



ASSOCIATION NEWS

A JOURNAL DEVOTED TO THE INTERESTS
OF THE PHOTOGRAPHERS OF AMERICA

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APRIL, 1916



Official Publication *of the*
Photographers' Association
of America

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THE ASSOCIATION NEWS

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Vol. 3

WASHINGTON, D. C., APRIL, 1916

No. 4

THE CHEMICAL SITUATION

A bill has been introduced by Congressman Hill from Connecticut, which has for its purpose the relieving of the present chemical situation as it pertains to the products manufactured from coal tar. The bill is as follows:

A BILL

To provide revenue for the Government and to establish and maintain the manufacture of dyestuffs

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, That on and after the day following the passage of this Act, except as otherwise specially provided for in this Act, there shall be levied, collected, and paid upon the the articles named herein when imported from any foreign country into the United States or into any of its possessions, except the Philippine Islands and the islands of Guam and Tutuila, the rates of duties which are herein prescribed, namely:

DUTIABLE LIST

First. All products of coal, produced in commercial quantities through the destructive distillation of coal or otherwise, such as benzol, toluol, xylol, cumol, naphthalin, methylnaphthalin, azenaphten, fluorin, anthracene, phenol, cresol, pyridin, chinolin, carbazol, and others, not specially provided for and not colors or dyes, 5 per centum ad valorem.

Second. All the so-called "intermediates," made from the products referred to in paragraph one, not colors, or dyes, not specially provided for, 3 $\frac{3}{4}$ cents per pound and 15 per centum ad valorem.

Third. All colors or dyes derived from coal, 7 $\frac{1}{2}$ cents per pound and 30 per centum ad valorem.

FREE LIST

Fourth. Acids: Acetic or pyroligneous, arsenic or arsenious, chromic, fluoric, hydrofluoric, hydrochloric or muriatic, nitric, phosphoric, prussic, silicic, sulphuric or oil of vitriol and valerianic.

Fifth. Coal tar, crude, pitch of coal tar, wood or other tar, dead or creosote oil.

Sixth. Indigo, natural.

Sec. 2. That paragraphs twenty, twenty-one, twenty-two and twenty-three of schedule A of section one of an Act entitled "An Act to reduce tariff duties and to provide revenue for the Government and for other

purposes, approved nine o'clock, and ten minutes post meridian October, three, nineteen hundred and thirteen," and paragraphs three hundred and eighty-seven, three hundred and ninety-four, four hundred and fifty-two, and five hundred and fourteen of the "free list" of section one of said Act, and so much of any heretofore existing law or parts of law as may be inconsistent with this Act are hereby repealed.

The paragraph referring to "intermediates" is the one covering the chemicals used in photography, and it is the opinion of the Committee on Legislation of the Association that the duties specified in this paragraph are inadequate to protect the American manufacturers after the war and will result only in higher prices for the consumers.

The committee has been in touch with Mr. Hill, the framer of the bill, and Mr. Kitchin, chairman of the Ways and Means Committee, and others who are interested in the bill. They all seem anxious to do the thing which will be of the greatest general good and are desirous of securing all information that will assist them in forming correct conclusions.

After getting in touch with the various Congressmen on this bill we wrote to some of the leading chemical manufacturers of this country asking them for their opinion as to the terms of the bill, so that we could have incorporated in a measure the terms that will be of the most general good to the manufacturers of photographic chemicals and to the consumers—the photographers.

The following is an excerpt from the reply of one of the chemical manufacturers which gives the general impression of the manufacturers on this bill:

COAL TAR DEVELOPERS

Section 21 of the present act reads:

"All other products or preparations of coal tar, not colors or dyes, not specially provided for in this section, 15 percentum ad valorem."

Reference is made to this section principally for the reason that there is some doubt raised in the writer's mind as to whether the proposed rate of duty under the Hill Bill, which relates to "intermediates," would apply to photographic chemicals. There is a question as to whether photographic chemicals can properly be so designated. We do not believe that coal tar photographic developers are intermediates and it is doubtless intended that this paragraph should cover such products known as intermediates which are used in the manufacture of coal tar dyes. It may be too that these products can also be used in the manufacture of photographic developers but it occurs to us that photographic developers should be specifically provided for and we submit as our suggestion, a paragraph to be incorporated in this bill for that purpose:

Second. All photographic developers or photographic chemicals derived from coal tar, 33½ cents per pound and 30 per centum ad valorem.

It is our opinion that the duty provided for in the Hill Bill—33½ cents a pound and 15 per centum ad valorem—is inadequate. This rate is less than those provided for either under the Dingley Act of 1897 or the Payne-Aldrich Act of 1909. The industry during both of these periods

manifested but very little life. One manufacturer struggled along with great difficulty, for two or three years before the passage of the Underwood Act and after the enactment of that bill, went out of business entirely. We do not recall any other endeavor, successful or otherwise, during the last twenty years to establish the coal tar photographic chemical industry in this country.

Section 4 should include:

Acetic Anhydride,
Barium Chloride,
Barium Carbonate,
Potassium Bromide.

The two barium products referred to are mainly used as raw material in the manufacture of blanc fixe and it will be particularly helpful in developing this latter industry, if the raw material is allowed to be brought in free. Barium deposits are found in this country but, as far as we know, the cost of production is not seriously affected by the labor cost and the ocean carrying charges would be a sufficient protection to the American producer.

The manufacture of potassium bromide is practically a monopoly, the production being controlled almost altogether by one American manufacturer. His position is strong by reason of his natural facilities and certain basic patents which enable him to produce bromine at a very low cost.

Acetic Anhydride. The free list paragraph includes acetic acid and we assume that it would avoid any misconstruction if the paragraph were amplified by including acetic anhydride which is an anhydrous acetic acid.

The Committee on Legislation and the Secretary will do all in their power to see that not only the objectionable features of the bill be removed, but that such other features as may be specially desired will be incorporated in the bill.

The time may soon come for quick action when every member of the Association will be called upon to write to his congressman again asking for his endorsement on the terms that will be of the most general good to the photographic profession.

IS ANYONE LOOKING FOR A STUDIO AT A BARGAIN?

The following classified advertisement recently appeared in one of the New York City papers:

"Photo studio for sale; fine business. Sold on trial, small cash payment, balance easy terms. Studio,— Pitkin Avenue, Brooklyn." A few days later this studio

was sold for twenty-five dollars to be paid for in weekly installments of \$2.50.

This is an established fact and can be verified.

While this exceptional opportunity is no longer available we are told that there are other studios in the Metropolis that can be bought for equally low sums upon just as easy terms.



By E. H. Weston, Tropic, Cal.

RUTH ST. DENIS



Photo by Fred Archer.

EDWARD HENRY WESTON

A few years ago there appeared on the western horizon a star of unusual magnitude. Contrary to the opinion of many, that star has ever increased in brightness and constancy till it has become recognized as a fixed and certain guiding light.

Edward Henry Weston, of Tropic, Cal., represents the most advanced thought in pictorial photography. His work has twice won salon honors at National Conventions while European photographic societies have not been slow to recognize his unusual artistic ability and his fearlessness in striking into new fields.

Mr. Weston will demonstrate before the Convention of the Photographers' Association of America at Cleveland, Ohio, on Tuesday, July 25 and Wednesday, July 26.

Thus will the photographers of the East and Middle West be given the unusual opportunity not only of seeing Mr. Weston work under the light but also of coming into close personal touch with him and thereby gaining inspirations that will be of inestimable benefit to them throughout the rest of their photographic careers.

SELECTION OF JUDGES

By E. H. WESTON, Tropic, Cal.

May I add a word to the "selection of judges" controversy. I feel that I must after seeing my name mentioned in last month's (March) ASSOCIATION NEWS.

Titus, I take off my hat to you "for 'them kind woids,'" but tremble when I think of myself as a judge! Why, man, it's all I can do to judge my own work. I feel that a judge of an exhibit has a most unenviable position. He gets a kick coming and going. This year it should be easier, with a more definite classification of exhibits.

Mr. Titus brings up the question of my picture of Maud Allan which was turned down at the last convention. Yes, it was hung at London and "Dolores" which won at the convention was turned down at London.

But wait—"Dolores" won fifth prize at the recent Wanamaker exhibit and "Maud Allan" received no award; and again Sadakichi Hartmann the art critic to whom I sent a number of prints, mentioned particularly "Dolores" and said nothing about "Maud Allan." So there you are—pay your money and take your choice.

One man or set of men will think one way—another group just the opposite. So all hail Croughton, Knaffl and Towles! We have selected them for the coming convention. Let us make their task a pleasurable one and if we don't like the decisions given, just remember we appointed them to do their duty as *they* see fit.



E. H. WESTON ON A SCOUTING EXPEDITION

WHAT STANDS FOR SUCCESS?

By GEO. W. HARRIS, Washington, D. C.

[From a talk before the Middle Atlantic States Association, Washington, D. C.]

You know that most men in talking about photographs talk about stunts. To my mind that isn't the thing that stands for success. If every photographer in your town were to take the stunts mentioned in any given meeting and should try to work them all at one time, how far would they get along. I can't see where that sort of thing helps.

What are the things that go to make for success? There are many of them. You have to have 51 per cent of them or you are not successful. If you have 49 you have to go down. I want to see the thing that will stand for success in my own environment, my own city, my own business.

I have thought of the thing that stands for success in me along the lines that I am going. That is the way I would look at it if I were you. You, who follow a man like Phillips, ought to visit him, see what he does and bring away the things you see there which you can do. Those of you who have picked out other men, should visit their studios and pick out the things you see there to make a success in your place. I have known men to come to the national convention and try out stunts they picked up there which did not fit them at all. You must pick out the thing that will be workable in your town, in your studio.

Now, I want to say that the thing I think stands for more success than any other in the business is something I discovered last summer. I took a 7,000-mile trip and in every place I stopped I called to see just as many photographers as I could to see if somebody else was doing something I did not know about. When I got back I took a night off and wrote down all the impressions I had gotten. I arranged them so I can look them over.

I also had an opportunity to study the needs of these places that I called upon. What they needed more than anything else and what I really think stands for success in you and me is the development of the artistic side. Do not mix up the word. I did not say art. I did not say better photographs. I did not say more artistic photographs, but I said the artistic side of the thing you represent.

Go back and look over your place. See if it is artistic or if you have paper on the wall that fits in the general scheme of good taste. That is the word I would rather use—good taste. Is your home and appearance all in good keeping with that taste? Are you dressed in a way that stands for good taste? Does your place look it, outside and in? Do you keep it clean? Now, if you get into that habit, if you would see the thing that stands for taste, for good taste, everyone in your city will begin to look at you from a different standpoint and place you in a

different light than you have ever been placed before.

Remember that photography is an artistic thing, it is running to the art side. In the majority of cases it is not high but it leans that way and we ought to see that everything about us should show it. Everyone should see it in our homes, in our studios and in us.

I observed a little incident here not long ago—the man is not here now nor is he in the District—he has moved. I said "Why did you move?" He said, "I had to, they were going to tear the other place down." Then he said, "What's the matter?" He knew something was wrong. I said, "You had a very artistic place over there. Who fixed it. You didn't." He has made an awful looking place. He had a wall paper store in half the place. On one side was wall paper and on the other side, a line of photographs and he expected the people of a 20,000 town to come and buy photographs in that kind of a place. Now to my mind your reception room ought to be arranged so that anybody in your city who comes in for photographs will look it over and get an idea of how they want their pictures hung in their

homes, what kind of furniture they want and how they want it arranged.

LOOK PLEASANT

[From the Somerville, Mass. *Journal*]

Contributed by MARY CARNELL,
Philadelphia, Pa.

We cannot, of course, all be handsome,
And it's hard for us all to be good,
We are sure now and then to be lonely,
And we don't always do as we should,
To be patient is not always easy,
To be cheerful is much harder still,
But at least we can always be pleasant,
If we make up our minds that we will.

And it pays every time to be kindly,
Although you feel worried and blue;
If you smile at the world and look
cheerful,
The world will soon smile back at you.
So try to brace up and look pleasant,
No matter how low you are down,
Good humor is always contagious,
But you banish your friends when you
frown.



THE STUDIO OF E. H. WESTON, TROPICO, CAL.

THE THIRTY-SIXTH ANNUAL CONVENTION PHOTOGRAPHERS' ASSOCIATION OF AMERICA

Wigmore Coliseum, Cleveland, Ohio.

The week of July 24

This will be a practical convention.

There seems to be a general demand from photographers in all sections of the country for information and suggestions showing how to make the business more successful from a financial standpoint. In response to this appeal, the Executive Board of the P. A. of A. decided to make the program of the Cleveland Convention full of business from beginning to end.

It is an acknowledged fact that the first requisite of a successful business is service. Service means satisfaction to the patron in every particular. So then we must first help the photographer to make better pictures. With this purpose in view, there will be the exhibit of pictures for which every member of the Association is not only invited but expected to send prints.

The exhibits will be judged and rated by three competent judges (selected by a postal vote of the membership). Rating cards with criticisms will be mailed to each exhibitor after the convention.

Professor Edward Lake, Instructor of Art at the University of Illinois, will lecture on "Art Principles as Applied to Photography." Those who heard Professor Lake last year will remember that he gave a most comprehensive and instructive talk. His message this year will be even more helpful than the one he gave in Indianapolis.

Mr. L. B. Jones of the Eastman Kodak Company, will lecture on "Studio Advertising." There is no man in the country better qualified to tell the photographer how to advertise his studio and his business and how *not* to do it, than Mr. Jones.

Mr. Tim Thrift of the Multigraph Company, will give us some timely suggestions in his lecture on "Direct by Mail Advertising."

Mr. C. H. Claudy, the well known writer and lecturer on subjects interesting to photographers, will use for his subject "The Photographer as a Business Man."

Mr. Anderson Pace of the Produce Terminal Exchange, Chicago, Ill., will talk on "Personality in Business."

The commercial photographers and all portrait workers who do commercial business, will be given special attention this year. Mr. W. H. Bass of Indianapolis, one of the most successful commercial photographers in the country, will talk on "Building a Business." This lecture is more particularly for the commercial men.

Then there will be a Query Box and symposium led by "Billy Sunday" Agler. Those who have had the pleasure of hearing Mr. Agler preside at a meeting of this kind, know it will be lively, interesting and instructive. If you are one of the timid ones who cannot talk in public you may make use of this opportunity, not only to secure information, but also to pass along ideas. If you cannot tell the story yourself, write it, and put it in the box. The Executive Board wants this feature to be one of the most instructive and helpful numbers of the program.

The formal demonstrations will be by Miss Pearl Grace Lochr, of New York City, and Mr. Edward H. Weston, of Tropico, Cal. Miss Lochr and her work are so well known that she hardly needs an introduction. She, with her regular assistant, will show us how they make the beautiful home portraits which have made her work so popular.

Mr. Weston specializes in pictorial portraiture. While he is but a young man, his work has won honors and admiration both here and abroad. I am sure our members will be glad of the opportunity of seeing Mr. Weston work.

You have all admired the beautiful pictures of ladies and children made in the gardens and on the lawns by Mr. Clifford Norton. Mr. Norton has kindly consented to make some sittings in one of the parks of Cleveland one afternoon during the convention. One photographer told me that he considered this one demonstration worth all it would cost him to attend the convention.

Mr. Heiser, one of the successful commercial photographers, will give a demonstration of how he handles objects that are particularly difficult to photograph. This demonstration will be particularly instructive to the commercial men, but of interest to all.

Then we are to spend just one hour each morning under the light with three or four of the best known and most successful camera men. Each man will spend fifteen or twenty minutes showing some stunt that he has found helpful in his every day negative making. Their names will be announced later.

An expert background worker and colorist will be kept busy working in backgrounds on negatives and prints. This work will be done both by hand and with the air brush. The demonstration will be informal and members are expected to ask questions and to learn all they can.

Receptionists will be on hand to show you how to sell pictures, how to show proofs, increase orders and how to get from every sitting you make, as large an order as it should produce.

The manufacturers and dealers have never had such facilities for making an impressive show as they have at the Coliseum. Here are 65,000 square feet of floor space, all on one floor. The entrance is directly in the center of the building, so there will be no choice of space. The manufacturers' and dealers' show will undoubtedly be the best one ever shown at a photographers convention. This will be a splendid opportunity for you to see the newest things in photography and to purchase your supplies for fall and winter business.

The social features will not be forgotten. Among other entertainments planned, the manufacturers and dealers, who entertain us so royally each year, are going to take us to Cedar Point for a day's outing. Cedar Point, "The Atlantic City of the West," is about four hours from Cleveland by boat or one and a half hours by rail. It is proposed to take us to the Point in the morning, spend the afternoon there and return in the evening. Can you imagine a more delightful trip for a July day than this.

This is an outline of what your Executive Board has planned. More detailed information will follow. If this is a program that appeals to you, get busy on your picture exhibit, begin to save your dimes and arrange to be in Cleveland from July 24 to 29, inclusive. We want to see you there.

Bucyrus, Ohio.

March 3, 1916.

L. A. DOZER,

President.



1916		MARCH				1916	
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	
5	6	7	1	2	3	4	
12	13	14	8	9	10	11	
19	20	21	15	16	17	18	
26	27	28	22	23	24	25	
			29	30	31		

ONE OF THE ATTRACTIVE CARDS
SENT OUT EACH MONTH BY WM.
H. RAU, PHILADELPHIA, PA.



"BOBBIE." FROM A PRINT MADE BY MISS PEARL GRACE
LOEHR IN THE DEMONSTRATION AT THE WASHINGTON
CONVENTION.

THE RE-SITTING QUESTION

By EB H. HARWOOD, Appleton, Wis.



The question of making re-sittings is as important as any of the different branches of what we call SERVICE and service to my way of thinking is one of the important branches of a successful photo-

graphic business. That this business be successful we must give service, and the more willing and cheerfully we give this service, the more friends we are making for the business.

How many of us make these re-sittings willingly and cheerfully?

How many of us have arguments (discussions of persuasion) and in many cases both the customer and ourselves become antagonistic toward each other? In the end the re-sitting is allowed, but your argument has spoiled all chance of getting anything better in the way of a portrait. Why not grant the re-sitting at once willingly?

We know that a large part of the requests for re-sittings are unreasonable, at least we feel that they are. But on the other hand, looking from the viewpoint of the sitter, Mrs. M. has been planning a new gown for this sitting for a long time and has planned every detail even to the arrangement of her hair which perhaps is some style that she had never used before. These things are very important to her, and go to form the first impression of your proofs when submitted. If this impression is not a favorable one, it means a request for a re-sitting. We may think we can talk them into ordering from these proofs, and we may succeed, but we are not satisfying our customer. We are not delivering that all important "Service."

We know all of these things from the hard school of experience and knowing

them why not grant the re-sitting cheerfully, making this part of the service a real service at the same time making a lasting friend for a successful business.

Marshall Field, the Merchant Prince, once said, "The Customer is Always RIGHT."

WHAT IS MY BUSINESS WORTH?

By WM. G. MCCAIG, South Bethlehem, Pa.

Schemes and price cutting to obtain business are inconsistent with the dignity of our profession, but advertising in the newspapers and the mailing of occasional announcements, cards, etc., opens the door to our success.

The careful attention to our display cases does wonders to create a wide interest in our business.

The public loves photographs but the success we will have is entirely dependent upon our own efforts.

Success is measured by the amount of service rendered. Have you ever asked yourself, "Do I render full service or do I place more value on the Dollar?" Here is where fatal mistakes are often made.

Our reputation is always on deposit with the public—they are holding it as security and will decide its value.

Some of our fellow craftsmen are very fortunate and others plod along in the same old rut year in and year out, disgruntled because their lot is an unhappy one. The fault is in their methods, not with the public. If you happen to be of artistic temperament and lack constructive business ability to keep the public interested, change your methods. Get after the public—forget the ideals. They are like oil and water.

Keep the public interested in you and your work. Take a degree of interest in the civic conditions in your home town. Avoid politics, try to inoculate the feeling "I'm the Photographer" in a gentlemanly way with all due regard to others. Greet your fellow craftsman with respect. The world owes everyone a living. Help those that are weak. Try to show them their

that failings—work with a feeling to uplift.

Success lies at every man's door. Those achieve it who grasp opportunities, keep everlastingly at it, love their work and mind their own business.

ENTHUSIASM

By W. NEAL WALDEN, Evansville, Ind.



Enthusiasm! first, last and all the time! Pepper, ginger, snap and all other newly coined words used in present day English to convey conditions of personality are indications of a necessity in pho-

tography today, just as in other lines of work. Never was there a time when action and quick judgment were so necessary in our profession as *now*, and the photo man or woman who is slow to "wax warm" and *enthuse* is courting failure.

A subject sitting for a picture is quick to feel or sense the conditions of mental atmosphere about them and are just as quick to respond to an atmosphere surcharged with magnetism and enthusiasm and lend themselves more easily and unconsciously to the needs and desires of the operator.

The masses are growing more particular and critical every day in their attitude towards photographs and the faithful tintype likeness that used to satisfy the many are now only acceptable to a few. They want and desire more than a simple likeness. They want pictures of life and animation, pictures with richness, sparkle, catchiness, character and "go" in them. They want these pictures of their family or friends to hang on their walls or to look at frequently and to render to them a feeling of increasing interest. How can the photographer produce the pictures that these masses of people so much

desire and demand? Only by possessing an abundance of *enthusiasm* that will prompt the mind to greater efforts and sharpen one's sense of quick and keen judgment.

To be eminently successful as an operator or producer of pictures that live and please, one must be in the best of condition physically and mentally, so that there may be the bright eye, the genial smile and the magnetic hand, backed by an abundance of *enthusiasm*—and it must follow "as the night the day" that much of that condition of yourself will be reflected in your subject sitting before you.

THE PATH THE CALF MADE

By C. E. CHEYNE, Hampton, Va.

Ever heard the story of the path the calf made?

A calf wandered out of the pasture and went through a wood. The owner in looking for the critter followed its tracks. A traveler looking for a short cut to the village, seeing the footprints, naturally followed them. A boy and his sweetheart seeing the same path, walked over it. So did others, until a well defined, but mighty crooked path was made.

That path the calf made is today one of the main streets in the largest city in the country. It's an eye sore to the city, but it's there, never to be straightened.

You say that they were foolish people to follow a calf all these years, but are we not doing this same calf-following trick by sitting down and waiting for business?

There are some photographers located so fortunately that all their business does come to them, but very few enjoy such a condition of affairs. The man who is doing the money-making business today is the fellow who goes out after it.

To practice what you preach is a good maximum.

About the first of February business with me was very dull, so I decided to leave the calf path. In order to do so I

had to adopt some definite plan. I got in touch with one of the best home portrait workers I knew, and made a proposition to pay him \$35 dollars a week, together with all traveling expenses for a period of not less than three weeks. In this I was successful. But before my man arrived I had printed at a cost of \$15.00 the best letter I could frame up, stating that I would be in a position to begin this work February 14.

Many inquiries by telephone were received in a few days. By the time my man arrived, I had several engagements waiting for him. I followed up this list of names, using the telephone to see if they were interested. If so, samples of the work were sent around, not by the boy but by myself, as this was my opportunity to impress my trade and make a positive engagement.

"Well," you say, "what did you accomplish?" I have just added up my orders, and to my surprise they total \$480.50 and all done in three weeks in a little town.

"But," you say, "why did you not do

this work yourself?" Simply because I wanted to find out how much more the other fellow knew who specialized along this line, so that I could the better follow up this kind of work in the future.

\$600,000 ORDER SECURED THROUGH A BIRTHDAY CARD

Mr. Priddy, representative of the Massachusetts Mutual Life Insurance Company, sold Mr. Vanderlip, president of the Bank of the City of New York, a policy for \$600,000 last year.

The opening which finally resulted in the sale of this policy was made by sending Mr. Vanderlip a birthday greeting card.

If men of affairs, like Mr. Vanderlip, are susceptible to little attentions of this kind, how much more will the average person be attracted to your studio and be influenced to be photographed on his or her birthday by similar remembrances.



AN OUTDOOR PHOTOGRAPH MADE BY FRED L. ROY, PETERBORO, CAN.

(Described in last issue of Association News.)

COPIES

By J. B. SCHRIEVER, Scranton, Pa.

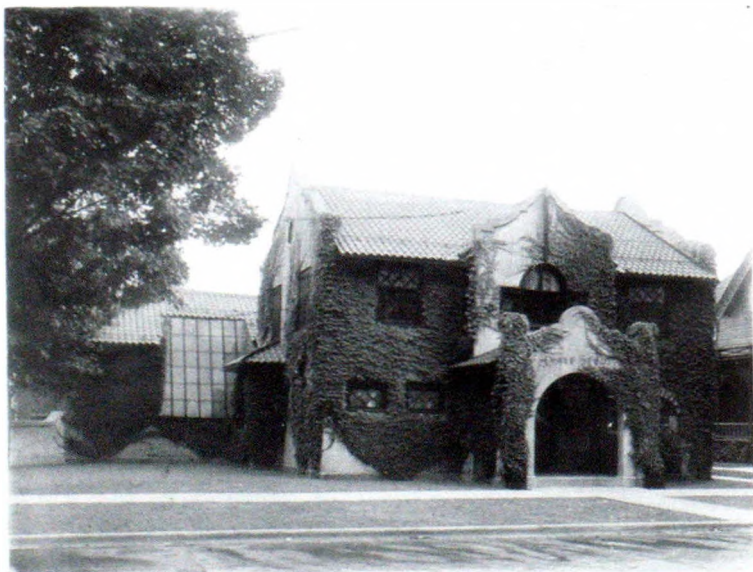
[From a talk before the Middle Atlantic States Association, Washington, D. C.]

We have all had old photographs brought in for reproduction and you all know that a very great many of the old photographs that are presented for reproduction are absolutely worthless. Now I contend that my time in talking to a customer is worth something and I will not talk to anyone unless I am paid for it. That is good business.

We find a great many people have photographs of groups in which are friends and loved ones who have passed away, and the party of whom they want the reproduction is usually out of focus or so dim there is no likeness. They come to you to have this picture copied and, if you tell them it is impossible to make a picture from it, you only send them away to another photographer who will perhaps make a trial but you lose their future trade and you have not been paid for your advice.

So I studied out a plan several years ago that has been very successful. A person brings in an old picture to be copied. It may be absolutely impossible to reproduce—no possible chance to get a likeness from it. We will look at it and criticise it, put a magnifying glass on it and show that there is absolutely no chance to get a likeness from it but we say, "You have come to me to have this reproduced. I would suggest that you permit me to make a 5 by 7 proof from it. It will cost a dollar and a half to make the proof. If it is satisfactory, you are justified in spending the money; if it is not satisfactory, it has cost only \$1.50 to find out that it is impossible to make a reproduction."

Ninety-nine times out of a hundred I get the \$1.50 and we never go any further. We have made an effort. It is absolutely impossible to make a reproduction from it and it has only cost them \$1.50. They are willing to pay for it and we have made a friend of this customer because we have been frank about it.



HYATT STUDIO, COURTLAND, N. Y. (EXTERIOR VIEW)

WASHINGTON CONVENTION

The first convention of the Middle Atlantic States Association held in Washington, D. C., March 21, 22 and 23, was a grand success.

Every number of the program as given in the last number of the ASSOCIATION NEWS was carried out on the hour and minute designated. Approximately 300 photographers were in attendance and everyone went away feeling that the amalgamation of the several State societies was a decided success. Among the features of the convention were the banquet at which 311 members were present, the lecture by Robert Wall on "Business Building," the lecture by Dr. C. E. Kenneth Mees of the Eastman Kodak Company on the development of color photography and the lecture by C. H. Claudy on "Photographs for Publication."

Salon honors were awarded to the Ammon Studio, Clarksburg, W. Va., Bachrach Studio, Baltimore, Md.; J. R. Cummings, Wilmington, Del.; H. Lee Bell, Pensacola, Fla.; Pasquale Cullota, Baltimore, Md.; U. Grant Channel,

East Orange, N. J.; A. H. Diehl, Sewickley, Pa.; R. T. Dooner, Philadelphia, Pa.; Carl Klimcheck, Philadelphia, Pa.; Frederick Pohle, Buffalo, N. Y.; J. B. Schriever, Scranton, Pa., and J. Thornley Seabrook, Washington, D. C.

Mr. Will H. Towles had several pictures which rated high enough to be given salon honors but being president of the Association he refused to accept the honor.

The following officers were elected to have charge of the next convention, which will be held in Philadelphia:

Jno. F. Sherman, Newark, N. J., President.

James Scott, Baltimore, Md., Vice-President.

A. H. Diehl, Sewickley, Pa., Secretary.
W. I. Goldman, Reading, Pa., Treasurer.
The State vice-presidents are as follows:
District of Columbia, G. V. Buck,
New Jersey, Geo. Wonfer,
Maryland, Jno. Selby,
Delaware, J. R. Cummings,
Pennsylvania, H. R. Pott,
West Virginia, Miss Josephine MacAvoy.



HYATT STUDIO, COURTLAND, N. Y. (INTERIOR VIEW)

Mr. Will H. Towles, president of the organization, is to be given a great deal of credit for the economical way in which the Association's affairs were handled. In spite of the fact that the program included some of the very best talent obtainable, the convention was conducted at very little expense and the Association is now in a healthy financial condition.

KEEPING BEFORE THE PUBLIC

By WILLARD A. BISHOP, Sandusky, Ohio



Below is a clipping from one of our daily papers, calling attention to the baby week display. It is right along this line of advertising that I keep before the people of Sandusky and retain their interest in

photographs.

I have a very large display window and it is surprising how many people come to look it over, especially when we call attention to something unusual, such as the above mentioned baby week display.

I always exhibit something that the people are interested in. For instance, we are now considering a new post office site which the Ad Club appointed a committee to select. I will exhibit a large picture of that committee next week (with other new pictures) and have the newspaper mention it. This is the best and cheapest way of keeping before the public that I know of.

Clipping from Sandusky Register, March 5, 1916.

BABY PHOTO EXHIBIT GETS SANDUSKY'S EYE
Novel Window is Arranged by
Artist Bishop

"Where did you come from, baby dear.
Out of the everywhere into the here."
—MACDONALD.

Everyone enjoys studying baby pictures, and in viewing the bewildering variety of baby faces presented to one in the exhibition the window of the W. A. Bishop studio on Washington Row, one is extended this privilege at its best.

Peering out at you from the large glass enclosed cases and from the window are babies in all poses and of varied expressions. One has a twinkling eye, and a bright happy smile, which denotes health and buoyancy of spirit. Another is in a sober mood and attracts by its reposeful expression.

There are fat babies evidencing strong constitutions. Others are delicate of feature, and of course, all are pretty and sweet.

The phrase might well be paraphrased to read "All the world loves a baby," and cover the universal attitude toward the smallest beings in the scheme of life.

One readily guesses the ages of the infants to be a year or less, and the babies really do range in their years—or lack of years—from three weeks to one and one-half years.

Impressed by the vast number of babies—and all different babies—a person would discover by inquiring that there are photographs of over 100 tiny sons and daughters of Sandusky in this interesting display.

Those who are unable to view the exhibit during the day will find the gallery of babies just as interesting at night, for special illumination is provided to light up the entrance during the evening.

THE DEALERS' CONVENTION

The Convention of the Photographic Dealers recently held in Cleveland, Ohio, was very successfully conducted by President H. M. Fowler, and Secretary A. A. Chilcote.

Mr. Fowler was reelected and Detroit, Mich., was chosen as the next meeting place.

BALTIMORE PHOTOGRAPHERS ORGANIZE

On March 1 the photographers of Baltimore, Md., were called to a meeting by William Kinling, state vice-president of the Middle Atlantic States Association, to be held at Hotel Lexington. Dinner was served for twenty-eight and the complete plans of the Washington convention were laid before those in attendance.

A general good feeling prevailed and it was decided to revive the old Baltimore Association. Therefore, a meeting was called for March 8, in the studio of the Hughes Company, 205 W. Fayette Street, at which more than thirty photographers and their employees were present.

It was decided to admit the representatives of local stock houses and employees of studios to active membership in the organization and extend the privilege of membership to all those who make their livelihood from photography. This is not

to be construed, however, to include amateur photographers.

MINNEAPOLIS PHOTOGRAPHERS' CLUB

One hundred and twelve photographers were present at the recent meeting of the Minneapolis Professional Photographers' Club. New officers were elected and plans were started for securing the 1917 Convention of the Photographers' Association of America.

Plans are being made for a photographic exhibit at the Minnesota State Fair this fall.

Mr. F. J. Haynes, who for several years has been the official photographer of Yellowstone National Park, has disposed of his business to Mr. J. E. Haynes, and the latter has secured from the Secretary of the Interior a permit authorizing him to maintain the general photographic business in the park.

"ONLY THE UNTHINKING CONSIDER PHOTOGRAPHY BUT A HANDMAID OF VANITY."

BY C. H. CLAUDY, Washington, D. C.

[From pamphlet distributed to the public at the Washington Convention]

The art of the photographer joins the science of the laboratory with sentiment in the heart, producing that which makes universal appeal—a picture with a meaning.

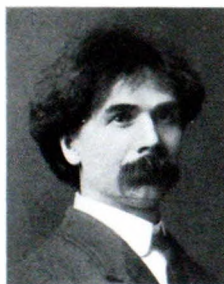
Photography preserves for us the youth of our children. It jogs a fading memory of days gone by and brings vividly before us loved faces out of the past. It holds for us imperishably the friendly greetings of those who have gone ahead, acts as the standard bearer for Dan Cupid, and assuages the pain of absence.

The smile of a child, the shy confession of a girl beloved, the eyes of a husband or the heart of a wife, live, unmarred by time, only through the magic of lens and plate.

In this, the age of commerce, gold will purchase most that the heart holds dear; but not everything. It is a thought worth remembering that your friends can buy anything you can give them except—your photograph.

HOW I GET MY SEPIA TONES ON IRIS

By W. L. VEATCH, Cedar Falls, Iowa.



I use a modified form of the regular formula as follows. Water 40 ounces, metol 20 grams, sulphite soda $\frac{1}{2}$ ounce, hydrochinon 50 grams, carbonate soda $\frac{3}{8}$ ounce, bromide 20 to 30 drops, sat. sol.

I use the regular advertised hypo-alum bath.

In the first place you must have sepia quality in the negative. A weak negative always gives weaker sepias than black tones. I have eight 100-watt bulbs in my printing machine, about six inches from the negative, ground glass screen and find that a negative that takes from five to seven seconds to print gives the best results.

Bear in mind that the final result in sepia is *determined* in the *timing* and *developing* in the bath for black tones. I find that with the least amount of bromide you can use, and still keep the whites clear, will give the undesirable yellowish sepias, if the print is timed too long. Cut the printing time to such limit that the print will not develop too dark if left in the developer overtime, or in other words, stop developing when it reaches just the correct depth of tone, not too dark, not too light. You will find the yellowish tone disappears just in proportion to the time you have developed it.

In the overtuned print you must remove it from the developer to keep it from getting too dark, before the *light affected* silver has all been acted on by the developer, and this unreduced silver affects the final tone.

I find that with developer at 70° to 72° F. that a print timed so that it takes a full minute or more to develop gives me what

I like in the final sepia. This plan may be carried to extreme and get a cold purplish tone, but the whites will usually have a deadened effect.

It seems presumptuous for me to give instructions for working paper with all the special demonstrations that are available, but the boys at the conventions have often asked me how I did it and seemed to think I had something "up my sleeve." Now let them try it out for themselves. Take the time that gave the yellowish tone, reduce it a fourth, a third, a half, develop as far as it will without fog and note the results.

Very fresh paper seldom gives as fine results as that that has seasoned a couple months or more in safe conditions.

NEW YORK CONVENTION

Approximately 200 photographers were in attendance at the Convention of the New York Society held at Hotel McAlpin, February 29 and March 1 and 2.

President E. B. Core had prepared an interesting program consisting of a business-getting talk by John Schneider, Columbus, Ohio; an art talk by Henry R. Poore, New York City; an illustrated lecture on "The Advertising Value in a Photograph," by L. B. Jones of the Eastman Kodak Company; a talk on ideas and ideals by Elias Goldensky, Philadelphia, Pa., and demonstrations by Howard Beach, Buffalo, N. Y., George Edmondson, Cleveland, Ohio, Phillip Conklin, Troy, N. Y., Ira Hill, New York City, Wm. Shewell Ellis, Philadelphia, Pa., and Edward Louis Mix of New York City.

The following officers were elected for the ensuing year:

Edward Louis Mix, President, New York City.

J. C. Hale, Vice-president, Geneva.

Charles Hallen, Secretary, New York City.

F. E. Abbott, Treasurer, Little Falls.

The next convention will be held in New York City.

PERSONALITY IN BUSINESS

By OTTO SELLERS, Muncie, Ind.



I wonder how many photographers know that it is possible for anyone to develop a pleasing personality, and don't you know that a pleasant personality is half the battle in any business, especially in

photography.

If the photographer has a grouch, the man, woman or child to be photographed is going to have a grouch too, and the result is the absence of that speaking likeness so much sought for by all photographers. So look in the glass and if you see yourself there with a grouch, by all means get rid of it.

Here is another thing I have discovered. It doesn't pay to argue with your customer, that is, try to shove something off on to them which they do not want. I will never forget an incident that came to my observation a few years before I got in the game.

I was in Detroit, Mich., at a convention and we had our pictures taken. While we were in the office waiting to get them, the photographer spent at least thirty minutes trying to convince a lady that the picture she did not want was just the thing she did want. He finally did get her money, but to this day I have never forgotten the expression on that woman's face as she left the place. Do you suppose that a woman or her friends ever went to that studio for pictures again?

I made a mental pledge to myself that if ever I went into business of any kind I would never be foolish enough to do a trick like that, and when I got into the game the first rule I made and have lived up to to the present time, was that my

customer was right all the time. That is the cornerstone of my business creed, and looking back over my experience since I have been in the business I don't know of a single thing that has done me so much good.

Another rule we have and we stick to it strictly and that is we pay our bills the day they are presented—discount or no discount. The reason we do that is we do not care to do business on some one's else capital. Another reason is as long as we do that we are ahead of the game.

Another rule. I personally deliver all of the work in the city—let the order be as small as it will. The reason for that is, first we meet our customer face to face, and if there is any complaint we are there to receive it; next we keep in touch with his business, meet his employees and if they need anything in our line we are the first ones they think of. I find that if you show a man that you are interested in his success, that you are willing to help him in any way and that you are interested in his city, you are to be remembered when he needs anything in your line. Cast your bread upon the water and it will return many fold.

There are many more things that all go to make up a business of any kind, but these are some of the ways in which I make my personality felt in my business.

MEETING OF SOUTHERN ILLINOIS ART LEAGUE

The first meeting of the Southern Illinois Art League was held at Marion, Ill., March 13 and 14. The meeting was a success from every viewpoint and sessions will be held regularly hereafter.

F. L. Ratliff of Mt. Vernon, Ill., who is an enthusiastic member of the P. A. of A., went to the meeting armed with several application blanks and was successful in securing three new members for the P. A. of A. This is a mighty good example.

SITTINGS AND PROOFS

By GOODLANDER SISTERS, Muncie, Ind.



"Do you give more than two sittings?" or "I would like to see how this dress would take in a picture"—these questions come

from the ladies; and the men say: "I would like to change style of collar or wear a different tie, if it is all the same with you."

These are familiar remarks we all hear, which in our studio is perfectly all right.

We have found in our experience with the public that we never loose by giving numerous sittings. The cost of a few extra plates is not of enough consequence to make only a few sittings.

When a person comes into our studio and asks "How many sittings do you give?" we invariably reply, "Well, we have no certain limit—we make until we feel satisfied we have something that will please both you and ourselves."

If the customer wishes to change the style of dressing the hair, or the apparel in any way, we make no objection, but go ahead and make several sittings after the change.

When we have finished with the sittings the usual remark is "Well there surely ought to be some good ones out of that many, how many did you make anyway." But we do not count the number until we see them after they have been developed.

Almost all our sittings are by appointment. We find we can accomplish more work by having a time set for our patrons when we can give them our undivided attention and not have to see that this is being done or that is ready for delivery. Plate holders should always be kept loaded so the customer will not be kept waiting until you are ready.

We make all our proofs on developing

paper, having found that this gives better satisfaction to the general public than the sunlight proofs. True it costs a little more but the results are worth the extra effort.

Many patrons order from numerous plates with an additional cost, of course, according to the size of plate. Others say, "I would like to order from some of these others but cannot just at present, will you save them for a while." Certainly we will, and do preserve them but we tell the customer just the length of time we *will* keep them and after that time we *do not* keep them.

All our proofs are stamped, "This is an unfinished print. We charge for proofs not returned." *And we do.* Since we have been using the stamp we have had very few proofs not returned, but those that were not returned were charged for as our stamp indicated.

We try to please our patrons and have found that the unstinted use of plates has been one of the means of building up our business. Our patrons know that they will receive just what they ask for if it is possible to be done.

*Honorable Mention
Was Awarded
The TOWNE STUDIO
At The Photographers
National Convention 1914.
His Work Was Judged And
Passed On By Photographers
Of National Reputation,
If That Is Not Evidence
Enough To Convince You Look
Over Our Work And
Convince Yourself*

REPRODUCTION OF ADVERTISING
CARD USED BY THE TOWNE
STUDIO, THE DALLES, OREGON.
This statement is in direct violation of article six of the Code of Ethics.

COLOR

By C. W. JOHNSON, Danville, Pa.

A picture in monochrome, providing it is not at fault technically or artistically, has a charm that will not be enhanced by the addition of color. Because of this, photography will always continue to have something on the artist. For no wielder of brush or pencil will ever produce, in monochrome, just what is possible by photography.

But color has an appeal for practically every individual. Take the ordinary good print and apply color in a skillful and correct manner, and it will unmistakably have a stronger appeal than it formerly possessed. Therefore, I would unhesitatingly advise photographers to take up color work. By this, I mean the coloring of prints by hand, and not the so-called direct processes.

The direct-from-nature processes are wonderful indeed and will have a wide application in commercial and certain artistic fields, but will never, in my opinion, be used extensively for high grade portrait purposes. My reason for this is because colors, in nature, do not compose.

Lines and certain other elements in picture building may be modified before exposure, but not so with color. A portrait by direct process, correctly rendered as regards color, would not be highly pleasing, because the colors are rarely if ever in pleasing arrangement to begin with. But they can be "tamed" into harmony by skillful hand work on the print.

In taking up color work, however, please remember that color is a gross thing when man-handled. Don't be foolish enough to market your first attempts. After some months of practice, have a competent critic pass on your work. Then, when you know it has merit, offer it for a figure several times greater than you charge for plain prints. Otherwise, for the good of the profession, let color work alone.

**MEETING OF THE WESTMORE-
LAND SECTION PROFESSIONAL
PHOTOGRAPHERS' SOCIETY
OF PENNSYLVANIA**

On the evening of February 29, one hundred and fourteen men and women who make their living out of photography gathered at Kauffman's big dining room in Pittsburgh, where dinner was served and the regular monthly meeting of the section was held.

Forty of those present made final arrangements to attend the convention in Washington and many more expressed their desire to attend if satisfactory arrangements could be made.

In order to make their monthly gatherings more attractive and profitable, a list of ten subjects were selected, which will be given attention at their regular meetings. An entire evening will be devoted to each subject.

Tuesday evening, April 4, will be dealers evening and the relation of the dealer to the consumer will be discussed. Also a full report of the Washington convention will be given.

Then will follow the discussion of the following questions in regular order at the succeeding meetings:

Who will be the future photographer?
Do we care?

Suggestions in the photographing of men.

How I photograph children.

How I photograph ladies.

How to conserve and eliminate waste.

The professional photographer and amateur finishing.

Dark room and printing room stunts.

Helps and hindrances in home portraiture.

How commercial and professional can work together.

Employes' evening. Receptionist, operator, printer.

The above subjects will be handled in ten-minute talks, followed by open discussion.

These subjects are printed in full with the idea of assisting other local associations in making their regular meetings interesting and profitable.

COOPERATING WITH THE NEWSPAPER

By AL. LLOYD, Troy, N. Y.



The following letter explains a plan which I worked very carefully with the co-operation of the *Troy Times*. The *Times* sent out all the letters at their own expense and I left it to their judgment as to

the parties to whom they were sent:

DEAR SIR:

The *Troy Times* desires to make a collection of portraits of the representative men of Troy and vicinity, to be kept on file. To make this collection of permanent value it is necessary that the photographs be in uniform size and form and especially adapted for half-tone reproduction. (Many photographs, even though excellent as such, do not lend themselves to satisfactory reproduction.)

We have made arrangements with the Lloyd Studio to make your photograph for this collection; entirely without expense or obligation on your part. As we desire to complete this collection as soon as possible, may we ask you to visit the studio for a sitting at your earliest convenience.

With full appreciation of your esteemed cooperation we beg to remain,

Yours very truly,

TROY TIMES.

I started this scheme four years ago, and am getting responses yet. I received fully 85 per cent orders from them. A card was enclosed with the letter upon which was written the name of the party to present at my studio for sitting. One thing I would caution any one who takes up this scheme is, not to talk about selling any photos at the time of sitting.

Where possible send proofs to the home

address for the family to look over. I usually made two sizes 5 by 7 and 8 by 10. Of the latter size I made one negative, unless the party was of particular prominence, then I made two and sometimes three.

When they returned proofs I would ask if they had made a selection of the one wanted, and most always they would ask if they could get some finished for themselves. Then was the time to get in the fine work, and the photographer could "go the limit."

I found that the rather small fellow was the most liberal buyer, as he felt very much complimented to receive an invitation to sit and be classed with the big men. Another important matter is not to sell cheap work to them. Get a fairly good price for all the work, and try always to sell the most expensive. Don't show any cheap work as that kills the good impression.

NO INDIANA CONVENTION THIS YEAR

S. A. Hockett, Secretary of the Indiana Photographers' Association writes as follows:

At the Board Meeting of the Indiana Association of Photographers held at Hotel English, Indianapolis, Ind., February 23 and 24, all the members were present except one. Several past presidents of the State, who have always been active in making the Association a success, were among the number in attendance.

After discussion, it was decided to follow the customary precedent and not to hold a State meeting this year since the national meets in an adjoining State. It was decided that the Indiana Association would hold its meeting in Cleveland having a session at some hour and place to be named later. The meeting disclosed the fact that there will be a large attendance of Indiana members at the national meeting and that there will be a large display of work from the Indiana studios.

DEPOSIT WITH ORDER

By FRANK E. DEAN, Grand Junction, Colo.



So many young folks entering the business have an idea that they can improve on some of our antiquated methods and they do in many ways, but I have seen more "go broke" by violating the following rule than

anything else: A CLEAN SLATE BETWEEN THE PHOTOGRAPHER AND THE PATRON is the very best condition if you want his continued patronage. The work may be ever so satisfactory but if it's not paid for or if there has been friction in making a collection you will have a difficult time to hold the business.

After over thirty-five years of fairly successful studio experience I am of the opinion that "deposit with order" is the one and only successful rule of business. In looking back I can clearly trace most of my troubles with patrons to instances where for some excuse or another I have failed to enforce this rule.

It's so easy for My Lady to find some other way tomorrow to expend the amount which today she planned to put into photos, or it's so easy to do without the pictures for a time at least. "OH YES, WE ARE GOING TO ORDER FROM THOSE PROOFS THEY ARE ALL SO GOOD WE CAN HARDLY DECIDE, but it can be put off until a little later," she will say and finally after earning your pay a second time in the art of gentle persuasion the proofs are brought in and the receptionist has to go all over again the problem of selections.

"Yes, these proofs are fine but you know I want to have another sitting made soon in another gown, or the baby is so much sweeter now, and really you know I don't want two sets of pictures to distribute at one time so I will just have a few of these

for ourselves and get a lot of them the next time, then you know we had to have the house decorated this spring and we are at so much expense with doctor bills and gasoline has gone up in price and there is that horrid war which has made living so high, and besides we will have to pay the taxes next week," are some of the arguments we have to face.

I cannot remember of one single case of a patron being offended or lost by enforcement of this deposit rule but when I am snubbed at a ball or on the street how often do I notice that it is some debtor who has been asked to pay that little bill.

And when I look over a competitor's show case and see these same faces smiling out at me, I decide that if I must lose a friend I would rather it would be before he has gotten into my debt for it's so much easier to get over.

I hope to be able to report something on the birthday proposition later. I am working this and it looks as if it were going to be a business builder. If we can get birthdays and photographs linked together in the minds of the people we are quite sure that the suggestion will naturally come to them once a year. One traveling man saw my sign yesterday and came in for a sitting stating that it had been thirty years since he had a photograph, but he had not thought to measure the time until he noticed the sign.

PICTURES for the Exhibit at the National Convention may be sent to Ryland W. Phillips, 916 Schofield Building, Cleveland, Ohio, at any time.

Please designate the class into which you want them entered; whether portrait, interpretative, complimentary or commercial.

PATIENCE

By E. E. MANGOLD, South Bend, Ind.



Not long since, I had the experience of my life in making a picture of a child three years of age.

Not many children of this age will stand in one particular place long enough for the operator to

arrange his light and focus his lens. For this reason I nearly always use some accessory so if the child walks away, I can get it back within range of the camera.

In this particular case the mother wanted the child photographed without any accessory. In the meantime, I noticed that the child was very timid, and would not leave the mother long enough to have its hair arranged, but I thought there would be no great difficulty so when the price was arranged for, we went at the task.

Nine out of ten cases where I make children's pictures I get them alone, even when several aunts, uncles, and grandma's come to assist. I persuade them to leave me alone, and am unusually successful in amusing the little ones.

This little girl would not get away from her mother, so I made a negative with them sitting together and then one with them standing and finally after using due patience—working three solid hours—made three good negatives just as the mother wanted, with the child standing alone.

Next day the proofs were shown and taken home to be passed upon by the relatives. This was the only child, but there were others to please. Our proofs were accepted and were perfectly satisfactory. The order was placed the follow-

ing day, but the mother came and requested the use of the proof to show one more auntie. This we allowed but we have not seen mother or proof since.

Several days after the second delivery of the proof, we telephoned the lady who informed us that we had overcharged her. She said that they did not propose to be victimized in this way and if we wanted the proofs we could send for them.

There was no deposit on this order.

In making pictures of children I do not use toys or bells, only a twenty-five cent rubber ball, which I play with and while it is in my hand make the exposure. I immediately throw it back to them and in this way get my exposure without their knowledge. Most of my child subjects leave me and my place reluctantly. I simply have patience and use the ball.

Most parents will appreciate your efforts and talk about your wonderful work if you have success with children. You will be successful if you have patience and are "quick on the trigger."

Series

I

F: 6.3



Made
in
U.S.A.

Important Notice!

VELOSTIGMAT TRIPLE CONVERTIBLE

MUCH diligent experimenting has perfected a triple convertible formula for this series and we are pleased to be able to advise that after March 1st the Series I Velostigmat of triple convertible construction will be furnished.

Made in sizes $2\frac{1}{4} \times 3\frac{1}{4}$ to 11×14 inches, from \$20.00 to \$112.00.

Send today for new 1916 catalogue describing our complete line.

WOLLENSAK OPTICAL CO.
ROCHESTER . . . NEW YORK

BETTER PICTURES

By CAMRAY

Elias Goldensky, when asked what contributed most to his success as a photographer said: "My desire to make *better* pictures and hanging my prints at conventions along with the *big* fellows." And "Goldie" never has forgotten the great lessons taught him by comparing his work with others who at the time were farther up the ladder than he.

Why should not we who have much to learn follow the same example? There are many opportunities during the year to get our work hung alongside of our fellow craftsman and our best bet is the big exhibit at Cleveland, the week of July 24.

Are we pictorialists, are we portraitists, or are we commercial men,—whatever our specialty, lets start now to get our best ready. There is lots of room for all of us in the comprehensive place laid out by the officers of the P. A. of A.

If pictorialists, why not enter our prints in the interpretative class—put our titles under them and hang them with the others.

If portraitists, pick out the best three we have and see what they look like on the walls with others that we know are as good or better than ours.

If commercial men, we have lots to learn from the work of those in our line by making close comparisons when the prints are hung.

After its all over and the confused impressions of a week at the National, our prints return to us with a memorandum from the judges which we know is the consensus of opinion from three men who have given to us their collective

judgment in the spirit and purpose to help.

Added to all of this is the opportunity of having the judges tell us face to face the value of our work or the good points we have failed to bring out in our technique.

REQUEST FOR INFORMATION

Is there anything made in this country that is a satisfactory substitute for metol for developing papers?

What is the best preservative for film tank developers to be used for a long period?—L. W. F.

INFORMATION ON THE USE OF THE AIR BRUSH

Your correspondent who wishes information on the use of the air brush can find what he wants in No. 133 of the Photo Miniature series. Address Photo Miniature, 103 Park Avenue, New York City. —A. J. W.



Portable Electric Studio and Home Portrait Light
NOW \$20.00

New \$21 6½ x 8 ½ Empire State View Cameras

NOW \$12.50

Special circular on request

WILLOUGHBY
Broadway and 11th St.
New York City

?

Was the

DUPLEX PRINTING MACHINE

the *big* favorite at
the Washington
Convention?

The answer will interest you and your pocket book. Write to Dept. C for full explanation and booklet. It's free for the asking.

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Information Bureau

So many requests have come to the secretary's office for the establishment of an Information Bureau that special space will be devoted to this department in the succeeding issues of THE ASSOCIATION NEWS. All questions will be answered in these columns, no matter what phase of your business they pertain to. If we cannot secure direct information, we will publish the question and ask the members for their answer, which will be published in the following issue.

INFORMATION ON THE GEORGE W. CARY COMPANY, ST. LOUIS, MO.

In reply to the request for information on the George W. Cary Company, St. Louis, Mo. (which by mistake was printed George W. Gray Company) we have received the following replies:

"I have shipped old negatives to George W. Cary, dealer in window glass, 4223-A Dewey Avenue, St. Louis, Mo., and find the concern very reliable."—A. C. C.

"Inasmuch as I have had personal dealings with Mr. Cary on several occasions, which have always resulted to my entire satisfaction, I take pleasure in recommending him as a man who is trustworthy and who will carry out any agreement which he may make."—E. B.

"Mr. Cary has bought several lots of old negatives from me and each time has mailed me a check two days after receipt of the same. I have found him exceedingly fair in business and the finest kind of a man personally."—E. T.

"We have had considerable business dealings with Mr. Cary and have found him upright, honest and dependable. Furthermore, all the photographers that I have met who have done business with Mr. Cary speak the same as we do of him."—C. C.

"I know George W. Cary and have found him a very responsible man worthy of any consideration you can show him. He is O. K. in every way."—J. E. R.

In regard to request for information on George W. Cary Company, St. Louis, Mo., will say I sold several thousand negatives last November and received check in full Christmas morning."—R.E.S.

"Answering the inquiry in the last number of the NEWS about George W. Cary,

A PHOTOGRAPHER IN OUR TOWN HAS SAID THAT HE DOES NOT NEED ANY NEW STUDIO FURNITURE

and he is right for he is a "has been;" what he needs is "ginger."

If you want more and better business, get out of the rut, brighten up yourself and your "fotofactory." Send for our catalogue of Studio Furniture; there are some new ideas in it. Your dealer can order the goods for you.

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NEW METHODS

More Money

of St. Louis, Mo., would relate a bit of my experience with him. It certainly doesn't pay if one is far away. After rejecting a very large percentage of what I sent him and after paying freight, the advertised price was more than cut in half. In other words, I could have sold my negatives right at the door and had them packed by buyer for much more than I received." —J. C. V.

REQUEST FOR INFORMATION REGARDING THE PHOTO CHEMICAL COMPANY

"Can you give me any information regarding the Photo Chemical Company, of Salt Lake City, which is being organized as a stock company for the manufacture of Actinol, a new developer. If you can tell me about their reliability, I would consider it a favor. If all right the P. A. of A. should know about them."—E. A. B.

Any reader of the NEWS having information regarding the above concern will do a favor to the other members of the Association if he will send it to the secretary, at Twelfth and F Streets, Washington, D. C. This information will be published in the next number of the NEWS.

WHO OWNS NEGATIVES?

"There seems to be several different viewpoints upon the ownership of negatives that members have in their possession. A fire recently occurred in the Angelus Studio and the Insurance Company tries to establish the fact that the negatives are the property of the customers and do not belong to the studio.

"Will you kindly let me know if there are any test cases showing the ownership of negatives."—E. R. P.

Any reader of the NEWS having definite information on the above subject will do a favor by sending the information to the secretary, who will publish the same in the next number of the ASSOCIATION NEWS.

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FORMULA FOR PRYRO SOLUTION THAT WILL NOT DECOMPOSE

(To use in developing prints)

Solution A:	Oz.
Water.....	16
Pyro.....	1
Meta-bisulphite of potassium.....	1½
Solution B:	
Water.....	20
Sulphite of soda.....	4
Solution C:	
Carbonate of soda (hydrometer test 40)	

For use:

Solution A.....	10
Solution B.....	20
Solution C.....	20

100 drops of bromide potassium (saturated)

1½ oz. (chloride of soda) of salt.

Sepias develop 1½ minutes or less.

Black and white longer development—
more contrast.

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

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ASSOCIATION OF AMERICA**

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WASHINGTON, D. C., APRIL, 1916

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FOR SALE

FOR SALE—Well-established studio recently remodelled, live proposition. Population 25,000. One competitor very easy to cooperate with. Easy terms. Sold at sacrifice. O. W. Cole, Danville, Va.

FOR SALE—Ground floor studio in business district of county seat town. Population 14,000. No opposition, fitted to 11 by 14 and everything in good usable condition. Best proposition in southern Ohio. \$2,500. Price right for cash. Address L. O. U., care of Association News.

FOR SALE—Resler Studio, established seventeen years at the famous West Palm Beach, Fla., tourist resort. Business averaged over \$1700 profits annually, for the past ten years. Equipped up to 8 by 10 for portrait and view work. Valuable historical negatives. Climate nearly ideal. Have sold my property recently, and now wish to dispose of my studio; \$800 cash is the price for this real bargain. Full investigation is courted. No postals answered. Address Resler Studio, West Palm Beach, Fla., Box 688.

FOR SALE—Ed. S. Howard Gallery, Piedmont, W. Va., well stocked and supplied, is on the market owing to the serious illness of Mr. Howard, who will never be able to attend to business. The place has been a money-maker from the start and is an A1 proposition for any good man. Address Joseph H. Nau, Piedmont, W. Va.

APPLICATION FOR MEMBERSHIP IN The Photographers' Association of America

I am $\left\{ \begin{array}{l} \text{Owner} \\ \text{Part Owner} \\ \text{Manager} \end{array} \right\}$ of a studio in the City of

State of I herewith enclose \$1.75 for membership fees and dues till January 1, 1917.

Signed Street No.

City State

SUBSCRIPTION FOR ASSOCIATION NEWS

Enclosed please find Fifty Cents for which you will kindly send me the Association News till January 1, 1917.

Name Street No.

City State

PHOTOGRAPHERS' ASSOCIATION OF AMERICA

12 and F Streets

Washington, D. C.

FOR SALE—At a very low price; making net profit of \$3,000 per year; leading and best equipped place in the city; will stand thorough investigation. W. H. Metzger, 601 Livingston Building, Bloomington, Ill.

FOR SALE—One 22 by 25 Ross Rapid Symmetrical Lens, \$90; cost \$370. One 6½ by 8½ B. & L. Extra Rapid Portrait Lens with Shutter, \$30; cost \$95. Four Prosch Flashbags with wiring complete, ready for use, \$25; cost \$65. George Studio, Pontiac, Mich.

FOR SALE—No. 5 Ceior Goetz Lens, 10¾ focus F5, guaranteed in every respect, cost \$108.50, will take \$75. Otto Sellers, 402 East Charles Street, Muncie, Ind.

FOR SALE—Only studio in small town; east coast; on beautiful Indian river. Good all-year-round business for one man or lady. Inventories about \$1,200. Will take just half—\$600. Can buy any part needed at inventory price. Everything new last winter. Low rent, electric light, running water—corner location. Fine tourist trade. Address Blair Studio, Cocoa, Fla., Box 32.

FOR SALE—Well established studio in Jacksonville, Fla. Best location in town. All newly furnished. Rent reasonable. Will sell at a bargain. Good reason for selling. Address Kraus Studio, 123 W. Bay St., Jacksonville, Fla.

HELP WANTED

WANTED—A first class printer and finisher who knows quality and can do a little operating, preferably between 25 and 30 years of age, for one of the leading studios in the State of Washington. Address S, care of Association News.

WANTED—A No. 1 workman to buy half interest in my studios. Worked these alone during 1915; receipts were \$3,000 can double this with a partner. County seats, water, sewerage, electric light, new outfits, invoice about \$5,100. \$4,000; of property cleared from Worland Studio in six years. Would consider sale of this studio. R. H. Stine, Worland and Basin, Wyo.

WANTED—A solicitor to put out photograph tickets. Sallie A. Willson, Davis Studio, Richmond, Va.

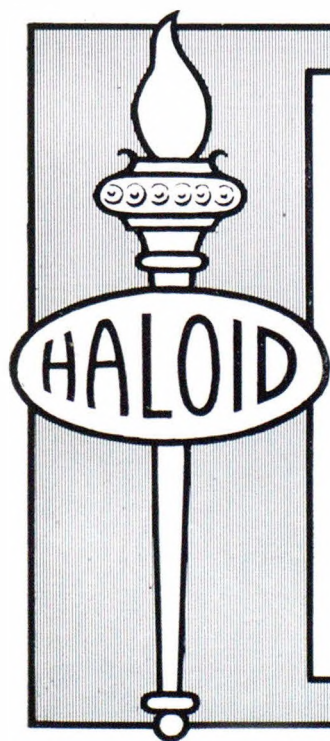
WANTED—A good all-round man. Must be a good amateur printer. State wages expected in first letter. Werry Photo Studio, McKeesport, Pa.

WANTED AT ONCE—Good background worker at \$20 to \$25 per week. Good retoucher at \$15 per week—Japanese given preference—and assistant operator who is able to make at-home sittings. Will pay \$25 to start. Address B, care of Association News.

POSITIONS WANTED

POSITION WANTED—By good all-round assistant. Address Margaret Diemer, Liberty, Mo.

SITUATION WANTED—By a young man in a first class small studio. Can give good references. Address W. J. Miller, 832 Franklin Avenue, Columbus, Ohio.



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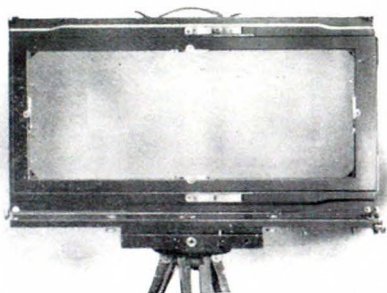
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