



ASSOCIATION NEWS

A JOURNAL DEVOTED TO THE INTERESTS
OF THE PHOTOGRAPHERS OF AMERICA

Vol. 2, No. 11

Washington, D. C.

DECEMBER, 1915



Official Publication of the
Photographers' Association
of America

Exclusive Styles Guaranteed When Obtaining Our Superior Mountings

*Lowest Possible Prices When Buying
Direct from Manufacturers*

Latest Styles Finest Materials
Perfect Workmanship

California Card Manufacturing Company

Main Office and Factory, Potrero Ave. and Mariposa St.
San Francisco, California

EASTERN OFFICES

M. M. FREY 30 E. Randolph Street, CHICAGO, ILL.
H. L. BURD, 3735 Grand Central Terminal, NEW YORK, N.Y.
WM. A. LEONARD 1015 Healey Building, ATLANTA, GA.

The
Portable
Skylight
Has
Made
Good

PHOTOGRAPHERS of vast experience state that they could not fully appreciate the superior values of this light had they not used all other illuminating devices for both studio and home work. It is being sold on a guaranty with explicit instructions that insure success. Order one now and profit from your Christmas business. Kept in stock and sold by all up-to-date dealers. Write for detail information to

THE SHOBERG CO.
SIOUX CITY, IOWA

THE ASSOCIATION NEWS

PUBLISHED IN THE INTERESTS OF THE PHOTOGRAPHERS OF AMERICA

Vol. 2

WASHINGTON, D. C., DECEMBER, 1915

No. 11

ADVERTISING PHOTOGRAPHY.

It is no longer necessary to argue whether photography needs advertising or not. All are quite thoroughly convinced that photography does need publicity and "lots of it." The only question left to decide is the method to be employed.

All the varied forms of publicity for photography may be grouped under three heads. First, exhibitions and displays; second, written and printed arguments; third, personal solicitation.

The displaying of photographs has always been one of the most forceful ways of interesting the public. The show case is the variety of exhibition most universally used, but many photographers are uniting forces in their respective cities in the preparation of public exhibitions. During the last year Cincinnati, Louisville and Pittsburgh have held such exhibitions and in each case the results have been most gratifying. It is to be hoped that more cities will use this plan during the coming year.

Under "Written and printed arguments" are included newspaper advertising, mail matter sent direct to mailing lists such as circulars, personal and form letters, etc., street car advertising which may be in addition a display of a photograph, and display posters.

The one point to be borne in mind in all written and printed advertising is to keep from saying too much. Do not try to print a book on a three by five card, but boil down what you have to say to the fewest possible words that will express the gist of your argument. Then use enough space to display it well.

It is always well to illustrate your arguments with reproductions of photographs. One photographer recently sent out a circular in which four propositions were presented. Two were illustrated and two were not. Those which were illustrated brought in sufficient returns to make the whole plan profitable while the results from the two which were not illustrated were almost negligible. Hereafter this photographer will send out no printed advertising which is not illustrated.

Personal solicitation is sometimes spoken of as going after business with a "fine tooth comb." This method may be employed when other methods fail but even then the dignity of the photographer will be maintained a great deal better if ticket propositions and other cheap shop methods are not resorted to.

It is not the purpose of this article to point out which of these methods are the best. All are being used with varying degrees of success. What works well with some photographers does not work well with others, but no photographer can rely on one method exclusively. There is no one plan which solves the publicity problem, and the photographer who spends careful thought and attention on several methods will find that each supports the other.

WHY THE CHARTER FOR THE SECTIONAL ASSOCIATION?

The chartering of the sectional associations is considered by many leaders of the profession as the most progressive move for close organization that the photographers have ever taken.

It has always been the desire of the P. A. of A. to assist the other bodies. You can see why this would be true, for those who determined the policies of the P. A. of A. were men who had graduated from the boards of the State associations; therefore they would naturally seek to have the P. A. of A. lend all possible assistance to the State associations.

But this aim was never so completely realized as in the plan of the charter for each section. This binds the P. A. of A. and every chartered association into one solid organization. The P. A. of A. may now petition for parcel post or any other privilege, and in this petition it will not only represent the members who pay dues to the P. A. of A. but it will also represent the affiliated associations. This will make the appeal much more weighty.

Hitherto, the P. A. of A. has felt that it had the moral support of these organizations, but there was no way to bring this "moral support" into tangible, substantial backing on propositions in which every member was interested. But now that the charter plan is inaugurated, it shows that the P. A. of A. is the parent organization and that all the other associations are supporting organizations. This not only benefits the P. A. of A. but also every sectional association

and each individual member of the sectional societies.

The P. A. of A. has the support of every sectional society and every sectional society has the support of the P. A. of A. and every other sectional society. You can see how much stronger any appeal from the photographers will be now that it represents such a large proportion of the members of the profession.

THE LOUISVILLE EXHIBITION

P. A. of A.

Washington, D. C.

GENTLEMEN:

Will give you full data of our very successful Art Exhibition which closed Saturday evening.

First will say, to show how the spirit and good fellowship existed at the final close after each photographer has closely mingled and got together for the ten days of the exhibit, we wound up by having our wives and sweethearts with us in a regular Dutch lunch at one of the studios.

This alone is well worth the while to cooperate and be on friendly relations with each individual in our profession in the city, not saying anything of the exhibition which was received with so many high compliments by the public.

The idea is bound to promote, create, and cause the people to look on photography on a higher plane. The average attendance daily was about 2,000. Many of scenic portraits were sold from the walls and a very splendid impression was made on all who visited the display.

We, the members, are much enthused. Our intentions are to make the affair semi-annual. The newspapers were very liberal in giving us good publicity, which is one of the important things not to be overlooked.

Location was superb, in the heart of the city. The room secured, size about 20 by 60 feet, well lighted, tiled floor with 6 feet green burlap on the two side walls and end. The decorations consisted of palms, ferns, etc. Music by Edison Victrola proved to be a good attraction.

The number of portraits on display was about 200. There were also several slogans which called attention to the Christmas work. In addition to this I wish to say we find that the portraits sold from the wall and orders taken covered all the expenses that the whole affair cost us. So this should encourage those that have never tried or had any experience with such an exhibit.

The young lady who received the visitors and gave each a program or catalogue was charming in her personality and just the one for the place. I am sending you new paper clipping, a group of the members and views showing the display, as much as could be taken.

You are at liberty to give us all the mention you wish in the ASSOCIATION NEWS whereby to encourage, awake, stir and enthuse the photographers in every city to put over similar affairs. For I am a great believer in showing your product.

I have frequently had 1,000 square feet in displays in large store windows beginning with Easter and Thanksgiving. Truly no greater returns. Try it.

Yours very sincerely,

J. L. CUSICK,
Louisville, Ky.

W. A. TAPRELL

of the Taprell-Loomis Co.

Born Bath, England, February 19,
1867.

Died Chicago, Ill., November 14,
1915.



LOUISVILLE PHOTOGRAPHERS WHO TOOK PART IN THE EXHIBITION.

Standing, left to right: Shook, Caulfield, Hesse, Beckmann, Hirsch and Brown. *Sitting:* Hutti, Cusick, representative of the Heath Studio; Miss Kohnhorst, representative Royal Photo Company, and Rieger.

AN EASY ROAD TO FAILURE

We recently received a letter from a photographer, who now conducts two studios in a city of more than 100,000, and who at one time operated several other studios very profitably, in which letter he asked suggestions as to what he could do to get business. He stated that he had lost \$4,000 since 1911 and that nothing which he did would bring the people to him.

A short time after the receipt of this letter it was my privilege to visit this man in his own studio and to gather information first hand. I found that alone he was doing all the work there was to be done in his studio. He was receptionist, operator, manager and everything else except porter.

While I was there a lady came in to have a picture of two children. Both of the children were as pleasant as could be when they came into the studio but before the sitting was made he succeeded in making both of them cry by his gruff manner. One of the children fell off its chair and he proceeded to growl at its mother till there was created a very happy scene indeed. The following remarks show how tactfully the situation was

handled. "Get your hand away—*Take it away!*" "Keep still over there" and when the baby fell—"That was your fault"—to the mother.

Do you think that lady will ever come back again or will speak a good word for that studio to her friends?

The trouble with this man is that he has "run himself out." He formerly did a good business, a large proportion of which was of the better grade, but he resorted to ticket propositions and other cheap advertising plans till the public lost confidence in him.

His business dropped below the point of profit and he became discouraged, then sour, so that now he should not even meet customers.

He is now advertising one dozen folders and a nice panel for 75 cents and even that offer does not attract customers. He will either have to start all over again on a different basis in a different location or go out of the business entirely, and my advice would favor the latter. He has ruined himself for the business and cannot entirely forget his past methods. Such is the experience of the man who ruins his future by adoption of cheap ticket propositions.



STREET CAR CARD FOR SHAW'S STUDIO, DENTON, TEX.



PAGE ONE.

NO ARTIST can outdo the wonders of a glorious sunset. No sculptor can transmit real life and animation to a mere piece of stone. When the inexperienced try to do this the effect is unpleasant, but the great artists appeal to us immensely. They imitate Nature as they see it through the medium of the brush.

□ □

Photography is truly one of the arts, but it is more than an art—it is a science as well. To do fine Portrait Photography one must have the artistic conception that recognizes both character and beauty in a subject and the scientific ability to reproduce it.

PAGE TWO.

Our Invitation

Come in and look at the beautiful Portraits in our studio. They breathe of life.

Let us make a Portrait of you that is like you in spirit; that radiates YOUR personality. If you have never had a picture taken that exactly suited you, give us the opportunity and we will demonstrate why the most particular and exclusive people give us their patronage.

The personal thought, the spirit of giving, determines the value of a gift. What, then, could be more fitting than your portrait for a remembrance to carry your message of friendship?

Stein

Photographer

128 Wisconsin St. Milwaukee

PAGE THREE.

ASSOCIATION NEWS

**A Monthly Journal Devoted to All Matters
Pertaining to Photography**

**OFFICIAL ORGAN OF THE PHOTOGRAPHERS'
ASSOCIATION OF AMERICA**

PHOTOGRAPHERS' ASSOCIATION OF AMERICA

EXECUTIVE BOARD

L. A. DOZER President
BUCYRUS, OHIO

RYLAND W. PHILLIPS First Vice President
1507 WALNUT ST., PHILADELPHIA, PA.

HOMER T. HARDEN Second Vice President
215 E. DOUGLAS AVE., WICHITA, KANSAS.

R. W. HOLSINGER Treasurer
CHARLOTTESVILLE, VA.

JNO. I. HOFFMAN Secretary
12TH AND F STS., WASHINGTON, D. C.

All communications should be addressed to
WASHINGTON, D. C.

Subscription Price 50 Cents a Year

WASHINGTON, D. C., DECEMBER, 1915

Entered at the Post Office of Washington, D. C.
as second-class matter.

THERE IS A KNOCK AT THE DOOR OF THE ASSOCIATION. SEE WHO COMES

COMMERCIAL PHOTOGRAPHERS

Portrait photography is in one sense a "has been." It was practically the "whole thing" in the business, but today it is a very important, more important than ever before, and useful, but comparatively small, part of photography. My experience has been entirely in commercial work.

Commercial photography includes all photographs, not portraits, and may include them, when they are used in selling goods or in making commercial deals.

When one considers that the commercial photographer photographs everything; and that every illustrated magazine and every illustrated advertisement, or catalogue, presupposes a photograph for each cut; and when he considers the unlimited number of landscape views, and

scenes in thousands of cities, he begins to realize what an immense field the commercial photographic field is.

The National Association of Photographers practically does not recognize this field.

Count the cuts in any up-to-date magazine—consider the variety of subjects shown—ask yourself how the photographer made the negatives—you cannot tell, because no two sets of conditions are alike, no two subjects are alike. The use to be made of the photos enters into the consideration of the making of them.

Frequently the patron does not know what the photograph will show. His ignorance must be considered, the operator must be an educator—a satisfied customer is a big asset and a dissatisfied one is a negative live-wire advertisement.

It takes a broad mind to be successful. They are in demand. The work of the commercial photographer is not recognized by the National Photographers' Association.

It is easy to learn about plates; plain, double-coated, orthochromatic, nonhalation and what not, and the grades of papers of all the manufacturers in the country and that each puts out the best—it is easy to become a mechanical operator of plates and paper, but to be a real operator in the field of commercial photography requires more or less a genius—a man who can think of ways and means of doing something never done before—one who does not have it in his make-up to fail.

He is in demand.

The National Association does not recognize the work of such men.

Who is to blame?

Primarily, the commercial photographer. He has not knocked at the door for admission.

Secondarily, the Association. It has not sought. The Association shows a disposition to change. Commercial men knock at the door—and don't forget to send in the photo when the door opens.

W. H. BASS,
Indianapolis, Ind.

ANOTHER CINCINNATI EXHIBIT

Elaborate plans for a spring exhibit are already in preparation by the Photographers' Association of the Cincinnati Chamber of Commerce. The two exhibits held during 1915, one in May and the other in October, proved most successful mediums of attracting the attention of the general public to the excellent results achieved by Cincinnati photographers in portrait, home portrait and commercial photography.

The first exhibit was on a small scale, and yet it attracted about 5,000 people. The second one, held in October, was on a much larger scale and drew about 10,000 people. The class of those attending both exhibits is worthy of comment. But a very small percentage was of the drifting curiosity-seeking type. The vast majority were there seeking to be instructed. It kept the twenty members of the Association busy explaining light and tone effects, modern posing, costuming, and a hundred and one other intimate points of the photographic art.

The result of the exhibition in each case was excellent from a commercial point of view. It has greatly stimulated the business of photography. The people who attended the exhibit left with the impression that they owe it to themselves, their families and friends to be frequently photographed. Orders which have come in since the last exhibit may be traced directly to it. In fact, pointed inquiry in some cases revealed that the business came as a direct result of the exhibit.

The members of the Association are elated with the success of their exhibit from the standpoints of both art and business. The exhibits are of an educational nature and the business is the fruit of the thought put behind the exhibits. The show next spring will be much more elaborate and will be participated in by several new members who have been added to the lists of the Photographers' Association since the October exhibition.



CORNER OF LOUISVILLE EXHIBITION.

PROOFS

PROOFS show position and expression only, not finish. In the photographs the effect is much softened by the retouching, and objectionable shadows, lines, wrinkles, pimples, etc., are removed.

Please mark on the back of proofs the number wanted, and should selection be made from more than one, a slight extra charge is made for retouching.

Return all proofs; those not returned are charged for as finished pictures.

THE STUDIO

Above is the reproduction of a card sent out by the X studio with all proofs.

This card is very good except in one respect and that in itself is sufficient to destroy almost entirely the usefulness of the card.

"Objectionable shadows, lines, wrinkles, and pimples, etc., are removed," isn't going to be considered by a lady who has

no wrinkles or pimples as much of a compliment. In many cases it may be positively offensive.

Whenever any piece of advertising matter is sent out from a studio, it should be carefully looked over to ascertain if possible the effect it will have upon the party into whose hands it falls. The only way that you will be able to find out how it will be taken is to consider what impression it would create on you if you were in the other person's place.

How much better it would have sounded if the first paragraph read, "Proofs show position and expression only. In the finished photograph all of the objectionable features are removed by retouching."

A better way, however, is to do proof retouching, and then this explanation will not be necessary and the chance of making mistakes like the above may be avoided.

ONE MEMBER'S EXPERIENCE WITH A TICKET SCHEME

P. A. of A.

Washington, D. C.

GENTLEMEN:

About three months ago there was a man who came into my studio and put a business proposition to me and, as business was dull, I accepted his offer.

He asked me if I would make a sitting and a picture free to each merchant as a



SOUTHERN MINNESOTA PHOTOGRAPHERS' ASSOCIATION MET AT SPRING VALLEY, OCTOBER 27.

sample, and furnish a print for an enlargement, which he said he would furnish free. Then he was to furnish trade cards, and when a customer had traded \$3.00 they would come to my studio, pay \$1.95 for one-half dozen portraits in a booklet (\$6.00 grade).

When I asked him where he got his money out of it he said that he took chances on selling a frame.

The enlargement he showed me was of a man and a little boy in a neighboring town and put up in oval frame and beveled glass, so you can see the chance for selling a frame was good in most every case, as they could not put these pictures in an ordinary square frame or have one made in town. Although the profit was small I saw that it would be a good chance for me to advertise and at the same time build up my business. He came with samples of photos from a well-known studio in W——.

I later wrote to the party that runs this studio and they said that this man was all right, so I told him to go ahead. When he came with the trade cards they read as though I was the one that was putting out the enlargements and he was a Professor of Art of my studio. I was busy and did not give them much thought until I heard that he was selling these trade cards at \$5.00 for 500. He has put out about 15,000 of these cards with some hand bills.

To make a long story short we have given him three times the time it takes to get back such enlargements.

The way the cards read holds me responsible and the merchants are getting very uneasy, so I think it is about time I was doing something. This man is not under bond, so I have no hold on him.

Now I think you understand where I stand. Can you help me out of this? Can you tell me where I can get these



HOME PORTRAITURE.

MADE WITH SHOBERG PORTABLE SKYLIGHT.

enlargements made reasonable enough so if I am caught I can make good and at the same time turn out a good article, also some one to furnish frames for the same. I do not know of a place that I can get this work done and done right. If one-fifteenth of these people that get trade cards come to my studio, that means 1,000 enlargement and 500 dozen cabinet pictures. It will be worth a good lot to me if I can wiggle out of this and anything you can do will be appreciated.

Yours respectfully,

L. E. A.

PARROTT, PHOTOGRAPHER OF FORT WAYNE, COMMITS SUICIDE

George J. Parrott, for twenty-five years a photographer of Fort Wayne, Ind., recently committed suicide by cutting his throat from ear to ear with a razor. He stood on the bank of the Maumee River so that his body would fall into the stream and be carried away. Twenty-four hours later his body was found at

a point 400 feet down the stream by the searching parties.

Mr. Parrott was at one time president of the Indiana Photographers' Association and has always been highly respected by the fraternity of the state and city in which he lived. His untimely death comes as a great shock to his many friends.

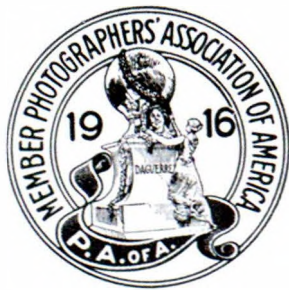
LARGE PORTRAITURE

There are two classes of large portraiture—good and bad—and mind you, we do not say expensive and inexpensive—for the true measurement of a portrait is not in what it may cost; it's in the certain, indefinable something which appeals to you—whether you know the subject or not—it's the character in the face.

The great artists of the middle ages painted portraits, and the portraits they painted appeal to us today because of that "certain indefinable something" which time can never efface. Those great artists painted other great canvasses but the portraits compel your admiration—while others are passed by.

Rubens-Rembrandt-De Vos-Holbein: Yes, and Frans Hals-Van Dyck-Valesquez and Romney—and yet the writer hears you say "These were among the world's greatest painters, and of course their portraits will command attention"—but that isn't the point. The point is right here: There portraits were of real men and women—real flesh and blood, as were likewise the children they put on canvas. These men drew from life, and even ecclesiastical canvasses were painted from living beings. These paintings of living men and women, some dating back three centuries, attest the fact that human nature was the same then as now, that love of family and pride of family dictated its portraits, and that the rulers of the earth and their titled adherents paid the price.

There was a time when none but the very wealthy could have portraits, large portraits that were worthy to be called portraits, and hung, as in the ancestral halls of old England, but with the advent



THE ELECTRO of
the official emblem
which members may
use on all their printing.
These may be secured in five
sizes—from one-half inch
to two inches in diameter.

of photography from plates came the day of enlargements on paper, some crudely finished, some finished not at all, some with merit, and some rank abominations, but whatever the results were, the results were seen in the homes of the middle well to do classes, in the old-fashioned india ink and water-color as seen in the homes of our grandfathers.

The past quarter century has seen great changes in large portraiture. The advent of bromide paper is primarily responsible for it, and that brings us back to the statement at the beginning of this article—"There are two classes of large portraiture—good and bad." The kind which is sold in quantities to the masses by the itinerant picture canvasser—the \$1.98 variety; and the class of finished large work handled by the self-respecting photographer—the man who has his reputation to gain, or having gained it, plans to keep it, and add further to it in the community where he has cast his lot.

And right here we come to the gist of the whole matter. The average photographer admits that he does not do the business in large work he would like to do. If you ask him the reason he will tell you (confidentially of course) that the picture canvasser, the ringer of door bells, gets all the business there is out of the town about once in six months, and there is only an occasional order left in the town for him, etc., etc. You know about what they say. Perhaps you may know about it from personal experience.

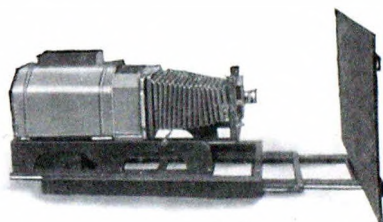
What is to be done? This is a question we have asked, and been asked times without number, and echo has always answered "What?" with some modifications, and yet it has always simmered down to one answer "Educate the public to something better:" but how?

Shutters and Diaphragms Repaired For One Dollar Post Paid. No matter in what condition. All work guaranteed. Give us a trial.

**ROCHESTER PHOTOGRAPHIC
SHUTTER REPAIR COMPANY**

Department A

1234 Clinton Ave. North Rochester, N. Y.



The Famous RADION No. 6 Professional Enlarger

Price, without Printing Frame Carrier, \$82.50
with Printing Frame Carrier, \$85.00

A distinctly superior outfit for 5x7 negatives, with special high power Mazda lamp and condensers. The fastest in speed and most practical in operation, giving satisfaction everywhere. Ask your stock house. Circular upon application.

H. C. WHITE COMPANY
*Optical and Photographic
Specialties*

628 River St., North Bennington, Vt.
Branches: 45 West 34th Street, New York
San Francisco London

CHICAGO ——— BERLIN

Eduard Blum

THE PHOTO ART SHOP

In the service of the Profession

32 SOUTH WABASH AVENUE

————— CHICAGO —————

The only studio of its kind in America

High class Portraiture and Enlarging in all their diversities. Oil Paintings, Water Colors, Sepias, Ivory Miniatures. Bichromate Art Prints, Carbons, Gums, Oilpigments.

Let me assist you to show your patrons such pictures from your negatives as modern advanced photography calls for. Call on me when in Chicago and when abroad, in my Berlin shop. Write for price list.

Your Reputation

depends upon the
portraits you produce

GOERZ LENSES

produce the portraits which
win the best reputation.

Our **Dagor, Celor, Dogmar, Hypar, and Syntor** lenses are worth your careful investigation. Remember **Goerz Quality** is not a catch word but the truth about all **Goerz Goods**. See your dealer or write to

**C. P. Goerz American
Optical Company**

317 W East 34th St. New York City

Ed. Hough

In His Own Plant

The Home of
Tint Border
Enlargements
That Look
Like Contacts

ALL SIZES TO 20 x 30

68 W. Washington St.
CHICAGO, ILLINOIS

It seems to us that Sprague-Hathaway have answered this question, at least in part, in their magnificent exhibit at the San Francisco Exposition, an exhibit of large portraiture for the benefit of the photographic fraternity of the North American continent. This exhibit is attracting from 16,000 to 28,000 people a week. These people are actual visitors, who come inside the booth (those on the outside who merely look in are not counted). Certainly more than a million people will see this exhibit before leaving for their homes, and their impression of large work will be entirely different than when they came to the Fair.

And who benefits by the expenditure of time, money and thought represented by the exhibit?

The photographer benefits: he cannot help benefiting, because the suggestion has been planted in a million minds that there is something else in large portraiture than the crudely finished enlargement shown by the canvassing agent, and the desire thus created is not to be satisfied with anything except the class of portraiture that appealed to them at the Panama-Pacific Exposition.

Sprague-Hathaway are not philanthropists—they are business men, and it occurred to them that the only way to increase the demand for the class of large work such as is made in their studios was to show it *direct to the public*—hence this display, and the photographer (no matter where he may be located) cannot help benefiting from this display. It is certainly one of the greatest educational exhibits along these lines that has been brought to our attention.

It is a radical departure in photographic advertising which benefits everyone in the photographic business. First, it benefits the photographer, secondly, the Sprague-Hathaway Studios who make the exhibit, and third, every artist and maker of photographic portraiture in this country. All must benefit from the added stimulus given large portraiture from an exhibition of this character when seen by a million people.

FOR SALE

FOR SALE.—An attractive studio in Cocoa, Fla. Living rooms combined. Only established one year—everything new and modern. Cost \$15,000. What offer will you make? Business averaged over \$300 a month last year. Low rental, only studio within 50 miles. Must leave photo business for good reasons, so will sacrifice for cash. Address Box 32, Cocoa, Fla.

FOR SALE.—The finest studio in Osage County, Okla. Population 5,000, can show invoice for \$1,415.50. I will sacrifice price if taken at once. Have to leave on account of illness in family. For further particulars write Wm. J. Boag, Pawhuska, Okla.

FOR SALE.—On account of other business you can purchase the leading and modern studio in Ohio city of 55,000 for less than invoice. Christmas business alone will more than pay for same, and \$800 cash will swing the deal. Address Bargain, care Association News.

FOR SALE.—Turner Reight Lense, 7-5-15 in focus, \$90. Schutz, 613 Fourteenth Street N.W., Washington, D. C.

HELP WANTED

WANTED.—Retoucher and good all-round help. Mrs. W. E. Butler, Bismarck, N. D.

WANTED.—Operator, also a receptionist. Leading studio in city of 42,000. Middle West. Splendid openings. Send photo and references. Care Association News.

WANTED.—The address of some one that does burnt-in work on metal. J. C. Varney, 69 Merrimack Street, Haverhill, Mass.

WANTED.—At once, a young lady who has had some experience in retouching and finishing and who wants a position in a studio doing first class work. Willing to pay fair salary to start and will advance according to ability. C. S. Bateham, 56 East Main Street, Norwalk, Ohio.

SITUATION WANTED

By an operator of exceptional ability. Fifteen years' experience in all lines of photography except retouching, can help out in this if you have a permanent position. Reference from present employer. W. Gould White, 35 W. Third Street, Williamsport, Pa.

POSITION WANTED.—Man and wife capable of operating a large studio or would lease with privilege of buying. Large city preferred. References exchanged. Address, Photo, Cor. Couty and Second Streets, Gallipolis, Ohio.

NEW IDEAS

Better Photographs

Daddy Lively's way taught by a rapid method. Complete course for beginners opening January, 1916. Special Post Graduate Course for Professionals February. Write for catalogue and information.

Southern School of Photography
McMinnville, Tenn.

NEW METHODS

More Money

Three Hits

at the
Photographers' Association
of America Convention

Number One

Barston Thin sheets of coated celluloid in cut sizes up to 20 by 48. Mat surface—medium space—superior tones—soft and brilliant—for highest grade work.

Number Two

Canva Coated art canvas. Broad artistic effects for contact and enlarging. (Takes oil and water color.) Grade A. Coarse weave (extra heavy). Grade B. Fine weave (medium weight).

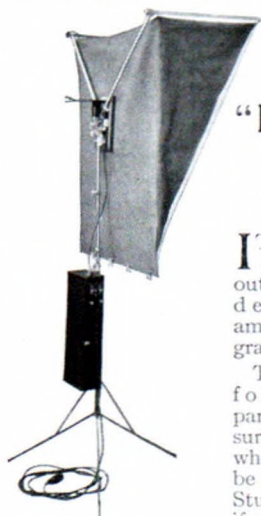
Number Three

Bass-Tone Gives you a pure brown tone of any warmth desired. For all grades of paper. Full directions with each package.

Manufactured by

THE BARSTON COMPANY
Cincinnati, Ohio

Sold through dealers only



If you expect to
use Artificial Light
Investigate the

"Repeating" Portable Skylight

IT automatically measures out its own powder in any amount from one grain to sixty.

There are only four moving parts to the measuring device, which may also be used on your Studio Cabinet if you wish.

Write today for circular N.
E.V. CAMPBELL MFG. CO.
Campbelltown, Ohio



Put your Holiday pictures
ON
Haloid
It's BETTER

Send at
once for
Samples
& Descriptive
Booklet.

The Haloid Company
Rochester, New York

Has It Ever Occurred To You

that our Exhibit of Large Portraiture at the San Francisco Exposition is doing more to benefit the individual photographer than **any exhibit** ever made in this country or any other?

Because it appeals direct to the buying public who travel—who have money to spend—who appreciate.

It calls attention to the Superior Quality of Large Work obtained through the photographer and not elsewhere. It shows them what they can get—and advises them to go to the photographer to get it.

What are we doing with you direct?

Sprague-Hathaway Studios
at West Somerville, Massachusetts

*Awarded the GRAND PRIZE at the Panama-Pacific
Exposition, for "HATHAWAY PORTRAITS"*