must be modified accordingly, so that that which is way back in the picture must be handled delicately in character, and we do not want to go clear back into the pictorial effect? In some landscape effects there is a transition or interest back into the picture which is desirable, but in portraits we rarely want to go back into it very far. We want transparency or tone, not too much molding, and want above all to express our ideas simply. I could draw other forms which would express character. Let me draw, for instance, a beast of a man,—a mean chap. I don't need to draw even his eyes, nose or mouth. We know that man is a brute, do we not? And I haven't shown anything but just his profile. Don't we know our friends some blocks away by the swing of the shoulder. Take advantage of this, and other elements, in photography, and don't be confined to the feature itself. I know there is a necessity of representing people by feature in order to satisfy the individual that the picture looks like himself. People are poor judges of their own portraits; they can't see themselves from the outside. If we could see ourselves as others see us, we would have less pictures taken,—which would be unfortunate for the photographers. It is more to the point to satisfy the individual's friends than it is to satisfy the individual. It seems the people's friends are satisfied by large elements. It is more the set of the head on the shoulders, the force and fidelity of the whole figure. That goes to the adjustment of much in us. It also goes by the adjustment in modeling. For instance, there are certain planes in the head itself, and these planes must be recognized if we would bring out strong modeling. The sculptor knows that. They could model this figure in a certain plane here that would suggest large elements of structure that are just as important, just as important, more important, I think, than those eyes and nose and mouth and the little things. We must take these things in their most suggestive place. There are people who have a dominant constructive type, and there are other people that have dominant feet. Now I think it is up to the portrait maker to recognize almost instantly what is the most dominant of each individual and apply it in a portrait, and that is our problem. But in general, portrait makers pay too much attention to the lesser elements and not enough to the larger elements. There is not enough grace to the expression, and that applies not only to the modeling but also to the adjustment of the parts of the picture.

I think that is all I can emphasize or suggest in the way of points of expression in portraits, and I should be glad if some one can be posed so that I can sort of have a conference as to what are the dominant features. What are the things to look for. Now I don't care to make any conspicuous and personal remarks or expressions about people, and we won't do that. I am sure that everybody has some dominant characteristic and that it could be got. We can't complete a picture on account of the light here, and I

could not do it in the short time that we have, but we can pick out some characteristics. I don't know but what we might just as well take our ex-president right here, as anyone else. (Mr. Towles.) What is the dominant characteristic. Is it a tall, square, characteristic, or one of rotundity? It seems to me the dominant feature in this case would depend upon features, and I should not hesitate to say at once that if I were making a portrait of this gentleman I should make it dominantly in feature. I should bring out the character in features, and this is more expressive than the form; there are more characteristics than about his form, for general practical purposes. He is not as strong a man as we have seen, and one thing I should like to emphasize with regard to the harmony of line is between the form and the depth. Just be seated please. From this point of view, with the head facing, there is a good expression of harmony in shape. We have allowed the body in its contour to reflect the shape of the head. There is a deep relation between the harmony of the body as it is carried from the hands up over and the head. The feet could hardly be included in this. It would result probably as a picture resulted which a young man took for me in that state meeting at Illinois. He said, Mr. Lake, I want to get your picture. I was sitting in a chair in the lobby of the hotel. So he snapped me and my feet come out in the picture with wonderful effect,—pretty nearly all feet. This is not so bad over here. But supposing we took this view over here? We have lost the character of the type entirely. Now we get more of that character, because, as the head is seen from this point of view it reflects again the shape of the shoulders and so gives a harmony of shape. Now let us turn sideways. Now we have a better reflection of the head in the torso. We don't care particularly for this waist line, do we? We don't care particularly for this line of transition from head to neck. What we do want is the whole line of the body and the head together. In other words, we want this type of character. The prototype of this angular shape is echoed in the room. We must have, and have also, this idea of form, in angle of head and body. In other words, the axial character of the whole photograph. This leg leading down in that way, and this hand coming across there would make a rather good arrangement from this side, this is carried up again in this form and it would turn again to the head. It seems to me that the axis of the shoulders offers a good opposition that is reflected again in the axis of the head, and I think that is worth while. The element of transition is not necessary here.

(Mr. Towles' daughter next model.)

Now it seems to me that the arm in that long straight way following the contour of the body is too much of a parallel. I should bring it across into the lap, which is better, or I should throw it clear outside and over to the corner of the body. That is not so bad, with the hand turned if it is back, provided it doesn't touch the margin, and let it go back again on the arm and try to get a transition through the margin and back again by some other method. It might be that the standing figure would be best expressed with the hands like that. I have seen too many pictures of that sort in which the arms distorted the contour of the body. There has to be care to retain the waist line in such a pose in which the hands are placed behind. There is great danger, without careful arrangement of line, that the waist line is not brought out and that the hands or arms merely distort the form of the torso. There is the same danger in this position. A little too much extension makes one of these projecting things that we see very commonly. If you will now please stand up. With the right emphasis given to the line of the waist, this is an effective position. It is not necessary to say the hands in a type of this sort because the hand is not as essential as an echo (?) to character as it is in the masculine type, and I believe that the hand is the most suggestive emphasis of character in the masculine, but not in the feminine. It can echo the delicacy of the whole figure, as in some of the English figures, however. I could point out some pictures here in your collection which I am sure would please the ladies. They are full of the little effective graces, full of that transition model, and if you want to work to trade with the ladies I should advise you to study some of the nice painters of the eighteenth century and see how gracefully they pose their fingers, even to the finger tips, brought out with a fineness that is remarkable, with the shoulder well thrown down to show these transitional lines. Now try this pose. That is good, but this is not. Keep away from that waist line. I believe there is no more beautiful pose in femininity than that which a lady takes in putting up her back hair; it is a beautiful pose, but a little bit too suggestive. It is a graceful and beautiful pose. Haven't you seen a woman putting up or working with her hair, and noticed the wonderful grace, doubtless, that comes in the oval arms and the head within it? (Applause.)

THURSDAY, JULY 22, 1915
3 P. M.

LECTURE

THE BUILDING OF A PERMANENT PATRONAGE

By Charles Weir, of the Larkin Company

Mr. President, ladies and gentlemen, I have no demonstration to make, so I don't know as I will burden you but a very few minutes. I am going to talk to you this afternoon briefly on the subject of the business letter as a salesman. I have chosen that subject first, because of the economy and efficiency in direct advertising. Second, because it affords me abundant opportunity to show you the necessity of the human touch in advertising copy and the necessity of applying personality to the limit, and in order not to trespass on your time unnecessarily I have also submitted what I am going to say to you to manuscript. The word "service," although it consists of only seven letters, is one of the greatest words to be found between the covers of the dictionary. If you dissect it, it means you have enthusiasm, righteousness, individuality and education, surely a great combination, yes, greater than the average man realizes. Service, rightly applied, will develop the best in any one. It has taught me to be sensible in all my relations with others. It has helped me to understand that I am actually my brother's keeper. It has made me enthusiastic after more work, aided my vision, strengthened my individuality and kept me out of ruts, inspired me to extend the utmost consideration to the man at the other end of the bargain. Now assuming that we agree so far, we may properly conclude that no service would be genuine unless sustained by good men, men of thought, kindness, irreproachable character. I purpose during the time allotted to me to single out a business letter as a medium of service, and the letter salesman as the servant. Now as to the man. Let us see just what qualifications he should possess in order to be a successful servant. First, he should be liberally educated, thoroughly optimistic. High school and college education will always be an invaluable asset, but neither will ever make a salesman nor a financier. He should be tactful, should possess a fitness, readiness, good temper, and be able to facilitate something, never envious, because jealousy provokes rivalry. The shrewd salesman's most powerful asset is tact. Tact has done more than genius. He should be a keen observer. You see men start for a certain place on a certain mission. You found a very few of them ever came back laden with knowledge, while others were no better than when they started. So it is in the field of service. The public is neglected every day because those who are expected to serve are asleep at the switch. Let's open our eyes and keep them open. He should have a pleasant disposition, the kind that puts sunshine into the "good morning." Men and women who have not mastered the fine art of self control are not eligible to serve the public. Those who smile in the face of the public with the same credulity as the banker on the avenue are a positive hindrance to progress anywhere. I think Elbert Hubbard has made a very apt application of this when he said that, "Write as you feel, but be sure you feel right." A man must of necessity feel right before he can turn out anything that will attract the public. He should be guided by a sensible degree of self-confidence. He must believe in his employer and the things he sells, or he will bring dishonor to himself and injustice to those whom he is expected to influence. He should be a diligent student of human nature, to understand human nature, be able to read men, their vanity, their vulnerable points, their likes and dislikes, where they are all as necessary as paint and brush and canvas are to the artist. Our customers can teach us things that are decidedly worth while,—the more we seek to understand a customer the more we try to do what he wants done, within the bounds of reason, the more generously will he respond to our appeals. In many small institutions and establishments the progress is limited because you fail to make a study of your customers. In our business, great as it is, where we deal with 2,000,000 people, you may be interested to learn that from time to time we are sending people all across this broad country to familiarize themselves with the likes and dislikes of those we are trying to serve. Only a few weeks ago I returned from Manchester, N. H., where I went to study the French-Canadian. I climbed in attics, talked with people on piazzas, in saloons, grocery stores in order to understand their phase and angle of our trade in that vicinity, and then we knew that when we found in Manchester, N. H., would be a pretty fair picture of the French-Canadian proposition all down through the New England States. I tell you, all who have anything to do with business, it pays to study the other fellow; it pays to understand and know him.

He must work his imagination overtime, and do a lot of dreaming. He

should have a very definite idea of his individual needs. There are no two of us alike. As a matter of fact, nobody ever looked upon everything from your point of view; no one will ever see it again as you see it now. No one can live your life for you, or see with your senses, or walk precisely in your footprints. Every thought and act differentiates you from the rest of mankind. There is nobody just like you, there never was and there never will be. It follows that you are the only one who can do your work,—the poorest and weakest have places in the scheme of creation as well as the strongest. You took your place when you came into the world. You may eventually seek a lower level, or a higher one, but by elevation or depression you cannot escape your bounden duty to equip yourself manfully in your station. Instead of losing your independence with each day that passes, you are becoming more and more your own master, having to do your own work, living your own life to the most full and useful purpose. When we pull and work together, rain or shine, there is nothing we cannot accomplish to the betterment of humanity. We have much individual strength, which we are using in some quarters to supplement the lack of unity, but we are not doing all we might because selfish understanding keeps us from understanding others. We are actually our brother's keeper.

He should have his every move dominated by a hopeful, helpful spirit. If you start to compose any kind of advertising, it must be helpful from start to finish. The public is being crucified every day because our modern commercialism craves the shackles of those in a hurry, no matter what may happen in the operation. A piece of advertising matter has no value in it unless it is written with the idea of helping the person addressed. The thing somebody does, and then stands up asking others to behold their achievement, is a hundred miles from being creditable unless it represents a single contribution to real character. The paper and printing should be of the best; cheap stationery is indicative of a cheap house, and they are not conducive to good results, that is why every firm that desires to get the most out of its advertising matter should be careful to use only the best paper and envelopes obtainable. White paper, linen or otherwise, if high grade stock, combines quality and individuality. Combined with the paper is the printing or lithographing which, if overdone, will force to ridicule. You should shun the poster style as you would a cyclone; eliminate all deception; don't reproduce a ten-story building on your letterhead where your establishment occupies one-story in it; don't print on your letters that it is from some particular department, "Examined by E" and "Checked up by C," when your whole outfit consists of one department and one clerk.

We now come to a study of the facts that should be conspicuous and the matter itself. The first is "brevity." Let me say that any man's advertising of a general character can be condensed into ten terse sentences. The story of the creation was told in 600 words, and probably on that account precisely is being preached indiscriminately over the alleys and housetops, until today an impression has gone abroad that any kind of matter with some men must inevitably result in failure. Brief matter is all right when it is in order, but bad when a business needs something else. Trivial matters, such as acknowledgments, require only a few lines, while facts bearing on sales and complaints should never be placed before a customer sparingly. The customer should not be given the impression by receiving a brief letter that you look upon his matter as insignificant. The idea is that what may seem small to you is big to the customer. His questions, complaints, or whatever they may be, deserve to be treated seriously. Criticisms, even though proper, should always be received with the utmost courtesy. The points made by him should always be answered in detail, so that he will be convinced you are not a dodger. The correct handling of complaints will determine much of the success of business. Trouble cases deserve a thorough and liberal proposal for immediate adjustment. A man who is in trouble must be helped out of it quickly. The customer is entitled to an adequate attention and the assurance that you want him to write again if he has any other trouble. The art of writing brief copy should be rigidly cultivated, but should not be overdone. Let me tell you right here that one of the greatest mistakes made in adjusting complaints, in all kinds of establishments is time, and the fact that you have not looked upon the amount of money involved. In our business I have seen sales of goods involving only $10 and I have seen them spend $12 perhaps in adjusting a complaint in connection with the same shipment,—because the customer must be satisfied. We will pay ordinarily $4 to get a customer, so we can't afford to lose a customer for $12, and we figure out if we straighten out this one transaction

and satisfy the customer, in all probability we will make up in the future what we have lost in this manner.

Courtesy, in either written or verbal transactions, draws men together quickly. It creates a feeling of mutual respect. I recall that only a short time ago one of our men brought me a letter and added that he felt it in his mind to heap coals of fire on his head. I told him to put it aside until morning. It is a course we pursue that nobody has any authority to write anything when he feels like a wild animal. Discourtesy is usually apparent when the animal and not the man is in evidence. Surely it will not be exaggeration to say that discourtesy and ingratitude are two common nowadays. We are traveling so fast that we often overlook the finer things of life in our efforts to gratify a sordid ambition. No life is so rich as the one which contributes something to the happiness of others. Courtesy, kindness and consideration are the bulwarks of safe and sane business. I was in a hotel the other day, and wanted to be called in the morning at a certain hour. When the call came over the 'phone it came in this way: "Good morning, Mr. Weir, it is 7 o'clock." That is fine,—instead of saying "It is 7 o'clock." Over at Mr. Statler's hotels in Detroit and Cleveland and in Buffalo, you will find tucked under your door in the morning a morning newspaper, and up in the corner will be a printed slip which says, "Good morning. This is your morning paper, with the compliments of the Hotel Statler."

It is only a little distance between success and failure. It is just a little thing. I have been in photograph galleries, for example, where I have been glad to stay, by reason of the attractive environment of the reception room. I have been in other places where the reception room did not appeal to me at all. Over at the Chalmers Automobile Company, in Detroit, I read an article of the care Mr. Chalmers had given to the reception room in order that the men who came to see some of the executives could wait under pleasant circumstances, with magazines and papers. I saw the same thing at the Goodyear Rubber Company. I want to tell you that these little things pay. Don't forget that.

A genuine piece of advertising matter represents a conversation at a distance. It is true that we do not say as much in a letter, but the principle is the same. Selling of the distant kind may be used to advantage, but by-words and alley slang should be refrained from. Another thing is sarcasm. Some man has defined this as the devil's dialect. When you want to talk to your customer, do it kindly and in a friendly manner, so that when your job is finished you will feel good all through because you acted the part of the gentleman in all that the word expresses. If an order is delayed or a mistake made, and such things are sure to inconvenience your customer, be sure and tell him the cause of it all, and say you are sorry. Many of you men have promised photographs for a certain day and something has happened and you were not able to deliver them. How many of you have called up your customer on the 'phone and said to him, "I am very sorry those prints promised today are not ready, but they will be ready tomorrow. I regret this and hope you will not be inconvenienced." That shows you have not forgotten your agreement with your customer. Three o'clock in this business really means 3 o'clock. If you run your establishment on the basis of 3.02 when you mean 3 o'clock, you are in wrong, and somebody is going down the street to your competitor, where his word can be relied upon. (Applause.)

An honorable piece of copy, in which you give the other man a square deal, will produce gain instead of loss and antagonism. Say just what you mean, and no more. When you write, put self in the background and your customer in the foreground. Favor him, even though it may hurt your pride. Business is a serious matter, and business communications should be filled with brass tacks instead of funny stories and antiquated jokes. The clever advertisement may be, and generally is, the poor advertisement. It is pretty, attractive, a work of art. Today the catch phrases as "Sunny Jim" and his philosophy are deeply impressed on the minds of the readers, but in the minds of the public it is far away from Quaker Oats. Now in a thousand and one cases the intelligence of the customer is not equal to yours. You can urge in a way to make him see that you have something for him and want him as a customer. The latter is the sensible course to pursue. The wise salesman interests the man to whom he is writing. He does not carry a stock of pretty paragraphs and then apply the same dose to all comers without thinking the medicine that is good for Jones might kill Smith, even though bearing on the same article. If persons are different, the letters written them should also be different. Men are pleased when they are singled out from the crowd and treated with the firm's best policy. Phrases and sentences or expressions capable of doubtful meaning may have

their place in some kinds of composition, but not as a basis of advertising matter. To a salesman or advertising man, words are instruments for good or evil, they build or destroy, attract or repel. Unfortunately they repel more than anything else, and some people write words that they do not understand. One man wrote and asked us what we meant by the word "remittance." We immediately answered and said, "You didn't send enough money." More illustrations of a similar character might be cited, but that is quite enough to prove that copy with a "punch" must be a picture of simplicity. Some of you will not agree with this conclusion. However, I am glad to emphasize it, because a writer in printer's ink once said copy might be too simple. Did Christ ever forget the needs of the crowd, even though His personality made such a thing possible? Have the higher critics been able to tear down his teachings? Indeed they have not.

The Lord is my shepherd; I shall not want.

He maketh me to lie down in green pastures; he leadeth me beside the still waters.

He restoreth my soul: he leadeth me in the paths of righteousness for his name's sake.

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies: thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the house of the Lord forever.

Every sentence in that wonderful psalm is plain and comprehensive, and every sentence tells a story throbbing with interest.

I presume some of you people here this afternoon are great admirers of Billy Sunday. I presume there are some more who have not any use for him. You will, however, have to concede that Billy Sunday is a remarkable salesman and is selling something that no hundred men in this building could do equally well. What is the character of his message? First, he has no issue with the Bible. Second, he can take the Bible and he can picture it in modern, everyday language that people can understand. I heard him in Philadelphia a few weeks ago talk to 20,000 people, and I was amazed at the simplicity of the man's message, and the earnestness and sympathy with which he put it across the hall, and I saw then and there why people were attracted to the tune of 20,000 in an audience twice a day, for the way he presents that wonderful message, day in and day out. I want to tell you that whether you like Billy Sunday or not, there are things about his methods, there are things about his personality, his presentation of his subject to the public, that you can well afford to study, and study to advantage. There is a splendid book that is written by him. If you don't want to hear him, read this book, "The Man and the Message," and then buy another book, "Interested Crowds," by Gerald Stanley Lee, one of the best sellers put on the market in the past year.

One other man who has taught us the value of speaking in the other person's language is Abraham Lincoln. Abraham Lincoln knew he was speaking to a nation made up of all kinds, and that his message would be of no value or avail unless his message was couched in language that all people could understand. The best way to convert a man to your way of thinking is to tackle him in that way rather than to put it in insincere sentences. You cannot compose a masterful letter with the power to produce the kind of results we endeavor unless it bears the evidence of sincerity and truthfulness. Whatever you say to the man who may be 500 miles distant should bear an earnest heart throb and possess a mental expression of just what you feel toward him. In a word, a letter is never at its best unless it manifests a human interest in the one to whom it is addressed. I will quote from an article from Mr. Cunningham: "The great factor in selling is the human factor, and not things we sell. The things must be right which go before these people who buy and use the things, and therefore the people whom we must interest and deal in getting rid of things. Too many business men are paying too much attention to the things they make, and not the people who sell and use them. It is not things that make life in business, it is people. We must be susceptible to encouragement and sympathy and discipline." The sales department must recognize this difference between things and people. It must understand the importance of the human factor, just what is meant by the human element in advertising. Now the moment the human element becomes automatic it ceases to be human. The advertisement shows that the automobile will enable me and my family to renew our associations with the green fields. The first advertisement

suggests the possibility of keeping the car in order; the second of using the car for enjoyment. Aside from literary considerations, it is the human element that makes Shakespeare and Tolstoi and Kipling great. It is the human note in advertising that separates it from language purely as a sordid transaction of dollars and cents. We should talk to the men through the medium of the newspapers in a natural way. There is no valid reason why we should cease to talk intelligently. There is no reason why we should permit cold type to chill the gentle currents of a sale. Each one of us who writes advertising copy is an author. The article you advertise is your theme. It can be exploited in a human way. Many of us, in writing advertisements, take our merchandise too seriously. Yes, and I might say we take ourselves too seriously too, and sometimes take the other fellow too seriously. We are so taken up with its merits and so anxious to embody them in a single piece of copy—I don't mean that a proper description of the merchandise should not be given. The man who writes human interest copy will give to it a forceful significance that it never had before. Nor does it necessarily entail the use of larger space. Human interest is a matter of spirit.

May I stop here a moment to tell you in our business it is not an uncommon thing to have people name their boys after Mr. Larkins? They write in and ask for donations to churches, and ladies send us invitations to weddings, college commencements, high school graduations, etc. Do you think we toss all those in the waste-basket? Not a bit. Every one of those things, it don't make any difference how insignificant, gets a special letter or some sort of communication. Every once in a while a customer writes in to us and says, "Don't you think I have done well?" They want just a word of praise. We always see that that word of praise goes back. If you are wise you will acknowledge, and say, "Yes indeed, you have done well," using the customer's words as far as possible. You know every once in a while a letter is written very intelligently. You sometimes get a line or two written on the margin of a newspaper with a pencil. You have always got to adjust your message to the man. You have always got to understand the man, and I want to tell you, men and women, when we begin to learn that to be an advertising man, and when we write a piece of copy, do it naturally and in the highest degree—that is all you have to do. No man on earth can write an intelligent piece of copy unless he lives with it, and feels it, and knows the other fellow to whom the copy is directed. (Applause.) Indeed, if the human interest copy is too long it will exhaust the human interest you are trying to get. Whenever I write a long advertisement it may be taken as an indication that I am pressed for time. Brevity is best, and it must not be carried too far. If you are advertising a regular line of merchandise, day after day, then one point a day is enough. Always remember that the surest way to be dull is to say it all. Some have convinced themselves that there is not, and perhaps will never be any sentiment in business. A letter without sentiment is like a man without feeling. Sentiment brings us closer to the other man, helps us to sympathize with him when he is in difficulty. It makes us better and bigger, and saner and safer in any and all of our duties. Never should it be permitted to overstep the bounds of dignity. Supposing a manager sending an exceptionally large volume of business thinks he deserves to be commended. Send him some sort of personal greeting and unstintingly thank him for it. Did you ever know that if you take a little card and just write on it in pen and ink, it is a whole lot more effective than a printed copy. Writing your own signature with pen and ink at the bottom of your letters has been proved to be more effective than if the signature is printed. People want attention, and if you are on the job you will give them the attention they deserve when it only takes such a little part of your time. In letters of condolence be careful that you do not get into the fault of moralizing. Always try to make a little picture in your mind's eye of the man you are addressing. Try to appreciate the local conditions under which he conducts his business. Form an idea of the location. There is no man, no matter where or who, who is not susceptible to the right appeal. When you finish your study of this man and his local situation, talk to him steadily as man to man, and do not write to him. Right along this same line is the matter of exaggerated expressions, such as "the best in the world," "the finest ever can." Up until about a year ago the advertising having reference to the Union Pacific Railway contained the expression, "The best dining cars in the world." The Passenger Traffic Manager and some of his associates, in discussing the matter of not printing anything that might be wrongly construed, thought that such a statement was exaggerated, because it was not true. They all agreed that their dining car service was as good as any furnished on a moving train, but

to say that it was the best service in the world was a mistaken fact; there were other railroads who ran dining cars whose service was excellent, and the Union Pacific knew it. In Denver a while ago I was surprised by this expression used in the advertising of the different routes: "The grandest scenic route in the world." You see it was confusing; it overdid the thing. The scenery was, of course, grand on all of the routes. No man struck any originality. You had to make your own selection, and if you selected any one of them you never got stung. This may seem like splitting hairs to many advertisers, but whether it is splitting hairs or not, the fact remains that the advertising which tells the whole truth is the kind of advertising to have, and that is the greatest aid to business building whether building railroads or any other kind of business. We virtually ask for cabaret performances to be introduced in hotels and restaurants to satisfy our thirst for amusement. Hotels have supplied us with all that demand, and then some. The movies, which we find in every block, have come to us in a similar process. We are living in a rapid age, with the character of our boys and girls often in mind, but they have had a fair chance to see the great work strong men or women can do. A fraudulent advertiser plays for the confidence of the people. The more we can keep these things out of life the less chance the fraud will have to exist.

Lastly, the extent of the responsibility. It is not an uncommon thing for all of us to receive complaints about some article shipped a number of years ago. We can eliminate the late complaints; some men are born with a slow head. The reasonable adjuster makes allowance for people making complaints. The question whether one's responsibility ceases after a term of years makes no matter. If you were to press me for an opinion, I should say the responsibility never ends. We occasionally get complaints about goods shipped five or six years ago, and sometimes longer. They are conscientious in their pleas. They expect us to take them seriously, instead of criticizing them for not complaining promptly. We believe the only way to handle such people is to help them. This we always do, unless their propositions are totally absurd. And another thing. A woman claimed she had returned to us first a rocker, and then a dresser to us, without receiving anything in exchange. We wrote repeated letters to her, asking when they were returned, receiving no answer. We finally replaced them, and were rewarded by receiving in return a $20 order. Even though you may not have a scrap of paper to prove the right or wrong of the claim a satisfied customer at any reasonable price is an investment that ever brings an increasing dividend. Bear in mind that when a piece of advertising matter leaves you, it is gone forever. If it shows evidence of a big man, it will do you good, otherwise it will do you harm. It circulates widely.

Now to come partly back to my subject, I have only to remind you that the biggest and best of the blessings in our work come to us in abundant measure when we learn to help serve others. Who are the best people in the world today? Not those that have served most, but those who served best and who are doing the world's work in this time, and joyous over their particular effort. My brothers and sisters, I advise you to make true and faithful service your daily companion, and success of which you have never dreamed will be your happy portion. What I have said on this talk today about spirit and personality may be summarized in one short verse:

"Only the Master shall praise us
And only the Master shall blame,
And no one shall work for money
And no one shall work for fame,
But each for the joy of working,
And each in his separate star
Shall draw the thing as he sees it
For the God of things as they are."

I thank you this very warm afternoon for your courtesy. (Applause.)

FRIDAY MORNING SESSION

July 23, 1915
10 A. M.

PRESIDENT: Come to order, please. The first thing on our program this morning is the presentation of a life membership to Past President Tyree, by Daddy Lively. Come forward, Mr. Lively, please.

MR. LIVELY: Mr. President, ladies and gentlemen, it is with an especial pleasure this morning, and an appreciation of the honor bestowed upon me by the president, to have the privilege of presenting to my Southern friend, and the baby past president of this association, a very great mark of distinction in the way of a life scholarship or a life membership in this association. We all know that this young man, hardly out of his teens, is deserving of this honor; that he was faithful in the discharge of his duties; he made a successful convention,—even though it was in a Southern

city,—and I hope that he will be spared to us many years to sit in the past president's chair and help those that are in office to conduct the affairs of this association in the future. I want to pause just to say that it is a great pleasure to me to know the wonderful change and improvement that has taken place in our association in the personnel, and my young Southern friend has had a part in the making of this change. My first convention—I was informed by a prominent man that I could never become a photographer or be recognized unless I went into a saloon and drank until I got drunk, or played a little game of poker and did other things, and I said I did not want to be a photographer of any prominence. The time came, however, when I had the privilege of opening your convention with prayer. (Applause.) And now I present you this token of esteem from the association, and may we never have any cause to regret the honor we have bestowed upon you. We hope and trust that you will continue to associate yourself with us. (Applause.) (Calls for speech.)

MR. MANLY W. TYREE: Mr. President, I thank you for your wise selection of one of my very best friends in the world to present this to me. I don't have to tell you people how much I appreciate this. Five years ago at Milwaukee they certainly picked me up, and I was put on the board as a rough piece of timber. Now how well they have done their work, or how I looked up here I don't know, but what I am I owe to you, and it has made me interested in the work, and I certainly hope that my future life will be so conducted that I will never blush to look you in the face. I appreciate it from the bottom of my heart, and I want to tell you right now that although I belong to the P. P.'s, I am not dead. I am very much alive. I hope to be of very great service in the future to this association, and I assure you that there will never be any time that any member of the association calls on me that I won't gladly respond. I appreciate the honor and many things you have done for me from the bottom of my heart, and what I value above everything is the friendship of everyone in this room. (Applause.)

PRESIDENT: Now the board this year decided that, in order to stimulate interest in the picture exhibit, they would award not exceeding twenty certificates of merit for the best photographs exhibited here to add to our permanent solon. I am going to read the names of those, and Mr. Lively will present each one a certificate.

Mr. C. R. Reeves, Anderson, Ind.
Mr. W. L. Stevenson, Atlanta, Ga.
Mr. James W. Porter, Youngstown, Ohio.
Mr. J. C. Strauss, St. Louis, Mo.
Titus and Burnell, Buffalo, N. Y.
Victor Georg, Chicago, Ill.
Gerhard Sisters, St. Louis, Mo.
May L. Smith, Binghamton, N. Y.
Miss Gertrude Man, Minneapolis, Minn.
Miss Pearl Grace Loehr, New York, N. Y.
Miss Jane Reece, Dayton, Ohio.
Misses Meade, Atlanta, Ga.
E. H. Weston, Tropico, Cal.
J. F. Sipprell, Buffalo, N. Y.
Hoover Art Company, Los Angeles, Cal.
Rembrandt Studio, Philadelphia, Pa.
J. A. Bill, Cincinnati, Ohio.
Strickler Studio, Pittsburgh, Pa.
E. E. Doty, Battle Creek, Mich.

Those in the hall whose names have been called will kindly come and take seats here in front. (Applause.)

MR. LIVELY: I appreciate also this honor and the pleasure conferred upon me this morning in being selected to present these certificates of award that you have attained that excellence in our beautiful profession, which entitles you to recognition anywhere, and it is evident that your efforts are accepted by the National Association of Photographers of America. You may well be proud of this distinctive honor, and you are to be congratulated upon your success. Your rating has been given by men of unquestioned ability and unquestioned integrity. It is not necessary for me to make any comment or any suggestion to you relative to the attitude you should observe in the future on account of this great honor, because you are and have been recognized masters in our profession, those of you who are here, for a number of years. I know that it will have no effect upon you except as an inspiration to further progress and further attainments. We are just beginning in the development of our beautiful profession. You had a man yesterday to deliver a lecture to you that I know you will agree with me as being the best that we have ever heard along the line of composition. He told you there was no recipe or formula for that, but I want to give you a formula today for success in this or any other undertaking that you may attempt, whether it be a spiritual life and a spiritual success or whether it be a physical success or attainment in this world. "Faith that works by love." Faith in yourself, faith in your fellow-man. And the kind of faith,—one that works. Look at these faces. They have proved that they have had breadth, and their

faces betray the fact that they have been at work. Now you may have the faith without the work and it will be no virtue to you, and you will never succeed. You may have faith and work and you won't succeed without the other component part, of love. There is an absurd impossibility for one to succeed in anything he undertakes without perfect love in his heart for his fellow-man, devoid entirely of discord, because nothing can be accomplished in this life that is worth while with wrangling and discord in the heart. I again congratualte you and sincerely trust that I will be spared to witness a like honor to you on future occasions, and to our young people who are entering this profession I will say that you have chosen one that you can be proud of always, one that can be the most interesting and entrancing of all, but it requires the hardest kind of work and the closest kind of attention, and proper faith upon your part, in yourself, and then in your fellow-man, and by thoroughly being imbued with love for your fellow-man you will succeed. Otherwise you will not. I thank you. (Applause.)

PRESIDENT: Now these certificates are not completely filled in, but we just want to make this formal presentation and we will send them to each one of you. We want to fill in the names in a nice way, so as to make them attractive, so we will send them to each of you later.

SECRETARY: This certificate reads:

CERTIFICATE OF MERIT

AWARDED to C. R. REEVES, Anderson, Ind., by the Photographers Association of America, for his excellent photograph exhibited at the Indianapolis Convention, Indianapolis, Ind., July 19 to 24, 1915, and selected for the National Solon.

PRESIDENT: The next thing on the program is the report of committees. I would like the report of the resolutions committee.

The secretary read the following report:

"The committee appointed to draft a set of resolutions begs to offer the following appreciations:

"Appreciation of the great loving heart and eminent services of our late past president known to us all by the loving title of Papa Cramer. While we regret that his bodily presence is not with us, we feel that the kindly loving spirit injected into our association still lives to stimulate us to a more perfect brotherhood, that his spirit still lives and will live while his memory survives, we, the members of the Photographers Association of America, tender this tribute to his memory, to his family and condole with them in his loss.

"We also have to express our sincere regret that death has taken from the ranks of our membership our esteemed brothers Mr. W. H. Potter and Mr. Adam Heinberger, and we tender our heartfelt sympathy to their bereaved families.

"We regret to hear of the serious illness of our Past President T. R. Barrow, and express the sincere hope for his speedy recovery to health.

"We especially want to thank Dr. Smillie of the Smithsonian Institution for his most excellent service in preparing the illustrated lecture on the exhibit of photographic apparatus which he has been instrumental in collecting.

"We also want to extend to the Washington Chamber of Commerce our hearty appreciation for their assistance in the past year in donating office room for our association headquarters.

"The members of the association desire to express their high appreciation for their services during the convention of the Women's Federation, the executive board, the judges, Mr. Robert Lieber, Mr. Bretzman, the *Local Photographer*, the stock dealers, the demonstrators, the newspapers and all others who have contributed by their services to the success of this convention.

C. L. LEWIS,
JOS. KNAFFL,
RYLAND PHILLIPS."

PRESIDENT: We have with us this morning the son of Papa Cramer. I believe he has a little message that he would like to tell to this body. Mr. Ernest Cramer, of St. Louis.

MR. ERNEST CRAMER: Mr. President, ladies and gentlemen of the convention, a fisherman who had been fishing from a dock for hours without as much as getting a nibble at his hook (of course those of you who go fishing know what that means) suddenly felt quite a perceptible jerk at his line. In his anxiety to land what he thought was a big catch, he lost his balance, fell into the water and was almost drowned. His cries for help attracted the attention of a passer-by, who jumped into the water and saved his life. After bringing him to the shore he said, "How did you come to fall in?" The man said, "Why, I didn't come to fall in, I came to fish." I am in a little bit of the same position this morning myself. I came to listen, and not to talk. However, while I am upon my feet I want to extend my sincere congratulations to you, Mr. President, and also to each member of the association, upon the magnificent con-

vention which you have held here, and which is just about concluded. It is the first convention I have had the privilege of attending for a number of years. However, I hope to be able to attend all of them regularly in the future. And while I am upon my feet I also want to express my sincere appreciation of the splendid tribute which you have paid to my dear good father. I am sure that looking down on us here he is wont to think of the admiration and love which is borne for him by his boys and girls of whom he thought so much during his lifetime.

In conclusion, I simply want to thank you once more out of my heart in behalf of my mother and my two brothers, as well as myself, for this very splendid tribute to the memory of my good father. (Extended applause.)

PRESIDENT: We will now have the report from the meeting of the congress.

The secretary thereupon read the following report:

"I will not go into detail in reading all the arguments on one side or another, but will read the resolutions that have been carried:

"*Resolved*, That the official board be empowered to offer cash prizes in sums of which the aggregate shall not exceed $300 to persons securing new members."

"*Resolved*, That the laws of this association be changed so as to make the official term of the board begin October 1st and close September 30th of each year."

"*Resolved*, That the officers of the board be allowed car fare while attending board meetings and annual convention and shall be allowed a per diem of not to exceed $7 to cover all expenses, except when the hotel accommodations are furnished gratis by the hotels. In case hotel bills are gratuitous, the expenses allowed shall be $3.50 per day."

The following Code of Ethics was adopted:

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 vacation, 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 ungained honors, untrue statements of any nature, boastfulness, of work better done than others can do, depreciation of the work of other studios, are unworthy of the professional photographer and their 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 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.

"*Whereas*, the growth of the Photographers Association of America and the extension of its sphere of influence has created a new era in the photographic organizations; and

"*Whereas*, during the past year, various state organizations have accepted the proposals and suggestions of the P. A. of A. regarding the amalgamating of these state bodies into a few combined organizations; therefore,

"*Be it enacted*, that all state and combined state organizations shall hereafter

be required to take out a charter from the P. A. of A.; and be it further

"*Resolved*, that any manufacturer or dealer exhibiting at a convention of a state or combined state organization which has not applied for and received a charter from the P. A. of A. shall be debarred from exhibiting at the annual convention of the said P. A. of A. in the future."

"Be it resolved and recommended by the Congress of Photography, that the by-laws of the Photographers Association of America pertaining to dues, be amended to provide that any active member becoming delinquent in the payment of dues one year after notice mailed to him by the secretary, shall cease to be a member of the association and his name stricken from the roll of members.

"A member suspended under the above provision can be restored to membership by payment of arrears (not to exceed five years' dues) and regular membership fee."

"*Resolved*, That it is the sense of the congress that the congress compliment the board on having an efficient secretary, for his work, and that his services be retained."

"*Resolved*, That we change Article II of the Constitution of the Photographers Association of America in this manner: By omitting the word 'January' and substituting the word 'October,' otherwise leaving the article as it is. The article would then read:

> "The officers of the Association shall be a president, a first vice-president, a second vice-president, a treasurer and a a secretary, who shall be elected at each annual convention, except that the secretary shall be selected by the board and shall be subject to its will. The executive board shall consist of the president, first vice-president, second vice-president, and treasurer, and shall hold office for one year from the first day of October, or until their successors are elected and qualified."

"Secretary Hoffman asked that the slogan 'Be photographed each year,' or one just as good, be used by the photographers as much as possible in all their advertising. On motion, it was ordered."

"Mr. Abel presented the proposition of turning over to the secretary $250 to be used in procuring suitable advertising posters to be re-sold to the members of the P. A. of A. at cost, and to be used by them." Adopted.

PRESIDENT: If there is no objection, we will let that report stand as approved. Next is the report of the nominating committee, and then we will follow that by a selection of the next place of meeting. I want to make a remark or two at this time. This is the critical and most important part of our work here this morning, the selection of a man to fill this board, to go on its board, and the selection of a city in which to hold this next convention. The success of this association depends upon your judgment, and I would caution you to be careful; consider well before you decide either of these two questions. The first thing we should have in mind is the best interests of this association, and not the desire to satisfy a friendship, because the interest of this meeting, or of this body, is greater than any one or any ten men, and I hope your wisdom this morning you will decide for the best interests of this association in the selection of its officers and in the selection of the next place of meeting, for next year. We will have the report of the nominating committee, Mr. Larrimer.

MR. LARRIMER: I would like to have the privilege first to make a few remarks to this association, before the report is read.

PRESIDENT: No objection, Mr. Larrimer; go right ahead.

MR. LARRIMER: My dear friends, this is going to be very brief indeed. It has now been three years since I was honored by the office of chairman,—of president of this association, and I had then spent almost five years in work for the National Association, and I had hoped and prayed, or as nearly as I come to praying,—that I would be relieved from further work, but I have found each year when I come to the convention, with the principal idea uppermost in my mind of getting a little love and sympathy from the ladies that are present, that the chairman has each year delegated to me a very disagreeable task of doing a lot of disagreeable work, and I don't think it is fair, and this year has been no exception. The president, while I have tried to be a friend of his, has reciprocated by trying to make me do a lot of things that I did not want to do, and things look dark to me, but occasionally some of these things in the way of a duty become a pleasure, and as I stepped into the hall there was a bunch of very good looking and energetic photographers after me to say something there, because among them they were too bashful to get up and talk. So am I, but by a strong will power I overcome it. (Laughter.) The photographers of this association have gotten together in an informal way to endeavor in some way to show their appreciation to Mr. Towles, the president, for his devotion and work, and they, as has sometimes been done before, have

raised a small amount of money. I don't know who the committee was, but they reported to me that after a diligent search they were absolutely unable to find anything in this city that would in any way show their appreciation, which is an unfortunate condition, and they handed to me a scrap of paper, with the request that I give it to Bill Towles, and I will give it to him if he will promise to read it, and this is one of the tasks that has been given to me to perform, and which I am more than glad to do and it is a pleasure, and not work. I will ask Mr. Towles to read the enclosed scrap of paper. If he doesn't like it he can tear it up.

PRESIDENT TOWLES:

PAY TO THE ORDER OF W. H. TOWLES One hundred and Ninety dollars and 50 cents. (Extended applause.)

PRESIDENT TOWLES: This is taking an unfair advantage of me when, just before the most strenuous part of our work is to come, they come up here and just take all the life out of me. I hardly know what to say in appreciation of this. This association has always been kind to me, in fact, I have felt that I have been more than repaid, and don't like to accept anything of this kind, and I want to assure you that I appreciate this expression of confidence and appreciation on the part of this convention, and that I shall do with that money something that will perpetuate the memory of this order, and something that will continue to allow me to enjoy the pleasure contributed by my friends. That is where I get most of the pleasures in life, that and working. I hardly know just how to express myself, but I want to say this, that in the future—I will soon be one of the members of Mr. Tyree's class, the ex-presidents I believe now, but I want to assure you that my heart and sympathies are with this organization, and that any time and any place that I can be of any service I am ready to render it. I am ready to do it in the interest of you, in the interest of this organization, and if by my little help or my humble efforts this year we have been able to do anything that has brought anything to you, or helped to bring our association up to a higher plane, I feel thoroughly repaid for the efforts by your expression of confidence in our work. I thank you. (Applause.)

MR. HOLLOWAY: Might I have a few words to say before John reads the report of the nominating committee?

PRESIDENT: You certainly can.

MR. HOLLOWAY: I want to say this is purely an extemporaneous speech, because five minutes ago I was asked to say something and, Mr. Towles, this does not relate in any way whatever to you.

PRESIDENT: I thank you very kindly for your assurance.

MR. HOLLOWAY: It has been whispered, and some of the oldtime attenders at the convention were not born in a week, that there was a certain young lady in the audience that was very envious of the Gerhard Sisters green coat, and she said, "My, I wish I had one like that. Those Gerhard Sisters think they are smart coming down there with those silk coats." By the way, they are silk, and they cost more than $2.98, and she wished she had one of them, and so we got together, some of us, and thought we would surprise her with a $3.98 silk coat, and I would like to have Miss Goodlander, if she is in the hall, come up here and try this silk coat on. (Applause.) I want you to tell her, for her sake, that she looks just as good as the Gerhard Sisters. Sister Mabel, I want you to feel that we think just as much of you as we do of the Gerhard Sisters, and we don't want them to have any advantage over you, so I take pleasure in presenting to you this silk coat, and, by the way, I want you all to know that this silk coat that we are giving Mabel has a better lining than the silk coat worn by the Gerhard Sisters. So you will please undo that and put it on yourself and let us see how you look.

(Miss Goodlander opens up coat and reveals to view a large mesh parcel carrier filled with bills.)

MISS GOODLANDER: I suppose I am like our president, Mr. Towles. There is a great deal I might say, but I want, gentlemen, to thank the board for their generosity to the federation. I want to thank the ladies who have worked with me on the board. I hope this coming year that everything will be as pleasant as it has been this past year, and I hope that the ladies can make just as good a showing. (Applause.)

MR. HOLLOWAY: It is in order to make a proposal to Mabel now. (Applause.) They all want to know what is in there. There is $3,000 (?).

PAUL TRUE: Now we are going to pin something to you, Mr. President. We are going to show you that the salesmen and the demonstrators are going to have something on you the rest of your life, and we have got two objects in doing this. The first object is to show you our esteem and love, and the second object is to get you to quit going to the 5 and 10 cent store to buy your neckties. Put this pin on you, Will, from the demonstrators and the salesmen. We love you, and when the day comes for you to pass in, we want

to find this with you. We don't want to find any ticket for it. God bless you. (Extended applause.)

PRESIDENT: Really, this is sort of going a little too far with me. I don't know what I could say further than I have said, excepting that without the cooperation and the support of the traveling men and the demonstrators the Photographers Association and the photographers themselves would not amount to a great deal. (Applause.) They are the men who visit us in our studios and help us out of our troubles. They are always ready to assist us in every way they can. I can recall especially down in my state association, without the assistance of the demonstrators and salesmen our association would not be the success it is. They go out and visit the photographers and solicit memberships for us. They do a big work, and they do that, I suppose, everywhere. And I want to say that I appreciate this token of esteem from these demonstrators and salesmen, and assure them that any time I can be of assistance to them in any way I stand ready to do it, and that I appreciate this and will keep it as a token of esteem and friendship from my friends, the demonstrators and the salesmen. I thank you. (Applause.)

MR. TYREE: Mr. President: Will you allow me to make a speech?

PRESIDENT: All right.

MR. TYREE: To your wife?

PRESIDENT: Well, you have always taken the privilege of talking to her.

MR. TYREE: When it rains it sometimes pours bad luck and good luck. I want to know if Mrs. Towles is in the house. Mrs. Towles, the Sprague & Hathaway Company want to present you with a picture of your handsome husband, Mr. Will Towles. That is your husband isn't it, huh? (Applause.) You know it looks so much like him that I started to walk up to it the other day and say, "Will, let me buy you a drink?"

Is Miss Maude Goodlander in the room? Well, I have a picture here, another picture from the Sprague & Hathaway Company, and I want to present this, Miss Mabel, to your mother. It is a picture of you. Is it good looking? I won't kiss you,—what's the matter with you? (Applause.)

PRESIDENT: We will now have the report of the nominating committee.

SECRETARY: "To the officers and members of the P. A. of A.—Your Committee on Nominations beg to submit the following report:

For President, L. A. Dozer.

First Vice-President, Ryland W. Phillips.

Second Vice-President, W. M. Koehne.

Treasurer, R. W. Holsinger.

Signed by:

BEN LARRIMER,
H. B. MEDLAR,
O. W. COLE,
C. J. VANDEVENTER,
O. C. HENRY."

PRESIDENT: Gentlemen, you have heard the report of the nominating committee. Do you accept that report as it is made?

MR. ZWEIFEL: This election of officers is a very important matter, and I would suggest to the congress that next year they change the methods of election. We are brought here this morning to elect officers for the coming year, and we have had no chance to know who is going to be nominated. Therefore we have no chance to look up what they are. It is very important that the men who are elected are of the right timber. Yesterday you proposed and passed on a code of ethics. The code of ethics is very good as far as it goes. A number of things should be and will be added, and we should be careful to let no one on the incoming board who is unethical. (Applause.) I take this stand. This association has not gone for or against the ticket business. I am against the ticket business. (Applause.) The association has not condemned or endorsed the traveling photographer. I say the traveling photographer is unethical. (Applause.) And therefore I hope that in the future the men that we are to vote on, that we will know at least one day ahead, in order that we may look up their records, and if they are unethical they should not have these honors.

PRESIDENT: Now we will take up the nomination of president.

MR. HOLLOWAY: I believe Mr. Zweifel is probably laboring under a misapprehension there. I would like to state, for the benefit of all here, that each one of these nominees will be read out, and then it will be open to nominations from the floor, and for any contestants in that office. It does not necessarily mean that we are to elect these unanimously because the committee nominated them. In this case you have an option and an opportunity right here to make any objection which you may have. I want that understood. If there is any one of that number that any one of you think is unethical of the new men, it is up to you now to speak, or else forever hold your peace. (Applause.)

PRESIDENT: Anybody anything to offer?

MR. SELLERS: Mr. Holloway doesn't cover the point at all. I don't know the new man on the board at all, and I venture there are not half a dozen men here who do know him.

PRESIDENT: You are out of order, Mr. Sellers.

MR. REEVES: I move the report be received and the convention proceed to election of officers.

Supported and carried.

PRESIDENT: We will take up the election of a president. Are there any other nominations for president? Mr. L. A. Dozer is nominated.

MR. COLE: I move that the nominations be closed and that the secretary cast the ballot of the association for Mr. Dozer for president for the ensuing year.

Seconded and carried.

SECRETARY HOFFMAN: It gives me great pleasure to cast the unanimous vote of the Photographers Association of America for Mr. L. A. Dozer, of Bucyrus, Ohio, for president of the association for 1916. (Applause.)

MR. L. A. DOZER: Dear friends, a man who would not appreciate an ovation like that would surely be heartless. I am reminded this morning, as I think back over the past seven years that I have served you in my humble way, of a story they tell on our friend Manly (Tyree) here. It seems that a number of years ago when Manly was younger than he is today, he was somewhat of a—well, I wouldn't say he was a coward, but he wasn't very brave,—and one night he went out to call on a young lady, which is a very unusual thing for a man to do also, and some of the boys of his acquaintance down there in Louisville planned a little joke for him. When he was returning, passing a dark alley, a ghost appeared. Manly turned and ran as fast as he could, and the ghost after him. After he had run for perhaps five or ten blocks he stopped to catch his breath, and as the ghost came up to him he said, "Well, Manly, we went some, didn't we." Manly said, "Yes, and we are going to go some more." (Applause.) Now, friends, I have given you of my service for seven years. What little I have accomplished I have gained a great deal from it, and I have enjoyed it, and I want to say to you that next year I am going to go some more. I am going to do more than I have ever done before. The policy of my administration will be a progressive one. I am in sympathy and heartily in accord with the present administration. Mr. Hoffman, our secretary, and I have been together long enough so I am sure we can work in harmony together, and what we do this year will be along progressive lines. We will carry out the work that we have started, and are going to proceed with it, and I think you will find that next year we will have some new ideas to present to you that will make our association and convention better than ever before. Now I am sure that when we come to our next meeting, and I hope to greet you all there when we meet in—I will leave it for you to decide where. (Applause.) I hope that when we meet next year you will have no cause for regret at the action you have taken in this hour. I thank you. (Applause.)

PRESIDENT: Next is the office of First Vice-President; Mr. R. W. Phillips, of Philadelphia. Any other nominations?

MEMBER: I move that the nominations be closed.

Seconded.

MR. HOLLOWAY: I would like to speak a moment; I think it won't take too much time. We have on our board in Mr. Phillips one of the most representative men in the United States, a man who has been one of the hardest workers in conventions, a man ready to help at all times, and I most heartily endorse Ryland W. Phillips as First Vice-President for the ensuing year, and I therefore move you that his election be made unanimous.

Motion carried.

SECRETARY HOFFMAN: I take great pleasure in casting the unanimous vote of the Photographers Association of America for Ryland W. Phillips, of Philadelphia, for the office of First Vice-President for the year 1916. (Applause.)

MR. PHILLIPS: Mr. President, ladies and gentlemen of the Association, this is the second time that I have felt very much honored. I have held some positions in minor organizations of different kinds. They have always been honors before, but to hold the office of first vice-president of this national association is one that is fraught with the greatest responsibilities as well as the greatest pleasure, and I feel very much complimented. Last year when I took up the work of second vice-president I felt that there was a mountain in front of me that was almost insurmountable. I felt that to be honest to this association a man should give almost more effort than he could afford to give, because the more you look at it from the standpoint of the board, the greater the amount of work which presents itself to you. I think that the man who goes on this board looking for the best that he can do for the association will find looming up before him so much work that in the beginning he will feel as though he is almost stalled. I felt that way last year. I felt that I could not accomplish what I would like to do. I felt that there were more things to do than it was possible for me to do, but I have realized that the progressive movement which being on the board brings into a man makes him better for that

work if he keeps nailing at it. This past year I have been doing that same thing, and with this honor placed upon me today I intend to be loyal and hard working in support of my friend Len Dozer and you all. There are many things which we can do to further what the congress has done this year, and in looking over the results I feel as though Mr. Dozer and the rest of the men on the board have their work fairly cut out for them. I can see but few things for next year's work that it will be possible for us to take up as a campaign, for what you might call new stuff. I believe that the past presidents have been put in a class of not having ideas, for thirty-five years. I hope that we will be able to get out of that idea. There are a few ideas that have taken root in my head, and Mr. Dozer also confided to me that he had a number of new ideas, so that I feel sure that this administration will support the things which the congress has done, and will try to add new things to bring forward next year to further the general movement of the amalgamation and the growth of the society. Just one more word. I want to assure the women of the federation. I was asked by our dear friend Mabel just before I got up, or just before the motion was put, if I would support the Woman's Federation. She said, if you don't, I am going to vote against you. I want to assure the Woman's Federation that I am with them, in my part of the work. (Applause.)

PRESIDENT: The next office to take up is second vice-president. Mr. W. L. Koehne, of Chicago, has been nominated. Are there any further nominations?

MR. ZWEIFEL: I would like to present Mr. Holsinger's name as second vice-president.

MR. REEVES: I have been requested by a number to present a name, and I want to drop the thought, before this name is presented, for you to all consider. We have adopted a code of ethics. I am for the code of ethics. (Applause.) Some things have transpired in this country that were not ethical. One thing I wish to mention that was repugnant to every fibre in my make-up was the effort to shoulder upon our fraternity a burden from which we never can recover,—the Temple of Childhood. Now before we go any farther we want to find whether or not we are getting on our board any man who is responsible for building the Temple of Childhood. I don't know how the rest of you feel, but the proposition of the Temple of Childhood occurred to me as something that we should not encourage. We should discourage it. I am not saying that anyone here is connected with it. I don't know. The records in the magazines have told us certain things, with which you are perhaps all familiar. I wish to present a name of a man whom I know has not been connected with it, a man who has had experience, a hard worker, a man who was unfortunate by a death in his family at the time his work as secretary was put on him, and I know what that means because I lost my father during the convention time when in Indiana years ago, and I know what it is. I know this man carried it well. I don't want to influence you from a standpoint of sentiment, though I do feel that we should show appreciation for the work he has done. I know it is well done. Small things may happen sometime that you do not understand. Some may have a little feeling that things have not been done as well as they should have been done, but the grand result shows that it is. I want to present a man who I think is capable and who will fill the office conscientiously and well—Mr. Harden. (Extended applause.)

MR. HOLLOWAY: Mr. President, in view of this demonstration that has taken place at the mention of Mr. Homer Harden's name, I hardly think it needs a second, but I take great pleasure in seconding Mr. Homer Harden's nomination for second vice-president for the ensuing year. (Applause.)

PRESIDENT: Are there any other nominations?

MEMBER: I move that the nominations be closed, Mr. President.

Motion seconded.

PRESIDENT: We will proceed with the balloting, and I want to announce that only studio owners or part owners, men who are active members of this association have any right to take part in this ballot. I am going to appoint Walter Holliday and Ed. Perry as tellers. We will distribute to you these ballots on which you write the name of the man, either Mr. Koehne or Mr. Harden.

MR. WALLINGER: Inasmuch as there is a question as to whether Mr. Koehne's nomination has been seconded, I will take great pleasure, and it is an honor I think that I take upon myself in seconding the nomination of Mr. William Louis Koehne, of Chicago, and I want to say further that this man has been tried. There are little things that come up that should not trouble us. I think this man has been tried a number of times and not found wanting, and you will make no mistake in casting your ballots for William Louis Koehne, of Chicago. I have known this man intimately for over twenty years,

and I should know something about the man.

MR. HOLLOWAY: Is Mr. Holsinger a candidate for second vice-president?

PRESIDENT: No.

MR. HOLLOWAY: Will you state it?

PRESIDENT: I want to state, for your information, that Mr. Holsinger's name is not before this convention for second vice-president. He has been nominated for treasurer. Vote for either Mr. Harden or Mr. Koehne; write the name of either one of your choice on the ballot, and I will then ask you to pass up here and deposit your ballot. While the tellers are counting the ballots we will proceed to the election of a treasurer. Mr. R. W. Holsinger is the nominee.

MEMBER: I move that the nominations for treasurer be closed and that the secretary be instructed to cast the ballot for Mr. Holsinger.

Motion seconded and carried.

SECRETARY HOFFMAN: I take great pleasure in casting the unanimous ballot of the Photographers Association of America for Mr. R. W. Holsinger as treasurer of the association for 1916.

PRESIDENT: In the meantime I might announce that the officers of the Woman's Federation, elected yesterday at their meeting, are as follows:

President, Miss Mabel Goodlander, reelected.

First Vice-President, Miss Clara Louise Hagin.

Second Vice-President and new member of the board, Miss Mamie Gerhard.

Secretary and Treasurer, Miss Bayard Wootten, North Carolina.

MR. HOLSINGER: Mr. President, ladies and gentlemen, I thank you very much for the honor. I realize that the honor is no greater to me than the honorable way in which I fill the office. I appreciate the confidence you repose in me. From the sounds I heard this morning, I got scared when the nominating committee's report was called for. I was so badly scared that it reminded me of a little boy who passed the cemetery one night, a colored boy. Two colored boys had gone walnut hunting. They came home with all their walnuts in one bag. When they got near home they came to the cemetery and thought that it would be a nice quiet place to divide their walnuts. So they got inside of the fence to the cemetery and commenced to divide them. One said, "I will take this one," and the other would say, "I will take this one." So they kept it up. Another little colored boy passing that way, when he approached the cemetery heard them say, "I will take this one," "I will take this one," until they came to the last one. Now two of the walnuts had rolled under the fence, so one of the boys in the cemetery said, "That is all but the two on the outside, and you may have them." You ought to have seen them go. That is the way I got out of the hall this morning. But I thank you all for your confidence, and I promise you I will take care of the funds just as well as I possibly can. Thank you. (Applause.)

PRESIDENT: While the tellers are still counting, I think we might take up the report of the committee on the selection of next place of meeting, and as soon as the tellers are through we can break in and announce the result. I understand there are quite a few cities in competition with this, and there are representatives here that will have a word to say and it will take up quite a little time, so in order to save time we will proceed with that, and will have the report of the committee on selection of next place of meeting. Mr. Holloway.

MR. HOLLOWAY: Ladies and gentlemen, the duty of the chairman of the committee for the next location is a very difficult one, and providing I had read all the literature handed to me I would not have been through yet, but I want to state to you that there are, I think, six cities, that have members present here today. In view of the fact that most of them have gone to the expense of sending a representative here, it is no more than fair that we should give them a respectful hearing, and so your committee has decided not to recommend any one of the cities. In justice to those representatives here, I hope that you will give them your earnest attention and listen to what they have to say. We have decided (Mr. Towles and myself) to allow one representative from each city five minutes only, and the watch will be pulled on them if they overlap that time. I will read you a list of the cities that want the next convention.

Cleveland, Ohio.
Cincinnati, Ohio.
Atlantic City, N. J.
Louisville, Ky.
New York City.
Asheville, N. C.
San Francisco, Cal.

Whereupon representatives from each of the above cities offered remarks and extended invitation to the convention for 1916.

PRESIDENT: The tellers will announce the result of the ballot for second vice-president. Mr. Holliday:

MR. HOLLIDAY: There is a total of 212 votes taken.

Mr. Harden, 186.
Mr. Koehne, 26.

MR. LARRIMER: As a member of the nomination committee, I would like to have the privilege of making a motion that the election of Mr. Harden be made unanimous.

Motion seconded and carried.

MR. HARDEN: Mr. President, ladies and gentlemen, I am glad to find that I have so many friends. I served on your board for two years, and last year in Atlanta I was inclined to think for a while that either I had made some great mistake or that I had no friends any more. This year it gives me great pleasure, especially, because it comes in the shape of a vindication, and I feel proud of your confidence, and assure you that my work on the board shall be for your interest entirely. I am in hearty accord with Mr. Dozer. He and I worked on the board two years ago. Mr. Phillips, Mr. Holsinger and I have worked in the congress a number of years. I think we will get along harmoniously, and I wish to say, what is usually said by the newly elected president (I think Mr. Dozer said it), that the association is a collection of individuals. The officers themselves can do but very little. It is your association, and we are simply your servants. While it is an honor for us, yet we are servants, and want to serve you, and I want to look at it in that way. I thank you. (Applause.)

PRESIDENT: We will proceed to ballot on the next place of meeting. You will vote on Cleveland, Cincinnati, Atlantic City and Louisville. The tellers will distribute the ballots.

MR. REEVES: The Indiana Photographers Association held a meeting yesterday afternoon and decided they would not amalgamate. We own our own building. We have a ninety-nine year lease, but if we fail to hold our convention two years in succession we surrender all proprietary rights. Under the conditions at the present time, by amalgation with these various associations we felt we would lose all we have accumulated and we could not afford at this time to amalgamate, so we decided to postpone the question for one year, not through any feeling of antagonism to the proposition nor to any other state, but because of our own good. Therefore we cannot take part in this meeting, and I make this statement through all courtesy, but to set the matter clear I feel that we must make it. We cannot take a part in this meeting officially.

PRESIDENT: I want to express just a few remarks in appreciation of your faithfulness in attendance and your support in holding these meetings. It has been remarkable and marvelous to me to see how you stayed with us. The board was very earnest in their work and tried to prepare a program for you that would keep you interested, and I think from the demonstration here this week we have fairly well succeeded, and I want to thank you again for your support. While we did not have quite the attendance that we expected, we attribute that to the general depression that has spread all over the country at this time, or nearly all over the country, and I think in face of the conditions we have had a remarkable crowd. I don't know just the number, but it has been suggested that we have had over a thousand photographers, aisde from the dealers and manufacturers. I don't know how nearly that is correct. That is during the whole week. Many came and went home early, and many came in later. I want to thank this association for the privilege of serving them as their president this last year, and assure you that I am perfectly satisfied in my own mind that I have gotten more good and greater results from it than you have. I would not take a great deal for the good that my association with this convention has done for me. It has simply made me over. I feel that way. I could no more stand up and look at you a year ago than I could have flown in the air. I would get dizzy. I couldn't think, I couldn't speak, I would choke. It has helped me to develop a confidence in myself, helped me to analyze questions better. I was suffering with indecision, as many of us do, and this association and the association with this work has given me a confidence in myself which is worth all the effort and all the time and all the sacrifice that an officer is necessarily called upon to make, and I want to thank you indeed for the privilege of serving you. (Applause.) We will have just a few more minutes, and then we will have the result of this ballot. I am going to ask Mr. Reeves to make a few remarks on a movement that was started here this week, the organization of the ex-presidents, organized for the purpose of assisting the national board in their association work.

MR. REEVES: Mr. President and friends, I regret to say that there is a little streak in human nature that sometimes crops out and causes people who have been before the public and have labored in its behalf to desire to lie down on their oars after the work is done. I also regret to say that this has been to some extent charged to the men whom you have honored with the office of presi-

dent of this association in former times. Their hearts were with you, they wanted to see the convention exhibit each time, but they overlooked the fact that it takes every one in the association to perpetuate its success, and so the exhibits from the past presidents have not been of a very great number. And then there are other things which the ex-presidents can find to do to help the association, because they have passed through the mill; they have seen the grist ground. They know better the things that should be kept alive and know better the things that should be left out, therefore the ex-presidents of this association met this week and formed a Society of Ex-Presidents of the Photographers Association of America. Mr. Simon L. Stein of Milwaukee is the president, and Manly W. Tyree was made the secretary. This society pledged itself to bring a collection of pictures next year; each past president is bound upon his honor to contribute to this exhibit. That will serve two purposes; it will serve the purpose of making a larger exhibit and will also serve the purpose of showing to its individual members just where they stand in comparison with the fine workmen of today. It will show to them whether they are back numbers or not. It will show to you whether or not they are leaders in their profession, from which you can gain many points for your benefit. It will, of course, take time to prove these two points. Now the ambition of this association, or this society, is not a selfish one. Sometimes we retrograde in our opinions. Sometimes we allow our suspicion to creep forward and prompt us to believe and say that it is a ring,—that a ring runs these things. Time, in most every instance, proves to you that there is no ring proposition about it. It is organized to foster and to assist every movement that is beneficial to the Photographers Association of America. (Applause.)

PRESIDENT: I now want to announce the result of the ballot:

San Francisco, 1.
Louisville, 4.
Cincinnati, 64.
Cleveland, 154. (Applause.)

MEMBER: I move the vote be made unanimous for Cleveland.

Motion seconded and carried.

FRIDAY AFTERNOON SESSION

July 23, 2 P. M.

PRESIDENT: We have a man to open this meeting who arouses more enthusiasm than any other man I ever heard talk. He was with us at Pittsburgh this year, and I think any man who was with us there at the Pittsburgh convention will agree with this. It affords me great pleasure to introduce to you Mr. Agler, of Van Wert, Ohio. (Applause.)

MR. AGLER: I am going to talk to you for a few minutes about display advertising. I come from a little town of 10,000 in an agricultural district. We hold an annual fair each year. For a number of years I made a display at this fair as a matter of personal pride. I thought I wanted to see my goods displayed along with the other goods in the art department, and the question came to me many times whether it paid us for the pride, for the little pleasure that I seemed to receive from it, and then by and by I began to receive many benefits. I realized then that it was an advertising proposition, and now I don't make my display merely to gratify my own selfishness, but I build my display for advertising purposes only, and I want you to get my idea of building a display, not making a display, but building a display. If you picture men were to advise me in making a display you would say, select a few of your best things you have and make a display. That is not the way. Select all the things that are good, a number of them, and show them well. I want a hundred pictures on display, instead of just ten of my best. I venture this assertion, that you can take the different pictures of our salon and put them in our county fair alongside of my display, and mine would get the attention of the people. I say that because the thing I know I can do is the thing you can do. If you are neglecting this, I want to encourage you to do it. It is my ambition that anybody in the surrounding towns can go and examine my display and find some one there that they know. I was all worried when I thought of my fellow photographer being at the fair. I used to keep my eye out and see if he was going to bring a display too. Now I am worried if he does not. I want the other one to make a display so that when the people are thinking about the luxurious display they will think about pictures because there is more than one photographer making a display. Your fellow photographer is your assistant rather than your competitor. (Applause.) The question was asked a couple of thousand years ago "Who is my neighbor?" and it was so well answered that it has not been asked since. Why is my competitor? He is the best friend you have in the world. I will use some names. There is a little town of Rockford, 15 miles from my

town. I have a great share of my display already built. I have a quartette of girls from that town, four sisters; one of them is a marvel,—and I am going to take a picture of them. I am then going to say, we are going to have a picture of the quartette of sisters on display at the county fair, and want you to examine that and see it. Don't you think that is the strongest kind of an advertisement a man can have? Over in another town, Wilshire, I have just made a picture of eighteen girls in a class of Mrs. Hamlins. I am going to advertise that I have had these pictures made. Isn't that the best advertisement I can have? And if that display doesn't get me eighteen wedding pictures I will miss my guess. It touches every part of the county, every village. I make the best pictures I am able to and put in my best efforts. I build it on every township in the county, every village in the county, so that if you lived in my county you would go by and be interested in my display. If you have a county fair (or any great gathering where industries are shown) I want to urge on you to go in there for your and my benefit. I find the Indianapolis photographers did not make a display in this great exhibit that you have here. The best thing to sell pictures with is—pictures. (Applause.) Some of the little country photographers here may think that if the photographers here make a splendid display at the fair it is going to hurt them. It won't hurt you. The Baker Art Gallery over in Columbus, Ohio, gets business out of my town, but the Baker window at the Ohio capital does me more good than all the business that they get away from me. I am 100 miles from Columbus, and yet that splendid window brings business to me. People will come in and say, "I was in Columbus a short time ago and saw lots of nice pictures in the window, and that made me anxious for one." I begin to talk about holiday time. The second week in September I am going to sound the tidings that Christmas is coming, and in a short time to get into the game. I never worry about the expense of this thing; I sell enough pictures right at the county fair to pay for all my display. I have slipped along the streets of Indianapolis in the evening time, when people do their window shopping, and found some splendid kodak windows, but did not find many good photographic windows. We are not well displayed, friends, and with all the other luxuries that women see and men know of, we must have our pictures on display to encourage them to think along our lines, and encourage you, whoever or wherever you are, to make the best window display, and pay the best attention to your showcase, that you can. There are going to be two window displays lighted with electric lights in my window tonight, so that if you passed up and down the street it might encourage you to have pictures made. We ought to work along with Mr. Eastman in advertising our profession. He is putting out such ads in the magazines as, "Now is a good time to have your picture made." "Examine the showcase of the photographer in your town." Will you do it? If we all had in the October magazine the best display we ever made in our lives, and have it called to the attention of the people nationwide, we would have the best holiday business the world has ever known of. I think that could work in connection with our advertising in our showcases very extensively. Have a talk about mothers and children's pictures, and have our showcases full of them; what an incentive it would be to have them taken. When the children are going away to college is a splendid time to have their pictures taken. I don't think any boy should go away from home without a picture of his father and mother to take along with him. (Applause.) Sometime we might make a display that just contains men's pictures. Mr. Eastman in his advertising might call attention to the fact that men, so-called men, should have their pictures made, and then we would fill our showcases with what few men's pictures we have made, and then maybe we could encourage all the men in the country to have their pictures made, instead of selling them a card to have their picture in a K. of P. album or something of that kind. I thank you for your attention. (Applause.)

MR. RICHARDS: I would like to ask you what he thinks of the lantern slide advertising in the best movie show in town?

MR. AGLER: I wouldn't like to give an answer without having thought it out.

PRESIDENT: I will tell you what we want to do, friends; we want every one of you to feel that you are the big part of this meeting today. We want every one of you to give us some ideas. We know that every one of you have done something and produced something that has been of assistance to you in your work, and we want you to feel free and easy to tell us about it. Just as soon as we get the flow of ideas started, we will have to hold you down. Is there some one here who has some message for his coworkers today?

MR. KOCH: I got on to an idea when in Chicago. There is no reason why you all should not take advantage of this. It is in lighting your dark room and printing room. You fumble around in the dark so many times searching for things and don't find them. The best light you can possibly get is an ordinary pyro bottle into which is shoved a small incandescent light. You can get those tube lights. Fasten the neck of the bottle on a stick and fasten the stick on the wall so that you can swing it, drop the light in the bottle and you have a perfect light. It is simple, and when you want a bright light, pull it out of the bottle and you have it.

PRESIDENT: Something else. How do you handle your proofs, how do you handle resitting, etc.,—anything at all?

MR. RING: I got on to a little light which was of use in lighting the dark room for developing paper pictures. There was a traveling man put me on to this. He said just put an ordinary proof envelope over your globe and you have a nice light and one to develop by. That is a nice thing, and one I had not thought of before he put me on to it. It is a nice thing, and saved me a lot of work.

PRESIDENT: I will tell you one myself. This is really for the outside men, the ones who do commercial business, while I am not a commercial man myself. I don't do any of it. Oftentimes you are called upon to make a picture of a building that has a tree or a post directly in front of it that they do not want in the picture. How are we going to get rid of that tree or post and get a front view of the building? I learned this plan down there the other day at one of our little state meetings, and it was one of the cleverest things I have ever seen. You simply get over to one side of the building, the building being in the center of the square (you could not do it with a corner building without showing the perspective). The tree was directly in the center of that building. They wanted to make a picture of that building and not show the tree, but still to be a front view with perfect lines. He used a large camera, a 14 by 17 plate to make 8 by 10 picture of that building. He stood his camera way over where the tree would be eliminated from in front of the building, made his exposure on one side of the plate, with a wide angle lense. It was the most remarkable thing I have ever seen in my life. He gets a point of view where he just misses the tree and he gets perfect lines, and then prints off just one side of his plate. It is clever, just as clever as can be. He makes a very small image on a big plate. Those are the things that we want you to tell us. Tell us something else, something new. We want just as many different ideas as we can get here. That is the way we help one another; that is the way we get information.

MR. RIBLET (Cleveland): It strikes me that could be done with a smaller camera also. Make your ordinary 8 by 10, or 6½ by 8½ or 5 by 7, or whatever you have, using whatever portion you want of that plate and enlarging to any size you want, and there is no necessity of carrying a large outfit along.

PRESIDENT: It is the principle I was talking about. You can make it with any size plate by making the picture that much smaller. It is not necessary to use a 14 by 17 plate; use any size plate.

MEMBER: You can do that cheaper by using small plates than you can by using 14 by 17.

MR. HESSE: I make a specialty of that stuff. Mr. Riblet's idea is correct. The idea of a 14 by 17 plate for an 8 by 10 picture is absolutely erroneous, on account of the expense. It is evident a great many people don't understand this object of photographing on a section of the plate. Possibly I can give you a better illustration of it. Our president has said you go to one side. Your line is straight. They are not straight in perspective. They are absolutely straight horizontally, provided you have got your plate perfectly perpendicular when you make your exposure. If you don't make use of your swing back and have your plate leaning back or forward, you are naturally going to have it lean forward, if you have a tall building. The understanding is that you go to the side of the building and use the entire plate; you get considerable distance beyond, probably three or four other buildings are showing on that same plate, but if you just photograph that one section on the extreme limit or right of the plate, you can take that much and enlarge to just what you want, without the least bit of trouble. The only time I ever saw it necessary to match plates is where you could not get your elevation and had to photograph in two sections. I have had occasion to make that kind of work. (Applause.)

PRESIDENT: Gentlemen, it was not my intention to convey the impression you had to use a 14 by 17 plate, but simply the application of the thing. Now let's go on to something else. There is no use taking the whole afternoon in discussing one thing. I would like to hear from some one else on some other subject.

MR. COLE: I went into a gentleman's studio just a few days ago and his finger nails were completely covered with pyro

and other chemicals, so that he could not have denied his profession and got away with it. I told him to use permanganate of potash, previously having on hand a little hypersulphate of soda solution that he could keep covered up when not in use,—take permanganate of potash and sulphuric acid, and pour enough of that sulphuric acid in there to make it warm as you could put your hands in, leave in till they got a rich mahogany color, then just simply dip your hands, without any previous washing, into this hyposulphate of soda (and I usually save a little old developer after I get through with it, in a jar that I have there for that purpose and lift my hands over in that, to neutralize the acid) wash them off and they are just as clean as if I had never developed a plate in my life. I do my own developing and never carry pyro stains on my fingers.

MR. TYREE: I was upstairs the other day in manufacturers' hall, and I bought some goods from a fellow from the North. After buying the goods, of course he wanted my name, and I said my name is Tyree. Oh, yes, Tyree. And I met you down there in Atlanta. That is right, I was down there. They put my name down, and said, now, let me see, where are you from? I said, Raleigh. How do you spell it. I told him how to spell it. When he was writing Raleigh I noticed he wrote "Georgia" after it. I said, "My heavens, man, I am not in Georgia, I am in Raleigh." He said, "Where is Raleigh?" I said, "Go to——" the hot place. I would not consider that fellow much of a salesman. When he found out my name was Tyree, if I had been he I would have kept my mouth shut and found out where I was, by asking somebody. I have put Raleigh on the map photographically. I do a large business outside in my state and adjoining states,—especially in the state. I have occasion to photograph the busy man, the men who are worth while, and ladies, and when I receive an appointment for a couple or three days ahead we go to the blue book, find out where that fellow is located, find out what he does, whether he is a cotton manufacturer, a Methodist preacher, or what not. By the time that man comes in we know a good deal about him. It is human nature, and when you walk into a place and the fellow there can talk about cotton to you, you have his interest at once. When a man comes into my studio he can get almost anything he wants, almost to a shoe shine. When the man comes in there and says he is Mr. Irwin—"Oh, yes, Mr. Irwin, you are a member of the ——— Cotton Mills"—they like it. We use that method all the time and have found it very successful.

PRESIDENT: I would like to have said, when he was talking about Raleigh, I can understand his feelings when the man wrote "Georgia," because Tyree says, when you put Tyree on anything, every man knows he is in North Carolina. You can address apiece of mail, and put "Tyree" on it and it will go to Raleigh, N. C.

MR. WASSON: I lived in Decatur, Ill., and made stereoscopic views in Europe. I was not very well known and was not very well advertised, but they knew all the things I made, and so one day a letter came to me addressed "Review." That is the name of the leading paper. The postal clerk read it "Views" and he handed it to me, as the view man of Decatur.

MR. DOZER: I would like to know how some of you people handle your rejected proofs that are not returned. We all have that. We send out our proofs with the holder, stating that these proofs are the property of the studio and are to be returned. How frequently will people return the proofs they want to order and keep the balance of them.

MISS GERHARD: We send a letter stating that the negative will not be retained. About the most successful way is the telephone, the direct message. The letter does a great deal of good, but if you get in direct communication it is better.

PRESIDENT: The way we handle that, we have a little folder that we mount each one of the proofs in, and on that folder is the statement, "The order will not be furnished until the proofs are returned, and those not returned will be charged for as finished photographs." We get all our proofs back, and have no trouble at all. They are all pasted in a book, and the only way they can get the ones they want is to tear them out, and they rarely take that liberty.

MR. DOZER: When the Eastman Company started their advertising campaign I made arrangements with the agent in our local town who handled the *Saturday Evening Post* and asked him what he would charge me for printing the name of our studio at the bottom of the page. He said I will let you do that for a dollar and a half. The printer charged me $2 for printing that on. So every *Saturday Evening Post* that went out bore the ad. of our studio.

MR. HOLLOWAY: Regarding the proof again, it is something that we all racked our brains about for a long time. About ten years ago we started a plan of having

a rubber stamp made which said, "These proofs are the property of the Holloway Studio and must be returned, otherwise a charge of ——— will be made." Now frequently we find people that like the other proof but don't want to order from them, so they buy the proofs. We don't want to sell them, we try not to, and we do not often, but sometimes they send in an order and say "we keep the proofs and you can put that in the bill." Fifty cents for cabinets, 75 cents for another, and $1 for 8 by 10 proof. Now the proofs nearly always come back. That is the most successful solution we have had. I would like some information on one thing, if I can get it. At our place we are rather old fashioned; we have no fancy name for the finish of our pictures. They say, "What finish do you call that?" I say, that is just some of our best work. We have no name. I have seen fellows who will make up a picture and call it "Tiffany Tone," while someone else will call it by some other outlandish name, and yet there seems to be almost a necessity that you have some name to designate finish. Some call a certain finish one thing and some call it another. Why not call the same thing the same name? I would like information on that.

MR. TYREE: The funny thing we do is, when we get an order for anything that is absolutely different from anything else in the studio, the first customer that comes in, we name it after them.

MR. REEVES: I have had very little trouble having proofs returned. I make them so punk they usually come back very quickly.

MR. PHILLIPS: I would like to say one word with regard to proofs. They have covered all the points in regard to that, about sending out proofs and asking for their return, and charging if they do not. There is another side to it, and you can go further. Nobody has mentioned a way of putting up proofs to send out. Now in thinking about the presentation of things for sale, every department tore, or good merchant, presents his stuff in the best possible way. He makes his exhibition. Our proofs should be just as much of an exhibition. Now our idea is this. We put our proofs in a folder, the same as the rest of you do, put them in a book of proofs. Now that same thing has been mentioned here, but that does not cover it. We put them in such a good looking book of proofs that they think it is worth something, and they don't care to keep it.

MR. HOLSINGER: I believe the best salesmen are the people who understand human nature, and work a trick, very often. I never show the best proof to my customer first. I show them a proof that I don't like very well myself. If they say they don't like that, I agree with them thoroughly, but say that "I have something back here that you will like," and if I agree with them the first time it is human nature that they will agree with me the second time. I land the second sale every time. There is another thing, it seems to me, that we might take up at these conventions, that is the way of establishing a new style every year. We adopt this slogan, "Have your photograph taken every year." Why not adopt a new style exactly like the tailors and milliners and all other people, and require people to take a new photograph every year if they want to be up to date? Let the style selected by the judges as the best new style be the new style. If you want to be dressed in up-to-date style you must adopt that. Why can't we adopt some style of photograph instead of having every man pick his own style? We have adopted these things right here, and could adopt them, and offer them to our customers as the latest style up-to-date photograph of 1915, established at the Photographers' Convention of America, and then everybody will want these photographs. (Applause.) Now we ought to put forth the best effort we can to make the best photograph that is possible for them and endeavor to draw trade in that way. Ninety per cent. of the people will tell you that our business is built up upon our own personality, therefore, it is necessary and important that we take care of ourselves, and conduct ourselves in our home town with just as much care as we make our photographs. If you want to make a success in your town you have got to have an interest in the welfare of it. Attend mass meetings and take part in them; take an interest in the chamber of commerce; go to your club and associate with your people. If you have the feeling, go to church, but don't go there as a hypocrite and in order to get business. (Applause.)

PRESIDENT: I would like to hear from Mr. Morris, of Cleveland.

MR. MORRIS: Ladies and gentlemen, I am what you might call a progressive photographer. Don't let my appearance bear any weight or take away any weight from what I have to say to you. I want to speak to you regarding the young photographers in business today. I was at one of our local organizations in Cleveland; amongst them was Mr. Edmondston, Newman, Bowersox and others. In conversation, we happened to dwell on the

old men of Cleveland, went back about forty years, and I think Mr. Edmondston said, "This was the studio of Arnot. This was the one of my father's, and how good he was." Didn't say anything about the new blood that is coming in and going to take up the work for the years to come. I want to say to you today, don't forget that some of the men who have been in business twenty or thirty years are getting older all the time, and not younger. You see your end of it, but don't see the other end of it. There has to be some one to take your place. Some of the young men will be the masters in time to come. Give the young men a lift; help them up, and let them be your successor in time to come. (Applause.) Now when I was here this morning I saw the honor bestowed on the older men, who have put the best part of their lives and efforts into this work and the pleasure they took out of it, and I made up my mind, I am going to stick to this profession, and I am going to get there. I made up my mind in time to come I will have that honor. I hope to have it. When I went to school (I went to only the eighth grade in the public school), one of my teachers once said, "There is nothing in the world that a man makes up his mind to do, that he can't attain." I feel today that if I made up my mind to make a million dollars in the next ten years, I would do it. But I don't want a million dollars. I want to be proficient in this business, and I am going to try to. I will give you a little idea how I got in business. I started in to work when I was about 13 years of age. I did not start in Cleveland, because nobody would hire me at that age, so I got away. I worked for Mr. Fuller seven years, and finally decided to go in business for myself, and made a start. I believe I am successful. I discount my bills, so far, and hope to in the future. This is one of the schemes I use. I sell more 11 by 14 enlargements than any man in town, and never make them for less than $5. I have averaged my enlargements, and believe I get one order out of every three on the general line. I do it this way. When I deliver my photographs I deliver the cabinet without mount. When I send the photographs out I try to change the mounting, and I can most generally tell when they are satisfactory just by their expression when they first glance at the photograph. If I think they are not pleased, I take the photographs back without them asking me, and offer to make them over. Regarding the enlargements, I make a 11 by 14 frame, work it up nicely and hang it on the wall where they are sure to see it. I don't say anything about the enlargement, get my money, and wait for them to start in the conversation. When they are about ready to go out they want me to start it, but I do not. They see I won't start it, so they do themselves. They say, "I see you have my picture up." They say, "What is the price of it?" When I tell them I did not make that to sell, it is a sample, and that makes them more interested. The result is, I tell them I made that picture for myself, to exhibit, putting extra effort in the picture, but if they want it I will be through using it in three or four weeks and then they can get it. Five dollars for the picture and they can buy their own frame or I will sell it to them. Generally they fall for it because I made it for myself, and they think it is likely to be good. I think you should keep your price up to at least $5 for your enlargements. Again I want to remind you, when you see a young man starting up in business, help him along, if you can, because he is the man who is to take your place when you are no longer in active business. I thank you. (Applause.)

PRESIDENT: That is a very true statement. The small man of today is the big man of tomorrow. The big man of today was the small man of yesterday.

Now I want to give you one. Most of the business in the average studio, unless one is specializing, is among children. This is the most profitable business we do, unless we make a specialty of one line. I will tell you how a really permanent business with children can be built up. Every child that comes into your studio, no matter how young, up to a reasonable age, the first thing you do,—or not necessarily the first thing, but be sure and do it,—get the first name of the child, the birthday and the year, and how old it is, whether one, two or three years, but get the birthday and the age of that child. Put this information into a card system, filing the cards under dates and not under names. Every day have your assistant go through your card file and see how many birthdays are due, and the day before that child or these children have birthdays send them, addressed to the child, no matter how young, if it is only three months old, a birthday card wishing them many happy returns of their third, fourth, fifth, sixth, eighth, tenth, or whatever birthday it might be. You never saw a child in your life but what is pleased to receive something through the mail with its own name on it. You will have fixed the name of your studio in the minds of these children, you will have appealed to the sentiment of these

mothers, and you will have compiled a list that will run from the first birthday in their life. It will give you a most valuable mailing list. You will find, upon the receipt of these little cards of greeting, that you will receive from the parents of these children letters expressing their appreciation that you are remembering the exact date and age of their children. You haven't any idea what that means. Just think of the wonderful mailing list you will have. I keep that up as long as that child lives, or as long as they are withing my territory. This is one of the nicest things I know of to build up a permanent business among children. It is only natural to suppose that once you have implanted the name of your studio on the mind of that child, when they talk about photographs that child will naturally think of you, and that is what we want them to do. The more we can get them to thinking of us, the more business we will get.

MEMBER: Coming back to styles again, I was just thinking how would it be for every photographer that comes to the convention to send in one particular style of picture to be put up for a competition to find out what would be the best style to use for the next year. There is no doubt about it that the styles could be worked in photography just the same as they are in everything else. I think if everybody would take an interest in making up different styles, they would create fashion plates in photography just the same as they would in any other business.

PRESIDENT: Last fall I attended about four state conventions with this man (Harry Fell), and he is just loaded with ideas. He gave them out to those state meetings, and I know they did a lot of good, and he must tell you.

MR. FELL: There is one thing I have always impressed (at least for a number of years), on the national and state boards, and that is what I consider the weakest point in photography today. After having gone around the world pretty generally and noticed the work being done in other sections and among the photographers of the United States, I find the weakest point is the lack of strict attention to business, and I have impressed it upon the board that I think the convention should be made more and more a business convention; that we should take up matters of business, new ideas for helping business; and I am mighty glad to see at this time that you have done so. These symposiums, or whatever thay are called, have always been received, wherever we have been with a great deal of interest.

Regarding retouching proofs. There is one little idea which I suggested that the president thought was fine. We get a sitter in and show them a picture of a charming young lady, especially if this sitter is along towards forty and rather well fed and filled out, and she looks at this young lady's picture, who has a waist that is only about—I don't know much about that—14 inches, and very charming. Your sales girl talks to this lady and makes her believe that she can have a picture that will be just as charming as that. You take her under the skylight and flatter her and pose her, and then the next morning you turn the negatives over to somebody to proof. You may roughly spot out some of the blemishes, and very often when this lady sees those pictures she knows that those red spots were under her skin, and she knows that her waist line isn't as small as it used to be, but when she sees these proofs she is quite insulted. You start in by hurting her feelings, and she gets clear of you as easy as she can by ordering one, two or three pictures. All your trouble has been wasted. Why not finish out the work and get a set of rough proofs, from your negatives the next morning, look them over, talk it over with the saleslady. She knows the idea. Reject all those that you consider will not suit the customer's desires and then carefully lay aside what you think they want. Then take these negatives and clean them up; do all the carving on her anatomy that is necessary before you show her the proofs; smooth down the lines; take down those accentuations that the old lens makes, and when you show her the proofs you will increase your order many times more than when she looks at the rough proof. You will find that is the biggest money maker that you can possibly put your time in on. (Applause.) If you go into a furniture store and want to buy a nice mahogany table, and a salesman takes you back to show you a rough table and says, "now when we deliver this to you it will be polished and finished up and cleaned up, and of course it will not look like it does now." The probability is you will say, "Well, I guess I will come back again." You will find that same thing applies in your proof retouching. Not in one single instance where I have mentioned this have men failed to come to me and say, "Harry, it has taken me years to learn that point, but it was one of the biggest points in my business." If you gentlemen who have not done it will do proof retouching next year, you will find

it will double your receipts and you will have less resittings.

MR. HOLLOWAY: I have had an idea in my head for a long time, and I believe it would be possible for us to overcome many of the objections of showing proofs, if we would get down to business right and make it worth while to our customers. In the first place, so many of us make sittings, and then they come back again for a resitting, because they know you would not have nerve to charge for more than one, and frequently go back to the first sittings after all. The thought has struck me, and I am going to try it out some day, that if you make it worth the while of your customers, financially, not to take the proof out of the studio, guaranteeing that you will make them fine work and, leaving it to you, you will be responsible for it,—supposing you get $10 a dozen for pictures and make half a dozen exposures. Some lady does not like them. She takes those proofs out amongst her friends and gets a thousand and one different opinions. The result is, she has to have some more sittings. You know that those pictures are as good as you could make. Wouldn't it be a money saver to you if you would say to your customer, "Here is a $10 picture that we will make you for $8 if you will promise you won't take the proofs out of the studio, and leave it entirely to me." In many cases the extra sitting they would otherwise take would almost amount to that, counting your time. As a result, it would be, if they could save $2, or whatever sum it might be, by not taking the proofs out of the studio, and leaving it entirely to you, they would be better pleased than if they had had a thousand and one adverse criticisms from the people outside. I tried that just once. A couple of young ladies came into my place and had made up their minds to have some pictures. I could tell immediately when I had made their sittings that they had it in mind to come back again and try some other way. I said to them: "I have had a plan in my head for some time, and am going to spring it on you for the first ones." Their pictures amounted to $6 for half a dozen. I said, "Now ladies, if you will help me by deciding on your proofs here today, if you don't take those proofs out of the studio but leave it to me and decide right here, I will give you each a discount of $1 on your order (because I knew it would cost me that much if they came back again and sat over.) Well, it was a funny proposition to them, and they looked at one another and didn't know what to do about it. I said, "Understand me, if you leave it to me, I will be responsible for it, but if you take those proofs out and come back with suggestions from your friends and tell me how you want it, that is you making the picture, and not me." I said, "You will save a dollar each if you will let me do that." They did so. I instructed the boy to do his very best. They were very much pleased with the ultimate results. I have often wondered if, with a studio equipped with a first-class saleslady we could handle that proposition, and if we could not eradicate the evils of the proof question by appealing to them from the standpoint of their pocket. I have heard of some photographers who are arbitrary about not letting proofs out of the studio. That is a little too strong, and they will lose their patrons by it. The other method seems to me to be a method of building up the trade. I would like to have a little discussion along that line from some of you, as to what you think of it. It seems to me if we want to do anything we must appeal to the financial side of it, from the customer's standpoint. What do you think of that, Bill?

PRESIDENT TOWLES: Mr. Holloway started out with the statement he had some ideas. In order to verify that I want to quote a saying that I have heard many times, that the birthplace of ideas is no loafing place for hair.

MR. NEWMAN: I want to make a few remarks on the proposition. I am a strict believer in good clean publicity. I use the newspapers and direct letters. This past fall I undertook to get out a mailing list of 900 or 1,000 names,—not the exclusive element, but the well-to-do population of a certain section. In September we are not busy. I put my printer to work, and I printed fout four choice negatives of children, had him make a print, nicely finished, regular size, 5 by 8 print, finished up just the same way as if it was to fill an order, got a first-class advertising man, who understands the psychology of reaching the buyer of luxuries to get me up a nice letter that would appeal to mothers of children. I took this photograph and enclosed it in a nice tissue enclosure, signed every letter the same as a personal letter, addressed every letter, filled in the party's name, Mrs. Jones, Mrs. Smith, took this letter and photograph enclosure and enclosed these again in a mailing envelope, for which I think I paid four of five dollars a thousand in two thousand lots, and mailed every one, so that they would not look like an advertisement. I want to say first, that the first order I received in return for that advertising paid for the

advertising, and more than that. I think my printers were two weeks doing nothing else but that kind of printing. The first order paid for the whole lot.

PRESIDENT: I would like to continue this, but we will have to stop now in order to get out to the Speedway in time for the races.

SATURDAY MORNING SESSION
JULY 24, 10:00 A. M.

PRESIDENT: I don't think there is any unfinished business to take care of. We will omit the minutes and formalities. The purpose of getting you to come in here this morning is to get an expression from the different points of view from the traveling man, manufacturer, salesman, editors and photographers. We knew that you have observed everything that has been going on here this week, and we want you to point out the weak spots, where we have failed, and where we might strengthen this convention and make it better next year. We are trying to build for the future and not for this particular meeting. The board this year has done the best they knew how, and if they have made any mistakes it has been because they did not know. We have given you all we had, or practically so. We would like to hear from any one here who has an idea or any suggestions that they would like to offer for the consideration of the new board. We did not bring you here to give us bouquets.

MR. CHAMBERS: Here is one suggestion the little white button that we have been using; everybody is wearing the same kind. I would suggest that the manufacturers have a different color from the members.

PRESIDENT: Have a different color for the associate and a different one for the active, so as to be able to discriminate when you are voting; that is a good suggestion.

MR. CHAMBERS: Not only the active, but the associates and also the dealers and manufacturers.

PRESIDENT: I think we could have two kinds of buttons, associate and active.

MEMBER: I would give the employe the regular button.

MR. WHIPPLE: It is for the benefit of the manufacturer, so that we can spot them. We want to know when a man comes up whether he is a manufacturer or member or dealer.

MR. HESSE: I believe a ribbon would be more distinctive. I have found lots of buttons lying about on the streets passing along here. Lots of people come here and ask, "He has got on a green ribbon, what branch does he represent, manufacturer, dealer, member or employe." If you are going to divide them into different classes, it should be done distinctly, so that we will know the character of the people that go by. A man asks the question if you are an owner of a studio or what are you. But with the proper system, if he is an owner of a studio his badge will indicate it. A man selling goods would want to get the information without having to ask what branch of the business he is in, or what position he holds. The button proposition is good, if you keep them on, but get a better quality.

PRESIDENT: The only trouble with the ribbon is, that the members will not wear them on the street; they don't like to be decorated to that degree.

MR. LOEB: I believe if you consider anything, the comfort of anybody attending the convention, and their enjoyment, you are doing a thing that helps materially to bring people together. I heard the remark of my friend Chambers the other night, and he said, "Say, boys, you know I found the best restaurant in this town, where you can get a decent meal at a reasonable price." That led me to the suggestion I am going to make. I have been chasing over this blessed blooming town to find a restaurant that a man could sit down, without having to hand over the entire contents of his purse, to get a decent meal. The average I found in this town is, "Sit down, help yourself, etc." No man who has a lady with him wants to start the waiter act. I found, after hunting hard, several very good restaurants. I believe that the secretary or the committee on arrangements for the convention should make it a special point to go to the restaurants in the vicinity of the convention hall, and find out what they are offering, then he should go to these people and tell them the convention is coming here, that we will have a thousand or fifteen hundred people, and that they will want to eat. We will render them a service if they will render us a service in return. We will print the names of so many restaurants that we think are worthy; we will simply give a list of these restaurants, without a cent for it. In return for it they must guarantee us the best service at the most reasonable prices, which we will publish in the little guide. "John Smith will serve the convention an excellent meal for 35 cents; we recommend it. Mr. Jones will serve an excellent dinner for 50 cents." That will make it important for him to give the best service. He is getting patrons who would other-

wise scatter here and there, and it would direct the photographer to that particular place, where he will be well served. I went to a place the other day, where I had a meal served that was not fit for a dog. When we come to the convention there are a lot of things to be seen. We all come for three purposes; first, enjoyment; second, education; third, to fill the needs of a possible shortage in our studio equipment. We have to hunt about for the different booths, whereas the secretary might compile and furnish a list of the booths, designating in what section they are located, which would be very convenient.

MR. WHIPPLE: I would suggest that each booth have a number, so that they can be easily seen and recognized.

MR. DOZER: I think that these suggestions are good, but we should go a little further and put the booth number down in the lobby and the exhibitors, in a proper frame.

MR. LOEB: I simply make this suggestion, not for the sake of advertising, but simply to improve things, so that every convention has a new thing added to it. I would say right off the reel, to possible exhibitors, if you want to advertise and get the full value of your space, we will advertise your goods in the way suggested. If you don't advertise, you are out of it, and don't kick to us.

HARRY WILLS: Incorporating in the program, would it not hasten the manufacturers to secure their space early, incorporate a little diagram or key to the situation in the program. That would help the whole thing. We don't want a lot of advertising, but simply call the attention of the manufacturers to what we have. I have heard gentlemen say that they had to go around several times to find what they wanted. I think that it is a pretty good thing for the manufacturers, to have the photographers go around and look at everything.

MR. BRIDGES: The convention of 1915 is in history. The successes and failures, and we are all going to forget the failures and remember with pleasure the successes. I have a word of warning, or request, and I am sure I voice the sentiment of a great many manufacturers when I make this statement. Not all of them are as foolish as I am to make their speech openly, but I am very sorry for the entertainment the manufacturers gave our guests Tuesday night this week. I think they hurt the convention and manufacturers by an entertainment, or failure of that kind.

PRESIDENT: That was due to the weather largely.

MR. BRIDGES: I would suggest that if the manufactures are to entertain they be allowed to select a man to run that entertainment, that it be turned over to the manufacturers, and ask them to take charge of the expense. Let's not score any more failures. If the manufacturers pay for it, put it into their hands and let them run it.

MR. GARABRANDT: I think you will agree with me in as much as the success of the convention is not so much the work of the board at the convention or the enthusiasm shown during the convention as that feeling of fraternity, keeping together after the convention, until the next convention. There have been several people who have talked to me, asking me who is this, and who is that. There are many things that come up in this convention that will go back to the memory of that person's name, as they come up. We would like to communicate with them a little further, and get a little more information. We do not know where they are, but of course we could communicate with our secretary and find out. I know of other conventions which I have attended in different classes of work, those who were delegates to the convention (or in this case to the Congress) were furnished with a printed list of the delegates, and the states they represent; if it is an association, the association they represent, or, if necessary, possibly go a little farther and give their address, and have that printed list given to the delegates at the convention, or possibly have it printed in your daily, so that each delegate can take away with him a list of those active in the convention, and if the name comes up later, and he would like to reach some man in different parts of the country, it is an easy matter for him to do so. Not only that, but when he reports to his association what he learns at the convention, I think it would be a nice thing to show the association a list of the delegates that were there, and the records they made. At the present time we go away from here,—and our associations know, of course, later, in the printed matter, what our delegates were doing on the floor,—but I don't think we take away with us any list or anything at all that would bring to mind the great many efforts we make during this convention. I would suggest that you consider that suggestion at the next convention.

PRESIDENT: It is a good suggestion.

MR. CHAMBERS: If such a thing is to

be carried out, for God's sake, don't have the members sign their names on the book, for you know the blunder we had at Atlanta; the printer would not make out the names.

PRESIDENT: As I understand this brother, he means just the delegates.

MR. GARABRANDT: I think the most important thing is the delegates who represent the different states.

SECRETARY HOFFMAN: I might say, in the next number of the ASSOCIATION NEWS you will have a printed list of the delegates and the states they represented, and also have a complete list of the members and those who are in attendance, marked on that list.

PRESIDENT: It would be a good suggestion to have a separate list in there of the delegates, and what state they represented, in additon to the membership list. Then they can get in touch with one another in that way.

MR. BRIDGES: I forget names, it is my fault. In connection with the membership button; supposing we had, as a lot or organizations have, a place for the name of the badge.

PRESIDENT: We thought of that this year, but owing to the policy of economy that we had to establish in the early part of the year, we thought it best not to go to the additional expense.

MR. BRIDGES: I am sure the manufactures would be glad to pay that additional expense for the sake of having it.

PRESIDENT: We had one, and thought of typewriting the names of all the members who paid their dues, but it took too big a space, but you could have a small card and write it in with pen and ink. We have samples of them, but thought on account of the condition of the finances we had better defer that to another year at least. It is a good suggestion.

MR. LOEB: I want to make a suggestion that was brought up in 1914. One thing that came up the other day, and it has come up a dozen times, yes, more than that. What does the photograph cost? We have Abel's cost system, which, if anybody can understand it, is fine. The printers have an effective organization, where they have a complete cost system worked out and know what they are doing. The photograph is an artistic photograph sometimes, and therefore the value is what the public is willing to pay for it. Now there is a fixed ratio between your work, material, etc., that is immutable under certain conditions. If we once knew, we would not guess and say, "I guess we will sell these for $3." A man does not know what it costs him. He thinks it is $3. I think this is a little bit advanced theory so far for this organization, because while it might be worked out in some terms, not through organizations. If the secretary was to sit down in his spare moments (of which he has many) and get in consultation with efficiency experts, there might at the next convention be something given that is applicable to the studios of the states; the states would in turn cooperate again with the national. I don't mean that the national should do this, but that it should father the thought and hand it to the state organizations, which, in turn, would hand it to the different sections; each section could employ experts for a short time, and investigate the conditions of the studio. Have those items ready, and then you will find that it would be an easy method to adjust your cost. That would do away with a lot of the price cutting, and would likewise mean that we are not cutting one another's throat to supply our office, and are not buying a gold brick or making a livelihood that we should be ashamed of.

PRESIDENT: I would like to hear from the photographers as to their opinions or views, also. You have been here all the week and followed the convention through and noticed what the conditions were, and if you found any spot that you think could have been improved and been of greater service to you, I want you to tell us about it, because you know that we get more good out of many ideas than out of a few. This convention is the opinion of these four or five men on the board, and you might see things in a different way and might offer suggestions which would improve conditions wonderfully.

MR. CHAMBERS: In regard to the cost system. We all understand that the printers are pretty well organized. Years ago they were just about like the photographers are today. In Philadelphia, when the Franklin Club started, we members all went into it and we took our books for a year back and got our overhead. There were about thirty members who brought into the next meeting what they estimated their overhead charge cost, and that enabled us to add 25 per cent. to that for profit. In other words, what we paid, in some companies would run 128 per cent. That would consist of the employer's salary and the non-producing labor. That is the reason you pay more for printing than you did fifteen years ago.

MR. BLACKBURN: Just a word of appreciation of the things that have helped. We have had at this convention so many demonstrators on posing and lighting and things of that kind. I think they are

the things we need. They get us more in touch with the business, and should make better business men of us and help us to do better work. I know this is the best convention I have attended. I got more out of it than would pay me many times for my expenses.

PRESIDENT: Mr. Cheyne, what do you think about it?

MR. CHEYNE: I have had a good time, and haven't much to say about it. While I have not been attending the convention as closely as some of the other members, I have been having a good time. I have been stopping with my sister here, who is in business. I have enjoyed the convention. I was wondering if an exposition of the work made in the demonstrations has been displayed?

PRESIDENT: I do not know.

MR. PHILLIPS: Those who made negatives have taken them home, and a certain number of those will be picked out by the demonstrator and turned over to the photographic publications for reproduction, also in the ASSOCIATION NEWS, so that all of the members will get the results of those demonstrations as they are finished up.

MR. CHEYNE: I heard many inquiries relative to that particular matter, and wasn't in a position myself to answer that question. I would think that next year it would be a good idea for our new president, Mr. Dozer or the secretary, to make the announcement of such things as that, and say, "Now, gentlemen, owing to the conditions that prevail here, it would be hardly practicable or feasible to make an exhibition of these pictures, but such a plan as has been suggested here by Mr. Phillips will be put into effect, and the best things made here will be reproduced from time to time in the different photographic journals; you may look for them and see them there.

PRESIDENT: In explanation of that, in the past it has been, and the condition prevails now, that many men in the photographic business do a lot of work on their negatives; as Mr. Titus explained the other day, a perfect negative was only a photograph, he did not attempt to make a perfect negative, he simply attempted to get an impression so that he could build it up and show us just what he wanted. If we required him to show just the negatives that he made, it might be a bitter disappointment to most of the photographers and would not give us a fair showing of what the result would be when the work was finished up. However, the announcement should have been made.

MR. PHILLIPS: I announced it twice to that effect but of course everybody was not in the room at all times. A great many perhaps did not hear it. In that line I would like to state that it is an extremely difficult thing to make these negatives, and have them fixed up to be shown. You cannot complete them for demonstration before the second or third day. In order to get these negatives developed and finished it requires a lot of quick work, under adverse conditions to the man making the photograph. It has generally been the case that we have not had the negatives to exhibit until practically the last day, when more than half of the people have gone home, and we thought it would cover the ground better if those men would select the negatives and give the finished product to us through reproductions in the publications. We are trying that out. It is not satisfactory and does not cover the ground.

MR. CHEYNE: The suggestion I made was not of my own thought; but I was expressing the opinion of others whom I have heard asking this very question relative to this particular matter, and I thought it might be well to bring it up at this time.

PRESIDENT: We are very glad to get it.

MR. PHILLIPS: You would suggest that whatever we are going to do with these negatives be announced in our program?

MR. CHEYNE: Yes.

MEMBER: Yes, announce it in the big meetings, where everybody would hear it.

MR. PHILLIPS: We might announce it at the big meetings, too, but I would suggest the programs.

MR. HARDEN: The demonstrations, especially in lighting and posing who have appeared here, are people who are in the habit of working in studios, and to work under the conditions here would be very difficult for them. The conditions were different and new to them, and it is in most cases impossible for them to produce as good results as they do in their own studio. We get their ideas from the demonstration, the way they work, just as well as if they were producing as perfect work as they can under their home conditions, so you cannot blame them much for being backward on finishing the raw negatives shown. They must show the idea of how they work; they must give that preference, rather than the producing of the photographic end. That all can do to more or less degree. That is more or less simple. We all know how to display and develope a print. What we get out of this demonstration is their way of handling the posing.

MR. WILLS: It occurred to me last night, when we had so many visitors here, that we might improve the conditions a

little by having a strong local committee to look after those visitors. They seemed to be wandering around here a good deal and didn't know where to go, so few of our visitors know anything about either photographs or manufactured products, and it seems to me that it would be a mighty good thing in the future to organize a committee of local people; it would do them more good than anyone else and I think it would be acceptable to the visitors to have those people to guide them around and show them the various pictures and exhibits.

PRESIDENT: I think that is a good idea. The local people are the people who will benefit by it, there is no doubt. That is a good one. While watching the people last night, I overheard one man say: "This certainly ought to help the photographers of this town." This was a local party. The idea was, that this exposition was going to help the photographers in Indianapolis.

MR. WILLS: I don't think there was a local committee represented at all last night, and it occurred to me that a committee should have been here.

PRESIDENT: If there is nothing else, we will declare this meeting adjourned until 1916, at Cleveland, Ohio.

(END OF CONVENTION PROCEEDINGS.)

PROCEEDINGS

OF THE

Seventh Congress of Photography

HELD AT

GERMAN HOUSE, INDIANAPOLIS

JULY 19–24, 1915

FIRST SESSION

Monday, July 19
2.30 P. M.

PRESIDENT TOWLES: The congress will please come to order. We will declare the Seventh Congress of Photography opened and ready for business. The secretary will call the roll, and as your names are called you will please come forward and get your credentials.

SECRETARY HOFFMAN: We have appointed delegates from all of the States, but all have not arrived as yet.

Upon calling the roll, the delegates, who were present, responded and received their credentials:

DELEGATES TO CONGRESS

Delegates marked (*) were present

Alabama

*M. H. WILSON, Birmingham.
C. W. DESHINGER, Mobile.

Arizona

HARRY GOWDY, Globe.
*A. R. BUEHMAN, Tucson.

Arkansas

HARRIS, Photographer, Little Rock.
*JOSEPH SHRADER, Little Rock.

California

E. H. WESTON, Tropico.
C. H. BROWN, San Jose.

Colorado

FRANK DEAN, Grand Junction.
*S. MOYEMONT, La Junta.

Connecticut

DON HOUGHTON, Norwich.
JNO. P. HALEY, Bridgeport.

Delaware

J. R. CUMMINGS, Wilmington.
W. H. WHITE, Wilmington.

District of Columbia

G. V. BUCH, Washington.
J. T. SEABROOK, Washington.

Florida

*E. O. STUART, Quincy.
*H. LEE BELL, Pensacola.

Georgia

THURSTON HATCHER, Atlanta.
*V. BLACKBURN, Valdosta.

Idaho

H. P. EGGAN, Moscow.
R. B. HIMES, Sand Point.

Illinois

*CHAS. WALINGER, Chicago.
*ROGER H. HOSTETLER, Ottawa.

Indiana

*ED. F. PERRY, Ft. Wayne.
*F. SCHANZ, Ft. Wayne.

Iowa

*C. H. GILBERT, Independence.
*F. A. FREE, Davenport.

Kansas

*HOMER T. HARDEN, Wichita.
*MRS. J. N. YODER, Herrington.

Kentucky

*J. L. CUSICK, Louisville.
*A. G. ROBERTS, Henderson.

Louisiana

RICHARD RELF, New Orleans.
H. J. HARVEY, New Orleans.

Maine

WARREN C. KING, Portland.

Maryland

D. Bachrach, Baltimore.
I. Gilbert, Frostberg.

Massachusetts

J. E. Purdy, Boston.
W. H. Partridge, Boston.

Michigan

*J. F. Rentschler, Ann Arbor.
*E. E. Doty, Battle Creek.

Minnesota

*Jno. R. Snow, Mankato.
*L. C. Chamberlin, Northfield.

Mississippi

J. R. Holmes, Louisville.
J. A. Hammond, Meridian.

Montana

H. E. Eklund, Great Falls.

Nebraska

*Alva C. Townsend, Lincoln.
*R. C. Nelson, Hastings.

Nevada

M. F. Jukes, Elko.
C. D. Gallagher, Ely.

New Hampshire

Claude L. Powers, Claremont.
W. R. Call, Manchester.

New Jersey

U. Grant Channell, East Orange.
J. W. Baldwain, Somerville.

New York

*O. A. Titus, Buffalo.
*John E. Garabrandt, New York City.

North Carolina

*Waller Holliday, Durham.
*L. L. Higgason, Asheville.

North Dakota

*J. E. Pasonault, Williston.
*J. C. Jansrud, Fargo.

Ohio

*W. A. Triplett, Bluffton.
*H. E. Welch, Oberlin.

Oklahoma

*H. C. Watton, Oklahoma City.
*R. H. Edwards, Shawnee.

Oregon

Charles Butteworth, Portland.
D. P. Evans, Portland.

Pennsylvania

*O. C. Henry, Pittsburgh.
*Ryland W. Phillips, Philadelphia.

Rhode Island

Henry H. Posytan, Bristol.
Wm. Ernest, Newport.

South Carolina

W. L. Blanchard, Columbia.
Henry Bernhardt, Spartansburg.

South Dakota

*F. L. Meyers, Lead.
D. O. Root, Huron.

Tennessee

*A. J. Thuss, Nashville.
*Jas. H. Brakebill, Knoxville.

Texas

*Clarence I. Browne, Dallas.

Utah

Samuel Brooksbank, Manti.
Geo. H. Krueger, Salt Lake City.

Virginia

*C. E. Cheney, Hampton.
*O. W. Cole, Danville.

Washington

A. L. Jackson, Tacoma.
L. A. Sprague, Bellingham.

West Virginia

*J. Leonard Gates, Charleston.
J. E. Giffin, Wheeling.

Wisconsin

*Oscar De Longe, Madison.
*E. T. Billings, Racine.

Wyoming

Joe Shimitz, Cheyenne.
R. H. Stine, Worland.

Hawaii

*Yew Chau, Honolulu.

Past Presidents

*C. M. Hayes, Detroit, Mich.
*Geo. G. Holloway, Terre Haute, Ind.
*Ben Larrimer, Marion, Ind.
*Frank W. Medlar, Spencer, Ia.
*A. T. Proctor, Huntington, W. Va.
*C. R. Reeves, Anderson, Ind.
*J. S. Schrader, Columbus, O.
*S. L. Stein, Milwaukee, Wis.
*Chas. F. Townsend, Des Moines, Ia.
*Manly W. Tyree, Raleigh, N. C.
*C. F. Van Deventer, Decatur, Ill.

President: The reason for our handing out these ribbons to delegates this year is to prevent the possibility of those jumping up who are not delegates and are not authorized, and thus interrupting the meetings. By this means, the moment

a man arises, we know whether or not he is a delegate and authorized to talk. We want the delegates to remember that the center section of the auditorium here will be reserved for them. We want to keep them all right together, and not have them scattered all over the room.

Now I wish to make just a few remarks in regard to the congress, and some of the work that has been done during the past year. Last year, at Atlanta, this congress unanimously adopted the plan of amalgamation of States, which we thought was a progressive movement, and believe so yet. The work that has been done this year has been very satisfactory; in fact, we have every State that we have visited, excepting one, the exception being the State of New York. They don't have the manufacturers at any time, so they have declined to join in the amalgamation. I visited, during the year, Wisconsin, Missouri, Minnesota, New England, New York, Pennsylvania and New Jersey, and they all joined in amalgamation, and sections are in the form of organization now. Tomorrow morning I will outline a further step that we propose to take at this meeting, in order to give greater help and greater support and strength to the State sections. This year has been, as everybody knows, a year of depression. While the President at Washington says it is only psychological, we all know it is a reality, and the convention we expect to have here will be very gratifying; it will come up to our most earnest expectations. I think the result of this convention will be largely due to the efforts of our permanent secretary. He has sent out this year (I don't want to rob his report of any information), but he has sent out about 39,000 pieces of mail matter from his office this year, and he has been on the job every day, and some nights, and I think when we consider that we have nearly twelve hundred members paid in up to last week, that he has accomplished a big work, and I think in another year, if things adjust themselves that the work will show even greater results. I have been advised that right in this town alone they have 6,500 residences for rent and 2,000 business places, right in Indianapolis today, so you can realize just the extent of this depression. I feel sure that this Association is on the right track and is very fortunate in having a secretary to look after its affairs.

Gentlemen, this congress is on probation for another two years. As you will remember, at Kansas City it was decided to make this congress the legislative body until 1917. If we make good we will continue to have a congress; if we do not, the jurisdiction will go back to the general convention. I believe greater things can be accomplished in the smaller body than in a large body, in legislative matters. Last year we certainly made good. The old system consumed a lot of time, and each question which was brought up had to be threshed out twice, because the congress had simply an advisory power and had no authority to decide matters, but under this arrangement the congress is the legislative body and passes the laws. Now I want you to all realize the responsibility that rests on you. We will have some very important questions coming before this congress this week, and I know that in your wisdom you will decide for the best. I want you to consider them carefully. I want you to think only of the success of the Association. We must eliminate self all the time; we must realize that no one of us is as big as our organization, and we must not think, in our association work, of what we can get out of it, but what we can put into it, and in that way only, will we do big things; will we be able to accomplish something. I hope this congress will not consume a lot of time in deliberating and discussing questions of minor importance. In looking over the record of the last several years, it is filled up with things that have taken up a lot of time and cost a lot of money to publish, and then, after the Association has disposed of it and put it in the hands of certain committees that is the last we have ever heard of it. It is lost then. We never get any sight of it or any benefit for it. Let us do the things this year that are practical and things that we can complete, not simply consume time discussing and then drop. Let us do things intelligently and in a business-like way.

This is my first time in presiding at any meeting. We have many shortcomings, which you will realize before we get very far, and I am going to ask you to help me all you can. Let us do things just like one family, and not as though we were absolute strangers working only one to get advantage of the other. There is one committee that I would like to appoint this year that is not a regular committee, but it is one I believe will be of great help to us. There are a great many men who come to this Association and to this congress who have ideas, have things that they would like to present, but they are timid. They don't know just how to go about the wording of a resolution, and I want to appoint a committee of ways and means, we might term it. That committee will be at the

disposal of any member who would like to bring before this congress an idea, or proposition, and they will draw up this resolution for him or put it in shape to present. I think that will facilitate the work and avoid the necessity of calling any one down, as our friend Tyree did me last year.

MR. TYREE: That is a good argument, Mr. President. It sounds good.

PRESIDENT: There are a great many things I want to bring before this convention for consideration tomorrow. The purpose today was simply to get this congress organized and give out the credentials to those who are here, so that we would feel that we had started something. The next meeting of the congress will not take place until Wednesday, I want to impress on you the importance after today of being prompt. We propose this year to start these meetings right on the dot if there are not ten people here, and all of our other meetings we want to do the same way. We will have an interesting program for you, one that I think you will find especially interesting, from an educational and entertaining standpoint, and we do not want it to become necessary to eliminate any number of that program by a delay in any other. We want to carry it through. We have not a crowded program, but a very busy one. It is arranged to keep us going all the time in order to get through with our work, and I hope that every one of you that is representing your State will come to this meeting on time. Be here at the time specified in the program, so that we can start, and we will have time to conduct our business. We do not want to have to adjourn a meeting, on account of encroaching upon some other number of the program. Now there are a great many committees that are supposed to make reports at this congress, but I believe we ought to defer that until we get more members here, and I don't know as I have any further remarks to make right now other than that, and if you care to go ahead and start your business now, I am perfectly willing. We can stay here just as long as you want to, and if there is anybody who has anything to bring before the convention we are ready for business. I am going to appoint that ways and means committee in a few minutes.

MR. COLE: Would it be wisdom to have a called meeting tomorrow some time to appoint those committees, so that they would have more time to do their work? If you don't appoint those committees until Wednesday, certainly it would crowd things.

PRESIDENT: I was going to appoint that committee today. There is only one committee to be appointed by this congress.

MR. GARABRANDT: I would like to ask you to reconsider that proposition of credentials. I believe there has been a misunderstanding about not appointing delegates to this congress from New York. I want to ask you to take that up.

PRESIDENT: The misunderstanding is due to the fact that New York did not come in as an amalgamated body. New York is entitled to two delegates to come into this congress and represent them, whether they have joined it or not.

MR. GARABRANDT: That is the question I would like to get cleared; they understand they are not entitled to be represented.

PRESIDENT: Is there any other party here from New York besides yourself?

MR. GARABRANDT: Mr. Titus, of Buffalo.

PRESIDENT: If you gentlemen will accept the appointment, I will be glad to have you serve, because you are entitled to it.

MR. GARABRANDT: I will be glad to.

PRESIDENT: Mr. Medlar and Mr. Van Deventer, you are entitled to act as delegates. I would like to request that delegates wishing to make any remarks, when they arise to please announce their name and State.

MR. TYREE (N. C.): In Atlanta last year we formed what we called a Dixie Association, including practically all the southern States, and we took in Texas. Now I notice that Texas keeps out and goes into some other association.

PRESIDENT: They have refused to amalgamate.

MR. TYREE (N. C.): I was also approached in regard to Virginia-Carolina. They have a State association, and they are figuring now on probably jumping to Pennsylvania. They are worrying away to go with the Dixie or Pennsylvania, and what I want to know is in regard to the States: if we form that Dixie Association it looks to me as though those people have a right to go where they want to. We have not any Dixie Association except those people at Atlanta who are willing.

PRESIDENT: Those States which were organized in Atlanta, the Virginia-Carolinas, they will determine whether or not they will join in the amalgamation in their meeting to be held in October. They have not held a meeting since the National. We have a plan which I will outline to you tomorrow that will answer that question more thoroughly than I

can now, because I am not quite ready to outline this plan today.

MR. TYREE (N. C.): That is all I wanted; I wanted to find out what States the Dixie Association will control.

PRESIDENT: If the Carolinas decide to either go in with the Dixie or Pennsylvania, they of course, I should judge, would have a right to do that, because of the territory being so great regarding the distance from Virginia to Texas makes it almost an impracticable thing, don't you think?

MR. TYREE (N. C.): Yes, it does, but it knocks our association,—until we find out.

PRESIDENT: Well, it will be impossible to determine just what the Carolinas will do until October. The other States that have joined in are forming their sections now. The Missouri Valley has already been formed and will hold their first amalgamated meeting in September. Pennsylvania is waiting pending the decision of the Virginia-Carolinas. I have not ready a list of all the States that really have joined in; if you would like to know, I can tell you just what the States are.

MR. TYREE (N. C.): I thought Texas had gone in?

PRESIDENT: No! The States that have interested themselves and are in process of formation,—Wisconsin, Missouri, the Northwestern Association at St. Paul, New England Association has accepted it; New York rejected it, Pennsylvania has accepted it and all other allied States, New Jersey, Ohio, Michigan, Indiana, Iowa, Illinois, Kansas, Nebraska, West Virginia,—they have all endorsed it. Those sections are in a process of formation now. I think the plan is to organize the Great Lakes Section here at this meeting. That takes in Wisconsin, Ohio, Michigan, Illinois and Indiana,—five States. I think it is the purpose to organize that association here this week. Of course the Northwestern is already organized. Iowa went over to the Northwestern. New England has already organized as a section, and Pennsylvania will be practically organized as a section. Now is there anything else?

MR. WALINGER (Ill.): A point of information of the Great Lakes States, the district of the Great Lakes. I don't think that we have the names of the different delegates in the State of Wisconsin and Ohio-Michigan and Indiana.

PRESIDENT: The secretary of the Wisconsin is one of the delegates. Mr. Harwood is one of the delegates from Wisconsin. Mr. Hoffman here has a complete list of all of them.

MR. WALINGER: I think we might get in all these names and see if we can get together at this time.

PRESIDENT: Mr. Hoffman will supply you with a list either this afternoon or tomorrow morning.

MR. WALINGER (Ill.): So that we could do something with them at this time, which may be more convenient than any other time.

PRESIDENT: That was the idea I understood, to complete the organization at this convention this week when they will all be here.

MR. GILBERT (Iowa): I believe Mr. Harwood is in the room.

MR. HARWOOD: Mr. President, it is rather early, and the Wisconsin boys haven't all arrived, and I feel that perhaps it would be best to hold off until tomorrow at least before we start getting the different States to this Great Lakes amalgamation together. Let them get a chance to get together, and get in. It is a bit early today and I know many of them are not here. Our president, especially, is not here, and I expected to see him. I think we should wait until tomorrow, when some one can take the initiative and we will get together and have a meeting.

PRESIDENT: Mr. Hoffman will supply you with a list at any time.

MR. WALINGER: I think in addition to that, it would be well to have the members meeting at 515 Severin Hotel, and we can all look for the information right there. Is that agreeable to you?

PRESIDENT: Is there anything else we can do at this afternoon's session? I want to announce that tonight on the roof garden of the Severin Hotel there will be a sort of informal gathering; it is a delightful spot and you can spend a splendid evening, and get acquainted. Tomorrow morning at 10.30 the opening meeting will take place right across the street, in the Murat Temple. We anticipate such a crowd here this week that we will not be able to accommodate them in this room, probably, and we have arranged to hold the big features over there, We will have a blackboard in the lobby, first floor box office, announcing just what will be going on and what will take place. Tomorrow morning at 10.30 this meeting will take place right directly across the street in the Murat Temple. Our next congress meeting will be at 9.30, Wednesday. This is our plan for this year: We will have a general meeting every morning prior to the congress for half an hour for everybody and give them a chance to express their ideas and suggestions to the congress. That will take place every morning, at 9.30. At

10.30 we go into a meeting of the congress, and we want everybody who is attending this convention to feel that they have a right to come in here and make suggestions and give us their ideas, that they may all feel that they are a part of this organization. In that way I think we will keep up their interest. On Wednesday morning at 9.30 this big meeting will take place, and at 10 o'clock the congress, and I hope that every one of you will be prompt in your attendance at our meetings.

SECRETARY: One of the hardest things of this convention is to get the people together. I have found it is hard to get even the delegates together, although they knew that they were appointed. Now no three or four men can make a convention a success, but every delegate can help us to carry out the program promptly on time, by getting the crowd started. The success of this convention is in the hands of the congress, and you will oblige us by helping us follow out this program to the minute.

PRESIDENT: If there is nothing further the meeting is adjourned.

SECOND SESSION, WEDNESDAY, July 21, 10:00 A. M.

PRESIDENT: I would like to impress on you the responsibility of being a delegate to this Congress. We do not seem to take it seriously enough. We should be here at the time specified for these meetings. The business of this association is entrusted to your hands, and if you don't take care of it, we are going to go back to the old practice where we took twice the time do transact our business. As you know, we are on probation; we have another year, and if we don't do this satisfactorily the association will certainly take it out of our hands. We have saved time and have got a great deal more efficiency out of our Congress under this plan than we have before, so I hope you delegates will realize your position here and the responsibility resting on you, and will be here to perform your duties for this association.

Do you want us to read the minutes or shall we dispense with it?

MEMBER: Dispense with it.

PRESIDENT: All right, we will dispense with it. Will you read the communications, Mr. Hoffman?

SECRETARY: I have a telegram here from Mr. Core that came too late to read yesterday.

"As President of the Photographic Society of New York I send you greetings and the hearty wish for a most successful convention. As a Past President I welcome Manly W. Tyree to our ranks. For myself I am sorry I cannot be with you and invite you to New York City for your next convention.

E. B. CORE."

PRESIDENT: Now we are ready for business.

MR. HENRY: I have a little matter that I would like to bring up for the benefit of the association. I am going to ask the secretary to read it, as he has a stronger voice than I and he can read it better.

SECRETARY (reading):

As the majority of professions have certificates of competence which, while they do not mean that the man is the best, yet show that he is a very capable workman, I think this could be worked very successfully to help the convention and the profession, also.

The following scheme would be one in which this idea might be worked out, and I think that the photographer's pride would require that he acquire a certificate, while various kinds of prizes hold no temptation for him.

These certificates would be given to all members that deserve them, the requirements being that they exhibit three or six pictures the average rating of which exceeds some requirement fixed by the Association, the certificate to go to the man who makes the negative and to be good for the year following the convention. When a man has competed successfully three years in succession, he would be entitled to a permanent certificate. The requirements could be such as to make the photographer exhibit a variety of poses and work so the judges could form a very clear conception of his ability.

This same system could be applied to the different classes of workmen of the profession, such as operators, retouchers, etc., and thus enable a person requiring their services to form a good idea of the ability of the workman. This could be arranged by having the workman submit some of his work by showing the picture before he had worked on it and afterward.

As the above system would extend over a period of years, it would tend to keep the interest of the society aroused for a period of years and so cause the party to acquire the habit of going to the convention. O. C. HENRY.

MR. HENRY: I would like to bring the matter before the convention to see what the others think of it.

PRESIDENT: Let me make a statement before we go further. I would like to state that we have a Committee on Ways and Means to assist anybody who has any matter to bring before this Congress, and they will shape it into a resolution for us. I don't think it would be wise to take up the time of this Congress in discussing questions that are not brought in proper form, because we are going to have a limited time to do his business this week. We only have one other session on our program, but I feel we will have to hold adjourned sessions, probably night sessions, and I would like to suggest that any member of this Congress who has anything he would like to bring before it, that he go to this committee, Mr. Reeves, Mr. Schanz and Mr. Cole: they will give you any assistance, and will shape your ideas into resolutions if you need their assistance, and then we can properly have it here and dispose of it in short order. If we bring them up for discussion before they present this resolution, it will take up twice as much time.

MR. HENRY: Well, I will offer this as a resolution before the board. I would like to have it verified.

PRESIDENT: You want the endorsement?

MR. HENRY: Yes.

PRESIDENT: You have heard the reading of this resolution, what is your pleasure? Any second to this?

MR. PHILLIPS: I second the resolution. I second that resolution because there are some things in it which are good. It is a move in the right direction. There has been a great advance in the work on the part of the men who are getting their ratings. The average of work is going up, and the very men who are seeking their ratings are the men who show the greatest improvement. The men who are getting ratings every year are the men who are showing improvements. In some cases we have pictures which were exhibited in Pennsylvania taken back home and treated as suggested, by the judges, and exhibited to the National Association and there is a very great improvement. This is in the same line, only going farther. It is because a man has something to work for. He gets a certificate the first year, a certain certificate of merit. If he comes back the second year he gets another certificate, and when he comes back the third year, he gets a certificate, what would be called a "grand certificate," and it means three years of consecutive work; he comes to the association three years and exhibits, and if you multiply that by the increased number you can readily see that we are going to have a very much larger exhibit, a very much more purposeful exhibit, than we have ever had before, because the man will be working for a definite object, and that object won't be the carrying off of a prize that one year for a chance photograph; it won't be just one picture that he happened to get at the psychological moment that was unusually good, but it will be consecutive work for three years, and that will show his ability and show whether he was good, if he has improved at the end of the third year when he gets his "grand certificate" we will know that he is a very much better photographer, and that is what our National Association has before it, has something to do. I heartily endorse that part of that resolution; I think it ought to be read once or twice more, so that people will thoroughly understand it, but I would like to hear expressions on it. It struck me as one of the movements that should be taken up and worked out earnestly, recommending that to the new board. I think it is a very good thing.

MR. JANSRUD: Some years ago we had Mr. Hearn, of Boston, take an interest in advanced work in photography, and he carried that through the convention for I believe several years, and at Milwaukee at the convention held there it was endorsed, but when the convention met in St. Paul it was turned down, I think the very first morning of the convention. I don't know what became of it. I was not there at the time. That, of course, is rather too far advanced. It would have been a good thing if it had gone through. This matter of drawing the line in membership brings up a difficulty financially, and therefore something along this line ought to be a medium between the two, and I should think that this certificate could be incorporated in some way so as to give the man who is entitled to it a certain prestige in his locality, and it might be modified or called the graduated photographers, he would be called a graduated photographer, and member of the national; a graduate certificate would of course show his ability, and I think that is a very good plan.

MR. PROCTOR: Let the secretary read the suggestion over again; many of us didn't pay particular attention, but since it has come up to be discussed so thoroughly, I think it would be well to have it read over again.

PRESIDENT: I am going to request that you pay particular attention to everything that comes up, because otherwise we will consume a lot of time.

SECRETARY: I will read it a little slower this time.

(Re-reads last above communication.)

MR. SNOW: It seems to me that it is good, but it should be submitted to the Ways and Means Committee to be worked out in better form.

PRESIDENT: He wants only the endorsement of the convention, as a recommendation to the board that it adopt this system. It is within the discretion of the board, the rules governing exhibits. He simply wants the endorsement of this plan, that is all.

Motion carried.

PRESIDENT: Now I am going to break in here and call for the report of a couple of committees. Is the Committee on Legislation here with a report? Mr. Holsinger is the chairman. Not here. The Committee on Applied Ethics, Mr. Abel requested that we hold that over until tomorrow morning. The Progress of Photography, Mr. C. L. Lewis; have you a report of the Progress of Photography this last year?

MR. LEWIS: I ask that the matter be deferred until tomorrow.

PRESIDENT: The entertainment committee reported yesterday; Mr. Abel was the chairman of that, and the work there, he had full charge of that and it spoke for itself. Is there anything else to be brought before this Congress; we have an hour yet.

MR. REEVES (Indiana): I want to announce to the Indiana members that there will be a meeting of the Indiana photographers tomorrow afternoon at 4 o'clock in the room 1208 of the Hotel Severin. We have a very airy place there, the headquarters of the Indiana people and all others that care to visit us. We want you to feel welcome to come there and rest and attend this meeting tomorrow afternoon at 4 o'clock.

MR. HOLLOWAY: Mr. President, now don't tell me after I get through that this must be brought up in the regular way, because I don't know how to do that. I want to say to you that I don't believe this National Association is doing its absolute duty to the photographers of this country when they fail to appoint a commission to investigate the things that are injurious to public health in practicing photography. In the first place, if you would take and make an investigation, an exhaustive one, into the dangers arising from metol, you would find that some men suffer paralysis from it, and others suffer in a dozen different ways. Metol works every way on people. Some people it does not injure at all. Now the men who sell metol are not going to tell you, but it is the duty of this organization to protect its members by appointing a commission to investigate that, and so state it to the photographers of the United States. I believe we ought to have that. I know in Indiana of two men who are suffering now from paralysis brought about from the use of metol. I know of another one that is getting over it. He came into my place one day with his arm temporarily paralyzed from metol. It affects different systems in different manners. Don't you think it is right for the association to warn its members through a commission? The men who make the chemical are not going to tell you, and kill the sale of it. We ought to know. I believe there are lots of things coming into our business today that are working a good deal like the old x-ray. If you will remember the pioneers in the x-ray game were the ones who lost their lives. Now they know the dangers of it and do not run the risk. So many things are coming up that ought to be investigated so that our people will know how to handle it.

PRESIDENT: I don't want that to come up as a resolution, but I believe that this association should investigate these things and report it through the medium of our ASSOCIATION NEWS. You make that suggestion to the board, to take some action on that?

MR. HOLLOWAY: Well, I think we ought to do that. Another thing, while I am on that subject. This commission ought to also investigate a lot of things that are injurious to the standing of photographers. I hardly need to mention it, but you know there are some people in the photographic business that use photography for obscene purposes, and that we as an organization that stands for the upbuilding and uplift of the profession, should see that people who practice such things should be behind the bars where they belong. As an organization we should do that. Unless we ourselves make the move and try to stamp out such things, it is going to go on all the time. We allow these things to go on and don't try to correct them, and if there is any organization in the world to do that, it should be the National organization, and until we take up such things, we are not doing our full duty as photographers of this country. I am right on that, I think. (Applause.)

PRESIDENT: That is simply a suggestion to the board. Now Mr. Abel says he is ready to report on the Committee on Ethics. We will hear from Mr. Abel.

MR. ABEL: Mr. President, ladies' and gentlemen, as what has been already written regarding this code of ethics has not found any change of ideas at all from

anybody to whom we put it, I believe it would be just as well if I took this matter up now and read you the Code of Ethics, which your committee has prepared, and which has been published in one or two of the papers. It was published on purpose that everybody could see and read what he thought of the requirements and standard of practice for the progress of photography. It is a difficult matter to write a Code which can be lived up to, but we can put it in parctice in the course of time if we earnestly and sincerely try to live up to its tenents. I am not optimistic enough to believe that even if you should accept this Code today that we could carry it out in all its requirements right away. It takes time to persuade people to do things the way they should. At least you may consider this; you can adopt this Code (and I hope you will adopt it) and by making it a rule of the association and trying to live up to it you will find you will have uplifted your profession to the rank of the best professions in this country. I sincerely hope you will read this carefully and that you will try to carry it out in your business. I will first of all read to you the opening paragraph of the Code of Ethics of the Rotary Clubs, which I think you can well use at this time. It is not a copyrighted code, and I know that the Rotary boys will feel that we have a perfect right to use that opening paragraph.

> My business standards shall have in them a note of sympathy for our common humanity. My business dealings, ambitions and relations shall always cause me to take into consideration my highest duties as a member of society. In every position in business life; in every responsibility that comes before me my chief thought shall be to fill that responsibility and discharge that duty so when I have ended each of them I shall have lifted the level of human ideals and achievements a little higher than I found them.

Now the Code of Ethics itself, as prepared for photographers for the business of making photographs; first I will tell you why these reports have gone out. You know that none of us, unfortunately, honor the name of photography too well. I will tell you this one little instance that is absolutely true, and came to my notice the other day concerning Marceau in New York City. He went out to the Country Club recently, where all the big men, bankers and others are; he was out at this club visiting and having a good time with others there, when a rich man, Stanley Winthrop, turned to the Colonel and said, "Colonel, what is your business?" Marceau is not afraid; he said, "I am a photographer." This man turned around and looked at him and said, "What a pity." And you know, friends, a number of you right here, that when you get out of your studio and over here, and anybody asks you what is your business, you stall, to put it at least. You hate to say you are photographers. It is a shame, and that is why these two opening paragraphs of this 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 vocation, the practitioner should at all times and in all places, 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.

And this needs no description of why it is in. We all know something about our own selves, and we have a pretty good idea of how the other fellow feels, so this is clear to us. (Applause.) Fourth—and here we get into a little practical work,—something that can be stopped if the association chooses to stop it, by putting the ban of the bad man on the man who practices these things.

4. The rephotographing 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 ungained 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 consist-

ent repetition should be severely and publicly condemned.

This has occurred too often in this society and in the other societies. Only last year after the Atlanta convention (I can name the men—I won't—they may be here and may not, I am not going to say) men went away from the convention last year and deliberately advertised that they had won first prize at that convention. They knew that the people in that town didn't know anything about these first prizes.

MR. TYREE: Do you know the parties?

MR. ABEL: I can name names if you want me to.

MR. TYREE: I don't see why you should not name names. I would tell them, who they were.

MR. ABEL: Please do not put that on me, Mr. Tyree; I will tell you personally afterwards. It occurred two years ago; it occurred quite recently, and only here last year; it occurred two years ago out in Omaha, Neb., and it nearly split up the society. One man had won prizes, and another man took them all by advertising. Is it fair?

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.

In other words, your work that you are doing is worth something. The man who deliberately works on schemes all the time, in getting people in on the chance that they will buy, is not square to the other fellow, and is not living up to the best interests of his profession. (Applause.)

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.

We know too many men in this business who have little secret ideas of doing business, ideas that make their work a little better, and the other man when he asks how they do it, gets no answer. It does not hurt any of us to tell what we know. We know by teaching, and the more we tell the better men we are.

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 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 entertained.

This we submit to you as the Code of Ethics for the Photographers Association of America. (Applause.)

MR. HOLLIDAY: I would like to move the adoption of this Code of Ethics.

MR. COLE: I second it.

MR. PHILLIPS: I would like to make an amendment to that. I doubt very much whether there are any of us who have absolutely digested that in every clause and word and know exactly what it means. There might be things suggested to add to that, or there might be some phrases which should be eliminated, but keeping to them practically the same. Now I would suggest, as an amendment to the motion, that this Code of Ethics be printed up and a supply given to us at the next meeting of the Congress, so that each man may have them in his hand and go over them the same as we would over the constitution, because this is almost as important as the constitution. We are adopting it now and I do not think we really have digested everything in it. I move that as an amendment. (Seconded.)

MR. ABEL: There are lots of men who have not seen that before, and they have ideas. Those ideas we want, we want everybody's mind, I think, and improvement if possible to the whole thing, and make it better and stronger.

MR. HOLLIDAY: The amendment is perfectly acceptable to me. I made the motion for the purpose of discussion. I think it is the very best thing we can possibly do. I will be glad to withdraw the motion and the amendment may take its place.

PRESIDENT: It has been moved and seconded that we have a sufficient number of copies of this Code of Ethics printed and placed in the hands of our delegates for their consideration, to take up at our next meeting. What is your pleasure?

The motion prevailed.

PRESIDENT: Has anyone else anything to bring before the Congress? The Committee on Ways and Means?

MR. REEVES: Mr. President, your committee found itself very much in the position of a young English student. This young English student was asked to define a vacuum. He said, "A vacuum is—a vacuum is—don't you know, I can't quite get it, but I have it in my head." (Applause.) The young English student joined the photographic fraternity, and he filled the vacuum with hot air. You ought to be able to tell who that student is;—I don't believe you know, though. But I must say the hot air we heard from this student just previous to my entrance on the floor was certainly blowing in the right direction. I hope we will be able to enjoy more of that hot air.

Now this committee was appointed to formulate your various motions and resolutions, boil them down and condense them; if you don't know just exactly how to present it before the association, we will endeavor to bring it in a condensed form for you, so please write it out and hand it to any of the three of us, Mr. Schanz, Mr. Cole or myself and we will present it. I will just read over a few words that we would recommend to be considered, that were given in the president's address. You will no doubt like to take them up and take some action on them. One is the suggestion that we offer a membership prize of, say, perhaps $350—do I get that right?

PRESIDENT: A membership campaign, prizes amounting to probably $350.

MR. REEVES: Prizes awarded to those who can secure increased membership—that is, an increased number of memberships.

He also suggested that we organize, or secure legal talent to take care of our interests as individual members, and also for any copyright work we may desire. A very good idea; we should have somebody to look after the legal phase of the association. I presume there is no other organization in existence that amounts to anything but what has a legal representative to look after the affairs, and if we could have this legal representative always in attendance at the convention to straighten out a great many tangles that we have and keep it going in proper system, it would save us a great deal of time; but whether this is tangible or not, it is up to you to say, but it would be nice if it were followed out.

There is another point that he suggested, that we change the fiscal year of our association. As you know, the incoming president takes his office the first of January; half of the year is gone before he has an opportunity to begin his work for that term. He suggested the first of September. That will have to be done in this way. We will, I presume, have to change the constitution. Has the legislative committee that in charge?

PRESIDENT: Notice will have to be given at one meeting previous to the change.

MR. REEVES: I think your legislative committee should take care of that, and right now is the time. Is the chairman present?

PRESIDENT: No, he is not. We have Mr. Holsinger, Mr. Harris and Mr. Larrimer on that committee.

MR. REEVES: He also suggested that the three ex-presidents shall be at the service of the Board as an advisory board. That is a splendid idea. Now that is not because the ex-presidents want any more labor, but because of the experience they have had, which will enable them to be of assistance to the incoming board, which is sometimes composed partly of new members with little experience, and it is a splendid idea. I don't know whether the thought is to make the last three; that is good in one sense and not good in another. Sometimes the last, or any one of the last three, drops his interest in the convention when the convention is over, and you do not get much help from him. That ought to be allowed to remain with the incoming president to chose the ones he desires to help him.

PRESIDENT: That is perfectly satisfactory to me, sir.

MR. REEVES: He says we have no chance to work out policies. That is true I will tell you why we have no chance, because we have but few business sessions and they are short, and it is pretty hard to get the crowd to stay with us while we are trying to work these policies. A number of good ideas were presented here this morning, but if our experience this time is such as it has been heretofore, there will be a great many suggestions offered and not very much done; so if you have an idea that you want presented, draft it in a very condensed form, pass it to the committee or to the board, and it will be taken up in that way. (Applause.)

One thing I forgot; I have a resolution here which I will read:

> Whereas, the growth of the Photographers Association of America and the extension of its sphere of influence has created a new era in photographic organizations.
>
> And Whereas, during the past year, various state organizations have accepted the proposals and suggestions of the P. A. of A. regarding the amalga-

mating of these state bodies into a few combined organizations.

Therefore, be it enacted that all state and combined state organizations shall hereafter be required to take out a charter from the P. A. of A.

And be it further Resolved, That any manufacturer or dealer exhibiting at a convention of a state or combined state organization which has not applied for and received a charter from the P. A. of A. shall be debarred from exhibiting at the annual conventions of the said P. A. of A. in the future.

Offered for consideration by
Committee,
C. R. REEVES, *Chairman.*

PRESIDENT: Do you offer this as a resolution?

MR. REEVES: Yes, if you want to go on that at this time.

PRESIDENT: We have half an hour yet; we have to get through with this meeting by 11.30.

MR. REEVES: This resolution has been prepared by this committee and the committee presents it to you for action.

PRESIDENT: How about this report; do you want anything else that you mentioned there offered? If you want to speak of that one, let's get through with it.

MR. REEVES: We submit this for action, Mr. President.

PRESIDENT: Gentlemen, you have heard the reading of that resolution; what is your pleasure?

MR. WALLINGER: Mr. President, I move that the resolution be read separately again, so that every one here can understand just exactly what it means. Read just the paragraph that we are taking up for action.

PRESIDENT: It was practically one resolution that he just read.

MR. WALLINGER: Referring to the amalgamation of the states?

PRESIDENT: Yes sir. Read that again, Mr. Reeves, please.

(Mr. Reeves re-reads resolution.)

PRESIDENT: I have visited Wisconsin, Missouri, the Northwestern Association, the New England Association, Pennsylvania Society, New Jersey, Ohio, Michigan, Indiana, Illinois, Iowa, Kansas, Nebraska, and West Virginia, and Virginia will be visited in October to get their endorsement. Every state outside of New York that I have attended this year has endorsed this amalgamation plan, and I wish to go a step farther this year and get greater service and bring about a closer cooperation with the state and national so that we could be of greater service to them. I feel satisfied that we have the support of all of the manufacturers in this move.

MR. E. E. DOTY: I believe it is my duty to make a slight correction upon the statement that the Ohio-Michigan Association has endorsed this movement. At our last meeting a resolution was presented and adopted authorizing the appointment of a committee with full power to accept or reject the proposition. That committee has not yet done their work and we stand, so far, just where we did before; so that we cannot say that we have accepted the proposition nor yet rejected it at the present time.

PRESIDENT: That was the information that was sent out, at least, during the year.

MR. DOTY: It was a misunderstanding of the intention of the resolution that passed our society.

MR. PHILLIPS: I would like to make a slight correction; if I understand correctly, the manufacturer who steps over the line and goes to a convention is forever debarred. It seems to me that that is a little too severe. I think a term of years would be better,—the stating of a term of years for that manufacturer would be better. There are all sorts of cases that might come up in which a manufacturer might make a mistake, through a misunderstanding, or something of that kind. It seems to me that he should not be absolutely debarred forever because of a mistake of that kind. It seems to me that debarring him for three years would be sufficient to hold the manufacturers, and any of those who might step over the line would have lesson enough in staying away three years. I make that as a suggestion.

PRESIDENT: To be embodied in that resolution? Any other remarks?

MR. COOK (by permission): How about the photographer making an exhibit at those state associations not authorized by the national?

PRESIDENT: Well, he might live in that section.

MR. WALLINGER: Inasmuch as that is, I think, a very good motion for us to take up, I move that that particular clause pursuant to the manufacturers be stricken out. We can add that at any future time, after due consideration, and adopt it in part. (Supported.)

PRESIDENT: You might say, Mr. Wallinger, one clause is no good without the other. One supports the other.

MR. WALLINGER: Then I am willing to withdraw my suggestion.

PRESIDENT: The idea is to bring about an organization, the affiliation of the states with the national, and put it on the same

plane as any fraternal organization, with their grand lodge and subordinate lodges. Let's get together and work for one grand, big association, and for the interest of photography; let's eliminate self and work for the good of the big crowd. Now one part of that resolution, in my mind, is no good without the other.

MR. WALLINGER: Then I will second the adoption of the resolution as read.

PRESIDENT: I don't believe we have had a motion that it be adopted as yet.

MR. SNOW: I can't see why,—it seems to me this is rather a severe proposition, going just a little bit further than we want to or should. Why is it necessary?

PRESIDENT: I tell you we have the endorsement.

MR. DOTY: As a matter of information, can't we have some idea of what requirements the national will hold over the heads of the organizations?

PRESIDENT: The idea is to have only organizations that are of sufficient size to be of some benefit to themselves and to the national association. The national don't propose, as I understand this, to be arbitrary at all nor work any hardships; it will be liberal, but we want them all to come under the head of the national, so that we are together on this matter. We can't do anything with scattered efforts; we must be a combined organization and concentrate our efforts.

MR. SNOW: Don't misunderstand me for a moment that I am opposed to the proposition, but I want to bring out the point of information so that there may be no misapprehension and no fear on the part of our societies that requirements might be laid down that they could not comply with.

PRESIDENT: They have no reason to be alarmed about that. The national board will use discretion.

MR. SELLERS (by permission): Don't you think it would be wise to defer this until next year on account of the fact that there are two or three now hanging in the balance? It is much easier, you know, to lead a man than to shove him, and I think if we go slow on this matter we will eventually come out all right, but if we shove this thing through now I am afraid that we are going to—so to speak—"ball the whole thing up."

MR. TYREE: We have been going along in a "kindly light" manner for thirty-five years, and I now think we will have to be cruel in order to be kind.

PRESIDENT: I might answer Mr. Sellers by saying that this is for the purpose of preventing any selfish individual from leading the state society astray. We have the states' agreements to amalgamate now, nearly all of them; those that we don't have are probably big enough to apply for a charter and get it, and the idea is that while we have this thing in shape now let's put it through. Let's not go back to the same old condition of twenty-five little ineffective associations, as we have had in the past. That is the purpose of it.

MR. SELLERS: I am not saying I am in favor of these little bodies, because I want to say to you here that organization is in the air. Even the taxicab drivers are organizing. Go any place you want and you can see the spirit and feel it, and you can almost cut it with a knife, but that does not say we can just jump off this thing all of a sudden; and in answer to my friend up there (referring to Mr. Tyree) for the last thirty-five years we haven't been doing anything; our friend from California thinks he has been doing it, but he hasn't. I want to say to you that I am satisfied we will eventually get together and we are going that way, but I don't think it is really fair to hang a club over any organization and say, you have to do this or we will knock you in the head; that is the way I feel about it. I want to say to you that Ohio, Michigan and Indiana are the ticklish States right now.

PRESIDENT: Supposing the Ohio-Michigan people have a charter; they have a big healthy organization. There is nothing in the world to put Ohio-Michigan out of business. This is not a movement of that kind.

MR. SELLERS: I know it isn't, but conventions can be misunderstood, Mr. Chairman.

PRESIDENT: We will have to bring this to a head; we cannot discuss it all day. It has been moved and seconded, I think; what is your pleasure?

MR. GILLAM: This has no bearing on the local organizations.

PRESIDENT: No.

MR. HARDEN: I would like to ask if there are delegates in the Congress from the State of Oklahoma?

SECRETARY HOFFMAN: Mr. Watton and Mr. Edwards.

MR. HARDEN: Being your neighbor and from Kansas, I ask this for information, because this resolution will very materially affect the Oklahoma Association.

PRESIDENT: Not necessarily; they may be so far isolated that they will get a separate charter.

MR. HARDEN: One of the principal objects of this resolution, as I understand, is to fix the Oklahoma Association so that they cannot get manufacturers there.

PRESIDENT: No, sir, that is not in question at all.

MR. HARDEN: Then why don't you say so?

MR. TYREE: I think we are making a great big thing out of this. It is easy for any state organization to get a charter. Get a charter from the P. A. of A. and make that the parent body, and the manufacturers have no objections; I think we are making a mountain out of a molehill. The manufacturers will be satisfied, and if there are any state organizations that are not satisfied I would like to hear the reasons why they object to taking a charter from the P. A. of A. Perhaps we don't understand it.

MR. FREE: The manufacturers are not represented in this Congress. It is going to work a hardship, I think, if the mere fact that they exhibit shall debar them from exhibiting at the national convention, and they are innocent of guilt in exhibiting at a meeting which is not created by the National Association, it ought to be left to some kind of commission to look into the matter and decide how and why they became exhibitors at such a meeting.

MR. COLE: If I understand the situation in regard to organization of any kind, almost every organization has a supreme body, and subordinate bodies get their existence to live from the supreme body. If the National Photographers Association is not the supreme body, then we are yet without any body, and if we are such, it seems that we have assumed that authority, as it were, and have taken on those proportions that would justify our taking that attitude toward any state organization, or manufacturer, or dealer, or anybody else hesitating to come to the national association to get his recommendation, get it from the proper source, get it from men who want to exhibit, as a manufacturer has a perfect right to apply for the permission to do so, and simply he is barred in case he omits or side-tracks, or side-steps the national association and undertakes to slip you into a side issue. Any organization, state or tri-state, that is large enough to apply for and successfully get a charter, there seems to be no reason why they should not be able to get it. That being the case, I see no reason why it should not go on and be adopted and go on through. (Applause.)

MR. LEWIS (Toledo): I think we are forgetting something by using the word national association; that is not a word that enters into our title at all. It is the Photographers Association of America. America extends from the North to the South Pole, nearly. Now we are not going to say to the manufacturers, "You can't go over in Canada and exhibit and then come to the National unless you get a permit from the National Association of America, or the Photographers Association of America." Canada is a great big country, 2,000 square miles or more than that. Some don't know it. Then there is Mexico,—go on down to South America. We are conducting this business as if we were just existing in the United States of America only. Remember it is the Photogaphers Association of America, and when you hold the key to the manufacturers exhibits for the whole of America it is a pretty big thing to lay down. It just occurred to me. (Applause.)

MR. TYREE: I will tell you one thing I happened to think of; how are they going to get this charter?

PRESIDENT: By applying to the National Association. It does not cost anything.

MR. TYREE: Any restrictions?

PRESIDENT: Only the size, they would not want to issue a charter to a body of perhaps a dozen or two dozen photographers.

MR. TYREE: Fifty men?

PRESIDENT: I think so; it is at the discretion of the national board.

MR. TYREE: This is a little question that came up in my mind that ought to be settled.

MR. SNOW: Why not attend to the charter, and let the other business be a separate proposition?

PRESIDENT: You can do that. That is all right, just as the will of the body.

MR. BROWN: I have the honor to belong to several grand lodges in fraternal orders, and every one who has had experience in that line know well enough that we cannot belong to any grand organization or grand lodge unless they are first a member of the local, which would be "state" in this instance. I think these facts should be taken care of. You cannot belong to the Photographers Association of America unless you belong to the state association. Then this is a fact too, that there are several states that have not any organization at all. These are some of the detail matters that I think should be thought of and taken care of in this association.

PRESIDENT: May I ask who made this motion?

MR. PROCTOR: I don't think any was made.

PRESIDENT: Have we a motion?

MR. GILBERT: I made a motion that this resolution as read be adopted.

MR. WALLINGER: After we have discussed this for some time I think we ought to lay this matter over another meeting at least. I am in favor of still withdrawing

the manufacturers, end of it. We should not here as photographers legislate for the manufacturers. Let them legislate for themselves.

PRESIDENT: The motion has not been seconded.

MR. HOLLIDAY: I make a motion that this be referred back to the Ways and Means Committee; that they whip it into shape so that we can intelligently report.

Let them make a full report as to whether a charter should cost anything or not. I think a charter should cost something; we do not appreciate anything in the world unless it costs something. And also as to whether this will be left with the national board or with the National Association,—to the body as a whole or the National Board.

PRESIDENT: The national board, under this resolution, shall issue the charter.

MR. HOLLIDAY: Let them embody these little points into a more definite form for our next meeting, and then we can convey intelligently.

PRESIDENT: There is a motion before the house, and it was seconded.

MR. WATTON: I second the motion to refer this back to the committee to bring in a little more detailed form.

MEMBER: I rise to a point of order. Those men who were talking up there are not members of the Congress.

SECRETARY: Mr. Watton is a member of the Congress who sent his credentials in.

The motion to refer back prevailed.

MR. FREE: If it is in order, I would like to present an idea for making our association a little more permanent in this way. We are building up our organization now until we have, I think the largest membership in its history. The dues are only $2 a year. There is not a man in the association but what can well afford to keep up his dues. I think it would be a good idea to make any member who drops his membership pay all arrears before he can be reinstated in the organization. That would keep the organization permanent. The man staying out two or three years would have to pay all arrears. (Applause.)

PRESIDENT: We will ask Mr. Free to take that to the resolution committee, and have them put it in shape for you to bring up for action.

SECRETARY: I want to make an announcement. There are some states that have had men here in the past that are not represented in Congress. For instance, now two Oklahoma men are here, and but one of these men was here this morning in time to get credentials. We cannot take time after the meeting starts to give out credentials. I will be at the desk in the front part of the building, and if those states here that are not represented on the roll call will come down there I will give them credentials.

PRESIDENT: We have about five minutes more.

MR. BRAKEBILL (Tennessee): I want to inquire about the matter reported by the Ways and Means Committee a while ago relative to changing our constitution. Is it necessary to make a motion to the effect that tomorrow we are going to change this constitution?

PRESIDENT: It is necessary to serve notice, that is all, that you are going to offer a resolution.

MR. BRAKEBILL: Is this report sufficient?

PRESIDENT: This is sufficient, yes, sir. I would suggest that this Congress is going to be busy. We have only one more session on our program, and I don't believe we can get through with our work, and I think we ought to have a session tonight after Dr. Mees' lecture. His lecture is at 8 o'clock, across the street in the Murat Temple. All other sessions will be held here. If it is agreeable to this body, I suggest that we meet again tonight in this room about 9.30. What is the pleasure of the Congress on that?

MR. BRAKEBILL: I move, Mr. Chairman, that we carry out your suggestions on this matter.

Seconded and carried.

MR. COLE: I would like to say one or two words that I believe will help the whole thing along. A short time ago I was the representative of our state Post to the State T. P. A. Association. They have what they call a Starting Committee, to get things in shape so that they would go right on through. I am here to tell you that they went through without any trouble. Now then, the photographers, as a rule, get the credit of not being very good business men. I want to just make this suggestion. Everyone of you, when a meeting is announced, be here. If you haven't got a watch, ask the first man you meet what time it is, and be here right on time, and we won't waste so much time as we did this morning. I am saying this in the interest of the President. He asked me to help get the crowd in, and I went out and found men talking to some dealer or manufacturer. That was all right, and while I hated to butt in and ask them to come down here, I did, and tried to line up as many of you as I could. I dare say there are many of you here that have not been in this room 10 minutes, while the meeting has been going on for a long time. Now, if a train was going at a certain time, you would have to be

on time if you wanted to catch it, for it would not wait for you. Why not do the same thing here,—every man be in his seat on time.

MR. FREE: You give me an idea on that. Over in Iowa we have a floor manager at our convention. When a meeting is called he lines them up and drives them into the convention.

PRESIDENT: It ought not to be necessary. Men who are delegates to this convention ought to be sufficiently interested to give it their attention.

MR. WELCH: The announcement was made, I believe, at the previous meeting, that Ohio and Michigan had amalgamated. That is not the case. I believe there are some people who still have this impression. The following announcement is to correct the wrong impression regarding the amalgamation proposition of the Ohio-Michigan Association. The question of amalgamation between Ohio-Michigan and Indiana Association was brought before the committee. After consideration and considerable discussion it was decided that hasty action ought not to be taken in the convention then in session. Accordingly, the question of amalgamation did not come before it, but a motion that a carefully selected committee to represent the Ohio-Michigan Association be appointed to confer with the incoming delegates. No meetings between these associations have yet been held and the things remain open.

Adjourned to 9.30 p. m.

EVENING SESSION OF CONGRESS

9:30 P. M.

PRESIDENT: Now if there is no objection we will dispense with the reading of the minutes and go right ahead with business. Is there any objection to that? Now we had the question this morning of the issuing of charters that was laid over until tonight. The issuing of charters and the penalizing of manufacturers if they exhibited at these conventions. You have the resolution there, have you, Mr. Reeves?

MR. REEVES: I suggest that the secretary read it, as his voice is stronger than mine.

SECRETARY: Whereas the growth of the Photographers Association of America and the extension of its sphere of influence has created a new era in photographic organizations;

And Whereas, during the past year, various state organizations have accepted the proposals and suggestions of the P. A. of A. regarding the amalgamating of these state bodies into a few combined organizations:

Therefore, be it enacted that all state and combined state organizations shall hereafter be required to take out a charter from the P. A. of A.

And be it further resolved, That any manufacturer or dealer exhibiting at a convention of a state or combined state organization which has not applied for and received a charter from the P. A. of A. shall be debarred from exhibiting at the annual convention of the said P. A. of A. in the future.

PRESIDENT: I might state, for the benefit of the delegates, that I have talked and interviewed six or more of the biggest manufacturers we have at our convention, this afternoon, and they are thoroughly in accord with us and will back this resolution up, and I have their word to that effect. What is your pleasure?

MR. SNOW: I move the adoption of the first section.

MR. WALLINGER: I move as an amendment that we adopt the resolution as a whole as read. There seemed to be just one aim in this section, and I think we would save time by adopting the resolution as read.

MR. HENRY: I second that.

Motion to adopt the first section—lost.

Amendment to adopt the resolution as read—carried.

PRESIDENT: Now has the Committee on Resolutions anything?

MR. REEVES: I will make a verbal report of the first resolution that was presented this afternoon by Mr. Holloway. He suggests that we have a commission appointed to investigate the things which are injurious to the photographer's health. Now the committee suggests that that would be an unwise thing to do. There are a great many things injurious to the photographer's health that won't bear investigation, and in addition to that, we thought perhaphs it would take entirely too much whitewash to supply this investigating committee.

From the following suggestions that are handed in, we have sketched up this resolution:

> "Resolved, That the official board be empowered to offer cash prizes in sums of which the aggregate shall not exceed $300 to persons securing new members."

PRESIDENT: You have heard that resolution; what is your pleasure? That the board be empowered to offer not exceeding $300 in prizes for a membership campaign, as an incentive for work.

MR. STEWART (Florida): I move the adoption.

Motion seconded.

MR. PHILLIPS: Mr. Chairman, I would like to ask the question whether that means all people, or members of the association, associate members and regular photographer members, or whether that applied to the traveling men.

PRESIDENT: That would be optional with the board, at the discretion of the board. That is simply authorizing the use of that much money for a membership campaign. They can work that out themselves. That is all.

MR. WALLINGER: In the many years that I have attended conventions—I would rather like to have Mr. Towles outside at this time when I say this—but I think we have a man, I don't fear to say at this time, that has given this convention idea a thought. I think Mr. Towles has thought seriously of the betterment of photography, and in some of the suggestions that he has recommended to us that, if they were adopted, would benefit the photographers in general, and would extend especially to the national organization. The first thing, if I am not out of order, that I want to offer, is a motion that the newly elected officers take office or are installed one month,—I won't say thirty days but one month, after they are elected and duly qualified.

PRESIDENT: That resolution will come up in a few moments. Are there any other remarks on the question?

MEMBER: I would like to know in which way it is to be distributed, to one person?

PRESIDENT: No, it will be divided into perhaps twenty portions.

MEMBER: Any one who pays dues will be eligible to membership, whether white or black?

PRESIDENT: We could not talk of that in this resolution.

That is out of the question. You can bring that up under new business. Are there any other remarks on that? Are you ready for the question?

Resolution adopted.

MR. REEVES: The next resolution covers the ground that Mr. Wallinger makes. First I want to ask this. My recollection is at Kansas City two years ago that the Congress of Photography was made the legislative body of this association on all matters excepting two, and one was location of place of meeting, and what was the other?

PRESIDENT: Election of officers.

MR. REEVES: Then do you have power to change the constitution and by-laws?

PRESIDENT: Yes.

MR. REEVES: "Resolved, That the laws of this association be changed so as to make the official term of the board begin September 1 and close August 31 of each year."

Now I will read the article of the constitution as it stands in that regard: "The officers of the association shall be a president, first vice-president, second vice-president, a treasurer and secretary, who shall be elected at each annual convention, except that the secretary shall be selected by the board and shall be subject to its will. The executive board shall consist of the president, first vice-president, second vice-president, and treasurer and shall hold office for one year, from the first day of January or until their successors are elected and qualified." This committee recommends that a change be made in this article to the "first day of September" instead of the "first day of January." The committee offers this change in the constitution.

PRESIDENT: That the officers take office the first day of September.

MR. DOZER: Mr. Chairman, I think you will find that this matter will have to go over until another meeting.

PRESIDENT: They served notice this morning.

MR. DOZER: But you didn't give the full intent of the change proposed. I think the proper way to do that is to have this change that they want to make submitted, and then we will act on it at our next meeting.

PRESIDENT: Well, we can do that.

MEMBER: We have in the past been electing our treasurer for a period of years; was that changed at that time?

PRESIDENT: That was changed at Kansas City, and they are now elected for one year.

MR. DOTY: I would just like to suggest, along the line that Mr. Dozer spoke of, this being an adjourned meeting, I think our proposal to change the constitution must hold over until the next regular meeting.

PRESIDENT: Well, you might give your reasons for the motion, Mr. Reeves; you might read that motion and then we will hold it over until tomorrow morning and take it up then.

MR. REEVES: I can find in a short time, if you will bear with me, whether or not our rules specify anything of the kind. The resolution is that Article 2 of the constitution be changed in this way,—we drop the word "January" and insert the word "September," and the reading otherwise will remain just as it is.

MR. PHILLIPS: While the chairman of this very valuable committee is looking

that over, I would like to make a suggestion to Congress, that the first of September, when you come to think about it, is a little too early.

PRESIDENT: October would be best.

MR. PHILLIPS: I would suggest that it be made the first of October. There will be times when this national body will have to meet probably in August, and the executive board will find itself very much hampered to settle up all its accounts and straighten up its books by the first of September. The executive board will have to be on the job two weeks prior to the time and during the time of the convention, and it will be hard for them to have a transferrence of the books or have a meeting about the first of September, so close to the time when they have to spend two weeks away from home, so that I would advise that the first of October be the date, instead of the first of September. I think we could do that without changing this resolution.

PRESIDENT: Is that agreeable to your committee, Mr. Reeves?

MR. HARDEN: I think for once I can act on the side of the convention and the rest of them on that. As secretary I had charge two years ago of the books, and last year I had charge of the collections from advertising, and the collections from the two sources were very slow in coming in from some of our customers. It seems to me that this is a good plan, because it will help to hurry those in, but it seems to me that it will take at least two months with all the hurrying we can do, to clean up most of your accounts. Last year, by working at it strenuously, by the first of the year I got all but one. Couldn't we make that read that the new board shall take hold two months after the close of the convention,—then if you have an early convention, like we had last year in Atlanta, and the new board gets to work early, you could clean up, and if you happen to have an August convention, then you hold back for that length of time.

PRESIDENT: As far as the collections are concerned, I would say that only just before I left men paid accounts two years old.

MR. REEVES: The committee has no preference in the matter whatever. It presents this in order to bring it before the house in a business way. If it is your pleasure we will change it to October 1st. (Reading.) "The constitution may be altered or amended by a three-fourths vote of all members present at any regular meeting, excepting when in conflict with Article 8, Section 1, when a notice to alter or amend same shall be given at least one session before action thereon can be taken." Now Article 8, Section 2: "Special meetings of the association may be called by the president with the advice and consent of the executive board whenever it is expedient." That is in Article 8 that this refers back to. So that it would appear that it gives you power to change this at a called meeting.

PRESIDENT: This is an adjourned meeting, though, Mr. Reeves. I think we better let this go over until tomorrow morning. You have others there, I believe; let's go on to another.

MR. REEVES: "Resolved, That the officers of the board be allowed carfare while attending board meetings and annual conventions, and shall be allowed a per diem of not to exceed $7 to cover all expenses, except when the hotel accommodations are furnished gratis by the hotels. In case hotel bills are gratuitous, the expenses allowed shall be $3.50 per day.

PRESIDENT: Do you understand that resolution?

MEMBER: What have we done in the past?

PRESIDENT: It has been an expense account; whatever has been rendered to the board has been paid by the board. There have been no specific amounts at all. The idea is to put everybody on the same plane this time and have a specified amount. This year we have been exceptionally fortunate in our arrangements so far as our hotel bill is concerned, we had the concession of free room and allowance of $5 per day on our cafe bill during the convention. In January we had our rooms, so that it reduced the expense account quite a little, but that is the only case I know of where we have ever had this condition.

MR. DOTY: Is there dissatisfaction with our officers and their personal expenses back of this resolution?

PRESIDENT: It is a safeguard, Mr. Doty.

MR. DOTY: If you want to put a safeguard upon this, why not appoint an auditing committee, that these personal expenses shall be audited. I object seriously to treating our officers as though they were not honest. That is what it amounts to.

PRESIDENT: No, no.

MR. DOTY: That is what it amounts to, it seems to me, and as a matter of business economy I feel sure that our association will have smaller bills to pay right now than that per diem provided.

MR. WATTON (Oklahoma): In order to do away with this argument, I move you that this be adopted as read; it has gone

through this committee's hands and it must be all right.

Motion seconded.

PRESIDENT: It has been moved and seconded that this resolution be adopted.

MR. DOZER: Mr. Chairman, this is not very clear. For instance, frequently we have our rooms free but not our meals. Again, this says that this $7 shall cover the expenses of an officer. For instance, this year I have bought tacks, hammers, screw drivers and screws, wire and all that sort of thing and paid for it out of my pocket.

PRESIDENT: That is not personal expenses.

MR. DOZER: I know it is not, but it goes in on my expense account. I don't know hardly how I can keep track of these things, and the men on the board know there are a hundred little things that we pay cash for, mark down on our expense account, and when our expense account goes in it is so much for expenses during the time we are at the convention, and if it is not allowed I must be compelled to have a bookkeeper with me to take care of these little expenses. Now I am satisfied that there have been times in the past when the expense accounts of officers have been heavier than they should have been, but, on the other hand, I think you will find that nearly always a man who is elected to office is honorable enough to be square about this matter and turn in a bill that is correct and right, and while I am willing, if I should serve as an officer in the future, to comply with the arrangements that you make at this time, yet it hardly looks to me as though it is the proper thing to do.

MR. COLE: It seems that the only aim is to curtail the expense and economize. I don't know as anybody has been accused of bringing in exorbitant bills. As far as I can learn, I believe the present has been the most economical board we have had since I have been connected with the convention. I don't know as there is any necessity of putting any restriction on the expenses Mr. Dozer referred to; they should be turned in as incidentals of the convention, and not as personal expenses. Just right there, somebody should do more of that kind of work, not turning in a larger expense account than he actually expended, without any explanation. I would suggest that hereafter the board keep such items as those in a separate fund.

MR. HOLLOWAY: I believe that recommendation of yours for the executive board members to be limited to, whatever the amount was, $7 per diem for their individual expenses when at the convention, is absolutely the proper thing to do. I know how I feel about it. I know that you know of specific instances that you do not care to mention and discuss, and I know them too, and I don't think it hurts any man, an honest man, when you do the right thing, to have a certain sum set to spend, and that is just his hotel bills while he is in town. Seven dollars is plenty. Seven dollars a day will pay for all the meals and "drinks" he wants, if he needs that, and there is no reason why he should have an unlimited expense account. I know of instances in the past where fellows have taken advantage of the system and boosted their expense account and got it in some way,—and I am not going to mention any names, because it would not look right,—it goes back a long ways,—but that is a step in the right direction, and in my belief $7 a day expense over and above your railroad fare is lots of money, and one ought to get by fine. You could take a little crowd out to dinner with you, and still have money enough to spend. If I had $7 a day over and above my expense account I would feel rich. I do not think it is casting any reflection whatever on the executive board. If they know that is the rule in the future, and we are doing it to save our funds, I believe they will be glad to comply with it, because it is all in the building up for the future, and getting everything in shape. Way back twenty years ago, before I was on the board, I heard it said that the executive board even had their little champagne dinners. I never had enough nerve to think of that. They watched me too close. I think it is right, I think it is the wisest suggestion you have made, and I hope it will go through. I have not always agreed with you, but I thoroughly do on that.

MR. DOTY: My objection to this resolution was not based on the fact that it was enough money, but that it was too much. You show me in the reports of our expense accounts any meeting in the last five years where a man has turned in an expense account that amounted to $7 per diem in addition to his railroad fare and all that he would be entitled to in this resolution.

MR. REEVES: This does not say he is to spend so much. He is limited to that.

MR. DOTY (Michigan): But it is the principle involved. If they have not exceeded that $7, why should we set a limit? Somebody remarked that we never had as economical an administration of our conventions as we have right here this present year. Why cast a slur; that is what it amounts to.

MR. BRAKEBILL (Tennessee): May we have that resolution read again?

MR. REEVES: "Resolved, That the officers of the board be allowed car fare while attending board meetings and annual convention and shall be allowed a per diem of not to exceed $7 to cover all expenses except when the hotel accommodations are furnished gratis by the hotel: in case hotel bills are gratuitous the expenses allowed shall be $3.50 per day." You will find that your hotel bill will amount to $3.50 per day and sometimes $4 or $4.50. I know I paid $4.50 when I was on the board here in the city of Indianapolis some years ago, and I had to tip the waiters to get anything to eat at that, and there are always other incidentals going in all the time. It is not an excessive amount but it safeguards the treasury.

MR. BUEHMAN (Arizona): Why not say $3.50 to correspond with the $7 a day. It says now it shall be $3.50 a day, when the hotel expenses are gratuitous.

MR. REEVES: I think it should be allowed $3.50 a day. There is not any question but what the hotel bill will take up the balance, $3.50, naturally for all the hard work and time and incidentals that he will have to pay that he really cannot charge up, I would not say to exceed that. That is a small matter, and we don't have any need of that.

MR. DOTY (Michigan): Is this an amendment of the by-laws or a resolution?

PRESIDENT: A resolution.

MR. WALLINGER: I move you, Mr. President, that the resolution be adopted as read.

PRESIDENT: The motion is already made to that effect.

Motion put—unsatisfactory result.

Rising vote called for—motion carried.

MR. REEVES: The next resolution, I think commenced on the floor today, you probably have had some thoughts about it already:

"Be it resolved and recommended by the Congress of Photography, That the by-laws of the Photographers Association of America pertaining to dues, be amended to provide: that any active member becoming delinquent in the payment of dues one year after notice mailed to him by the secretary, shall cease to be a member of the association and his name stricken from the roll of members.

"A member suspended under the above provision can only be restored to membership by payment of arrears and regular membership fee."

FRANK FREE,
Delegate from Iowa."

It is now in the by-laws, pay within thirty days, but he thought it best to make it one year after notice.

PRESIDENT: If that is in the constitution it cannot be changed.

MR. REEVES: It is in the by-laws and can be taken up.

PRESIDENT: You have heard the reading of that resolution.

MR. SNOW (Minnesota): I move the adoption.

Seconded and carried.

MR. REEVES: Mr. President, that is all your committee has to report tonight.

PRESIDENT: Is there any other business to come before the Congress tonight?

MR. WALLINGER: I am not sure, but I believe it comes within the power of the Congress here to recommend the engagement, or the re-engagement by the board of a permanent secretary. I think that the association is benefiting a great deal by having a permanent secretary, and I offer as a resolution, or a motion, that the incoming board make arrangements to retain the present secretary for another year, at the same salary that he is receiving now. (Applause.)

MR. REEVES: Mr. President, our constitution and by-laws provides for that exactly. You haven't anything to say about it whatever.

PRESIDENT: It really isn't up to this Congress at all. The board takes care of that.

MR. WALLINGER: I understand that; this is simply a recommendation.

MR. REEVES: I beg pardon.

MR. WALLINGER: It was not clear in my mind that the by-laws did provide for that. I thought that the present permanent secretary was engaged by the board?

PRESIDENT: No.

MR. WALLINGER (Illinois): He has been engaged for a number of years?

PRESIDENT: No specified time.

MR. WALLINGER (Illinois): Then I recommend that you engage Mr. Hoffman.

MR. REEVES: I agree with the gentleman in his sentiments absolutely, but I would like to offer as an amendment to that, that we compliment the board on having an efficient secretary, and compliment the secretary for his work,—but to dictate nothing whatever or suggest nothing whatever to the board along that line, because their work is mapped out. I would like to offer that as an amendment.

Amendment seconded.

MR. WALLINGER (Illinois): I have not looked the by-laws over for a year or so, and wasn't quite clear whether the recommendations were made by the Congress.

PRESIDENT: The motion has not been seconded, so we will put the amendment

as the original motion, that the Congress suggest to the executive board that they retain the services of our present secretary.

Carried.

PRESIDENT: Is there anything else to come before this Congress tonight? If not, we will adjourn until tomorrow morning.

MR. DOZER: I think we passed up a thing about a minute ago that we better be careful about. It is in regard to the members in arrears. Supposing a man is out of this organization for four or five or six or eight years and he does not feel like paying in fourteen or sixteen dollars to come in as a member again, and he is barred from this organization forever as long as you have that in your constitution.

PRESIDENT: Any one who voted in favor of that can move to have it reconsidered. I think you ought to consider that carefully. I think it is a serious proposition.

MR. SNOW (Minnesota): I think all the members of this association are just as able to pay dues as I am. I have paid dues ever since 1900, when I joined and hence I believe it is perfectly correct that we should keep up our membership every year.

MR. COLE: I don't believe that the man who would let his dues run six or seven or eight years is interested enough in the association to be a very valuable member if we got him back in.

PRESIDENT: This does not bar him forever; it bars him until he pays up his arrears.

MR. DOTY: That is just the snap we wanted in that amendment; that is what we voted for and, as Mr. Cole has nicely expressed it, if he does not care enough about the association to pay up these back dues I don't think we need him.

MR. GILBERT (Iowa): I just want to relate my experience. I have paid my dues for ten years and have been able to attend but four national conventions. I esteem it a privilege to pay my dues although I do not attend. I believe any man who has gotten behind should pay his dues at the present rate, and that he should not let it run.

MR. HOLLIDAY (North Carolina): There are some of us here whom I know are members of fraternal organizations of high standing, and those who are members will know that under similar circumstances you are not required to pay beyond a certain number of years, and I have seen some very very good men who were dropped for non-payment of dues but who afterwards were taken in and who made excellent members, and were royally welcomed by every man in the organization, by the payment of a limited fee. I think if you said that they should pay five years' dues it would be all right, in my opinion, and it would probably have the effect of bringing back some who would be good members. I agree with this gentleman with the exception of the limitation.

MR. BROWN (Texas): Does the passage of this prevent the use of judgment on the part of the Congress? I take it the passage of that resolution simply means that no man can, by coming in one year, use this association as a means of starting any clique or clan in his state association. This offer was for the man to come into the national association, pay his dues for a year or two, carry on his plans, and then go out, isn't it? I think when a man stays a number of years it should be sufficient guaranty that his purposes are good. I think it should stand as it is.

PRESIDENT: Is there anything else to come before this Congress?

MR. PHILLIPS: Then we understand that this motion stands as it is carried?

PRESIDENT: I guess so.

MR. PHILLIPS: Anybody reconsider?

PRESIDENT: No. Tomorrow morning we will have a general meeting at 9.30, followed by a meeting of the Congress at 10. I hope that everyone will be on time.

MR. COLE (Virginia): Just before we leave, if you will go back to where we were a minute ago, for fear we might do somebody an injustice, it seems that there are several who think we have taken hasty action. I will therefore move to reconsider and that we take the matter up again at our next meeting.

Motion seconded and carried.

MR. DOTY (Michigan): The original motion now is open and before the house to be reconsidered. I will offer as an amendment to that motion that a maximum of five years' dues be set as a penalty to be paid for reinstatement; that if a man is out, outside of five years, he will pay dues for all the time up to but not exceeding five years, and if he is out more than five years and has a change of heart and wants to come back in, all he has to do is pay five years' dues to get back in. That is an amendment to the original motion.

MR. HOLLIDAY (North Carolina): I wish to second that amendment.

Amendment carried.

MR. WALLINGER (Illinois): Probably I never will again have time to express my idea about the way I think we meet with success as members, and it would satisfy a great many. I think we should have a membership gradation, say we could have three classes of members, "a," "b" and

"c," and have the "a" members, if you please, when this congress goes into session, conduct the business of this body, and they would not bar anyone, but it would be necessary to make an application, signed by three members, to become a "Class a" member; that you would, if you please, make an application to the National Photographers Association, signed by three members of the organization, that you were qualified to be elected as a member; that you had submitted suitable specimens of your skill, etc., to become an active member of class "a," that the class "a" members would control the body; the class "b" would be semi-associate members, would have no vote; the "c" members would be the manufacturers, which, and I think some time in the future that you will adopt this way of doing your business, that it probably will help some and increase the membership, and it would harm no man.

Session adjourned to 10 a. m.

THURSDAY MORNING SESSION
July 22, 10 a. m.

PRESIDENT: We will have to go into the Congress session. We have a few things to clean up this morning, as this is the last session on the program for the Congress.

MR. PHILLIPS (Pennsylvania): I want a word in explanation. At Cedar Point last year there was a recommendation to form a committee of photographers to raise money for a memorial for Papa Cramer. That was carried out, and in the winter the committee was selected, and you have all had communications from the committee to raise funds for that purpose. Now I simply want to make the statement here, to say that that committee is still working, and intends to keep up the work of raising these funds. We have not felt as though we wanted to do anything that would look like coercion on the part of the committee in raising funds, because the spirit of Papa Cramer was one which was so free with all mankind that he gave, and wanted others to give, because they wanted to give, and the committee has taken their line from that spirit of Papa Cramer. We have, therefore, sent out to all of you, at different times, opportunities to send to Mr. Core, in New York, whatever you felt would be well within your means to send to the committee for that purpose. Now there are a great many ways of raising money, but we intend to keep up a certain amount of advertisement in the papers and in our magazines, and let every photographer in the United States know that that committee is ready to accept from them any contribution they wish to give. I want you to take this matter home to yourselves, those of you who have not given anything, and see whether you do not feel that you want to represent a certain part, a certain sentimental feeling in the movement to commemorate the name of a man who stood first and foremost among us for so many years. I myself would feel that if I did not give my dollar, my 50 cents or my $10, whatever it might be, toward a monument of that kind when it was completed, that I had not done my little share in my life's work for such a man. I simply want to present this to you now to have it go on record that the committee is still working, that if any man or woman feels, or anybody here feels as though they would like to contribute while they are here, I am ready to give a receipt to them for the amount which they want to give. We are not publishing the amount given. Every one who gives gives out of his heart, and the amount does not matter. It is the spirit in which you present it.

MR. SCHANZ (Indiana): Would you inform us how far you were successful?

MR. PHILLIPS (Pennsylvania): In regard to that, I haven't received a letter from Mr. Core. I asked Mr. Core if he would send me a letter to Indianapolis in regard to the sum which had been raised so far. Mr. Core's wife has been very ill. She had a very bad accident recently, and I attribute his failure to send me the letter to that fact. I know that our sum is nothing like what we hoped to get, but it does not matter; it does not matter to me personally, speaking as chairman of that committee, what the sum is. It is what the sum represents in sentimental worth. This is, to me, purely sentiment, and I would rather see every photographer in the United States give $1 each to a fund of this kind than to have a hundred photographers give a hundred dollars apiece. That is the way I feel. (Applause.)

PRESIDENT: I did not call for the reading of the minutes for the reason that we do not have them here. They are not transcribed. We have laid over from our meeting of yesterday morning a suggestion to change the constitution, changing the end of the fiscal year. Now we will hear from Mr. Reeves.

MR. REEVES: Will you take it up in form from your copy of the constitution, or shall I state the question?

PRESIDENT: Just read the resolution, as to what change is to be made.

MR. REEVES: The resolution is this:

"*Resolved*, That we change Article 2 of the constitution of the Photographers Association of America in this manner: We omit the word 'January' and substitute the word 'October,'—otherwise leaving the article as it is." I will give you the sense of the article, which is that the terms of officers shall begin on the first day of January. That is as the constitution is now. We desire to change the term beginning "January 1st" to the term beginning "October 1st."

PRESIDENT: The object in doing this is to let the new men elected get into office as soon as possible, thus giving him as much time before the convention as possible to get to work. We feel that it is not advisable for a man to retain his office six months after the convention is over, and about the only thing he does is to sign vouchers, while the other man could be in office and be at work.

MR. SNOW (Minnesota): I move the adoption of the resolution.

MR. REEVES: I second it.

Motion carried.

PRESIDENT: We have a report of the Ethics Committee, that was to be received this morning. Is Mr. Abel here?

MR. REEVES: He is not here. If you care for it at this time, there are two or three other resolutions here that this committee had in charge.

PRESIDENT: All right, Mr. Reeves.

MR. REEVES: "*Resolved*, That the pictures offered for exhibition be divided into classes as follows:

"Class A, shall be the pictorial class.

"Class B, salable photographs of live subjects."

Now if you want to add the commercial class, we could call that "Class C, commercial photography," if you like.

MR. TYREE (North Carolina): I move that we add that to it.

PRESIDENT: Is this resolution necessary; isn't this at the discretion of the board?

MR. REEVES: I don't know. If that is the case, this committee will present this as a suggestion.

MR. DOZER: I would suggest that this Congress recommend this resolution to the executive board, and it will be up to them to take action.

PRESIDENT: That is it, it has always been left to the executive board, and I don't see why we should change that method. We might make it a rule and leave it to the discretion of the executive board.

MR. SCHANZ (Indiana): I don't believe Mr. Reeves has read his recommendation in there. I wish he would continue to read that further.

MR. REEVES: "*Resolved*: That the pictures offered for exhibition be divided into classes as follows:

"Class A shall be composed of pictorial photographs.

"Class B, shall be composed of salable photographs of live subjects."

Now I wish to state that that means what we are in the habit of expressing as "bread and butter" photographs. We hear people making remarks, when viewing an exhibit, "That is a beautiful thing as a picture, but you can't sell it to the trade." Of course we know that our success financially and our other successes in life are based on our financial ability to meet requirements, and depends upon the pictures that we can sell to the public, and that is why we have classified these as such.

"Class C shall be composed of pictures known as commercial photographs."

"Said classes to be hung separate and rated as to their classified standards."

Then you see you don't have to compare one class with another as to quality; you compare one picture to another in its own particular class.

PRESIDENT: I would like to make one more—

MR. SHRADER (Arkansas): I would like some explanation as to the idea of the classes. Does class A set higher than class B?

PRESIDENT: Not according to that resolution; they are all on the same basis.

MR. REEVES: That is simply to designate. You have to give your classes some sort of designation—number or letter.

MR. SCHANZ: In explanation of this, the committee which you have appointed to bring suggestions to them have considered the matter that at present our pictures are hung promiscuously; we have a pictorial class and what we call photographic pictures hung together. The one clashes with the other, and it is a hard thing, sometimes, to separate them, but if you hung them in separate classes the artist can view them better, and I think it is a good suggestion.

PRESIDENT: I would like to make a remark on this. I think possibly it is wise for the Congress to go on record to make the suggestion to the board, but I would not like to see them tie the board's hands and make it a resolution and a rule, because if you had experience of getting in exhibits and handling them, you would understand the situation.

MR. DOTY (Michigan): I would just like to ask further who would divide that classification?

PRESIDENT: That is what we would like to know. It is difficult to draw the

line, and it is difficult for a man in my town to judge a salable picture in your town. A picture that sells for $11 as a rule in my town may not sell for $9 in some other town on the main street, and it would be hard to discriminate here between the salable and not salable pictures.

MR. WATTON: In my mind, the photographer himself, in exhibiting classes, for instance, if he said he had a pictorial picture, would send in the picture "Class A."

PRESIDENT: My point was for the judges to discriminate what would be a salable picture, in order to intelligently rate those pictures, it would be out of the question, and I believe we are consuming a lot of really valuable time on an immaterial thing this morning. If the Congress wants to go on record as suggesting this to the board, I would be glad to entertain a motion to that effect.

MR. HOSTETLER (Illinois): I move that it be laid on the table.

Motion seconded and carried.

MR. REEVES: Two other points are handed in, but your committee has not had time to thoroughly consider them and feels incompetent to make a report at this time. One is as to the employment of legal services for the association, and the other as to a life membership at the cost of $50, as has been suggested. We are hardly ready to report on that, because we have given it little consideration. There is one other little point we would like to submit, that has been prepared, in the interest of the Women's Federation. After you have heard it you will, perhaps, understand it better. I am sorry there are not more of the ladies in at this time, but I have no doubt they will hear of it.

"We wish to call the attention of the male portion of our association to the fact that the Women's Federation is growing so fast, and its efforst in bringing forth a fine exhibit have been rewarded by securing a handsome majority of the solon honors, and we are prompted to offer the following and ask for assistance:

"*Whereas*, Our federation is composed largely of unmarried ladies, and

"*Whereas*, We have found the supply of desirable husbands somewhat limited,

"We therefore ask this society to unite with us in discouraging the war spirit which seems to be growing in this country, and state as our reasons that war calls from us our best specimens of the men of the country and leaves us only the very old men and the cripples and the bow-legged men to the women, thereby depleting the crop of desirable husbands to an alarmingly small proportion, at which we truly are alarmed." (Applause.)

PRESIDENT: I guess that won't need any action. We have another resolution, laid over from yesterday, which is Applied Ethics. Are you ready, Mr. Abel, with that? It was decided yesterday to have this printed and placed in the hands of the Congress so that they could look it over. While they are doing that, I want to show you just what they are doing in our work of amalgamation. (As printed copies of Code of Ethics are passed around.) The Northwestern amalgamation have made application for the first charter to the National Association, so it is working. It won't be long until these states will feel proud of owning a charter.

Mr. Abel, will you please read this Code of Ethics.

MR. ABEL: We will begin at paragraph one, leave the preamble out, because that is not an actual part of the 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 ungained 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 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.

PRESIDENT: You have heard the reading of this report of the committee; what is your pleasure?

MR. STEWART (Florida): I move the adoption as a whole.

Motion seconded.

MR. HOLSINGER: Mr. President, I think these are fine. I would like to move that you strike out the word "life" in the second paragraph. It says, "Having accepted photography as a life vocation." Many people do not accept it as a life vocation, and they are the men that give us the greatest trouble, who simply go into it temporarily, and I move that you strike out the word "life," and have it read, "Having accepted photography as a vocation."

PRESIDENT: That is acceptable.

Motion carried, and Code is adopted.

MR. TYREE: I will make another motion, Mr. President, that we have these printed on good paper so that we can have it hung in our studio.

PRESIDENT: Mr. Abel has promised he will print these up and distribute them through the secretary to every member of the association. (Applause.)

PRESIDENT: I believe that the secretary has something to bring before this Congress.

SECRETARY HOFFMAN: Some of the things that are being done in this Congress are very important, and I believe that one of the most important things is the adoption of this Code of Ethics. It is something that I am very much interested in, and I am glad it is passed. You ask the most enthusiastic member of the association exactly what the association heretofore stood for, and I doubt if they could tell you what it was, except the general uplift of the profession. Now we have in concrete form just the things that this association stands for, and in all our publicity it will play an important part. One other thing is very important. This association should stand for something that will help increase the demand for photographs. This association should back up publicity lines to make the public think about photographs. You will be surprised at the number who are interested in these things all over the country, members who are not at this convention, expect some things to be adopted here, that shall tend towards the cooperative line of publicity for photography. Now this is within the spirit of the times, for this reason. Other national organizations have taken up work along this line. You can go into any of the large cities and you will see there displayed electric signs and billboard signs, "Do it Electrically." That movement is backed by the National Electrical Association. They are hammering on that, keeping that ever before the people, and on every delivery wagon of the Washington Electric and Power Company is that sign painted in big letters. The florists have gotten back of that movement to have the public buy flowers on "Mother's Day." That was started by the florists. The National Commercial Gas Association is backing a movement to show how gas can be used to make the housewife's work less laborious. Now the demand for photographs is constantly going down, and it is up to this association, this organization, to start a cooperative movement to increase the demand for photographs in the mind of the public, and I believe that when you get down to that basis we are right down to the fundamentals of what you and the other members of the profession who are not here expect this association to do for them. It is all right to argue whether the officers' term shall expire October 1 or January 1, but that is not fundamental. The photographers expecting something done, and I believe that this association, this Congress, should adopt an advertising slogan, and this slogan should be something like this

"BE PHOTOGRAPHED EACH YEAR"

and that every member of the Association should use that every place he can. Put

it on your proof envelopes as they go out, on the cards you send to patrons, inviting them to the studio, on the envelopes containing the pictures as they are sent out; keep hammering on that line, and advertising in the newspapers, just to get that slogan fixed in the mind of the patrons. Now there can be a whole lot of sentiment woven into that by beginning with children at one month of age, and that is, "Be photographed at one,"—at two,—at three,—four years, and so on,—so that it don't make any difference if that person lives to be fifty or eighty years of age, that collection of photographs made each year will be the most complete record of his life and be treasured by himself and his friends. We are strictly within the rights of our profession when we take up an advertising campaign of that kind, and I think that Congress would make no mistake in adopting that slogan, or one just as good. (Applause.)

MR. ABEL: I am going to ask for just one more thing, and then I won't bother you again.

PRESIDENT: You have heard this suggestion of the secretary; what is your pleasure?

MEMBER: I move the Congress adopt it.

Motion seconded.

MEMBER: I would suggest that if necessary we offer a little prize for this slogan that can be suggested by tomorrow.

PRESIDENT: I think that sort of nullifies the action of this Congress on this suggestion. I think we should adopt it. You can approve it, and take that up later.

MR. GILBERT: My idea is that we adopt a slogan as our secretary suggested either that one or one as good.

Motion carried.

MR. ABEL: Ladies and gentlemen, You have read in the ASSOCIATION NEWS something that Mr. Hoffman has been trying to drive into you right along on the question of advertising. He has said that the national should take up some great big national campaign. Of course it is absolutely impossible for the national of itself, with its resources, to buck against the Eastman advertising. This was splendid. You can do anything along that line. It has occurred to me finally that the whole national body could take up and stand by a method, which would do the work, and would do it wonderfully well. You know the theaters bring most of their customers into their places through billboards. Steamship companies advertise through the billboards, and lots of other companies. You see billboard signs everywhere,—four, six, eight, ten sheet posters; on all kinds of blank walls posters, and in shop windows and on barrels. These things are put out at night time, by what they call "sniping." Nobody pays anybody any rent for these things. A theater hires a man for a dollar a night and gives him a lot of slush to stick up everywhere. They go out and tack up these cards everywhere, and they stay up for two or three days and it harms nobody. I suggest to you photographers that you can get out a campaign of national advertising through billboards, buying your space or doing it in the method I have just shown you, all over the country, different seasons of the year, and the national association can undertake the campaign. For $10 they could get two or three thousand posters and five or six hundred cards. In the town where Mr. Dozer is a member, he could use these same posters, 500 of them; he could get them from the association for a dollar or two and print his name on them and splash them all over the town. You could do it in the fall and at Easter and at other times. For instance, there is a poster to stick out at Christmas. You can get from any printer, I believe, the best printer in this town has quoted me a price of $175 for 25,000 of these posters. The first of October splash it all over the country by the photographers of this association. It can be done as individuals or as the association. And there is another phase that you people absolutely forget. You heard the gentleman mention it just now—Mother's Day. Did you ever realize what a magnificent opportunity you were wasting in Mother's Day for photographs? Is there anything better that you can say than "Mother's Day, be photographed for her and add to her happiness on that day?" Isn't that one of the grandest things? (Applause.) Twenty-five thousand cost $175. If they are lithographed they might be even cheaper. Your secretary can attend to that detail. A hundred thousand posters can be bought for $300. They could be sold to you men for a dollar or $5. You can get 10,000 11 by 14 cards printed, "PHOTOGRAPHS, PHOTOGRAPHS, PHOTOGRAPHS," direct them anywhere, and get 10,000 for $68. It is too easy. It is too cheap. Why not take it up. It is a national movement on the part of the photographers, and that will go hand in hand with the advertising that the Eastman Kodak Company is doing for you. (Applause.) There is the finest piece of advertising which you can do in the country. (Applause.)

PRESIDENT: You have all heard this

proposition of Mr. Abel's; what is your pleasure?

MEMBER: I move that it be accepted. Motion seconded.

MR. ABEL: I would suggest that the association appropriate to the secretary $250, so that he could go ahead, and after he has them printed he could figure out what they would cost in bulk, sold to societies and individuals, and then offer them at cost price to the members of the association. When he has that in he can go right ahead, but you can give him an appropriation, to guarantee it, of $250.

MEMBER: I think a matter of that sort ought to be handled by the officers.

PRESIDENT: I think the officers have that power. They can expend the amount of money necessary.

Motion carried.

MR. HOLLIDAY: If there is nothing else I would like to bring a matter up. Some years ago a copyright league was organized and did very effective work. It strikes me, that we now have a permanent secretary, that this copyright league ought to be made a part of the national association's work. That would be more effective, accomplish greater good, and be quite an argument to many in securing permanent members, showing the value of the association and its help to every man in the country. Now I don't know whether this should be made as a resolution or as a suggestion, or what, but it seems to me that it is worthy of consideration. We have an invaluable man in Mr. Hoffman who will reply readily to any letter sent him on any matter. He is there at Washington where a copyright has to be applied for, and any legal talent that we might employ along these lines, if employed at Washington, would be right near him, and it seems to me it would be rendered, better value and more service to us.

SECRETARY HOFFMAN: I would like to suggest along that line that a committee was appointed at the Atlanta convention to meet with a committee from the Copyright League to get the two organizations together. The Copyright League did not wish to cooperate with us, so if anything is gotten it will not come as an amalgamation of the two organizations. The board is now empowered to take action along that line in giving copyright service, and that will take the place of the Copyright League coming with us.

MR. COLE: I think I remember distinctly paying in a dollar for something of that kind on two or three occasions. Why not start something of our own.

MR. HAYNES: I think the Copyright League is doing excellent work, and we simply reap the benefit of it, just as they do, so I don't think it is necessary for us to take it up.

MR. DOZER: I hardly think it is worth while for us to do anything with it. At Kansas City there was a proposition made; I don't know whether it came from this organization or from the Copyright League, to combine the two, and arrangements were made whereby there was to be a meeting of the officers of the Copyright League and some of the officers of the national association, and for some reason or other that meeting was never held; as a consequence, the Copyright League went ahead with its work. I don't think it is up to us to say whether or not we shall join in with it, because they are doing this work very well, and I don't believe we should interfere with it at the present time.

MR. REEVES: I would like to suggest one thing that I believe we overlooked in the point of ethics. We failed to supply the ladies with cigars to smoke; I see the gentlemen are supplied. (Applause.)

PRESIDENT: We have one other committee, the legislation committee, to report. Mr. Holsinger?

MR. HOLSINGER: Mr. President, ladies and gentlemen, I have been very busy in the box office and have not had time to prepare a written report for the legislation committee. I will simply say that we have done little this year along legislative lines. We seemed to be very busy along other lines which seemed to keep the board busy all the time. At Atlanta this convention endorsed a bill providing for examining boards, which seems to meet with some opposition, especially from the photographic press. My friend Mr. Abel seems to be opposed to it bitterly. In his last issue he published an article in which he said that he sincerely hoped that the valuable time of the convention this year would not be taken up by frequent discussions and motions on impractical things in regard to legislation. He does not seem to understand the bill, or does not care to understand it, one of the two. He tries to make it appear as though that bill would apply to the photographers of today. It will not apply to the photographers of today. No one who is making a living out of photography will have to stand this examination; it simply applies to those who are trying to get in,—simply raising the bars to raise the standard of efficiency. Nearly every effort of today is to establish that. I dare say that Mr. Abel, although an educated man, could not go out in the woods today and teach the most illiterate school. It is a poor rule that will not work both ways. Nor

could Mr. Abel get on the police force in the city of Cleveland without standing an examination. (Applause.) There is nothing to prevent the biggest policeman in town from being a photographer. What we want today is simply to put the same safeguard around us that other professions have, and not only professions, but all trades. There are really two trades left open now, as some one said to the convicts as they came out of jail,—to start a club or a foundry. This is state legislation. It will have to be brought up in every state. It is not a national affair, and unless the state associations will get behind this in their various legislations we can't do anything.

There is another bill in regard to the copyright bills. Our own copyright bill is not right. In that bill we recommended the copyrighting of a trademark, in which we stamp all our photographs, and here all that is necessary is to send a plate in to the government every year and have this copyright stamp registered, but Mr. Hoffman, our secretary, was instructed to do what he could to secure the passage of that bill. He did very little, because he found England has a bill that is really better, passed in 1912. By England having established a precedent like that, it would be much easier for the United States or any country to get a bill through their Congress and legislature.

I will read this bill to you:

ENGLISH COPYRIGHT LAW.

"Mr. H. W. Gallichan, Gravenhurst, Ontario, having noticed our efforts for better copyright protection, was kind enough to loan to the Photographers' Association of America the numbers of the British Journal of Photography, in which is given a thorough discussion of the New English Copyright Law that went into operation July 1, 1912.

"From 1862 till 1912 the copyright protection on photographs in England was practically the same as in the United States today. The Journal does not recite the reasons for the changes in the copyright law but it does go into lengthy discussion of the privileges under the new law as compared with the old.

"The chief difference in the two laws is that the new law does not require the registration of the negative. Under the old law each negative had to be registered in order to have the copyright protection, but under the new law each picture becomes copyright by simple process of law without any act on the part of the author of the picture.

"The author of the picture is the owner of the copyright, unless the picture is made in the pursuance of an order, in which case the copyright is the property of the person in whose order the picture is made.

"But the author of the picture may still retain the ownership of the copyright if he received from the person who ordered the sitting a signed agreement that the copyright shall not pass, provided that this agreement was made legal by a valuable consideration.

"A reduction from the regular price has been held to be sufficient consideration to validate the agreement. In short, if any photographer wants to retain the copyright of a picture made in pursuance of an order; all he has to do is to have the person who gives the order sign an agreement that for a reduction in price the author of the picture is allowed to retain the ownership of the copyright.

"In regard to the present copyright protection offered to the photographer in England the *British Journal of Photography* says:

"'Copyright in the photograph lasts for fifty years from the making of the nagative.

"'The author of the photograph is the person who was the owner of the negative at the time that such negative was made.

"'The copyright in the photograph first belongs to the author unless made to the order of some other person for a valuable consideration. If so made, the copyright belongs to the person giving the order.

"'Any assignment of copyright or license must be in writing.

"'An infringement of copyright consists: in producing or reproducing a work or part of it, in any form. It is equally infringing copies by way of trade so as to prejudice the owner of the copyright; or import them for sale or hire.

"'Photographers can obtain civil remedies (damages, injunctions, etc.) for infringement of copyright; or where infringement is shown to have been done knowingly, summary remedies (fines or imprisonment) against the infringer.

"'Infringement of copies may be prevented from importation into the United Kingdom by notice to the Customs Commissioners.

"'Existing copyright photograph (made before July 1, 1912) obtain copyright by the 1911 Act. Its term is that (fifty year) provided by the 1911 Act, reckoning from the date of the first production.

"'Under "Photographs" are included photo-lithographs and all prints made by any process analogous to photography.

"'No registration or other formality

is necessary to enable the owner of a copyright to take proceedings against the infringer.'

NATURE AND DURATION OF COPYRIGHT.

"What is a copyright?—The 1911 Act defines copyright as:

"'The sole right to produce, or reproduce, the work, or any substantial part thereof, in any material form whatsoever—if the work is unpublished, to publish the work or any substantial part thereof.'

"The definition is an exceedingly wide one. It must be held to mean that a photograph may not be reproduced by photography, by painting, or drawing, or by means which result in the photograph, or any part of it, being reproduced in the same or any different form. Any such reproduction constitutes an infringement of the copyright. The reproduction may be in a different style and of a different size, for example, a photograph may not be reproduced as a line sketch, nor as an oil or water color, nor as a plaster relief; all these are equally infringements of the sole right which the Act gives to the owner of the copyright.

"'Photography and Fine Art: Except in the two specific particulars—the duration of copyright and the definition of the "author" of a photograph—photography is classed, in the 1911 Act, with painting and drawing. Any benefit granted by the Act to an artistic work is thereby conferred upon a photograph.'"

It would be necessary to have the bill as it was drawn there, in order to understand it thoroughly. I think the proper thing to do would be to turn this matter over to the Copyright League and let the association help them all that they possibly can during the year. I really think that this is a most excellent thing. We could go out and make views of anything in the community, and the minute we make that, it is our property, and nobody else can copy it without our permission. I thank you, gentlemen.

MR. S. A. ROSE (By permission): In speaking of this copyright under the English law, the idea of an order. Now here is a point I want to call attention to on this subject, while he is on it; a man comes into your studio and orders you to make his photograph. He is giving you an order, according to that. He can have that copied, unless you have his consent not to keep it. Now then, you furnish him a proof, and what is being done today—your patron will take that proof to a live shop proposition or some such thing as that and have it reproduced, even going so far as to take your stamp that you have got over there, "The property of Mr. So-and-So, and must be returned." That has been done and done so often that instead of coming or going back to the photographer who has made, and spent his time making this piece of work, and getting his remuneration for it, it goes to some contemptible individual who has no consideration of the photographer's ability, and who copies and reproduces the photographer's work. There is one of the things that I would suggest be looked after with great care. The fact that a man comes to you is hardly giving you an order for the picture, but at the same time you have not got his release for a valuable consideration that he can't have it copied if he wants to. Consequently, these things should be looked after. It is a very important thing, in my estimation, to protect the photographer from the minute he makes an exposure, because of his material, time and brain power and ability—those are the things that I believe the Photographers Association should take good care of. There is one of the things, and the very most important one that vitally interests every portrait photographer especially, and also the commercial end of it. I thank you.

MR. HOLSINGER: In reply I will say that that will automatically take care of itself. It is understood when a photographer has made a photograph of these gentlemen and they agree to pay him something, we have rendered him a service whereby we can collect from those proofs; we can charge the same price for those proofs as though he did order.

PRESIDENT: We are late now; there is nothing before the house, so we cannot take up further time in discussion. I believe Mr. Schanz has a suggestion he wishes to make.

MR. SCHANZ: Mr. President and friends, I have a little matter which touches everybody, and then when we come to our conventions we find a great number of photographers, ladies as well as gentlemen, who say in the old slogan, "there ought to be something done for the photographers, when you visit them in their homes you would find the same thing. There is something to be done." I will ask you if we haven't done something this morning, if we haven't done something at every meeting before. But I will say, you forget what we have done in former times. I would make the suggestion to the board, particularly to the secretary, that he should glean out of our former meetings, say the last three or four, such rulings as we have made, put them in concrete form, send them out

with this pamphlet that we get every once in a while, and remind the photographers in general of the good that has been done in our national meetings. You have forgotten all about it. There was a great number of very good rulings made this morning, and this morning there was a little paper brought up, read by the president of some discrimination. These things would not have come up if it were referred to our secretary. We have many other things we can act upon. One thing is refresh your memory and go to our secretary, and you will get the full benefit of the national association and the rulings.

PRESIDENT: That is a very good suggestion. I think the secretary should be instructed, and I think the next board will take that up. He should be instructed to send out the acts of this meeting to all its members, so as to keep fresh in their minds just the things this convention has done.

Gentlemen, this is to be our last session, and if there is nothing more to come before the Congress, I want to make a few remarks of appreciation of the support and cooperation you folks have given me here this week. I shall not appear again as chairman of your meetings, and I can't let it go by without saying how thoroughly I appreciate the support and respect and cooperation that you have given me here this week. I think that you have done big things for yourselves and for our association. I think we have enacted here some of the most important legislation that has been put on our books for many years, and I feel that those who were not thoroughly in accord with it, will realize in a short time the importance and the benefits that we will derive from this legislation. We cannot all see things in the same light, men who bring suggestions before this Congress or men who think them over; they don't come here and give snap judgment; they think those things over for weeks, months, and have them analyzed from every angle. They have considered the possibilities, and when they bring them here they feel that they are for your good, and any little service or any little suggestion I have ever made, or any little work I have done for the national association has been done with only one thought, and that was the thought of how much good it would do the association. (Applause.) And I would like to instill into the minds of every member of our association that one thought. Too many of us have the other idea; we hear it every day when we talk association work, when we ask men to join our association, "But what good can it do me; what can I get out of it?" But the sole thought, the sole motive that we should have in doing and rendering a service to the association should be, "What can we put into it"—depending upon the laws of compensation for our reward. If we put into this association our best efforts we will get three-fold, yes, ten-fold return; I know that from experience. And some great philosopher said one time, that in order to retain what we have, we must give it away, and the oftener we give it the more we retain it. There never was a truer saying "The oftener we do a thing the more we take away." The more we discuss it the better understanding we get of it, the more we get out of it, and I would like to instill that one thought into the minds of you folks this morning. Take an interest in your association; take an interest in its work, render a service whenever it is possible for you to do so. You haven't any idea,—you that have never been in the work,—just what wonderful benefits and results you will get in return for just a small effort, and then it will be a cooperation that will build up and make up better things, and improvement to ourselves as well as to our brother photographers and lady photographers. We will only derive in proportion to what we put into it. If we go into it in a selfish spirit, we better stay out of it.

There is one other question I want to touch upon. You have tomorrow a duty to perform that is a serious one and one that means much to this association. You have, tomorrow, the selection of a national board, or at least one representative for that board, and you cannot be too careful in your selection. We want men on this board that will give it their full service, men who have only that one thought in mind. I want to express just a word of appreciation for the hearty cooperation of that board this year. I have never been associated with men that were so faithful to their duties. They have supported me in every way, they have done everything, and I believe more than they were requested to do, and I cannot speak too highly in their behalf, and I would like for you to be careful in your selection tomorrow, because the national board is your business manager. The general impression prevails, or at least it has been suggested lots of times, with the man who occupies the chair, when they refer to that convention they refer to it as his convention. They say, "Last year's convention was Tyree's convention." "The one before was Townsend's convention." You want to dis-

miss that from your mind. This is no one man's convention; this is no five men's convention; this is a convention for everybody. It is your convention. It is a convention for the members of the profession, and your board is simply a board of business managers that you put in there for a limited time to conduct your business affairs. It is really your duty to be careful of just what kind of men you put on that board. I thank you. (Applause.).

REPORT OF THE MEETINGS

OF THE

Women's Federation of the Photographers Association of America

INDIANAPOLIS, IND., JULY 19–24, 1915

On call of the president, Miss Maybelle D. Goodlander, a meeting of the executive board of the Women's Federation of the Photographers Association of America was held July 20 at the Hotel Severin, Indianapolis, Ind. The committees on resolution and nominations were appointed as follow:

Committee on Resolutions:
Miss Katherine Jamieson, Pittsburgh, Pa.
Bayard Wootten, Newbern, N. C.
Miss Fenner, Lima, Ohio.
Mamie Gerhard, St. Louis, Mo.
Maude Goodlander, Mincie, Ind.

Committee on Resolutions:
Ada Bunker, Butler, Ind.
Miss Josephine MacAvoy, Buchannon, W. Va.
Mrs. J. M. Yoder, Herrington, Kan.
Miss Hariet E. Onnk, Cincinnati, Ohio.
Miss Louise Fossum, Flaxton, N. D.

On the afternoon of July 21, the Federation came together for the annual meeting. The proposed amendments to the constitution were taken up.

The amendment to Article IV of the constitution was adopted with the qualifications that the past presidents be ex-officio members of the board, the number meeting with the board to be limited to the last three in office.

Article V remained unchanged.

The amendment to Article VI was adopted, and now reads "The constitution may be amended by a three-quarters vote of all members present at any annual meeting, provided written notice to alter or amend be given at least thirty days before action is taken, or when no such notice has been given it may be altered by unanimous consent of all members present at the annual meeting.

The amendment to Article VII was adopted and reads: "In any question of debate the Federation shall be governed by Cushing's Manual as per the P. A. of A.

The amendments to the by-laws."

Article I, Section 2 was adopted and now reads: "The vice-presidents in their order shall preside at the request of the president or in case of her absence or resignation."

Article III, Section 1 was adopted and now reads: "Members shall consist of active, associate, life, and honorary members."

Section 3. Associate members shall consist of all other women photographers. They shall be entitled to all the privileges of the Federation, except they shall not hold office in the Federation.

It was then moved and seconded that the meeting adjourn until 9.30 o'clock, Thursday morning.

At 9.30 o'clock, Thursday morning, July 22, the unfinished business of the Federation was taken up in order. The completing of the proposed amendments of the by-laws was taken first.

Article III, Section 4 was adopted in part and reads: "All past presidents shall be life members and shall enjoy all the advantages of an active member."

Section 5 of article III was laid on the table until next year, that it might be given more serious consideration by the members.

Article V was adopted, and reads as follows: "Dues for active and associate members shall be $1 per year, and shall be payable on joining the Federation, and yearly thereafter on the first day of January. Life and honorary members shall be exempt from dues."

Moved that the officers take their places the first day of September. Motion not carried.

Then followed 5 minutes' talk by different members as to what was really needed to help the work of the Federation and the circle particularly. The women

were urged to put their best efforts in the prints that were sent the circle albums. Each woman was to be careful to keep the album only the time alloted to her, and when sending the prints to the next member to notify the first vice-president promptly that the prints had been forwarded. Also that the first vice-president write each member a week before the album is to reach her, and should the member not be ready to receive the album at that time she is to notify the first vice-president to that effect so that the album may be sent to the next member and the album not detained on its rounds.

It was also decided that the first vice-president should make a collection of the prints that were made by members of the Federation and hung among the selected prints at the convention, and place these in a separate folio so that those who desired to have these a few days in their studios could do so by writing that they be sent to them.

The reports of the committees were then called for the committee on resolutions not being ready asked that their report be handed to the secretary-treasurer to be included in the report of the minutes of the meeting.

The report of the nominating committee was then called for, and was as follows:

For President, E. Blanche Reineke, Kansas City, Mo.; First Vice-President, C. L. Hagins, Chicago, Ill.; Second Vice-President, Emme Gerhard, St. Louis, Mo.; Secretary-Treasurer, Bayard Wootten, Newbern, N. C.; Miss Reineke asked that her name be withdrawn in favor of Miss Goodlander. Miss Gerhard asked that hers be withdrawn in favor of Miss Mamie Gerhard. These changes met with the consent of the members. There being no other nominations the were all unanimously elected for the year 1916, and the president appointed the following women to serve as Chairmen of Sections:

SEC. 1, HALLIE E. WILSON, Berlin N. H.
SEC. 2, SARA TROUTMAN, Pittsburgh, Pa.
SEC. 3, HARIET E. ONNK, Cincinnati, Ohio.
SEC. 4, E. BLANCHE REINEKE, Kansas City, Mo.
SEC. 5, MRS. J. M. YODER, Herrington, Kan.
SEC. 6, GERTRUDE MANN, Minneapolis, Minn.
SEC. 7, MARGARET CRAIG, Los Angeles, Cal.

The report of the Treasurer was next in order, and was as follows:

Money received from treasury of 1914	$16.43
Received from membership, 1915	80.00
Received from membership, 1916	3.00
Received from the P. A. of A.	150.00
Received from Mary Carnell	10.00
	$259.43
Money paid out to date:	
From office of President	$128.69
From office of First Vice-President	13.30
From office of Secretary-Treasurer	6.45
From office of Section 1	4.75
From office of Section 2	2.56
From office of Section 3	8.00
From office of Section 4	2.80
From office of Section 5	12.12
From office of Section 6	1.26
From office of Section 7	3.25
From office of Press Representative	10.00
Luncheon favors and incidentials	10.75
ASSOCIATION NEWS	20.00
Total money paid out to date	$213.18
Total money received to date	$259.43
Total money paid out to date	213.18
Balance in Treasury	$46.25

This report was accepted and all bills to date allowed.

It was then moved and seconded that whatever amount was left in the treasury at the end of the year be divided toward paying the expenses of the Secretary-Treasurer, First Vice-President and President.

There being no further business at this time the meeting was adjourned until the convention in Cleveland, Ohio, 1916.

Signed:
MAYBELLE D. GOODLANDER, *President.*
BAYARD WOOTTEN, *Secy.-Treas.*

At 5 o'clock the afternoon of July 22, the ladies attending the convention were taken on an automobile ride around the city by the Chamber of Commerce.

On Thursday the Federation Luncheon was held in the German House, there being forty-four ladies present. Toasts were responded to by Mrs. W. H. Towles, the "The P. A. of A."; Miss Reineke, "Kansas City Kinks;" Emme Gerhard, "Startling Statements by St. Louis Sattelites;" Katherine Jamieson, "Our Mary;" Jane Reece, "Success;" Miss Onnk, "Lens Smoke;" Bayard Wootten, "In Camp With a Camera;" Miss Hagins, "Circle Breezes from the Windy City;" Mrs. L. A. Dozier, "The Women of the P. A. of A."

RESOLUTIONS ADOPTED BY THE WOMEN'S FEDERATION OF THE P. A. OF A.

First.—Be it resolved that we of the Women's Federation of the P. A. of A.

wish to express our grateful appreciation for the earnest and generous support extended to us by the executive board of the P. A. of A.

Second.—We wish to thank the Indianapolis entertainment committee for the cordial welcome and hospitable entertainment given the ladies of the P. A. of A. during the week of the convention.

Third.—We wish to thank the manufactures and dealers for the royal good time we had at the lunch given at the German House, and for the dinner dance given Tuesday evening at the Hotel Severin.

Fourth.—We wish to express our sincere regret at the absence of our two beloved past presidents, Mary Carnell, President Emeritus, and Pearl Grace Loehr.

Fifth.—We wish to thank Mary Carnell for her generous gift to the Federation.

Sixth.—We of the Women's Federation of the P. A. of A. do hereby express our appreciation of the unselfish and efficient work of our officers and chairmen of sections during their term of office.

Signed:

KATHERINE JAMIESON, Pittsburgh, Pa.
MAUDE GOODLANDER, Muncie, Ind.
BAYARD WOOTTEN, Newbern, N. C.
MRS. J. N. FENNER, Lima, Ohio.
EMME GERHARD, St. Louis, Mo.

McFessell, R. W., care E-K Co., Rochester, N. Y.
MacKenzie, D. H., 122 Wroe Ave., Dayton, Ohio.
Mackey, F. Ernest, 34 E. Main St., Tenia, Ohio.
*Mackness, G. W., care Burke & James, Chicago, Ill.
Magune, Worley, 220 W. Main St., Urbana, Ill.
*Markley, W. J., care Willis & Clements, Philadelphia, Pa.
Martin, Willard C., 681½ Wabash Ave., Terre Haute, Ind.
Mason, Alphonso, Welsbach Co., Gloucester City, N. J.
Mees, Dr. Kenneth, Eastman Kodak Co., Rochester, N. Y.
Milentz, A. L., St. Louis, Mo.
Miller, E. M., Simpkinson & Miller, Cincinnati, Ohio.
Miller, E. C., 35 East Lory St. Columbus, Ohio.
Mills, B. A., Holderness St., Fort McPherson, Ga.
Mitchell, Roy, 333 E. Market St., Indianapolis, Ind.
Moling, Francis M., 1149 Main St., Columbus, Ohio.
Moore, Uel J., Lawrence, Kans.
Moorefield, R. C., 1517 Fletcher Loan & Trust Bldg., Indianapolis, Ind.
Morgan, W. O., 241 Fifth Ave., Pittsburgh, Pa.
***Mullett, R. B., 9 W. Grand Ave., Kansas City, Mo.
***Murphy, Geo., 57 E. Ninth St., New York City.
*Mussen, W. B., 129 W. Twenty-second St., New York City, N. Y.
Mutton, J. N., Eastman Kodak Co., Rochester, N. Y.
Myers, Clarence L., 216 Clark Ave., Effingham, Ill.

Nakamura, Hiroshi, Arcade Bldg., Joliet, Ill.
Nicholson, E. B., 611 N. Illinois St., Indianapolis, Ind.
Niles, H. E., E-K Company, Rochester, N. Y.
**Noble, Frank S., care E-K Company, Rochester, N. Y.

Oakley, P. Benson, P. O. Box 217, Norwich, N. Y.
Odd, Glen D., 1134 N. Penn St., Indianapolis, Ind.
Owens, M. W., Hammond, Ind.
Owings, S. D., 45 W. Mummee Ave., Dayton, Ohio.
Owne, Mrs. Elizabeth, 132 Vermillion St., Danville, Ill.

Painter, Eva, Fairmont, Ind.
*Palmer, J. G., care Canadian Kodak Company, Toronto, Ontario, Can.
*Paul, A. H., care E-K Company, Rochester, N. Y.
Payne, Dr. J. H., Julietta, Ind.
Penfod, J. A. F., Eastman Kodak Co., Rochester, N. Y.
Penrod, Alexander G., Effingham, Ill.
Pepper, W. M., care Canadian Kodak Company, Toronto, Ontario, Canada.
Peterman, H. A., 1005 E. Long St., Columbus, Ohio.
Peters, Aiba Nichols, 217 Fourth St., Logansport, Ind.
Pfleger, Fred J., care Lyman Bros, Indianapolis, Ind.
Piers, A. S., 432 W. Market St., Jeffersonville, Ind.
Pike, O. C., Chicago, Ill.
*Pilon, F. H., care Albany Card & Paper Co., Albany, N. Y.
Potter, C. F., Jr., Morris Park, Long Island, N. Y.
Potter, H. J., Chicago, Ill.
***Prince, L. M., 108 W. Fourth, Cincinnati, Ohio.
Pyle, W. M., 203 N. Ninth St., Columbus, Ohio.

Randolph, W. J., Sheridan, Ind.
Rathman, C. C., 586 W. Main St., Battle Creek, Mich.
Ray, J. V., 38 Bowery, New York City, N. Y.
*Reader, O. B., 1010 Grand Ave., Kansas City, Mo.
*Reckling, Cliffe, 17 W. Charlton St., Savannah, Ga.
*Reimers, Henry, Third and Cedar Aves., Milwaukee, Wis.
Riblet, Philip D., 83 Allandale St., East Cleveland, Ohio.
Rice, A. D., care Camp Art Company, Jamestown, N. Y.
Rice, Lauron, 121 N. Market St., Wabash, Ind.
Richardson, N. P., Eastman Kodak Co., Rochester, N. Y.
Ritzwaller, E. H., 223 W. Erie St., Chicago, Ill.
Roberts, W. H., 132 E. Twenty-second St., Indianapolis, Ind.
***Robinson, C. B., 234 Huron Road, Grand Rapids, Mich.
Robinson, L. C., 115 Monroe Ave., Grand Rapids, Mich.
Rockwood, W. A., care Ansco Company, Binghamton, N. Y.
Rofie, Marshall, Southern Hotel, Columbus, Ohio.
Root, Mrs. Emma, 417 Summit St., Toledo, Ohio.
Rosenbloom, Morris, care Hex Optical Co., Rochester, N. Y.
Rosemeyer, A. J., 167 Twelfth St., Milwaukee, Wis.
Ruffner, C. H., care E-K Company, Rochester, N. Y.
Russell, Walter L., Bridgeville, Del.
Rye, Ofav, 3209 Evergreen, Chicago, Ill.

Salzgeber, H. L., 3661 Hartford St., St. Louis, Mo.
*Salzgeber, Richard, care Hammer Dry Plate Co., St. Louis, Mo.
Satran, Benjamin, 410 S. Second St., Effingham, Ill.
**Savage, C. H., care Francis Hendricks Co., Syracuse, N. Y.
Schaefer, J. P., Eastman Kodak Co., Rochester, N. Y.
Schandt, G. J., 623 Wright St., Champaign, Ill.
Schanz, Paul W., Gundlach-Manhattan Co., Rochester, N. Y.
Schneider, Mrs. Ruby, 333 East Market, Indianapolis, Ind.
Schermerhorn, Mrs. W. F., Auburn, Ind.
Schiller, W., 6 S. Broadway, St. Louis, Mo.
Schindler, F. S., Zweifel Photo, Dayton, Ohio.
*Schmid, F. C. P., Goerz Am. Optical Co., New York, N. Y.
Schmitt, George, 210 W. Fourth St., Cincinnati, Ohio.
Schneider, Walter, 410 S. Second St., Effingham, Ill.
Schneider, A. W., care H. Lieber Co., Indianapolis, Ind.
Schulthers, Harry, 420 W. First St., Marion, Ind.
*Schultz, J. C., care Tapprell, Loomis & Co., Chicago, Ill.
Scofield, H. H., 3603 Ellis Ave., Chicago, Ill.
Scott, Myra, Richmond, Ind.
Scott, D., Eastman Kodak Co., Rochester, N. Y.
Scott, Wm. S., Presto Mfg. Co., Pittsburgh, Pa.
Seale, J. Leland, Fairmont, Ind.
*Seyler, Fred, 5617 University Ave., Chicago, Ill.
Shafer, Clint, 129 W. Twenty-second St., New York, N. Y.
Sharp, Geo. H., Quaker City Card Co., Philadelphia, Pa.
Shaw, Chas. Gilbert, Bloomington, Ind.
Sheets, J., Cramer Dry Plate Co., St. Louis, Mo.
Sheets, W. H., care E-K Company, Rochester, N. Y.
*Shoberg, D. C., Sioux City, Iowa.
Siebeneck, Lawrence, 112 W. Wayne St., Fort Wayne, Ind.

**Sievers, H. C., care Sweet, Wallach & Co., Chicago, Ill.
Sliger, D. H., 211 Wabash Ave., Terre Haute, Ind.
Sloan, F. S., care Hammer Dry Plate Co., St. Louis, Mo.
Sluka, Frank, Jr., 2723 E. Thirty-eighth St., Cleveland, Ohio.
Smith, Raymond, 1403 N. Guilford St., Huntington, Ind.
**Smith, Jas. H., 725 E. Thirty-fifth St., Chicago, Ill.
Smith, J. A., care J. H. Smith & Sons, 3541 Cottage G., Chicago, Ill.
Smith, A. A., care E-K Company, Rochester, N. Y.
Smith, S. C., 238 E. Gay St., Columbus, Ohio.
Snyder, L. E., Eastman Kodak Co., Rochester, N. Y.
Stafford, R. A., 325 Jackson Blvd., Chicago, Ill.
Stafford Engraving Co., Century Bldg., Indianapolis, Ind.
Stamp, D. F., Eastman Kodak Co., Rochester, N. Y.
Steffins, A. F., care Reflex Camera Company, Newark, N. J.
Steman, Frank H., Young & Carl, Cincinnati, Ohio.
*Stephens, T. W., 61 Broadway, New York, N. Y.
Stoyanov, L., 37 Pleasant St., Attleboro, Mass.
Straughn, W. H., 343 W. Market St., Wabash, Ind.
Streib, Anna Marie, Bucyrus, Ohio.
**Strong, Harry U., Tapprell, Loomis & Co., Chicago, Ill.
Stuber, W. G., Eastman Kodak Co., Rochester, N. Y.
Sullivan, Edw. E., 125 Barrone St, New Orleans, La.
Sullivan, W. B., 3138 N. Senate Ave., Indianapolis, Ind.
Swan, F. W., Eastman Kodak Co., Rochester, N. Y.
**Swingley, C. L., care E-K Co., Rochester, N. Y.

***Taprell, W. A., care Taprell, Loomis & Co., Chicago, Ill.
Taves, E. A., New York, N. Y.
Taylor, C. W., 1041 N. Lockwood Ave., Austin St., Chicago, Ill.
*Taylor, E. A., care Bausch & Lomb Optical Co., Rochester, N. Y.
Thornhill, Frank H., 1311 F St., Washington, D. C.
Tishler, Stephen, Box 196, Effingham, Ill.
Toeppert, O. A., Sixth and Walnut Sts., Dayton, Ky.
**Topliff, Geo. W., care Ansco Co., Binghamton, N. Y.
*Towles, C. O., care Hammer Dry Plate Co., St. Louis, Mo.
*Tozier, H. H., care E-K Company, Rochester, N. Y.
True, Paul E., 129 W. Twenty-second St., New York City.
*Twitt, A. A., 2710 Dayton St., St. Louis, Mo.

Voetter, A., care Schering & Glatz, New York City.
Von Gillume, Frank, 795 E. Eighty-eighth St., Cleveland, Ohio.

***Waite, F. B., Am. Dry Plate Co., Worcester, Mass.
Walker, Geo. W., 1009 First National Bank Bldg., Cincinnati, Ohio.
*Wallis, C. E., Sprague-Hathaway Co., W. Somerville, Mass.
Walters, Frank A., 408 Denby Ave., Evansville, Ind.
Watkins, Thomas C., 122 E. Twenty-fifth St., New York, N. Y.
Weed, C. L., Evansville, Ind., care Photo Supplies.
Welch, Frank B., 130 W. Fourth St., Cincinnati, Ohio.
Welch, John M., 711½ Prospect St., Kansas City, Mo.
West, Mrs. L. A., 216 N. Jefferson St., Huntington, Ind.
Wheelock, J. Otis, 3618 Olin St., St. Louis, Mo.
Whipple, F. M., care Central Dry Plate Co., St. Louis, Mo.
White, H. C., North Bennington, Vt.
White, P. N., Walnut St., N. Vernon, Ind.
White, Leslie, N. Vernon, Ind.
Whiteman, Sydney W., Binghamton, N. Y.
Whiteroft, J. B., 420 Park Ave., Effingham, Ill.
Wiler, H. B., Rochester, N. Y.
Williams, E. W., Greenup, Ill.
Williams, R. A., 206 Main St., Evansville, Ind.
*Wills, H. B., care E-K Company, Rochester, N. Y.
Wirsching, L. O., 132 N. Vermillion St., Danville, Ill.
Wolf, William, care Wolff & Dolan, San Francisco, Cal.
Woling, Francis W., 1149 E. Main St., Columbus, Ohio.
Worneff, Charles C., Altoona, Pa.
*Wright, E. D., care Cramer Dry Plate Co., St. Louis, Mo.
Wright, Edith E., Fairmont, Ind.
Wright, Emily E., Bretzman Studio, N. Penn, Indianapolis, Ind.
*Wunderlich, Albert, care John Haworth Co., Philadelphia, Pa.

Yacmett, Mrs. Fred A., St. Marys, Ohio.
Yauck, E. C., 6 Haloid St., Rochester, N. Y.

Zehnle, W. H., care W. D. Gatchel & Son, Louisville, Ky.

A Report *and* An Appreciation

IN our honest opinion, there never was a more profitable convention held in the history of American photography than that at Indianapolis. Those who were on the ground will concur in this; those who were not have an honest regret.

The program was good. There was lots to learn, and lots that was learned.

Every photographer in the United States ought to attend these conventions, for the sake of new ideas, new plans and the new bees they put in his bonnet—if nothing else. There wasn't a booth in the hall that didn't have something good to offer.

Over on our side, we had something for you, and if you did not get it, you can have it yet, if you want it and care to send for it.

One good thing about it is it doesn't cost you a red cent—and yet we predict it will make you money. We mean this; drop us a line—and we'll send you something worth while; *well* worth while.

Central Dry Plate Company

St. Louis, Missouri

FOR SALE

FOR SALE—The only studio in city of 10,500 population, in heart of the Mississippi Delta. Everything up to date, no run-down place, good business and good reason for selling. If interested, write for particulars to C. F., ASSOCIATION NEWS.

FOR SALE—Studio in Osage country. Electric lights and natural gas. Operating room, reception room, printing room and two living rooms all in connection. Wm. J. Boag, 204½ Kiheka Ave., Pawhuska, Okla.

FOR SALE—Complete studio outfit including 8 x 10 Studio Camera and lens, 11 x 14 View Camera, Plate Glass Showcase, Flash Cabinet, etc., in first class condition. Will sell all or part. Florence M. Rice, 321 E. Water St., Elmira, N. Y.

FOR SALE—Studio located in county seat of Osage. Doing good business. W. J. Boag, Pawhuska, Okla.

FOR SALE—Only gallery, north light natural gas, live college town. Amateur supplies. Doing good business. C. Ray Stanton, Westerville, Ohio.

FOR SALE—Old established studio doing fine business. Fine location and very low rent; on account of sickness will sell for half what it is worth if sold soon. Photographer, 2008½ Second Ave., Birmingham, Ala.

FOR SALE—Photo Studio. Splendid opening for hustling young man. Ground floor, north light, good pure well water and large tank of filtered rain water in dark room. A. A. Martin, Kozy Studio, St. Cloud, Fla.

FOR SALE—Studio, Southeastern Kansas town of 15,000. Fitted 11 x 14 portrait, 8 x 10 view, flash machine, electric printing and enlarging machines, fountain air brush, all conveniently arranged. Invoice $1,500. For quick sale $1,000 buys it. Address, N. C. T., care of ASSOCIATION NEWS.

FOR SALE—One of the best established studios in a city of 65,000, Wichita, Kans. Fully equipped. Will bear thorough investigation. Address X. Y. Z. care of the Association News.

FOR SALE—Will net you $3,000 a year velvet if you are a hustler and know the business. Present owner has other profession which he prefers. This is no catch or fake advertisement but a straightforward business proposition that will stand the closest scrutiny. A lifetime opportunity for some one. Is it you? $1,200 required, balance to suit. Act quickly. Address 12367 Euclid Ave., Cleveland, Ohio.

FOR SALE—One No. 10 Cirkut camera almost new. Ten-inch by 6 foot printing frame fitted with plate glass. Catalogue price, $315. Will sell for $225. Address I-N, care of ASSOCIATION NEWS.

FOR SALE—6½ x 8½ view camera. Goerz Dazor Lens, 5 x 8 Sector shutter, six plate holders, reducing back to 5 x 7 Tripod and case, all in a No. 1 shape. Cost $119; a bargain at $65. Address R. H. Stine, Worland, Wyo.

HELP WANTED

WANTED—Printer and retoucher. Experienced person thoroughly familiar with Cyko paper. Must be able to do first class retouching, etching and background work on negatives. Give references, state experience, age and salary expected and submit samples of work with first letter. C. D. Gallagher, Ely, Nev.

WANTED—A man to serve in capacity of printer, both amateur and professional, good knowledge of other departments. Steady job for right man. C. E. Cheyne, Hampton, Va.

WANTED—A live partner at once—Amateur or Professional. Have two studios—Too much work. Will dispose of the one automatically. Situated in Lehigh County, Pennsylvania. No competition. Population 5,700. Produced in 1913 and 1914, $3,551 above all expenses. Eight hundred dollars will start you out. Will assist three days each week if desired. A rare opportunity. Ask for plan. Address "Hustler," care of ASSOCIATION NEWS.

WANTED—To get in touch with an up-to-date photographer that has both a panoramic and graflex camera and can do the photographing. I can get the jobs and deliver the work and first and last do the most essential part, get the money for it. I will furnish auto. Address X, care this office.

SITUATIONS WANTED

POSITION WANTED—As assistant operator with chance for advancement. Wm. N. White, Cor. 9th and Penn., S. E., Reading, Pa.

POSITION WANTED—By an experienced photographer, as a retoucher or all-round man. Louis Stoyanov, 37 Pleasant St., Attleboro, Mass.

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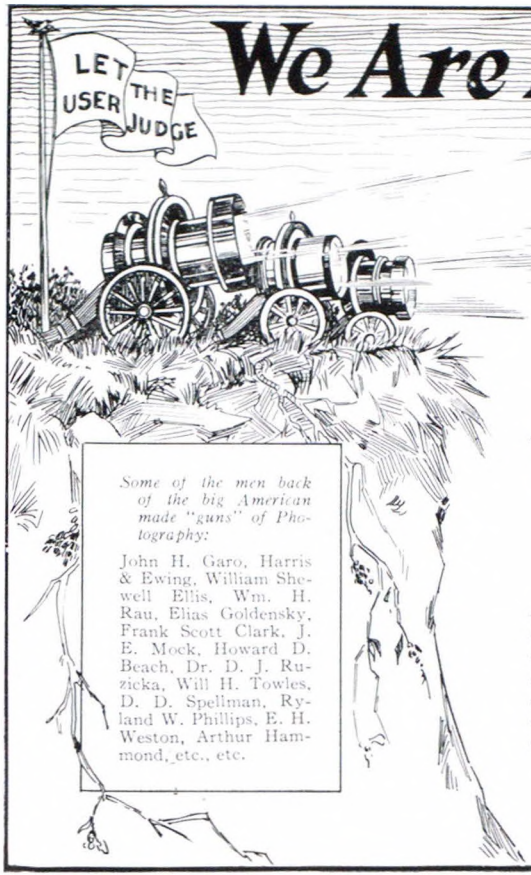

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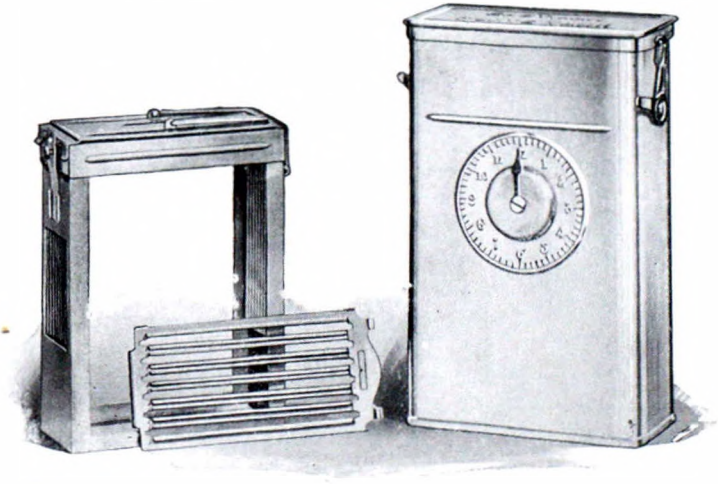

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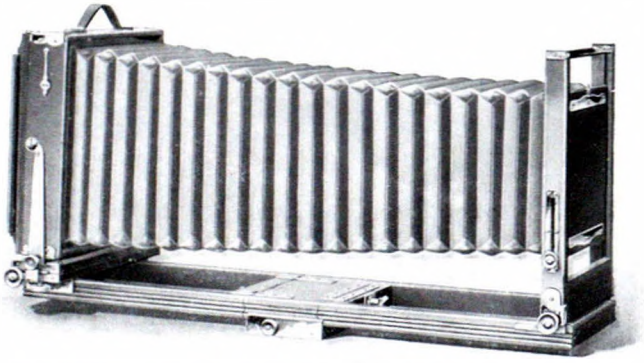

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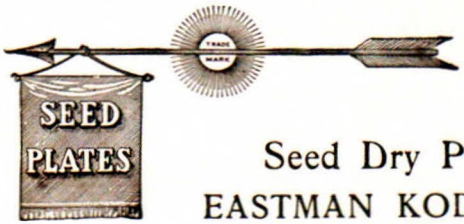

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