



ABEL'S PHOTOGRAPHIC WEEKLY

'Entered as second-class matter June 10, 1909, at the Post Office at Cleveland, O., under the Act of March 3, 1879'

Vol. XIX. No. 490

SATURDAY, MAY 19, 1917

Price Five Cents
\$2.00 a year

In **1909** it was stated of

Cyko Paper

"Each grade of Cyko has more latitude, plasticity, chromatic rendition and proper scale of gradation than any other paper. Its scope is unlimited"

and yet its scope has been enlarged every year since, so **that in 1917** it has taken the place of all former printing processes, because it has the brilliancy of platinum, and delicacy of carbon — and in the Enlarging grades all of the above mentioned qualities with speed almost equal to Bromide paper.

*CYKO is the single and universal expression
of photography today*

AnSCO Company, Binghamton, N. Y.

At no season are the demands upon the Photographer's resources so great as in the Spring. They are best met by *Hammer Plates*

NONE ARE BETTER —FEW AS GOOD!

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work and

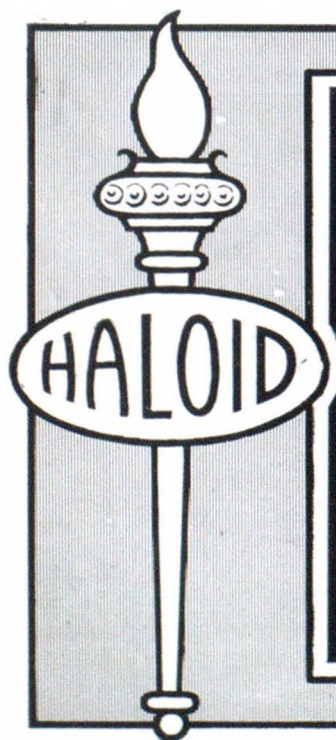
Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color-values.



Hammer's little book, "A Short Talk on Negative Making," mailed free

Hammer Dry-Plate Company

Ohio Avenue and Miami St. : : : : : St. Louis, Mo.



Haloid Cameo

Sepias Supreme

DEVELOPING



OF QUALITY

PAPERS

The sepias obtainable on Haloid Cameo bear their own message of quality. They are undeniably Sepias Supreme.

•USE IT•

It solves every Sepia problem.

The Haloid Company

ROCHESTER, N. Y.

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

Published Weekly at 401 Caxton Building, Cleveland, Ohio, by The Abel Publishing Company

VOL. XIX. No. 490

SATURDAY, MAY 19, 1917

PRICE FIVE CENTS
\$2.00 A YEAR

Terms: Two dollars a year in advance. Postage free to all subscribers in The United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

FOREIGN SUBSCRIPTIONS: Canada, \$2.50;

other countries, \$3.00 per year in advance. TO PREVENT loss or delay by mail, all communications and photographs should be addressed to Abel's Photographic Weekly, 401 Caxton Building, Cleveland, Ohio.

In Passing By

BEWARE WAR HYSTERIA. For some unaccountable reason there seems to have been a sudden tightening of the purse strings of the buying public. We say unaccountable because after all the urging of the National Defense Committee against undue and unnecessary economy and after all that we have read about the unusual prosperity of the people in the warring countries—due to enormous governmental expenditures and the employment of every one capable of doing any labor at all—it does seem unreasonable that our people should have so suddenly acquired the notion that the only way for self protection is to close down on all but absolutely necessary expenses. You cannot take a paper into your hands today but you will see column after column given over to the various appropriations that our government is making for the purchase of material and supplies. We are told that two billion dollars are to be loaned to foreign allied countries, all or nearly all of which will be spent in this country for supplies. So instead of there being, or the prospects of there being a shortage of money, and a shortage of employment, there will actually be an immense amount of money distributed through the various channels of supply and an immense demand for labor of all kinds and—as usually happens when the demand is heavier than the supply—at a high rate of pay.

In reality, people, for the moment, are suffering from war hysteria, coupled with an excess of fright over the cost of living. They have read the scare-heads of the dailies about the heavy taxation which will be imposed upon pretty nearly everything and the alleged shortage of food products, until they have become scared themselves. The shortage of food is out of all proportion to the prices being asked and in reality is no actual shortage at all, but merely a shortage on the surplusage with which this country is usually blessed and the taxes will be so arranged that while we all will pay our share it will be in dribblets here, there and everywhere and scarcely noticeable except in the aggregate. Out on the Western coast, they have daily scares of enemy aeroplanes. Goodness knows where they should come from. On the Eastern coast, the submarine scare keeps them awake nights, and that too is a figment of the imagination.

And when people get scared they forget to spend their money.

Six months from now people will be wondering about what frightened them. Everyone will be so busy that they will have no time to be

scared. The only fear will be that they may all be so busily employed that they will not have the time to spend the money they earn.

Figure it out for yourselves, and then get down to "business as usual." Don't let your neighbor tell you times are hard or that it is wiser not to spend a cent more than absolutely necessary. Show him the folly of such statements. Act normally and do your little bit in getting other people to act normally and things will soon right themselves.

Ohio-Michigan Photographers

IT is desired to call your attention to the following statement of the condition of our treasury:

Our surplus funds, amounting to about \$387, including accrued interest, were deposited with the First National Bank of Bowling Green. Early last January the cashier of this bank committed suicide, and in the investigation following it was discovered that his accounts were juggled, and the bank was placed in the hands of the Federal authorities. A plan is under way whereby it is hoped to reorganize the bank and eventually pay at least 60 per cent to all depositors. This, however, will take time, so for the present your board has gone ahead with the plans the same as if these funds had never existed.

This unfortunate condition will not interfere in the slightest degree with our coming convention. Funds have been placed at the disposal of your board by leading manufacturers of the P. A. of A., for immediate use, if necessary. It has not, however, been found necessary to draw upon either of these sources as yet, and it is our belief that the convention will be able to pay its own way as the bills come due.

In view of these conditions, your board has decided, under the authority provided in the constitution, to make the annual dues for this year \$2.00, instead of the \$1.00 collected the past few years. Owing to the fact that the Indiana Association is to meet with us this year, it has also been possible to materially increase the price collected for floor space, and while we are planning one of the best and most expensive programs ever attempted outside a National convention, it is expected from this additional revenue to make all ends meet, and leave something for reserve to take the place of that lost in the bank failure.

I also wish to add, with particular emphasis, that the loss of our funds by the bank does not reflect in any way whatever upon either the integrity or the judgment of your Treasurer. He placed your funds in what appeared to be the strongest bank of his city, and beyond that his responsibility could not extend.

Fraternally yours,

E. E. DOTY,

President.

\$300.00 Cash Reward

For the return of the following property which was stolen from KAUFMANN & FABRY CO., 425 So. Wabash Ave., Chicago, Ill., on the night of Saturday, May 5th, 1917.

The following is partial description of the property involved:

- 1 30-inch focus Goerz Process Lens.
- 1 19-inch focus Goerz Dagor Series III No. 9, Serial No. 22146.
- 1 19-inch focus Goerz Dagor Series III No. 9.
- 1 12-inch focus Goerz Dagor Series III No. 6, Serial No. 180902.
- 1 12-inch focus Goerz Dagor Series III No. 6, Serial No. 229928.
- 1 12-inch focus Goerz Dagor Series III No. 6.
- 1 9½-inch focus Goerz Dagor Series IV No. 4, Kollos Shutter.
- 1 8¼-inch focus Goerz Dagor Series III No. 3, Serial No. 87417.
- 1 8¼-inch focus Goerz Dagor Series III No. 3.
- 1 4½-inch focus Goerz Hypergon-Doppel-Anastigmat, Serial No. 119380. Mounted in front board.
- 1 6-inch focus Goerz Formulae Ross Wide Angle, Gun Metal finish.
- 1 5¼-inch Zeiss Wide Angle Series V, No. 360100.

- 2 10½-inch Turner-Reich Convertible Anastigmat, Series II, with shutter.

Front lens marked 24-inch and back lens 18-inch. One lens numbered 84232 and the other 84084.

- 1 10-inch Bausch & Lomb Optical Co. Convertible Protar Anastigmat, with two barrels and three lenses. Barrels have name of Lawrence & Co. engraved on same.
- 1 5¾-inch focus Extreme Angle Bausch & Lomb Optical Co.
- 1 8-inch focus Wide Angle Bausch & Lomb Optical Co.
- 1 12½-inch focus Sweet, Wallach & Co. Symmetrical Convertible.
- 1 8x10-inch Imperial Extreme Angle No. 133.
- 1 8x10-inch Scientific Wide Angle.
- 1 6½x8½-inch Bausch & Lomb Optical Co. Auto Shutter, Series II B, No. 1085008.
- 1 Victor Lens made by Rochester Optical & Camera Co., with Bausch & Lomb shutter.
- 1 4x5 Badger Camera with seven holders and carrying case.
- 1 4x5 Ensign Reflex Camera, carrying case, plate holders and film pack adapter.
- 1 4x5 Speed Graphic, made by Polmer & Schwing.

SERMON IN BRIEF No. 211

Special to Abel's Photographic Weekly

THE EVOLUTION OF PATRIOTISM

IF we turn the telescope of imagination backward, we can see a primitive man, with his mate and wolfish children huddled behind him, while he wields a club in their defense. His own were all he had mind or heart capacity to care for. In his ignorance and selfishness but one step beyond that of the brute, primitive man lived his own little life for his own little group. It was the seed of patriotism.

Mankind has progressed, and the individual's interests and sympathies have extended beyond the mere family or clan to the community and national interests and allegiance. A celebrated phrase which marks the culmination of this wider patriotism was uttered a century ago by Stephen Decatur: "My country, right, or wrong!" It was the expression of an age in which the world was in a tumult of wars.

Mankind progresses further, and the individual's interests and comity of brotherhood overreach the national boundaries and extend even beyond the seas. Patriotism, on wide-stretching wings of understanding and sympathy, floats far today. It soars over the lines not only of nations, but of races and religions. The telegraph, the locomotive, the cables, the fast steamships are bringing the whole world into one community. To the intelligent American citizen the Chinaman is as close a neighbor now as a man in the next county was a century ago.

And we have advanced in the craft of government. We have learned that the highest rulership is not over other men, but over our own cupidity and passions. We have learned that war is waste, that might can not determine right, and that unbridled wrath and force constitute no true test of justice or of any righteous interest.

In the new day that is to dawn when the sun emerges above the black clouds of battle smoke, the intelligent individual of every land will awaken to a world citizenship.

Charles Grant Miller.

Sharpening Retouching Pencils

THE aim of every retoucher is to get a smooth, tapering point to his lead; the ordinary method on a flat block of sandpaper is not the best nor the quickest way of getting this, and is more liable to snap the lead than the method I was taught nearly twenty years ago, and have used ever since. I buy the very fine sandpaper, which is finer than

most of the blocks and wears longer than emery-cloth for this purpose. A little piece is doubled and held between the finger and thumb of the left hand. The pencil is drawn backwards and forwards between the fold, and at the same time twirled round between the finger and thumb of the right hand. The pressure is regulated by the feel, and any degree of sharpness is easy to get.



F. P. Rehmeier, Keokuk, Iowa

The BEST ADVERTISING "STUNT" I EVER TRIED



Baby Day

THE best advertising stunt I have here is the Baby Day proposition. I had my Fifth Annual Baby Day last month, and photographed 113 babies in one day, which I consider a good day's work. I advertise in advance that I am to have a Baby Day, and give each one photographed one print, after which I usually make all the pictures of the babies up in some kind of a group.

This year I fixed them up on an auto truck and placed it on display in a large store window. The original photo is 20x30, and is attracting a great deal of attention, as people go out of their way to see it. I usually get more than enough orders out of the individual pictures to pay expenses, so in that way my advertising doesn't cost me anything. This year I did not place any limit on the age, but took the "baby of the family," and, of course, had large and small babies. This also gave me a great deal of advertising on my new electric skylight, as all the negatives were taken with it, and it was quite a surprise to the people that I could use electric lights altogether.—F. P. Rehmeier, Keokuk, Iowa.

Missouri, Kansas, Nebraska and Oklahoma Photographers

THERE is going to be one of the biggest and best Conventions from a photographic standpoint held in Kansas City, Mo., July 17 to 21, that has ever been seen west of the Mississippi River. It will be four days of something doing all the time. The best of everything is in store for you, nothing having been overlooked. The Model Studio will be built on the largest scale ever attempted by any association and will be run under the management of Daddy Lively who you all know made a howling success at Lincoln, Nebr., last year. The talent for

both the lectures and studio will be of the best. You can't afford to miss this opportunity, and remember we have a reason for your coming. With the help of all we will put across a gathering this year that will place us first in convention ranks. Lay your plans now and don't forget the date and place—July 17 to 21, Kansas City, Mo., Convention Hall.

PHOTOGRAPHERS

Have you secured membership in the Missouri Valley Association? If not, send your name, address and \$2.00 to Harry Pottinger, Secretary, Wichita, Kans. We are out for 1,000 members this year. **HELP THE CAUSE.**

Remember the Missouri Valley Convention

July 17 to 21

CONVENTION HALL, KANSAS CITY, MO.

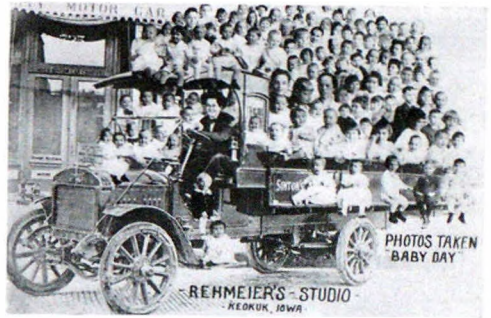
According to the latest report, the Missouri Valley Convention at Kansas City, Mo., July 17 to 21 will surpass all records. The manufacturers and photo stock dealers are more in evidence than ever before. There is a reason. Have you thought it out? Listen! The best photographers' convention of the year in the best town, and in a Convention Hall that is in a class by itself. Some of the features that are going to be given here are more reasons.

Everything photographic will be shown on this mammoth convention floor. The lectures will be given by the best of talent. The Model Studio with its up-to-date equipment will be continuous, something doing all the time. The officers have been very careful in selecting the talent for this and can assure you one full week of real live and up-to-date school. Daddy Lively says, "Tell 'em it's the best ever," and you all know Daddy knows. Remember the dates and be with us—Convention Hall, Kansas City, Mo., July 17-21, 1917.—*L. S. Kucker, President, Springfield, Mo.*

The Old Southern Minnesota Photographers' Association Is Dead

BIG demonstration of Northern Light at Snow's Studio; large attendance; big electric light group taken; large representation of the Twin City Stock House people. Every one enjoyed themselves till a very late hour May 1st, 1917.

Three of the leading representatives of the North Central Photographic Association were with us—President Sam Judd, Minneapolis; Secretary, J. R. Snow, Mankato, and H. E. Voiland, of Sioux City, Ia. They were so well pleased with our meeting that a plan was formed to divide each state of



Group picture gotten up by Rehmeier in connection with his "Baby Day."

See opposite page

N. C. P. A. into four or more groups, according to population of photographers, for the purpose of forming clubs. Paul Peterson, of Fairmont, offered to call a few of his surrounding photographers to his place to lay plans for a club in the southwest corner of the state.

To fall in line and meet with the objection that the name of association did not really describe our meetings, a motion was carried unanimously that we hereafter be known as the Southeastern Minnesota Photographers' Club.

Thus ended the old Association, started almost fifteen years ago to a day by our deceased friend, T. L. Bersagel, of Lanesboro, Minn.

The new club accepted the invitation of Chas. Steaffens to spend a two days' session among the beautiful river scenes to be found at Red Wing the last week in July.

About thirty were in attendance, all told. The program consisted of visits and demonstrations at all the studios in Mankato, a noon luncheon at Hotel Heinrich, and an auto ride.

Our hosts for the day were David Peterson, J. R. Snow, A. M. Krouse, President-elect for the coming year A. L. Wright, and John Anderson.—*Geo. W. Bucklin, Ex-Secretary.*

COMING CONVENTIONS

P. A. of Canada.....	May 29-31	Toronto, Ont.
Ohio-Michigan P. A.....	July 31-Aug 3.....	Cedar Point, Ohio.
Missouri Valley P A.....	August —	Kansas City, Mo.
P. A. of A.....	Sept 3-8	Milwaukee, Wis
P. P. A. of Texas.....	Sept 17-20	Houston, Tex.
New England P. A.....	Sept. 25-28	Providence, R. I.

All dates given are inclusive.

(As we constantly have calls for this information, we request that secretaries advise us of places and dates as soon as decided upon).



Members of the Southern Minnesota Photographers Association assembled at Mankato, Minn., for their 1917 Convention.

Business Talks At The Milwaukee Convention, Here They Are In A Bunch

Pace, The Big Advertiser; Moon, The Rural Town Business Builder; Scott, The Psychologist in Business; Raymond, The Service Man

WE want to introduce to you four men who will appear on the program of the Milwaukee Convention and will give you a lot of information that will assist you in being better business men, and will help you to make more money out of your studios. They are big men in their respective fields, and have a message for you that you cannot afford to miss.

Anderson Pace, Advertising Counselor of the Association, will talk to you on "Studio Advertising." Mr. Pace not only knows advertising in general, but he knows its application to photography. It was he who planned the 1917-18 advertising campaign for the Association, which was based upon the 500 answers to a list of 37 questions submitted to the members of the Association. Mr. Pace will tell the Convention of some of the startling facts these answers brought forth, and will show how the expert seeks to remedy evils by the application of advertising principles to these harmful conditions.

Mr. Pace has one of the brightest minds in the advertising field today. The Association is to be congratulated upon having secured him as advertising counselor, and those who attend the Convention will be

convinced before he gets through that they can well depend upon him to assist them in securing the right kind of publicity.

E. B. Moon, who at present is Director of the Department of Community Development for the Farmer's Review of Chicago, was at one time good-will man for Butler Brothers. The death of his father made it necessary for him to assume charge of the little department store in Lakeville, Ind., a town of 300 inhabitants, where he built up a business of over \$60,000 a year.

Mr. Moon came into the limelight at the convention of Associated Advertising Clubs of the World in Philadelphia last year. Printers' Ink, in giving a report of the convention, has the following to say of Mr. Moon: "If the average delegate were asked what seemed to him individually to be the hit of the convention of the A. A. C. of W., there is not much doubt that he would say that it was the several talks by retailer E. B. Moon of Lakeville, Ind."

Mr. Moon will talk to the Convention on "Reaching the Rural Trade." He has a message based upon practical experience. He has the punch, and we consider ourselves mighty fortunate in having secured him.

Professor Walter Dill Scott, who is Director of the Bureau of Salesmanship of Carnegie University of Technology, and who for some time has been professor of psychology at Northwestern University, will talk to the Convention in Milwaukee upon "The Psychology of Salesmanship." Mr. Scott is the author of many books on psychology, salesmanship, advertising, public speaking, etc. While his talk will be based upon knowledge gained by scientific research, it will be practical in its application. Psychology is a big word, and we sometimes stumble over it, but the successful business men of today must know the application of psychological facts, whether they have ever made a study of psychology as a science or not. Professor Scott will help us to make the right application of psychological principles without having to go to the trouble of studying them out for ourselves. He is a big man. His lecture alone will be worth your trip to the Convention.

Frank Jewell Raymond, who appeared on the program of the National Conventions in Philadelphia in 1912 and at Kansas City in 1913, scarcely needs an introduction to the photographic profession. He is known as a live wire, and he always has a message full of inspiration and solid thought. His talk before the Convention in Milwaukee will be on the subject of "Service Before Self," and will have to do with the photographer's relation to his customers, his relation to his community, and his relation to his profession.

Raymond has been tried by fire, and he has been found to be made of the real stuff. He gives lectures before Chambers of Commerce and commercial organizations from one end of the country to the other, and it is only because our Convention is held in the summer months that we are able to secure him at all. His talk, while dealing with the fundamentals of business, which are applicable to all trades and professions, will be prepared with special emphasis and application to the photographic profession.

For the last five years Mr. Raymond has been making a study of professional photography, and proposes to give in this talk the gist of the information that he has gathered in these five years. If you have never heard Raymond, this will be your opportunity. If you have heard him, we don't need to say a word to you—you will be at Milwaukee.

Remember the dates—September 3rd to 8th.

What do you think of the ad at the right as a business-getting proposition? We have seen photography combined with many funny things, but this, to our mind, takes the cake.

Potatoes

49c

Per Peck

Only One Peck
to a Party

Don't Miss
This Chance!

As long as the potatoes last, and as long as this introductory measure seems desirable, we will sell one peck of potatoes to any one for only 49c in consideration of an order for not less than \$3.00 worth of photographs taken in our new studio, night or day.

Just What You
Need—and a Business
Getter for Us

Let us Save You a Peck
See Our Window
32 Varieties on Display
Call 904 for Further Particulars.

NOTE—I take all the photographs in our new studio now, so would be pleased to have you call at your convenience. All work by appointment.

'TIS HERE—MAYBE!

At the quarterly meeting of Mohawk Section No. 5, P. P. S. N. Y., at which the president and secretary-treasurer were attendants, it was announced that the 1918 convention of the society will be held in Utica, on February 13, 14, and 15. The following officers were elected by the section for the ensuing year:

President, William E. Bacon; secretary and treasurer, William C. Boyce; director for three years, P. E. Thoman; one year, Antonio Ricci. New members received were J. A. Koonz of Richfield Springs, and John J. Trzpis of Utica.

H. H. Morris, of Galveston, Tex., is using the various advertisements with a patriotic trend which have recently appeared in Abel's, on postcards, together with a display showing a mother saying goodbye to her son in the shadow of an American flag. We presume he is sending these to eligible young men in his city.

That inimitable tragedian, J. Arlington Dawes, dropped in on us today on his way back to Rochester. He tells us that Gatchel of Louisville, was recently in an interurban car, which was beautifully wrecked, one passenger being killed and a number injured. Gatchel was lucky, being only severely bruised and having no bones broken, and by now, we trust, is over the effects. Who in thunder is J. Arlington, you query? Why, don't you know? That's "Genial Joe" of the Wollensak Optical Company.

Pittsburg Section, P. P. S. of Pa., met recently at the McClay Studio, Wilkesburg, Pa., forty strong. Each one made two negatives of the same party and each member developed his own negative and his own prints to show at the meeting in the Diehl Studio, May 28th, for criticism. Mr. McClay entertained at dinner, served at the Elks' Club. O. C. Henry, Bert Jones, and J. B. McClay were the committee on arrangements.

William Westman of Alexandria, Minn., writes us that he made use of Cook Ely's advertising postcard (published in a recent issue) as an advertising slide at a local music house. "I find that it pays," says Westman. Are you making use of the many good ideas in Abel's Weekly? If not you aren't getting your money's worth from your subscription.

Dishinger & Boice have sent out an attractive announcement of the opening of their new studio at 719 E. Grace St., Richmond, Va., on May 8th. Mr. Dishinger was formerly in Effingham, Ill.

Members who attend the coming Canadian Convention at Toronto, on May 29, 30, 31, will have the pleasure of hearing J. W. Beatty, R.C.A., a brilliant Canadian art critic, talk on composition and art principles as applied to photography. G. Hammer Croughton has been selected to give personal criticism on the prints submitted for the exhibition.

Commercial photographers of London, England, held a meeting on April 18th for the purpose of forming, if feasible, a Commercial Photographers' Association. As yet, we do not know what action was taken.

Benjamin W. Bruner, photographer, of Fremont, Ohio, died on April 26th from the result of injuries received when his motorcycle struck a chicken, catapulting him headfirst to the roadway.

The Missouri Valley Photographer tells us that J. D. Alberts, photographer of Mound Ridge, Kans., recently photographed two families, with five generations represented in each family.

Frank Moore, the writer, a man from Philadelphia, and one or two others, sat in a little game the other night. The man from Phillie is bashful, so we will call him X. X had been having a remarkable run of luck, and the others, endeavoring to break the jinx, were changing decks every two deals. Finally Moore picked out a nice new deck and the deal was made without checking them over. There was considerable action immediately, and before the draw Moore was a dollar and a half shy in the pot. Moore drew one card, and so did X, the only man left to buck him. After Moore had made a few more bets, he decided to call a halt, and called. He and X, who had also drawn one card, then faced over their cards, and looked at the draw. Moore had five jacks, and X had four aces. They had picked a pinochle deck.

One of the best Pictures I Ever Made

(See This Weeks' Supplement)

- ☞ I have picked this print as one of my best for a number of reasons:
- ☞ First: Because I have had it on display in my reception room for almost two years and have never grown tired of it nor have my clients.
- ☞ Second: It is not merely a photographic likeness but a good interpretation of the man's character.
- ☞ Third: The portrait seems to me to show the soul of the man, which is the object for which a photographer or artist aims when he portrays his subject, whether man, woman, or child.

J. ANTHONY BILL, Cincinnati, Ohio

Making A Success of Photography

From Nothing to \$20,000 in Four Years

BY JULIUS SOMHEIL, Wyandotte, Mich.

IT is my opinion that photography is a business—not an art; that a good photographer is a mechanic—not an artist. Photography as a business is very profitable; there is as much money in photography as there is in selling automobiles or in any other good paving business, but the reason so many studios are for sale, or not on a paying basis is that too many photographers do not class themselves as business men, but like to play the part of artists. There is too much trying to convince the public that "my pictures are better than those of the fellow around the corner." I have met many such photographers in this country.

There are others, too, who have not learned the value of discrimination. They will try to photograph a poor, ignorant, shabbily dressed girl (whose highest appreciation of pictures is a tintype or postcard) in ways that do not become her at all. These same photographers have said to me: "The profession has gone to the dogs. Look at this lighting, the brilliancy in the negative—and that miserable woman does not like it. She has a coupon which entitles her to this sepia folder at only half price and still she is not satisfied." I can only say to such men that they are doing an injustice to themselves and their families by staying in photography.

You may say to me that it's easy enough to find fault and criticize because I have had good luck and made money, but I beg of you not to misunderstand me. What I mean is that while one photographer classes himself as an artist (which he really is, by the way) his business is not paying him enough to keep him alive, whereas the other is out of place in photography.

The good will of your business, your ability as a photographer, and honest dealing will give the key to the public's pocketbook, and incidentally, when you have the key, don't try to take all the money because you can get it. Don't try to make a fortune out of each customer.

I came to America from Hanover, Germany, in 1906, and obtained a position with C. M. Hayes, of Detroit, as retoucher. When the dull season came along I had to do something for a living. I managed to secure a little retouching from my good friend, Frank Scott Clark, and although I could not speak enough English to make myself understood I saw to it that my work was good

enough to speak for itself. This was my first step in business and I early learned that to be a successful business man you must win the people's confidence.

The exceptional photographer who is getting \$75 or \$100 a dozen for his pictures has won the people's confidence, and is classed by them as an artist. The average photographer absolutely cannot get such prices for his work. It does not matter how good the work, the personality is not there. So don't try to tell the public your pictures are better than the fellow's around the corner. If you want success, play fair. Admit to the public that the man round the corner is an expert in his line, but convince them that yours is something different. In other words—the other fellow has a good automobile too, but your has certain special features, and it is up to you to demonstrate them. By treating your competitor in this way you have boosted yourself and not knocked him and you will be well spoken of by your fellow citizens. Don't let it worry you if you lose a sale now and then. Other stores let customers go out, and your store is no different because it happens to be a studio.

Some photographers say the profession is going to the dogs. They would put a silk hat and a full dress suit on a tramp. Can you imagine the combination? You cannot expect a tailor to make you a suit to order without measuring you. The same thing applies to the photographer. Study your customers, their actions, the interest they take when shown your samples. It's all right to sell a working girl four dollar pictures when she only wanted to pay two. That's salesmanship. But, for goodness' sake, don't sell her ten or fifteen dollar work even if she is willing to bite on it. Take the sitter's measurements before you photograph her. If they indicate to you that she will stand for line lighting, buff stock, leather folder, etc., remember that you are a business man and figure if such labor will pay you a dividend. A photographer's dividend, you know, is a satisfied customer. The poor woman I mentioned earlier in this article, who did not like her so beautiful proofs was measured wrongly by the photographer. No wonder he thinks the profession is going to the dogs. She wanted a full figure, standing straight as a soldier, sharp even to the shoestrings, white face, dark finish, mounted on a salad card.

Of course, I charge for such a little extra, but make no trouble about making it, and I see to it that it is the best work of that kind that I can turn out, even if personally I don't like it myself. Then I am entitled to my dividend—a new and satisfied customer.

That is the reason I have made a success out of photography by taking my customers' measurements first. The manufacturers do the necessary studying of plates and chemicals for me. Abel's Weekly gives me enough reading and keeps me supplied with new ideas, and I find every one is valuable. I consider and listen to every salesman who sells photographic goods, for they all can tell me something I did not know about. I don't undertake to do a job which I feel I cannot do right. I send it to my friend—my competitor. Of course, I have lost the sale, but I have made a friend. I expose more plates with the poorer sitters than with the rich, for the poor as a rule are paying me better dividends on my personality and time, while the rich are looking for bargains, but I see to it that my place of business is attractive to both classes, and that both of them are measured accurately.

I have adopted these rules and found them successful, and therefore I believe that photography is on a better footing than ever before, providing the photographer has eyes to see and ears to hear.

There is no limit to the field in photography, especially in commercial work. The most valuable book on the subject that I have ever read is "Commercial Photography of Today," by George W. Hance. This has been of invaluable assistance to me. I am sorry to say that many photographers did not realize its value, and now it is too late to get copies. They wonder why some other man comes along and cleans up their town and territory and gets away with a good profit, to which they themselves were really entitled. Or they keep on wailing that the amateurs and the post cards are now doing so much damage that a good gallery cannot exist.

Why, the photographer himself is to blame for this! There is money in amateur work and in postcards, too, and all this work is ready for him in his own territory if he will only see the opportunities before him. I go after all that business. I have a man on the job attending to amateur finishing, and making postcards all the time. By doing this work, I have gotten the best people as customers for studio sittings and home portrait work. The other lines act as feeders for the studio.

I find commercial photography is the easiest and best paying business, and there is

so much of it to do. To the beginner in commercial photography I would say this: remember that the manufacturer who is giving you the work knows more about his product than you do, and he knows more about what kind of photographs he needs for his purposes than you do. You must forget you are a photographer, and throw yourself mentally into the position of the manufacturer whose product you are photographing. If you photograph a trunk, for the present you should be a trunk maker; if you photograph a watch, for the present you should be a watch maker. You must absolutely understand what it is necessary to feature in each subject you tackle. You must measure your subject.

I am doing commercial work for a manufacturer in Seattle, Wash., and another in Nebraska. Work is sent to me by parcel post from all parts of the country. I do not consider the negative of the print so much as the attractiveness of the finished picture—that is, its value for selling the product. The work might be perfect chemically and technically, but if I did not put myself into the manufacturer's place, they would be failures.

In conclusion, let me say that to be a successful photographer, and to get pleasure as well as money out of the profession, there are three things you must do. First, act as a business man. Second, take the correct measurements, for you are selling merchandise that is made to order. Third, go after the business, and keep after it. And if you do these three things, the various fake schemes put up against you from time to time, the visits of the itinerant and the kidnaper, and the profit and loss account at the end of each month, will have no terrors for you.

Blisters On Bromide Paper

HAROLD BAKER writes as follows on the cause and cure of blisters in bromide paper:—Blisters in large prints, 16 by 20 and over, are caused by creases in the same during handling in fixing and washing. They do not appear until after fixing, often disappear when the print dries, but reappear on wetting it for mounting. They enlarge when the print is toned by the "sulphide" method, and at the same time there is yellow stain. A remedy is a bath of alcohol, in which the prints are placed direct on coming out of the hypo and in which they remain for about ten minutes. They are then washed in the usual way.—"B. J."

You can buy uniform materials, but you must give them a fair chance if you expect uniform results.



Temperature is important.

THE EASTMAN THERMOMETER

Accurate—convenient—indispensable in tank development where time and temperature are the governing factors. Made with curved back, easily read degree marks and with hook to suspend it in tank.

Eastman Thermometer, - - - - - \$.65

THE EASTMAN TIMER

makes it simple to time exposures with accuracy and uniformity, and these are necessary for uniformity of print results. The hand splits seconds—the large dial is plainly marked and easily read—the timer runs thirty hours.



The Eastman Timer, - - - \$2.50

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All dealers'.

The Development of the Science of Color

BY C. WELBORNE PIPER

MODERN color photography is entirely dependent on the laws of color mixture, derived from close analytical study of the spectrum, combined with a similar study of the mechanism of color vision. The science of color is thus both a physical and a physiological one, and both sides of it have been considered together. A great deal of work has been done in recent years to increase our knowledge of the science of color, but it is by no means complete, and some of the hypotheses upon which it is founded may yet be abandoned for better ones. It is, like the rest of science, only in one of its stages of development, and is liable at any time to progress by a step forward to a new theory or hypothesis, or a step backward to an older one. The predominant modern theory of light is that it is an impulse or vibration propagated through a continuous medium. Aristotle thought much the same in 350 B. C., but between Aristotle and the present time the theory that had the greatest vogue held that light was a stream of material particles. This was the view of Newton, and also that of Empedocles, 100 years before Aristotle. Now, in the twentieth century, the impulse-through-a-continuous-medium theory is being rather severely shaken up. Doubts are being thrown on the existence of the continuous medium (commonly called "ether"), while some people show a tendency to revert to the idea of light consisting of material particles. The absolute facts being unknown, and likely always to remain so, fluctuations in theory are inevitable, and occasional backward steps must be taken. This being so, a backward survey is often useful and nearly always interesting.

There is a popular idea that Newton discovered the spectrum, but what he really did was to make a careful analytical study of the color effects produced by a glass prism, which instrument, for the sake of these same color effects, was a popular toy in the time of Nero. Seneca describes the prism as follows:—"A rod or bar of glass is made with several angles; and if the rays of the sun pass through it, such colors are made as we see in the rainbow." In the light of present knowledge it is very difficult to understand why this effect of the prism did not immediately suggest a connection between light and color, but apparently it did not, for nearly a hundred years later Ptolemy said, "Color makes part of bodies, it is the exterior crust." Possibly some realized that color was really due to light and not to material, but the opposite view certainly prevailed until Newton, in 1672, finally upset it. Briefly, Newton's discoveries may be summed up as follows:—He concluded that white light was not homogeneous, but compounded of "difform rays, some of which are more refrangible than others; so that of those which are alike incident on the same medium, some shall be more refracted than others, and that not by any virtue of the glass, or other external cause, but from a predisposition, which every particular ray has, to suffer a particular degree of refraction." He found, further, that "to the same degree of refrangibility ever belongs the same color," this color being immutable and not changeable by refraction or reflection or any other cause. Also he showed that while a pure spectral color could not be further dissected, yet it could be imitated by a mixture of certain other colors. Incidentally he pointed out that yellow and blue

Let us } We are now prepared to meet
State } your demands for mounts, etc.

E. N. BRIDGES PHOTO-MOUNT CO.

228-236 South Ave.

ROCHESTER, N. Y.

A PERFECT
PHOTO
PAPER



for
 Portraiture

TRY IT YOURSELF

The
 De-Mo Photo
 Paper Company
 Columbus, Ohio

**Large Stocks
 Always on Hand**

**"THE HOUSE THAT
 SHIPS PROMPTLY"**

is always prepared
 for rush orders.

When you want distinctive and different mountings, of real quality, when you want prompt shipment, assurance of getting just what you ordered, in short, absolute dependability—we are at your service.

**The Gross Photo
 Supply Company**
 TOLEDO, OHIO

Manufacturers of
**Uncommon Photographic
 Mountings**
SOLD DIRECT TO YOU
 Sample on Request

when mixed produced green, an erroneous conclusion that prevailed for many years, and was even supported by Brewster in the middle of the nineteenth century, though Wünsch in 1792 had demonstrated that blue and yellow made white, and that green was apparently a simple color. Newton also adhered to a conception of light as a material substance, which idea was opposed by Hooke. Newton's work, indeed, aroused such opposition, and even drew such abuse from some quarters, that he delayed the publication of his book on optics for over thirty years from his first announcement of his discoveries. All the same, he laid the foundations for a true knowledge of color, just about one hundred years before the birth of the man who eventually was to put the whole subject into a much more accurate form, and who, as a man of science, was to rival Newton himself in optical work. This was Sir Thomas Young, who, by a strange coincidence, was fated also to have his work eclipsed for a long period of twenty years, owing to the arrogant and ignorant opposition of that eminent human failure, Lord Brougham, who, so long as he was able to pose before the public in the pages of the "Edinburgh Review," lost no opportunity of pouring contempt and ridicule upon Young. Time has put this injustice right, and Young is now looked upon as the real founder of modern color theory. Young's work demolished the material conception of light and put the vibratory or wave theory on a firm basis; but, from our point of view, possibly the most material part of his work was the establishment of a connection between the physics of light and color, and the physiological facts of vision; or the founding of what is now known as the Young-Helmholtz theory of color vision.

There is an interesting point here that often puzzles students of color, but is never fully dealt with in text-books. Wünsch in 1792 established the fact that spectral red, green, and violet were simple colors, and

every student knows that these three primaries cannot be reproduced by mixtures of other spectral colors, though the three primaries are sufficient to reproduce all the rest. As to the why of this apparently anomalous state of affairs there is no explanation if we look upon color as a physical optical phenomenon alone, but there is a complete explanation if we accept the Young-Helmholtz theory of vision, or that of Clerk-Maxwell. The final upshot really is that color is not a physical fact at all, only a physiological effect or sensation, so that, apart from vision, color has no existence. In regard to this particular point there is not likely to be any retrograde progress of thought, though in respect to the physical phenomena that arouse color sensation we may expect changes in various directions. But whether ether exists or not, and whether light is material or an immaterial movement or vibration, matters very little from the color photography point of view, though the physiological effects of light are of the utmost importance.

From this it should be evident that it is a mistake to look upon color as the result of the dissection of light. A mixed color is not a mixture of two or three different kinds of light of different colors, but a mixture of two or three different sensations which are aroused by differing impulses caused by light. Further, it must be apparent that color being purely a physiological effect, it must be a variable one with different individuals. If we consider that four per cent of men (according to Abney) are color-blind to such an extent that their abnormality can be readily detected by the clumsy tests which

**The ONLY
SILENT
STUDIO
SHUTTER**

**CONLEY
CAMERA CO.**
Rochester, MINNESOTA

FOR SALE BY
ALL DEALERS

Bargain List No. 20

You will exclaim at the low prices quoted in our latest list. Everything in cameras and lenses at lowest prices. We buy, sell and exchange the highest grade of foreign and domestic cameras, lenses and equipment. Headquarters for Cyko and all other photographic papers, plates, etc.

Write for a free copy today

New York Camera Exchange
109 Fulton St., New York

**SELL LARGE PORTRAITS
AND MAKE MORE
MONEY**

H. D. BRIDLE

THE PHOTO-ENLARGER

1034 Arch Street Philadelphia, Pa.
Over 20 years at the same address

CLARK & FREED

Quality Enlargements
Write for Booklet.

4 East 8th St. NEW YORK CITY

In the Best Laboratories of All
Other Dry Plate Manufacturers

CRAMER CROWN PLATES

MAY ALWAYS BE FOUND: *WHY—*
THINK IT OVER

FOR OVER THIRTY YEARS
AMERICA'S STANDARD PORTRAIT PLATE

G. CRAMER DRY PLATE CO.

NEW YORK

ST. LOUIS

CHICAGO

MASTER MOUNTINGS

WHY

?

THERE ARE MANY REASONS

Our representatives will be glad to call upon you personally, if in our territory, and show the many reasons and our complete line of

MASTER MOUNTINGS

Are you on our calling list?

THE CHILCOTE-SARGENT CO

PHOTOGRAPHIC MOUNTINGS

CLEVELAND

GEO. H. SHARP
Eastern Representative

FRANK J. FUGENT
Central States Representative

B. ROBERT PASCAL
Western Representative

alone can be applied, it stands to reason that a very large proportion of the remainder must differ to a very considerable extent. Shades in color are infinite, and while the sensation of, say, blue may be aroused in a hundred persons who are not appreciably defective in color perception, yet the blue may really be of a slightly different hue to each of them. It is impossible to define a correct standard for color perception, or to ignore the fact that there is certainly an infinite number of degrees of color perception between the person who is, as we say, "normal," and a man like John Dalton, who being a Quaker and forbidden to wear scarlet, was nevertheless humbugged by his friends into wearing a scarlet gown because to him it appeared black; or like Mr. Scott, who records how, on the eve of his daughter's wedding, he tried to turn the bridegroom out of the house because he appeared to be dressed in black, whereas the unfortunate individual really had on "a fine, rich, claret-colored dress." These are only extreme examples of variations that are probably infinite, and that, to my mind, at any rate, render it necessary to look upon color vision not only as a physiological effect, but also as one involving a very variable personal equation.

Markings on Bromides

G. R. HENDERSON recommends the following solution for removing stress and other dirty markings on bromide prints:—

Borax ¼ oz.
Boiling water 20 ozs.
Wood alcohol 5 ozs.

This is applied to the print with a tuft of cotton and will, in every case, remove all traces of stress markings and dirt, and leave a beautiful natural surface on the print. This procedure is especially useful when dealing with the "sketch" style of picture, the print being first rough mounted, then cleaned as above, and finally cut to size.—"B. J."

Throw It Away

that old stuff on your wall, those old, big pictures with that impossible frame lumber around them.—Read our booklet No. 4 on the "Big Four" and get busy selecting negatives of prospective customers.—We are "business-getters" for you.



EDUARD BLUM

32 So. Wabash Ave.

CHICAGO

The Photo Art Shop in the service of the profession.

Eastman Portrait Films

A NEW and revised edition of the pamphlet on the use of Portrait Films has also been issued. The manipulation and proper storage of film is very carefully described and the professional should not fail to get hold of a copy from his dealer, whether he now uses film or not.

How To Regain Gold, Silver and Platinum From Waste Solutions, and How To Sell It.

For the benefit of our readers, we publish the following directions to regain gold, silver and platinum from waste solutions:

1. Add enough acid (muriatic or sulphuric) to make it sour (about one pound to the gallon), and stir well.
2. Then dissolve sulphuret potassium in water (about one pound to the gallon), and add this to the sour waste solution. Stir well, and allow it to settle for about three to five hours.
3. Collect the precipitate on a muslin filter. It may then be shipped in a tight package, direct to the refinery.

It is to your advantage to keep platinum separate from gold and silver.

DIANOL

A SIMPLE DEVELOPER FOR PLATES, FILMS and PAPERS

The solution is made up by dissolving in water with Sulphite of Soda.

DIANOL works without alkali, acts quickly, and gives brilliant, even and detailed negatives.

DIANOL is the best, most harmless, stainless and inexpensive developer for Developing Papers.

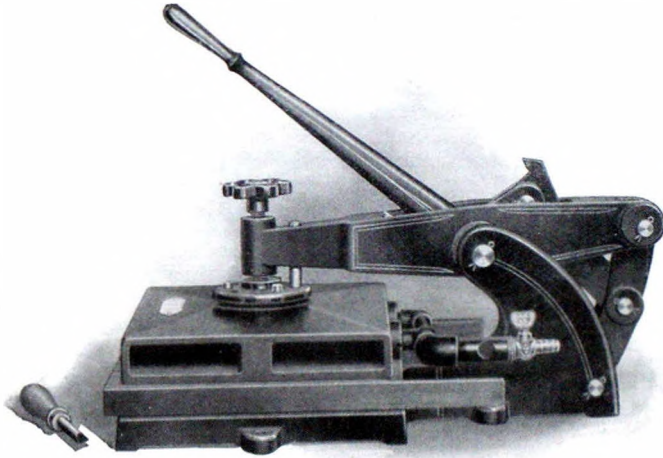
PRICE:

1 oz., \$1.00 4 oz., \$3.50
1 pound, \$12.00

R. J. FITZSIMONS

75 Fifth Avenue

New York City



Kodak Dry Mounting Press

The dry mounting process is the most modern, convenient and efficient method of mounting prints. And as the print you deliver is an advertisement for or against you, its condition after it leaves your hands is important if it is to be a good advertisement.

Dry mounting does not cockle the thinnest mount, holds the print perfectly flat and permits you to deliver prints immediately after they are mounted.

A piece of Dry Mounting Tissue is tacked to the back of the print, the print and mount are slipped into the press and the heat and pressure does the mounting. Prints much larger than the plate of the press may be mounted by giving several impressions. The 5 x 7 and 11 x 14 presses are gas heated. The 11 x 14 press is also furnished electrically heated.

THE PRICE.

Kodak Dry Mounting Press 5 x 7 gas heated,		\$15.00
Kodak Dry Mounting Press 11 x 14 gas heated,		50.00
Kodak Dry Mounting Press 11 x 14 electrically heated,		57.50

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

Correspondence

SHOULD CONGRESS DO THE WORK OF THE NATIONAL?

Editor, Abel's Photographic Weekly,
Dear Sir:—

SOME weeks ago you wrote in an editorial that you were of the opinion that too many privileges were given into the hands of the Congress at the National Convention. I, for one, differ with you. I have been attending conventions for many years, and it always struck me that a great deal of time was wasted at the meetings by letting every Tom, Dick and Harry, get up on his legs and talk about everything under the sun but the subject under discussion. I have heard men give almost a complete story of their lives when trying to state that they were for or against some motion. There's a lot of us who like to hear ourselves talk and feel called upon to state our opinions at every chance. Under the new method of letting a limited body pass upon all motions and legislature, most of this hot air has been

canned. Then again, you know as well as I do, that a real spunky talker with a good loud voice and plenty of waving of arms and occasionally shedding a tear, is very often like a queen bee in a hive. The rest all swarm around without ever knowing why and say yes or no to a vote without really thinking of the result, just because they were impressed for the moment by the volume of hot air. The state associations ought to be careful in picking their men for the congress, and if necessary, pay their way to the meeting, so that they will be there, and then these representatives can put over the things they feel would be for the good of their brothers back home. The present method may not be quite right yet but I think it is far better than having every motion, whatever it is, discussed at open meetings, and a whole lot of time wasted which could be used to better purpose.

Sincerely yours,
A CONVENTION MAN.

DEALERS WHO WANT YOUR TRADE

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

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

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

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

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

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

DALLAS, TEXAS.—C. Weichsel Co.

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

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

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

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

GALESBURG, ILL.—Osgood Photo Supply Co.

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

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

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

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

LOS ANGELES, CAL.—Howland & Dewey Co., Eastman Kodak Co., 510 South Broadway.

MILWAUKEE, WIS.—Milwaukee Photo Materials Co., Eastman Kodak Co., 427 Milwaukee Street.

MILWAUKEE, WIS.—Henry Reimers, 238-240 West Third Street.

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

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

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

NEW YORK CITY.—Obrig Camera Co., 147 Fulton St., near Broadway.

NEW YORK CITY.—Willoughby, Inc., 110 W. 32nd Street.

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

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

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

ST. LOUIS MO.—Hyatt's Supply Co., 417 N. Broadway.

ST. LOUIS, MO.—W. Schiller & Co., 6 South Broadway.

ST. PAUL, MINN.—Zimmerman Bros., Eastman Kodak Co., 380 Minnesota St.

SALT LAKE CITY, UTAH.—Utah Photo Materials Co., 423 Main Street.

TOLEDO, OHIO.—George L. Kohne, 602 Summit Street.

Two Books You Need

Practical Studio Advertising

By the Abels

A complete advertising campaign for you for the coming year. One hundred advertisements, all new and original, ready set up for use, together with circular letters, reading notices, and many other valuable suggestions for printed advertising matter.

\$2.00
Per Copy
Post-paid

The Balance of Light and Shade in Portraiture

By Wm. H. Towles

46 pages, profusely illustrated, bound in cloth. Contains the substance of Mr. Towles' well known lecture before many conventions.

A valuable addition to your library, and a book that though small, has received most favorable comments from the photographic press of this country and England.

\$1.50
Per Copy
Post-paid

TOO LATE TO CLASSIFY

WANTED—First-class all around man for permanent position; must be good retoucher and printer; state salary and send full particulars and samples in first letter. Hornick Studio, Johnstown, Pa. 12-5-2

LEADING STUDIO in town of 20,000; now doing \$6,000 a year; ground floor, big show window; on the main street; can show you where you can make money from the start; will sell or rent; must know at once. B-10, care of this journal. 19-5-1

FOR SALE—First class ground floor studio in Detroit. Doing a good business. Reasonable rent. Equipped up to 14x17. Large stock of moulding and frames. Will sell reasonable if taken at once. Reason for selling, am interested in other business, and cannot take care of both. Address H. Feinberg, 993 Mack Avenue, Detroit, Mich. 19-5-1

FOR SALE—Owing to ill health, must sacrifice this studio. Fitted with Goerz Celor Lens 8x10, and several others, making all size photos and bromide enlargements. Have over 7,000 negatives. City of 250,000. Rent \$5 per week. Old established place. C. E. Hendershot, 156 State Street, Rochester, N. Y. 19-5-2

CLASSIFIED ADVERTISEMENTS

SITUATION WANTED: Under 30 words, two insertions, free; further insertions, 30c each; over 30 words, first two insertions, 30c each; further insertions, 50c.

HELP WANTED: 50c per insertion.
FOR RENT and MISCELLANEOUS: Under 30 words, 50c per insertion; over 30 words, \$1.00 per insertion.

STUDIOS FOR SALE: Under 50 words, \$1.00 per insertion; over 50 words, 2c per word.

If answers are to come in our care, add 10c to cover forwarding

SITUATION WANTED

SITUATION WANTED—Competent reliable married man, 43, no bad habits; several years all round experience; careful workman with mechanical ability; have considerable equipment, cameras, lenses, etc. Salary and commission, straight salary or proposition considered; address J. S. Yates, Williamson, W. Va. 12-5-2

FIRST CLASS ALL-ROUND MAN—young—wishes permanent position in high class studio. R. Mador, 726 Newark Ave., Jersey City, N. J. 12-5-2

BY A-1 WORKMAN in first class studio as assistant operator and darkroom man, also retoucher, accustomed to Cyko paper; Middle West or Canada preferred. C-2, care of this journal. 19-5-1

ENERGETIC YOUNG MAN, ambitious, familiar with outdoor commercial photography and taking up retouching and commercial drawing, wishes position where he can learn the photographic business thoroughly. Phil. Greenberg, 158 Bergen St., Newark, N. J. 12-5-2

HELP WANTED

WANTED—Lady retoucher and receptionist, not over 35 years of age. Must be A1. To such a person I can offer a permanent position in a first-class studio. The Parker Studio, Canton, Ohio. 19-5-2

EITHER MAN OR LADY: If man, must operate and be good retoucher; woman must operate and either finish or retouch; \$15 per week to good lady; send samples and photo of self with first letter, also references. V. A. Rehula, Charleroi, Pa. 19-5-3

FAST PRINTER WANTED or could use a good all-round man; no retouching; give full information at once. Folsom Studio, Canton, Ohio. 19-5-1

WANTED—First class operator for studio. Also must have some experience in At Home Portrait Work. Bachrach Studio, 16 W. Lexington St., Baltimore, Md. 19-5-2

WANTED—A first-class retoucher, man or woman. Permanent position for right person. Must be expert. State salary expected. Bachrach Studio, 16 W. Lexington St., Baltimore, Md. 19-5-2

WANTED—At various times during the year we have openings for permanent positions for men and women of ability in all branches of photographic work. If such an opportunity appeals to you, we shall be glad to put you on our waiting list if you will write and give us full particulars. Bachrach Studio, 16 W. Lexington St., Baltimore, Md. 19-5-2

SPECIAL

FOR RENT—Suite of rooms equipped for photograph gallery; central location; college town; good opening; room for light house-keeping; modern conveniences. Address A. A. Bauman, Mount Vernon, Iowa. 12-5-1

FOR SALE:—\$20,000.00 preferred stock in one of the best photographic supply houses in the United States doing an annual business of nearly one quarter million dollars. Stock backed by over \$80,000.00 in assets and pays 7 per cent guaranteed dividend annually. If interested, address R-2 care of this journal. 12-5-2

8x10 EURYSKOPE GROUP LENS cheap; 8x10 Ser. II Velostigmat with Silent Shutter; best offer. Have power Canoe; sell or trade for anything photographic. Malwitz Studio, Brillion, Wis. 12-5-1

FOR SALE: One 11x13 Sutter lens, net \$20.00; one 8x10 Darlot lens, net \$15.00; one 11x14 Benton lens, net \$12.00 (wide angle lens); one 8x10 Wollensak lens, net \$20.00 (including Wollensak shutter); one Halldorson Home Portrait Flashlight outfit, net \$18.00; one 8x10 Seneca View and Studio Camera, including 5x7 reducing back, net \$20.00; list \$40.00.

One 5x7 Seneca camera, \$35.00; supplementary bed, \$1.50; one Goerz Celor anastigmat lens Ser. I-B F/4.5 7 in. \$54.50; shutter, \$8.00; wide angle lenses in cells, \$12.00; focal plane shutter, \$18.00; six holders, \$7.50; tripod, \$3.00; list \$139.50, net \$75.00. J. B. Hostetter, 208 Brady Street, Davenport, Ia.

FOR SALE: One hot mounting press, 11x14, French make, fine condition, cost \$75.00, sell \$35.00; one street-case, bronze, plate glass, used by me on Fifth Ave., cost \$85.00, sell \$25.00. E. B. Core, 74 Landscape Ave., Yonkers, N. Y. 19-5-1

STUDIOS FOR SALE

FOR SALE—A first class Studio in a good live town of 10,000. Best of equipment, and splendid trade. Price \$1,500. \$1000 cash, bal. time. December business will pay for place. If you want a real good place better write, or come and see at once. Paschal Studio, Goshen, Ind. 19-5-1

FOR SALE—The leading photograph studio in a manufacturing Central New York town of 7,500, which has good commercial business. This studio is fully equipped with all the latest devices and time-savers. Will sell for less than inventory. The first reasonable offer takes it. B. S. Colman, Seneca Falls, N. Y. 28-4-4

FIRST CLASS COMMERCIAL photo studio for sale, Philadelphia, Pa.; center of city; good place for right man; high prices; doing about \$8,000 business; can be quickly doubled. Write to Paul Menzen Studio, 915 Arch St., Philadelphia, Pa. 19-5-1

FOR SALE—FINE STUDIO for live man. Newly decorated and furnished last fall. Doing high grade portrait work, kodak finishing and handling photo supplies. Last July did over \$800.00 and August still better. December did over \$1,000.00. Ground floor, fine location, long lease at reasonable rent and in live factory town of 35,000. Splendid opening for commercial man. Will inventory \$5,000.00. Price reasonable, terms right to responsible party. Address W. D. Sydney, Kenosha, Wis. 21-4-3-e-o-w

LEADING STUDIO in city of 20,000; best of location doing splendid business; newly equipped; fines arranged in the state; north single slant light; rent \$2 per month; wish to retire account total deafness; do no write unless you have cash for first class studio. H. W. Donner, Appleton, Wis. 21-4-5-e-o-w

FOR SALE: Studio in West Michigan town of over 2,000; fine farming and fruit country; several smaller towns to draw from; doing excellent business; will sell lot, building and equipment, or business alone; must sell on account of health. Mrs. E. E. Noble, Fremont, Mich. 19-5-1

Wratten Filters

Wratten K Filters used with orthochromatic plates enable the photographer to secure the greatest color correction the plates are capable of rendering.

Wratten K and Contrast Filters used with panchromatic plates enable one to secure partial correction, complete correction or over-correction of color values so that colored objects may be photographed lighter, darker or exactly as they appear to the eye.

Orthochromatic Filters

K 1—Light yellow for use when short exposures are necessary.

K 2—Slightly darker, for the greatest correction on orthochromatic plates.

K 3—For absolutely correct rendering on panchromatic plates, but not recommended for other plates.

Contrast Filters

for Panchromatic Plates

G—Strong yellow for rendering yellow objects lighter than they appear—especially suitable for showing grain of oak and yellow woods.

A—Orange-red for mahogany, rosewood, etc.

B—Green for typewriting, rugs, etc.

C—Blue, used only in three-color work.

F—Deep red for dark mahogany, etc.

WRATTEN FILTER PRICES

	Gelatine Film	Circles or Squares in B Glass		Gelatine Film	Circles or Squares in B Glass
$\frac{3}{4}$ inch,	\$.20	\$.75	$2\frac{1}{2}$ inch,	\$.45	\$1.50
1 inch,	.20	.85	$2\frac{1}{2}$ inch,	.65	1.90
$1\frac{1}{4}$ inch,	.20	.95	3 inch,	.75	2.50
$1\frac{1}{2}$ inch,	.25	1.10	$3\frac{1}{4}$ inch,	1.10	3.15
$1\frac{3}{8}$ inch,	.30	1.15	$3\frac{1}{2}$ inch,	1.25	3.75
$1\frac{3}{4}$ inch,	.30	1.25	4 inch,	1.60	4.50
2 inch,	.35	1.40	5 inch,	2.50	6.25

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

High grade enlargements sell
readily at good prices.

Enlargements on

ARTURA
CARBON
BLACK

Duplicate the contact print
in tone, surface texture and
contact quality.

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

All Dealers'.