

ABEL'S PHOTOGRAPHIC WEEKLY



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SATURDAY, AUGUST 12, 1916

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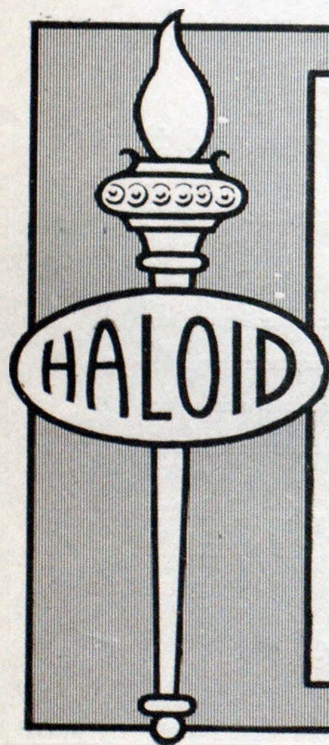
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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

Member of Audit Bureau of Circulations

JUAN C. ABEL, Editor

CHAS. L. ABEL, Associate Editor

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In Passing By

THE NATIONAL PICTURE EXHIBIT. We have been doing some analyzing of the picture exhibit at the recent Cleveland convention and the first thing that strikes us is the absence of so many well-known names that have appeared in previous convention catalogues. Off-hand, we can think of J. C. Strauss, Steckel, Walinger, Commodore Steffens, Hayes, Clark, MacDonald, Garo, H. H. Pierce, Koehne, Selby, Kajiwarra, Feldman, Mary Carnell, Bretzman, Marceau, Thuss, Georg, Lifshey, Somers, Ellis, Dworshak, Lorey and ever so many more who should have been represented with some of their best.

Then we find that from all New England, only seven entries were made, but even that is better than the attendance from that part of the country. New York State was represented by 28 entries of which New York and Brooklyn supplied nine and Buffalo seven, leaving twelve entries for the rest of the Empire State. Hardly a good showing. Altogether, there were some two hundred and fifty entries showing a total of eight hundred pictures, which does not include the special exhibits from the Government or the Towles exhibit. That number of entries from a total membership of almost two thousand photographers is much poorer than was to be expected, though probably the judges were glad that there were not more. Sixteen pictures showing more or less of the female form divine were amongst those hung. None were offensive although some of them could have been omitted without loss to the exhibition. The Interpretive Class was a puzzler to many. Some seemed to think that pure Genre was meant. Others took ordinary portraits, gave them a name and entered them in that class. The kind of pictures in which the Gerhard Sisters delight and which they have termed Soul pictures come as near as anything to what Ryland Phillips meant as interpretive when he suggested that class. Mr. Phillips had one entry in that class which showed that he himself had grasped his own meaning. The Salon pictures of the previous two exhibitions were hung along with those selected this year, but as no distinguishing mark was placed on the new ones it was hard to tell which were the specially honored ones this year. We under-

stand there were fifteen of these and we hope to be able to give the Roll of Honor next week.

To our way of thinking, the picture screens were too high for comfort of viewing. The old style with the pictures laid on slanting tables about three and a half feet from the ground gave one a better chance to examine them carefully.

It was a fine exhibit, however, and the judges gave it as their opinion that the general standard averaged fully 25% better than previous exhibitions. Every picture entered received an individual written criticism and that alone should have been worth the trouble of making the effort to have a picture hung.

"ECHOES"

The Picture at the Cleveland Convention

By G. HANMER CROUGHTON

THOSE photographers who attended the convention of the P. A. of A. at Cleveland will have carried away very many impressions that will give them subjects for thought for some time to come.

The program was full, some thought too full, for there were practical demonstrations by nine different photographers, three each day on the mornings of Tuesday, Wednesday and Thursday, a demonstration of home portraiture by Miss Pearl Grace Loehr and of commercial photography by Mr. B. G. Heiser.

Sitting in the shade watching the wonderful bathing costumes both in and out of the water at Cedar Point, a member, whom I have met many years in succession at both State and National Conventions, gave me his idea.

He said it must have been somewhat confusing to what we call the little fellow to hear the different addresses made by the three demonstrators followed by their demonstration of their methods of lighting and handling their sitters, all within the hour allotted to them. How, for instance, could he apply to his own (probably) one-man business the methods of Geo. Harris, who said his practice was to make ten sittings of the one subject in five minutes and *did* illustrate how he made the ten changes in six minutes.

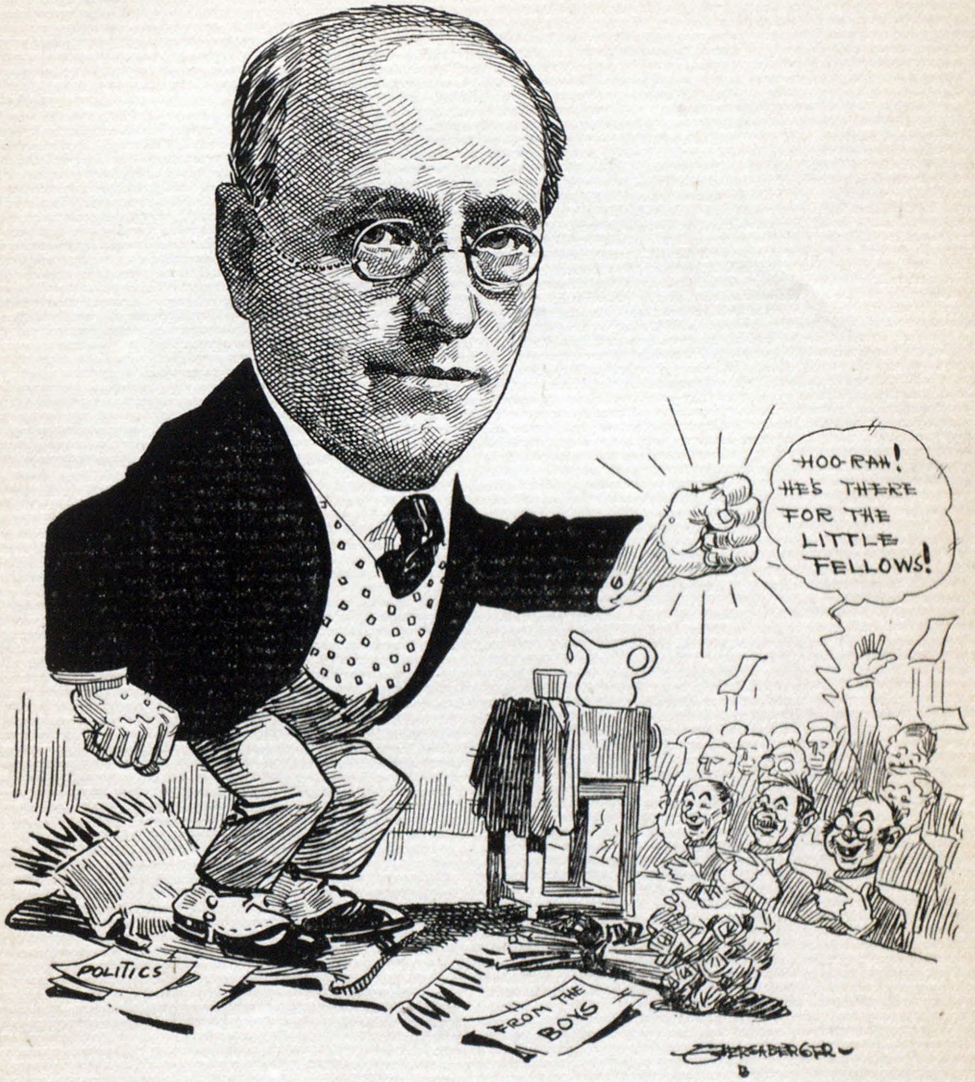
He would probably sigh for the amount of business that would enable him to make sittings with the same rapidity and then when he listened and watched Miss Loehr he would envy her and ponder over the question of which was better, a rushing business at moderate prices, or a few sittings at the prices mentioned by her.

Then he must have contrasted the energy required by Mr. Harris to keep up his ten sittings every five minutes with the statement of Mr. Weston that he seldom made more than two sittings a day and if he *did* make six he was *all in*.

Then my friend turned his inquiries on me by asking about the exhibits and particularly as to the success of the interpretive class. I think from my own impression and what I heard from many others, that the first impression of the whole exhibit was disappointing, but the reason was soon apparent.

The executive had decided that all prints sent in should be hung and no distinction made. The word rejected, which before had separated those above a certain average of points in the rating from those below, was eliminated and all, good, bad and indifferent, were hung together. This of course compelled the visitor to go over the screens and pick out the good from the indifferent for himself. The result is that I am convinced this method is not a success. My friend agreed and said that although the word rejected was certainly obnoxious, some plan of separating the exhibits should be adopted. He proposed that the pictures be separated according to the rating, keeping those rating over 50 and under 70 together and keeping those under 50 on another set of screens. It would only be another way of intimating accepted and rejected, but it would remove the obnoxious word.

Talking to one of the past presidents on this question, a small crowd collected and many suggestions were made. It seemed to be the opinion of the majority that the



GEORGE GRAHAM HOLLOWAY

Our Foremost Photographic Politician. Likes to Fight the Battles of the
"Little Man" and Has Served His Time Well in Helping to
Build Up the P. A. of A.

SERMON IN BRIEF No. 173

Special to Abel's Photographic Weekly

CHEER HAS CASH VALUE

BY CHARLES GRANT MILLER

A MINNESOTA court has awarded \$5,000 to a nurse who enlivened a rich man's declining years with funny stories.

The court said that it was impossible to separate physical benefit from good cheer, and that while good cheer itself might not have a definite price, the physical benefit resulting from it certainly has.

The end of a life devoted to mere money-making is not usually a cheerful time, and the funny man who can keep such a man cheered and happy earns his pay. One must be something of a wizard to build happiness on such a foundation.

Many a millionaire, when ill-health or failing strength compels him to drop the pursuit that has absorbed all his life, thought and interest, might be willing to give far more than \$5,000 to be able to laugh heartily.

To those who think that getting rich is the main aim in life and the highest achievement, it may seem strange that a poor man should have cheerfulness to loan to a rich one.

But such is the way of the world. The most precious things cannot be measured in money. Nor can money buy them.

A dying old man cannot buy a laugh outright; but if he can get the laugh, it has its cash value just the same.

print exhibit should be something on the order of the National Academy of Painters, in that nothing but the best should be hung at the National, that the fact of having been accepted by it should be an honor that should even exceed the honor of the salon.

This is certainly flying high but if the P. A. of A. is to lead in raising the photographic profession, something of the kind will have to be done. Quoting the words of the past president "we invite the public to come in and see the exhibits. They naturally look for work from a National Association that is something far in advance of the work they see in their local show cases, but they see in this exhibit a number that are far inferior."

But how if we accept only those prints that rate say 75 or over. Are we to fulfill one of the most important functions of the Association—the educational? Probably the greater majority of those sending prints wish to learn. If they are turned down how are they to know why? This was the problem that confronted us at

Kansas City. At least one-third of the prints sent were rejected and were locked away in another part of the building. This was so strongly objected to that at Atlanta all were hung with the same result as we have seen here at Cleveland. Then at Indianapolis the idea of separation was adopted, and "Selected" and "Rejected" was not received with any greater favor so the problem is still unsolved.

We might receive all prints sent and with the rating slips such as were used this year (that had space for criticism as well as rating) rate and criticise all and hang only those whose rating exceeded a certain standard, the criticism telling why the prints were not up to the standard. This at any rate would insure a better exhibit and the educational aspect would to a certain extent be present.

I do not know if the proposal that was made some time ago by a member of the session that only those prints that had passed 60 points at the Section Convention should be hung at the National was brought up at the session meeting here in Cleve-

land. But whenever I mentioned it, it was not received with any great favor. These are all problems that will have to be discussed by the new executive board. From my knowledge of the new president and other officers, I feel that this matter of the exhibits is considered by them to be one of the most important to the success of the convention.

With regard to the general character of the exhibit, having had the largest number of prints ever before sent pass through our hands one by one, the judges were of opinion that taken altogether the exhibit was from 15% to 20% in advance of last year, which fact must surely be very encouraging.

The matter of the interpretive class, also of the commercial class, of which were many fine examples, must be left for another communication.

Making Hard, Soft and Medium Prints From the Same Negative With One and the Same Paper

HOW often do you make a negative that is a bit harsh, or you over-develop it? You have spent many hours reducing such plates, you have fussed with soft and hard papers and then you did not get just what you wanted. That was time lost and expensive too.

When you get a plate that is a bit hard give a bit more exposure than usual and then prior to developing immerse it in pure water. This will make the print develop softer, the degree of softness depends on the length that you immerse it in water previous to developing.

To get soft prints a strong developer may also be used. The method to get harder prints is to time the print slightly short and dilute the developer keeping it at about 65° Fahr., never over.

The above applies to carbon black paper for enlarging as well.—A. I. Wranitzky, Lockhart, Texas.



C. L. Holtsnider, of Springfield, Mo., sends us a picture of himself and Willie, a pet canary belonging to Geo. J. Lass, of Sedalia, Mo. The canary is two years old and is never caged. As soon as the camera is placed to make a sitting, the bird lights on a ruler fastened at the top of the camera and amuses the big and little children. Were it not for the unquestioned veracity of Mr. Holtsnider, and the accompanying picture, which bears no marks of faking whatever, we would be inclined to think that Holtsnider was "stringing" us, but the evidence is overwhelmingly in his favor. We might suggest that others of our readers who have trouble in getting the little ones to sit still might profitably invest in "Willie-birds."

A Talk Before the Dealers' Convention

BY D. E. AGLER

GENTLEMEN, I believe in the sentiment that

East is East and West is West

And never the twain shall meet,
Till earth and sky stand presently

At God's great judgment seat.

But there is neither East nor West,
Border nor breed nor birth,

When two strong men stand face to face,
Though they come from the ends of the earth.

So I think it is worth while when splendid business like the kind that you represent calls into consultation a representative of the profession that I have the privilege of representing. I have no apology for the things I am about to say. I only have this

explanation that the things that I say that I think are true may in the last analysis not be true, but from my standpoint I believe them to be true. There are two words that are being very much overworked just now. They are "Service" and "Efficiency." The word service is thrust at us on all sides and efficiency is one of the things that is spoken to us every day, and yet these are two words that really mean something in the life of every business. Service is the thing that we must give if we expect something to come back to us. Why, friends, twenty thousand people are being used to minister to us today. What are we giving back to the world for the things that have come to us? I myself have received quite a little bit of pleasure out of the little poem that says:

There are loyal hearts, there are spirits brave,

There are souls that are pure and true,
Then give to the world the best you have
And the best will come back to you.

I believe that, gentlemen; I believe it in every profession, in every business. And so I am here to ask you, Mr. Stockdealer, have you given to the world the best you have? I know what you are going to say because you have said it a hundred times and you are going to keep repeating it if you don't catch a little bit of the vision. You have said to us photographers, "We pay for your conventions," and fellows, I guess that is true. That sounded a little bit embarrassing for years and years when you kept saying to us that "we pay for your convention." You have said that over and over again and it sounded mighty flattering to you until some little photographer one day said, "Of course, you are paying for this convention, but you are just paying for it out of the profits that you get from us." That sort of silenced you, but you still kept on saying the only use the photographer has for us is to pay for his convention. Men, it is time to stop that argument because it is all wrong. Who pays for this convention? The people out there who have their photographs on their mantels, and I think *they* deserve something better than they have received. Gentlemen, it is time we stopped that argument and commenced to cultivate that field out there from whence all our profits come. (Applause.)

Mr. Cleveland Stockdealer, do you want more business? Where do you want to get it? Do you want to get it from the Pittsburgh dealers? Mr. Pittsburgh Dealer, do you want more business? Where do you expect to get it? Do you expect to get it from the dealers in Philadelphia? Why, you say,

we have got more sense than that. Then, men, get along beside our profession and help cultivate the very field out there that needs cultivation and that will bring dollars into our coffers.

I accepted this little invitation of yours to speak before you because I have a problem, just one little problem, that you ought to have the business experience to help me solve. I live in the flat lands out here and we are now having splendid roads built. I used to think that the automobile was a detriment to my business; that people in spending their money for automobiles couldn't spend it for pictures. Just now that is one of the greatest assets to my business. It is a great field for me if I just knew how to reach it. I want to reach twenty thousand people, fellows, that are just beyond the border of my drawing. At the present time I am reaching the entire county. The little photographer has dropped out of villages around about us, and there is that great stretch of country and if I can only get the people coming my way it will mean more consumption of the products that you represent. Fellows, can't you help me think how to advertise and how to reach those people? I put it up to you as a business problem. That same problem will apply to many and various parts of our great community where good roads and the automobiles are now being used. Of course, Mr. Stockdealer, I want just to rub you a little bit too, because so many times I have sent in an order to you and I have received back a postcard saying, "We have ordered your goods shipped direct from the factory." "Yes, we received your order and we have ordered it direct from the factory." Sometimes I have wondered what in the world you fellows are doing, whether you just are sitting around somewhere as a sort of an interpreter of our little message for fear that we can't write well enough so that the man that manufactures the article can understand what we want (laughter). I think you ought to cut out that postcard that says "We are shipping direct." Now, I understand that we are demanding a lot from you. We want various sizes, various things, no end to them, but this convention ought to think along some lines so that you can give us just a little better service.

Mr. Manufacturer, what about you? Are you giving to the world the best you have? I remember the time when the old cabinet photograph was the only standard picture and people would run from one gallery to another and compare prices and then you came in and saved the day just by giving a

multiplicity of card mounts. You just mounted us to death so far as that is concerned (laughter). But, men, I will tell you the kind of display I would like to see around this room now. I would just like to have the mantels of all this city swept into this room and I would like to have the photographs off the pianos around over this country all spread around this room and make you manufacturers go around and look at some of those mounts and awful colors. I would like to have you manufacturers go around and see them all warped out of shape. I would like to make you resolve to give to the world just a little bit more than you have ever given (applause). The trouble is that you don't live in the community where your goods are consumed. That is the trouble that we are having. They don't get the grudge back where it belongs sometimes. I have learned a few things by being compelled to sit in the parlors of my friends where my pictures were (laughter). I am in the picture-framing business too (laughter). There is one thing that I learned that I want to tell you. It didn't take a very smart man to learn it, and yet I don't know of anybody else doing it. I used to sit in my friends' homes and see in the corners some of my frames opening up. I had used nails without heads. They can easily pull apart. So I am now using nails with heads. You say they don't look well. I put the nails in the top and bottom of my frames, and so I am not ashamed any more to go into the homes where I have picture frames. Wasn't that wise? It just happened that I noticed that. If you could just go into the homes and see some of the pictures in the mounts you have made and how warped they are I am sure you would give us better service (laughter). I think you ought to hurry a little too, Mr. Manufacturer. There is a man in this room who came to me one day to sell some mounts. He said, "I want to sell you some mounts. It will only take ninety days to get them here." I said, "Mister, you can't interest me a bit. I have got a friend right here in Ohio that I love more than any German and it takes him only about ninety days to get mounts to me" (laughter). But I think, Mr. Manufacturer, that right now, right now, and I want to emphasize that with all the voice and all the power that I have, that *now* is a great turning point in the picture business, and Mr. Manufacturer, you ought to start a fifteen-day idea of delivering your picture mounts. Fifteen days, maybe that is a little quick, maybe it ought to be twenty days, but you need to give the pho-

tographer a little bit of a lesson. If there is any one thing complained of about the picture man it is that he is slow. He promises the stuff and never fulfills his promise. Well, you are just as mean and you are just as slow. I tell you, you ought to make a definite time that you are going to deliver mounts and then when a man comes into my place he ought to tell us "Here is the particular way that this photo will look good. I notice you are not making pictures just like that. Within the next fifteen days you get a subject and make some pictures like that and have them ready when my mounts come in." I am not encouraging you to do that only for our benefit that we may be encouraged to get out our work on time, but I want you to get the business of our good country in your hands. Some day those people over there are going to get through shooting at each other as a mark of affection and they are going to start in the picture mount business, and they will want to ship mounts over here. Fellows, I want you to have the business of our country so keyed up to a fifteen-day business that we will never think of ordering mounts and waiting a couple of months. I want you people to have the business of this country of ours. You haven't any business to make a mount to sell to the photographer. You have no business to make a mount with the thought of selling it to the photographer. There is only one person you ought to think of in making a mount and that is the *ultimate consumer*. We select the automobile, not the *agent*. It is the *man* who manufactures it; and you have some responsibility resting upon you, Mr. Mount Manufacturer.

There was a thought in business years ago, "Let the buyer beware." If he got bit he didn't have any recourse. Then, by and by, it shifted back, "Let the seller beware," and then it shifted over right where it belonged right where responsibility ought to be, "Let the manufacturer beware." Mr. Manufacturer, it is up to you to produce some of the things that we need and to produce some right here in Ohio. There is a great underwear factory here that has its best men figure out what people should buy. I know that I am going to talk against some traveling men, but this is not intended against any one of you personally. There are traveling men who go into a country place and just sell them everything they can possibly sell them. I expect that is good salesmanship, men, but these people have found that it is not a good way to sell; these underwear people have found that many of the businesses that go out of

'TIS HERE—MAYBE!

No Best Advertising Stunt This Week. We sent out a number of letters to readers, but none of them helped us out, much to our disappointment. How about some of you fellows who promised us to send these?

ONE ON C. L.

Our machine having been through a rather strenuous career the last two or three weeks, developed a number of unpleasant noises, so we decided to have them eliminated and took the bus over to the agency. We explained Nellie's various troubles to the man in the overalls, and he told us to bring her in Thursday morning, making a note in his book to that effect. A moment or two later we had occasion to see the said notation, and trust he was not casting any aspersions on our personal anatomy. Here it is:

"Thursday A. M. Abel squeaks and rattles."

Neither the British Journal of Photography nor the well known annual British Journal Almanac will accept advertisements or announcements of German manufacturers or products after the war.

We know that the eight or ten photographers whose advertising stunts we have published aren't the only clever ones in the country, but it is going to look bad for the other 13,998 if some of them don't hurry up and send in their contributions, with the pictures of themselves, if you please.

The Bulletin beat us to this one, but it's worth repeating:

Mrs. Jones—This photograph was taken by the instantaneous process.

Mr. Jones—I know that without your telling me.

Mrs. Jones—How?

Mr Jones—Your mouth is shut.

Paul True's fund of stories seemed to be inexhaustible. "I'll bet that cuss sits up all night figuring out a good one for tomorrow," whispered one man to us when we hadn't finished laughing about the last one.

existence go out because they overbuy, and so these people have adopted a system or have worked out a system so that they can go into a business man's place and can come nearer to telling him what he ought to buy than he can himself, so that when spring time comes he doesn't have his profits wrapped up in surplus stock and thus be compelled to sell at a discount. Isn't that

Have you ordered your copy of Practical Studio Advertising yet? Not that the edition will run out for a while, but it's so necessary a book that you are losing money all the while you haven't a copy in your studio.

Did you feel like taking a good wallop at every person who remarked on how warm it was the past few weeks? So did we.

Clevelanders who patronize a certain car line have for some time been amused by the following combination of signs in a druggist's show window:

FOR THE BATH KODAKS

"Daddy" Lively received a letter from his wife while he was at the convention. Whether there was a reminder in it and he didn't dare put it in his pocket and forget, or whether it was merely the ungodly heat, we don't know, but "Daddy" promptly walked to the nearest mailbox and posted the letter again.

Photography & Focus, of London, England, comments on a recent "Tis Here" note as follows: "If we are to believe Abel's Photographic Weekly, a Baltimore magistrate condemned a drunk and disorderly to be photographed as he was, and to look at the picture every day for a year. We have seen portraits which were calculated not to cure from, but to drive a man to drink." Very clever, but why the implied doubt of our veracity?

"I see that Blithins is going to give an illustrated lecture on the Panama Canal."

"How is he going to illustrate it?"

"Why, with slides, of course."—Gargoyle.

The photograph gallery of T. O. Foley, Alliance, Ohio, was ruined by fire on July 19th. Origin and extent of damage unknown.

good common sense, Mr. Manufacturer? You need to think and you need to use your best brains to help us buy properly because the best salesman in the world is the one who helps somebody to buy properly.

Mr. Lens Maker, I will ask you whether you have been giving your best. I just have a little clipping here that tells about a lens that is being set in San Francisco

that will go on a great telescope there that weighs four and one-half tons. Just think of that. What a wonder that must be. Some man or set of men must have put the best they had in that lens. Men, are you giving us something just like that? I have understood from my doctor that in practically 20 seconds he gets a picture right through a man. I have looked and observed the wonderful improvement in various lines of business and I have thought, "Isn't anybody paying any attention to my profession? Are they giving the X-ray man all the attention? Isn't anybody going to give my profession anything a little better than it has?" What is this Auto-Kodak that came out a short time ago? I have understood that the man was well paid for it. He deserved it. He was mighty smart to think out something for the amateur trade. I wish that man would think of something for my profession, something that would help just a little more. I wish we could have a little faster lens, a little faster plates. Men, when I stand before an audience like this I see faces simply superb. Men, I never could get the expression of your face that I see here. Oh, if we just had a lens to get some of these things, we would put the old master painters to shame. I want to appeal to you men who make things, to make just a little better than you have ever made. Why, men, my profession, *my* profession, the profession that I love, has written the only book that has ever rivalled the old family Bible—the old family album with its serious case of spinal meningitis, that book lying right alongside the old Bible where faces are written in, not with pencil, and showing the inspiration they have drawn from the old book. It is one of the great books of romance. I am sorry to see the album has slipped away in recent years because many a courtship has started over the family album. As they have leaned over it and commented on the relatives, they found at last a little space that was not occupied and they have made their little pilgrimage to the photographer's and the wedding picture goes into that place (laughter). Oh, fellows, there are some delightful things we remember when thinking about the old family album. Then, men, I have had the pleasure of standing before old Niagara and listening to that thunderous waterfall and I have wondered why it was so big. It seems to me somewhere there came a voice that said "because it is a force of nature that wants to make men big." I have stood and I have caught my first glimpse of the mountains in the West with their snowcaps

so high, and standing on top of those mountains and looking across I have said, why are the mountains so big? And when I have gone through those various mountains I have thought it was to make engineers and thinkers of men. Then I have stood by the ocean. I have seen the tides come and I have said, why in the world is this ocean so big and so wide? Then I have seen the vessels going across the ocean and I have thought it is to make mariners of men. I have looked often at eventide upon the stars and have wondered why it is that the stars are so far away and then I have thought it is to make thinkers and mathematicians of men. I have seen the rainbow woven by the raindrop out of a few sun's rays and I have said, why has this been made? The thought has come back to me as an education to the man, the artist, that he may blend his colors aright. Then I have looked into the heavens and I have caught the wonderful colorings and I have said, here is a problem for the thinker, a problem for the chemist, a problem for the artist. I want to encourage you men to give me sometime in the near future splendid colored photographs. I have two ambitions in life,—one is to deliver across my counter splendid colored photographs by a chemical process so that they will not fade, on a splendid surface that will give service through all the years; and men, that will be one of the happiest moments of my life. (Applause).

Another ambition that I have is that some day, and I hope that that will not be far away, I may be titled a master photographer. I would like that title above anything that I can think of. When I think of the Masonic degrees, the Odd Fellows degrees and the various degrees that are given in an order, I am sure that I would prize them very much; but men, I would rather have this one degree of my own profession than any other degree that might be given me, and I would want it to mean something. If it ever comes I hope that you will help us in our profession to set a high standard for the manhood of the people who enter into it.

I think I heard it suggested that pictures were a luxury. I used to think so too, and I think so yet, but what else is luxury? Why, everything you have is luxury, practically everything that you have is luxury. You are not satisfied with things that aren't luxuries. If I were to strip you of luxury you would be chasing each other through the trees. Everything above that standard of life is luxury. I bought a new hat to come to this convention. My old



Will R. Murphy, of Newton, Kans., and B. G. Grondal, of Lindsborg, Kans., taken during a meeting of the Kansas Photographers' Club last Spring. Fred H. Reed, of Wichita, who sends us the picture, goes on to say: "Murphy used to be a newspaper artist, and with a few strokes of the brush he has turned a Swede into an Irishman. This is not copyrighted so you take no chance of a lawsuit if you choose to publish it."

one wasn't worn out. It had not been worn very much, but I have worn the luxury out of it and I couldn't wait. Did you ever wear an old hat going down to work some morning when you had been tinkering around the furnace and then you started down town and you felt just as comfortable as you could feel? Your hat was perfectly warm. You went along just as happy as you could be. You looked in the window and saw you had your old hat on. Just that moment you were humiliated. Why? Because your hat was worn? No. Just because the luxury had been taken out of that hat. Why, men, I could have met with this convention in a plain barn somewhere, but it is the luxury that you like. We didn't need all the things that we had to eat for dinner. We could have gotten along with less, but it is the luxury that we like; and men you haven't any business talking against our profession because it is a luxury. It is one of the luxuries that gives

splendid thought and splendid elevation.

Now, I am going to come to one of the biggest men in connection with your business, and that is the traveling man. I want to deem him as the real big man right now. You know Colonel Bob Taylor, the Southern orator, said of the traveling man, "If I were a sculptor I would make a statue of a man with a traveling man's grip in its hand, if I were a painter I would paint pictures of the traveling man. If I were a young lady I would marry a traveling man because he is the prettiest thing on earth. Men, there isn't any profession, ordinary profession that has nicer and better traveling men than we have. But I want to tell you fellows that you traveling men need to become a little bit bigger than you have ever been. You need to know a little more. I wish every traveling man who is calling on me could be taken off the road and given the finest schooling he ever had. We need him now. Why? Because the photographer needs so much. He is willing to listen to you now when we are having a rising scale of prices. He needs to know some things about salesmanship. My, the photographer is a poor salesman, as a rule. I remember having a customer one day in my place. I forget just exactly the things I did, but after the customer had gone out a young college student complimented me and I felt flattered that I had just done the common sense thing, which he said was real salesmanship. So I began to think along the line of salesmanship and I find that I have done some of the things that a real salesman would do, but my, oh my, I have just missed hundreds of things that the real salesman ought to know. You are the ones we go to to get these things from. We can't get these things by study. Mr. Traveling Man, you need to be a salesman to my customers and to help me to understand them and to help me to present in a better way the goods I have to them.

There has been just a word spoken about profits and I want to talk just a minute about profits, because there is quite a question as to what profits are in the picture business. I knew a man, I could tell you his name and the town too, who was able to sit down and figure out the big profits in every business. He could just look at a man's business and he could figure out the big profits in that business, and one day he found a business with the biggest profit of any and he went into a little town and bought that business. He bought a laundry. He said that there was a thousand per cent profit in that because you got the water for nothing. Now, that is actually true. You

just smile at me as though you thought I was telling you a fish story. That fellow ran the laundry two weeks and then he had the people of the town come in and help sort out their stuff and carry it away. So I am going to tell you that I think you have a right to say to the photographers, Mr. Photographer, do you know your profits? I know what the traveling men have been saying to me. They say you make an enlargement eight by ten, put it in this mount, and there is a velvet dollar for you. I have taken in a few of those velvet dollars. I have put those dollars in the cash register and while my back was turned the laundryman has been in and various other fellows and when I have gone and looked in the cash drawer there is not any of the velvet dollar left, just twenty and some odd cents left for me from each dollar. I wish that every photographer in the country could be approached with a set of books properly made up. Do you think that my plan is pretty crude? I know you do. I know you are going to think so. You haven't any advantage over me. I want to say to a man, here is a page that has fifty-two lines on it. I want you to put in this page the amount you take in each week, I want you to put here in this line the amount you take in that week, I want you to put right in there the amount you take out for personal use and then all the other expense over here, and then at the end of the year I want you to add that all up and I want you to find the relation between the two figures. If you have taken in three thousand dollars and you have got one thousand dollars, then you know that out of every three dollars that come in you take one. That seems to be getting it down to a pretty ordinary system, but throughout the country there are not very many fellows who actually know when a dollar comes in just how much they can take out of that. A doctor friend of mine knows that out of every eight dollars that comes in he can take five and let the other three go to the various concerns that help him in his business. The photographer may think he can do it, but the photographer who goes out and blows five dollars blows two dollars and fifty cents of his money and the chances are two dollars and fifty cents of your money. You have a right to ask a man two questions if he hasn't paid his bills. You have a right to go into his place and say, "Are you as busy as you can be?" "Are you busy all the time?" If he is and can't pay his bills, it is a settled fact that he is doing business at a loss. If he isn't busy, then he should know how to advertise,

and you are the people who ought to help us in this very thing. You should be our very best friends. You ought to be standing right back of us and urging us on and helping us in every way you can. I tell you, fellows, I wish that every one of you would go into an ironclad organization and say that the photographer who cuts prices has to pay absolutely cash for his stuff. I don't suppose you fellows would *all* keep the agreement. I don't think you are so much better material than the rest of us. You are just a little better organized. You ought to be better business men than we are. You surely *are* better business men, and so we are coming to you with our business problems and asking you to help us. I just found a little article in the Saturday Evening Post. It refers to profitless business. I don't intend to read the article but I want to read the last line of it. It says, "Those who grant credit can do a good deal to enforce adequate bookkeeping." You are the fellows who grant us credit. You are the fellows who ought to help us get a better system of bookkeeping. Why, men, you ought to help us to invoice, you ought to teach us how to invoice. There are a whole lot of things you ought to do, that you know you ought to do and you have only been a little slow in doing it because you thought the photographer was thin-skinned. I tell you, men, this is a new era. This is a new time, with rising prices, and you don't know where you are going. We are willing to listen to your talk about dollars and cents. You are not going to be able to talk to every photographer that you meet, just everyone, but one every day. You will have an hour on your hands that you can use for a photographer every day, and Mr. Traveling Man, or Mr. Man on the Road, you want to use that hour for boosting business and for the education you ought to be able to give to him.

(To be concluded)

Missouri Valley Convention

THE Missouri Valley Photographers' Association promises to be the one convention of the year.

The Model Working Studio as it is being worked out by the officers is new and novel, and without doubt will repay any and all who attend. They are sparing no expense to make this a winner.

Plan now to be with this bunch of live wires at Lincoln, Neb., Aug. 22, 23, 24, 25.

Go early and avoid the rush.

Remember this opportunity comes only once a year.

The Quality of

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can only be designated as *plus* because it is not comparable with that of any other sensitive material. It is the quality that goes beyond known standards and sets a mark of its own. And that mark can never be reached by a plate because of the very nature of the glass support.

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Ask our demonstrator to prove these claims.

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All dealers'.

Some People We Met at the National

WHILE there were a lot of familiar faces missing this year, we were delighted to greet many of our old friends, among whom were Col. Marceau, Schervee, Hayes, Spellman, Ellis, Stein, Holloway, Proctor, Towles, Harris, Alva Townsend, Larrimer, Schneider, Jane Reece, Gerhard Sisters, Goodlander Sisters, Mrs. Butler, Stearns, Schantz, Koehne, Walinger, Mrs. Mabel Sykes, Toloff, the Medlar Brothers, Billy Rau, Daddy Lively, a goodly bunch of boys and girls from Pittsburgh, some of the Cincinnati boosters and, of course, hundreds from nearby Pennsylvania, New York, Ohio, Michigan, Indiana and Illinois. The bulk of the attendance was from these last named states.

Then among the manufacturers we met Frank Noble, L. B. Jones, Di Nunzio, Ames, Paul, Hoeffe, Favour, Dr. Mees, Harry Fell, Reiner, Lovejoy, Allen, Ruffner, Hord, Evanoff, Hutchinson, Burley, Fincke, Tozuer, Wills, Barbeau, Potter, McFessell, Smith, Bert Jones, Niles and many others from the Eastman Kodak establishments; Messrs. Stephens, Topliff, Rockwood, Musen, True, Leache and others representing the Ansco Company; Messrs. Salzgeber, Senior and Junior, Hammer, Towles, Mr. and Mrs. Taylor, Sloane, Eppert, and Corning from the Hammer forces; Mr. and Mrs. Ernest Cramer, Adolph Cramer, Beatty, Dorella, and Sheets from the Cramer Co.; Messrs. Gorton, Dawes and Hawkes from the Wollensak Co.; Dr. Thatcher and our old friend Harry Hall with the Kathol Co.; Ed. Blum; Messrs. Cameron, Seyler and Schultz representing Taprell, Loomis and Co.; Messrs. Fenner, Harriman, Jimmy Evans and others with the A. M. Collins Exhibit; Mr. Hess of the Hess-Ives Co.; Ed. Yauck, Godfrey and Hearn for the Haloid Company; Messrs.

Moling and Murdock with the De-Mo Co.; Charlie Huesgen of Herbert and Huesgen; Mrs. Kroner of the Kroner Print Dryer Co.; Bob Lieber; Herman Sievers; Fuller of Marks and Fuller; J. F. Adams of Buffalo; Gatchel; Hyatt; Hollywood of Columbus; A. H. Beardsley of the Goerz Co.; the Gross Brothers and Kohne from Toledo; Mrs. Henshaw of the Michigan Photo Shutter Co.; Mr. and Mrs. Shoberg with their Portable Skylight; Frey, Leonard, and Burd with the California Card Stock Co.; McNess of Burke and James; Loeb of Presto Co.; Carl Ackerman, Frank Chambers, Wilfred French of the Photo. Press; and many others whose names my stupid memory won't bring back to me now.

Dudley Hoyt would have been with us but unfortunately he was taken with a serious attack of appendicitis in Albany while on his way here and had to be taken to a hospital. We understand he is making good progress but we would much rather have had him with us.

Pirie MacDonald was kept away by his annual attendance at Plattsburg, where he is now acting as Sergeant of a platoon of 32 men, working from 15 to 18 hours a day and enjoying it. Pirie is all for Preparedness and has been advocating it with all his all-time enthusiasm. He practices what he preaches, too.

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917 Schofield Bldg., Cleveland, Ohio

I once quarrelled with Schervée of Worcester, in print, for not attending his local convention when he was in the neighborhood. I take it all back now as he took the trouble to come out to Cleveland.

Two once prominent figures were sadly missed,—dear old Papa Cramer and the lovable Manly Tyree. It will be many years before they are forgotten.

The Society of Ex-Presidents held meetings and promises to become a valuable asset to the Association. They have adopted the rule of making the oldest ex-president in point of service the president for the year, dropping down a year each time. And the newest ex-president becomes automatically the secretary-treasurer.

The Women's Federation gave a banquet in which over fifty took part. Mamie Gerhard is the new president. Good luck to her. The Federation undertook to run the Reception-room talks and the three tables at which they presided were crowded six deep all the time.

Cleveland evidently stands up high in the "pretty girl" class, for the models selected by Phillips for the demonstrations were the handsomest we have ever seen at a convention.

There was considerable disapproval of the adoption of the resolution to leave the choice of location for next year to the in-

coming Board, but, all things considered, it is the best move for the Association.

We were given credit for making all the noise while the assistant editor did all the work. Well, be that as it may, the assistant is only half as old and therefore should by rights be twice as active. Anyway, we should worry.

Please, incoming Board, select a Convention Hall with a wooden floor next time. There were many aching feet at the end of the Convention.

Also, please select a cooler month.

And hold the lectures and meetings in a hall where it is possible to hear without holding an ear trumpet to one's face.

The Moonlight on Lake Erie and the Cedar Point trip, both of which brought out

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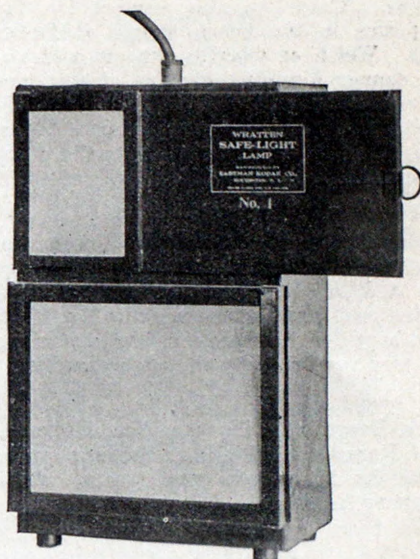
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Wratten Safelight Lamp No. 1, as above, - - - - -	\$9.00
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Series 2 Safelight, for extra rapid and Orthochromatic plates, sensitive to green but not to red, 8 x 10, - - - - -	1.00
Series 3 Safelight, Green, for use with the red sensitive Panchromatic Plate, gives very faint illumination, 8 x 10, - - - - -	1.00

EASTMAN KODAK COMPANY,
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All Dealers'.

about seven hundred members, were much enjoyed. There was big competition for the prizes in the beach sports at Cedar Point. Welsh of Oberlin, who is a champion runner himself, acted as starter and master of the course. A. A. Chilcote officiated as judge and time-keeper. Mrs. Ernest Cramer gave the prizes to the lucky winners with charming courtesy.

Odle of Sweet Wallach Co., won the traveling men's walking match. There was quite a little discussion as to what constituted real heel and toe walking but it all ended happily. The prize, a fitted traveling case, was presented by the photographers.

Mrs. Dozer, Mrs. Harden, Mrs. Hoffman, Mrs. Krueger and Mrs. Steffens were among the ladies who won prizes, which were very handsome.

We were much astonished to see the return of Harry Hall to the fold. Formerly with the Berlin Aniline Works, he was here representing the new developer Kathol.

Mrs. Mabel Sykes was here during the whole contention, handsomer than ever. And for the first time, Mrs. Koehne spent a couple of days at the Convention with her husband.

Charlie Walinger was stingy. He left his handsome wife at home. He claims it was her choice, but we doubt it.



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theories were advanced, the theory that the distance of the source controlled the degree of softness was abandoned.

The perceptible difference came that when the printer printed nearer the source he timed more fully and thus got a softer print.

If at a source of light 2 x 2 feet at a distance of two feet you give 2 seconds exposure you get identical results by printing away four feet if you give 4 seconds. The light decreases in strength to the square.—*A. I. Wranitzky, Lockhart, Texas.*

The Rediscovery of America

WE have just received from the Department of the Interior a Portfolio of booklets on the various National Parks in this great country of ours. A careful reading of the introduction and the nine profusely illustrated booklets comprising this portfolio is more than educational, it is astounding in the new ideas it gives the

reader of the natural wonders of this country, dedicated for ever to the people themselves, and to be preserved for the people in all the wonderful beauty and sublime magnificence of their original creation. No one can give this portfolio even a cursory reading without having a desire to see these treasures of ours himself, and it is hoped that more and greater numbers of tourists each year will realize the scenic beauties awaiting them within our own borders and spend their vacations and their tours on our own territory. We have been in accord with this idea for many years, and for the first time have found the government truly endeavoring to awaken the people to what the National Parks have to offer them. If these few words of ours can help induce only a few people to visit the Parks and bring back to their friends and neighbors a remembrance of the sights they have seen, we will have done our share in the rediscovery of America that has been going on in every line of endeavor, politi-

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STUDIOS FOR SALE

The leading photograph studio in a manufacturing Central New York town of 7,500 which has a good commercial business in addition to portraiture and kodak finishing. This is an up-to-date studio fully equipped with all the latest devices. If you are looking for an opportunity and mean business write to B. S. Colman, Seneca Falls, New York. 29-7-4 e-o-w

The only Photograph Gallery in the county, and is equipped to 8x10 including electric printer and view outfit. Population of City 1600, has white way, paved streets, electric light and water system, High School and is the County Seat. Is in the farming belt of Ia.-Mo. Gallery is 22x68, seven rooms and has north single slant light, second floor and by the Post Office. \$750.00 will buy it, half cash and terms can be had on balance. Reasonable rent and long lease. Sickness in family and want to go west. Address, N. A. Combs, Grant City, Mo. 5-8-4

An up-to-date studio in the center of the Polish business district of Buffalo, N. Y. Nearly 100,000 Polish to draw from. A large wedding trade at good prices. Must sell because of other business interests, which need my undivided attention. A good established business at a sacrifice. For further particulars address F. B. Prudden, 1096 Broadway, Buffalo, N. Y. 22-7-4

Sweet Studio, Bowling Green, O., college town and county seat; ground floor; north light and Flash Cabinet, for dark days and evenings; best location in town. 12-8-4

An up-to-date studio, fine equipment, drawing the better class of trade in county seat of 10,000 in Illinois. Reason for selling positively not financial, as studio has been paying a profit of over \$100.00 per month. Further particulars from M-11, care of this journal. 12-8-2

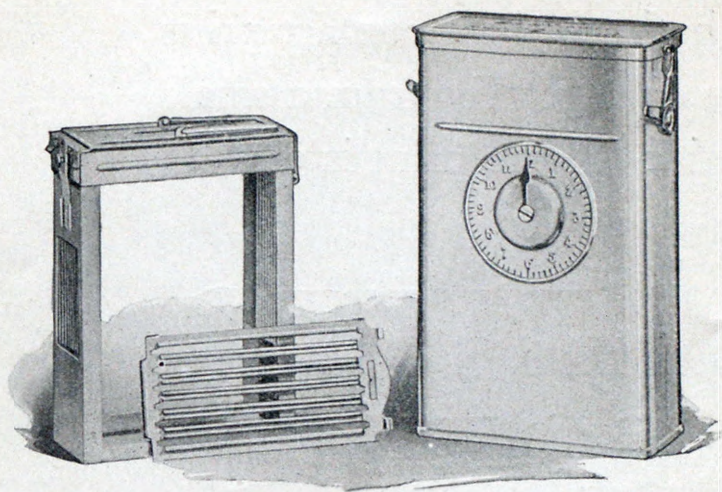
STUDIO FOR SALE—in best manufacturing city in New York State; 20,000 population and 40,000 within ten miles. Studio and living rooms; furnished throughout; fine equipment; good paying business; reason for selling, owner is going West; best bargain in State. For particulars address Bigalow Studio, Glens Falls, N. Y. 12-8-1

A photographer of means who is in poor health will sell his studio at a sacrifice to a first-class man, and if not satisfactory in first year's business will return the price paid. Studio is best in the city of 155,000 population. The Christmas business will almost pay for the studio. W-3, care of this journal. 22-7-4

For Sale Jan. 1st, 1917—A high-class one-man studio, twelve hours railroad from San Francisco, Calif., most delightful climate and positively liveliest and most progressive city of 12,000 in the U. S.

Business constantly increasing and clearing over all expenses \$4,000 per year.

Patrons are of the wealthiest class and come from all parts of state. Sittings almost entirely by appointment. Satisfactory reason for selling. Price \$2250.00 cash. G-2, care of this journal. 29-7-4



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insures a better and more uniform quality of negatives because it maintains the developer at an even temperature—produces cleaner negatives because the air and light-tight tank prevents fog and obviates the necessity for handling—and makes developing a comfort because it reduces hours of work in a stuffy dark-room to the actual time necessary for loading and unloading the tank.

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