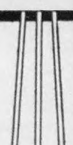
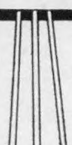




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Vol. X No. 251

SATURDAY, OCTOBER 19, 1912

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ABEL'S PHOTOGRAPHIC WEEKLY

With Which is Incorporated the
Professional and Amateur Photographer

JUAN C. ABEL, Editor

— CHAS L. ABEL, Associate Editor

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A. A. E. Abel, Publisher and Proprietor

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In Passing By

WITH the West Virginia and Texas Meetings over, the Convention season for 1912 is closed, and it is not out of place to glance briefly at the results. The attendance has not increased to any extent. Where one Convention has shown a gain in numbers another has shown a decided loss, and in some cases it seems almost a waste of effort to hold a Convention at all. But the manufacturers are a patient lot and ever courteous, and as long as a handful of photographers express a desire to get together for a couple of days, these manufacturers—that is, the Eastman Kodak, Ansco, Cramer, Hammer and Central Dry Plate companies, and a few others—are always willing to make displays and shoulder the financial burden.

One thing has been accomplished this year which will, I believe, have its effect on future Conventions. With one or two exceptions every State Association west of the dividing line laid down by the National Association has decided to abandon its 1913 Convention. Texas fell into line on this proposition last week. This means that all the West and middle West states will throw their support to the National next year. This also means that the manufacturers will be saved considerable expense and will be able to do greater justice both to the National and to the Eastern Conventions. It also probably means that in the future we shall have biennial State Conventions instead of annual ones, and this is what has been urged for many years.

The Meetings this year have taken a new tone. "Business" has been the watchword, and salesmanship, studio management and advertising have been freely discussed, and I think the meetings have been the more interesting because of these "live" topics.

The prize question is still a vexed one, and in some cases I have seen considerable unpleasant feeling aroused due to the decision of the judges. It seems impossible to get every loser to be a good loser. At Minneapolis, Milwaukee and Rockford, Ill., there were evidences of this. Judges are only human beings, after all, liable to err, and each with his own point of view. A second set of judges would probably see things differently. A good loser just grins and determines to try again, however unjust he may SECRETLY believe the decision to be.

Still prizes breed good photographers. There is no question of that. The stimulation afforded by competition compels a man to improve on his own work.

I have noticed that those Meetings at which no prizes were offered never

showed as good or as large exhibits in proportion to the membership as those at which prizes were offered in competition.

Yet I have given up advocating prizes—much as I believe in them—because of the friction they always engender.

The new move of the National Association, by which every state, without payment of any state dues to the National, will be represented in its Congress by two delegates, may bring some real benefits to the State Associations in the future, if these delegates will only take advantage of their opportunity and DO something instead of merely talking words. It remains to be seen.

Senator Lodge's Fraudulent Photographs Bill was discussed at every Convention held since the bill was introduced into the Senate, and resolutions condemning the provisions as they affect photographers and calling for certain amendments were passed by each state. At Texas Senator Culberson was persuaded to attend the Meeting and, after hearing the arguments against the bill, said that he thought that photographers should not be hampered in the legitimate conduct of their business and that he would do his best to protect photographers' interests. The value of organization is shown in this one instance. A few scattered photographers protesting against this bill could probably do little, but with the organizations of eight or ten states appealing to their senators and representatives, it is very probable that the needed changes in the bill will be made.

The interest and life infused into this year's meetings will have its effect at the next Conventions, I believe. Photographers will come when they know that something of value can be learned at these meetings, but the sameness of the past few years' Conventions is responsible for the question one so often hears, "What can I gain by attending the Convention? Of what value is it to me?" The man who attended this year's meetings can answer that question, and I think he is going to attend again.

Report of Convention of Associated Photographers of West Virginia

TAKING it by and large, the recent Convention at Wheeling can be called successful from the standpoint of attendance, but not quite so from the standpoint of the photographers themselves. That is to say, many of those who attended went home from the Convention with a feeling that they did not receive full value for their money.

President Giffin and the officers certainly deserve a great deal of credit for the showing they made, when the disadvantages under which they labored are considered. West Virginia is only a small state, with not over a hundred and thirty odd photographers; this is only the second Convention of the Association, and, lastly, Wheeling is far out at one end of the state, making it hard for many of the photographers to attend. Mr. Giffin told me that by the second day some fifty-five photographers had registered, so that on the score of attendance no complaint could be made.

The members seemed to miss the demonstrations. Lectures they claim to be all right in their way, but not productive of the concrete value to be derived from demon-

strations. The new officers have assured the members that this defect will be remedied at next year's convention.

The convention was called to order on Wednesday, Oct. 9, and an address of welcome was delivered by Dr. Haskins, a member of the Board of Control of Wheeling, to which Mr. C. O. Towles responded in the name of the Association. Several letters were read by the secretary, Mr. Friend Cochran, among them being one from Eduard Blum, of Chicago, accompanying the collection of pictures loaned the Association by him for the convention. This letter appears on another page of this issue.

On Wednesday afternoon a talk on the "Relation of Art to Photography" was given by Sadakichi Hartmann, which was well received by the members.

Harry Fell, of the Eastman Kodak Company, spoke at length on the subject of "Salesmanship," on Thursday morning, his talk being followed by a few words from Papa Cramer, and Miss Katherine Jamieson, president of the Woman's Federation.

In the afternoon the members were taken

out to the penitentiary at Moundsville, some of us in automobiles, and some in a trolley car, there not being sufficient autos to go around. The warden of the penitentiary, who has the reputation of being one of the most humane officials who presides over an institution of this kind, himself showed us through the building. The sensation of being "on the inside, looking out" was felt by all of us when the big entrance cage had been turned around and barred our return.

The tailor shop, broom factory, whip factory, dining-room, kitchen and the big building where the cells are ranged tier upon tier, all were visited by our party, after which refreshments were served in the warden's office. When we had finally all trooped out several Cirkut pictures were taken by Mr. Wagner, of Marietta, Ohio. This trip to the penitentiary was much enjoyed by all, and was a most interesting experience. On leaving, the warden invited us all to come again to stay, but I believe most of us trust we will be able to forego that pleasure.

In the evening there was a talk on "Advertising," by the writer, followed by an illustrated talk by Mr. Hartmann, and a number of reels of moving pictures, the work of Mr. Theodore Brinkmyer, of Wheeling, being entirely staged and produced by him. They were of considerable interest, and received much applause.

It was decided by the officers to bring the convention to a close on Friday morning, instead of the afternoon as in the pro-

gram, owing to the fact that Professor Griffith, of Detroit, was unable to be present for his scheduled criticism of pictures in the afternoon, and the election of officers took place, together with the selection of the place of meeting, which will be Parkersburg in 1913. A discussion took place as to whether the convention should place itself on record as in favor of the proposed prohibition amendment to the West Virginia constitution, and the motion was passed.

In the afternoon an informal criticism of some of the pictures was given by Mr. Hartmann, and later an automobile ride was arranged by President Giffin.

The officers for the coming year are L. E. Friend, Morgantown, president; Friend Cochran, Charleston, vice president; William Blatz, Parkersburg, secretary; G. W. Collier, Elkins, treasurer. W. E. Johnson, of Fairmount, and Friend Cochran were elected as delegates to the Congress.

The picture exhibit was very good, and was the source of much interest to the members; the German exhibit sent by Mr. Blum, and a number of portraits exhibited by out-of-the-state photographers also were much discussed.

The manufacturers represented were the Eastman Kodak Company, with Harry Fell, B. L. Jones, W. A. Nye, E. R. Nichols and G. E. S. Williams; Ansco Company, with Sid Whiteman, W. P. Etchison and C. H. Dotta; Frank J. Curry; Hammer Dry Plate Company, with C. O. Towles; Carl Ernst & Co.; Fowler & Slater, with Mr. Fowler.

Letter from Eduard Blum to Associated Photographers of West Virginia

My Dear Brother Photographers:

AS unfortunately I could not come to be with you at your convention, I think I owe you a few words in reference to the collection of pictures sent to you, and as there is no other way of doing it, I have to put them down in writing, hoping that somebody will be kind enough to read them off and that you may excuse if here and there I make some "bad breaks" in regard to the Teutonic wording from which, old as I am, I can not yet detach myself.

When, after an absence of 17 years from America, I crossed the ocean again, to attend the Milwaukee Convention two years ago, and to combine with this a trip of pleasure and study, I did not come with empty hands. I brought a nice collection of pictures with me of three of our best men over there, Nicola Perscheid, Rudolf Duhrkoop and Hugo Erfurth, and they were looked at with great interest. My American friends returned favors in a most generous way and when I arrived in my good old Berlin, my trunk was filled with a fine collection of American work, some 150 pictures of about 35 studios all over the coun-

try. Being the vice president of the "Berliner Photographen-Verein," I had to tell the boys all about my American journey. I gave them a lantern slide evening, and told them about the American pictures that were displayed around the wall. They created an enormous interest and I had to answer a thousand and one questions about their makers, the plates and materials they used, business conditions over here, social things and matters of organization, and this and that.

As a rule, when TWO photographers get together, they have THREE different opinions about things, but in this exceptional case, there was only ONE opinion, namely, that the American brothers of the craft are mighty good fellows, whose work ranks in the first place. When my so-called lecture about America became known, they dragged me all over the country with my pictures and my lantern slides and I turned my good talk into bad poetry, and spliced it up with some "attic salt," and drew parallels between here and abroad in regard to photography, pure food laws, automobiles, woman's beauty and politics. And I had to go to Frankfurt and Munich and Cologne and

Vienna and talked and talked until I was exhausted. Then I got my talk printed and I sent it by mail, and the pictures by our Imperial Packet Post, and they are traveling around the country still.

I have had it in mind for a long while to return to America and start my four American-born boys in business and re-Americanize them, and last year I put this plan into reality. Two of my former employes in my Berlin shop, one with me seventeen, the other twelve years, I took in as partners, put them to work and liberated myself in this way for America.

This time it was comparatively easy to collect pictures for our brothers here to look at, as everybody out there had clearly felt the immense educational value of looking at the work of the "other fellow" across the water. It can not be denied; this is a fact. Such interchange of pictures and exhibits can not be recommended too much. I brought not less than 600 pictures with me this time, works of photography and the graphical arts, scholastic work from Munich and Vienna and specimens of different printing processes.

The pictures I sent to you are a selection of what I thought to be the most interesting to you. It would be a vain undertaking to try to find out where are the best photographers, here or abroad. There are all kinds of them on both sides, but, having traveled a good deal through all kinds of countries, I, for one, have come to the conclusion that the most advanced state of photography is found in two countries, namely, the United States and Germany. Without doing an injustice to a certain number of strong men in England, France, Italy, Austria, etc., I will say that the largest volume of quality work and also "good average" is produced in the two countries mentioned first.

There has been a strong movement towards elevation of photography in Germany for the last 15 years and the accomplishments are wonderful. The advanced state of pictorial and artistic photography out there has brought highly protective measures to our art. Legislation has placed photography out there on the level with the fine arts. The new law does not allow you to reproduce any work of sculpture, painting or photography without the consent of the owner of the intellectual property. Highly merited works of photography are bought right along by imperial, royal and municipal museums and collections and high prices are paid for them.

Exhibitions of photography in Germany are not only a display of skilled workmanship, but events in art. The great International Exhibition in Dresden, 1909, which filled a whole park with a large number of kiosks, etc., besides a half dozen of huge palace like buildings, was open all summer and visited by hundreds of thousands of people from all over the world. Recently there had been a very fine exhibition in

Heidelberg of pictures by a little over a hundred photographers. Only works of real merit were admitted by the "first jury." The affair was held under the auspices of the grand-ducal court of Baden, which is, with the grand duke at the head of it, composed of very modern people and highly cultured art connoisseurs.

A congress of delegates of all the leading professional organizations was held there and the finishing touches put on the new organization of the German professional photographers, which is, according to the new legislation, run under supervision of the government. Under the new German trade laws it is left to the optional vote of those interested in whatever particular trade it is, to organize this way or not. The photographers whose business has been greatly suffering by the department stores and other unfair competition, regarded the new laws as a welcome relief and all over the country they organized into "Innungen," which form of organization might be called in the translation, "Guilds," as they are to a certain extent a revival of the old-time guilds with a modern character to them. Their "Innungen" are now a complete thing, and tie with iron chains the brotherhood of photographers together. Everybody who makes a living from photography or derives the largest part of his income from it, must belong to the "Innung," if in his section of the country the majority of the photographers had voted in favor of the "Innung." It is thoroughly democratic, but the members have to live up to the laws and resolutions of the organization, which, of course, are made up of professional men only. The board of officials have a right to impose heavy fines on obstinacy of the members, while everybody who is willing to conduct his business in a decent way will be highly satisfied with the new order of things. The "Innung," however, will not do away with all legitimate liberty in regard to business enterprise, dignified advertising and mercantile qualities of the studio man, as long as his way of doing things does not degrade himself to the atmosphere of a picture peddler.

This state of things is certainly the right move for the country over there. Quality, merit and skill will come out to the surface more than ever, while loud-mouthed advertising in the tenor of the vendor by concerns that are merely commercial and capitalized enterprises, will have to be checked.

The wonderful advancement of German photography is partly due to the general change of things over there in regard to the growing prosperity and wealth of the country, partly also due to the excellent work of a number of noble-minded men. Professor Emmerich, in Munich, who founded a school of photography and graphic arts some thirteen years ago, which is now taken up by the Royal Bavarian government with large sums of yearly subvention, deserves high credit, both as a literary man and a



Portrait by C. W. Hill, Monroe, Michigan.

teacher. His scholars have to pass an examination before they are admitted and must take a course of two years. Photography is taught there in all its branches and not only technical skill, but artistic training, is the aim of the institution. Strange as it is, Professor Emmerich has been up to recent date a strong opposer to the "Innung," which he thought would cripple individual liberty, but lately he is converted and has joined the new movement. Other excellent schools are in operation in different parts of the country, for instance, the Berlin school, run under supervision of city authorities by Director Schulz-Hencke. Vienna, the capital of Austria, has the oldest of these institutions, the "Lehranstalt fuer Photographie und Graphische Kuenste," run by Professor Carl Maria Eder, whose name is known all over the world, and who is regarded as an international scientific encyclopedia of photography on two legs.

Shall I mention some of the men in business?

There is Rudolf Duhrkoop, who ran a small, cheap gallery twelve years ago in Hamburg, and whose friends thought he was committing suicide when he made up his mind to detach himself from the common "dope" and confine himself to such work only as he thought was right. "You can not sell such stuff," his friends said, "because there are not enough people that will appreciate it. The customers want to look as nice and dignified as possible. Remove all anatomy carefully from your faces, print them as smooth as soap and you will be rich and happy."

Rudolf Duhrkoop proved he was right, and although he had to go through years of hardship, he enjoys today the patronage of the rich and intellectual class and his business in Hamburg brings him large returns. He established then a second and third studio in Berlin, where he perhaps made some little mistakes in regard to the business end of it, but he will win out all right in the end.

Nicola Perscheid, in Berlin, is equally as good a man as Duhrkoop, and by all means a better technician. He has a palace-like studio in the finest part of Berlin, Bellevuestrasse. Hugo Erfurth, in Dresden, who enjoys the patronage of the Saxonian and other royalty, is also a very strong man and looked upon as a secessionist leader in photography.

If you are interested to know something about the material that the German brothers principally work, I will say that most of it is printing-out papers, Matt Collodion and Matt Albumen being in the lead. Developing papers of German make are not quite up to date and come only under the mere commercial proposition of portraiture. My American pictures have created a cry for American developing papers and I had to give them all the addresses.

I think the Eastman Company made a very wise and timely move by putting now

a Matt Albumen paper also on the American market. Their "Zelta," to judge from the pictures on exhibition in Philadelphia, is excellent stuff and will certainly help to enliven the market and create new demand.

The plates used in Germany are to a large extent imported from England, as the German plates I think do not quite come up to the standard. There are, however, some big plate concerns, but they work largely for exportation.

I am a strong believer in photography and its ethical and technical and commercial advancement and I think a little interchange of the products of our art, as my collections here and abroad, will do no harm.

Drying Negatives in Damp Weather

THE familiar defect on a negative caused by allowing a drop of water to remain on it when it is being dried in a warm room, with the consequence that the gelatine is slightly melted there, and a less dense patch results, is especially liable to occur in damp weather. The atmosphere is saturated with moisture and the temperature is high—it is often even higher at night than in the daytime—with the result that negatives which in the usual way would have dried quite satisfactorily are found to be spoiled. The remedy is very simple, viz., to well wipe the film with a wad of cotton-wool, so that all superfluous moisture is blotted off. This also has the advantage of preventing another source of trouble with negatives, and that is a minute granular appearance over the film. We have known photographers blame the plate-maker for sending out defective plates on this account, but the cause was simply that the deposit from the tap-water had been allowed to remain on the negative after washing, and had become embedded in the film. We do not know whether it is only imagination, but it always seems to us as if the amount of grit coming with the water was greater in summer time than at other seasons, but whether this is so or not, the simple precaution of wiping the film well before putting it to dry will prevent any such "grain" forming on negatives.

Michigan Photographer Suffers Fatal Automobile Accident

LOUIS PESHA, one of the leading photographers of Marine City, Mich., was instantly killed on Oct. 2, when he put his foot on the reverse lever of his motor car in mistake for the emergency brake, the car shooting over a steep embankment and overturning into a creek. He was pinned beneath the machine, crushing his skull. His nephew, who was in the car with him, managed to escape unhurt, although he was thrown into the creek.



Portrait by W.H.Erskine, Battle Creek, Michigan.

F. A. Free Moves to New Studio

F. A. FREE, of Davenport, Iowa, has just announced his removal to a new studio at 1426 Brady street, where he held an opening reception on October 12 and 13. No sittings were made on these days, and an exhibit of Masterkohf oil portraits, with a special portrait exhibit of local celebrities, was shown to the visitors. I trust Mr. Free will find his new location profitable, and that he will do as well there as he has in the past.

New York Dealer in Bankruptcy

CHAS. H. LOEBER, dealer in photographing materials, at 3 East 22d street, has filed a petition in bankruptcy with liabilities \$6,095 and assets \$1,432, consisting of stock, \$759; fixtures, \$466, and accounts, \$107. The largest creditors are Adelaide M. Loeber, \$3,000 money loaned; Eastman Kodak Co., of Rochester, \$1,029, and S. M. Brittingham & Co., \$900 for rent. He has been in business about 25 years.

TACT

By "Tee Cee."

TACT is something which seems to me very hard of explanation. It is easy to recognize it in the individual when it is in evidence, and it is just as easy to note its absence. It somewhat resembles religion in this respect—for when an individual gets it he's just got it and that's all there is to it. You cannot put your finger down and say it's here or there; all you know is that the man has it.

When a drummer comes into the studio and wastes an hour or so of your valuable time without stating his business; when he insists upon telling you of the good time he had last night, or some other story which is of no interest whatever to you; when he engages the attention of your receptionist and starts in to give her the family history of his best girl irrespective of the fact that she has much work to do, you will readily recognize that he has lost his tact, and he will very soon find out that he has also lost an order.

He may not condemn himself for having lost it, and he may go off saying what a sweet girl receptionist you have, or what a jolly good fellow you are, but he little knows that under that smiling face of yours there is a something else which resembles a big stick. If the traveling representative would only just learn to talk business instead of educating himself to be nice to your receptionist in the hope she might put in a good word and influence an order, he would no doubt win more respect from headquarters and not lose his job so often.

Here's one traveling man's bill of fare for one day from 8:30 a. m. until 3 p. m. At

8:30 he dropped into the studio and met the proprietor, mentioned his name, and said "howdy." He did not state his business, either where from or where going. On being introduced to the receptionist, he immediately took a lively interest in her. The boss got cold feet and walked off, and amid a continual chatter and loud laughing and telling of jokes the boss started in to prepare the day's work for the staff, then settled down to his correspondence. At 11:15—almost three hours after the performance had started—the enterprising traveling man made tracks for the boss and proceeded to state his business. By this time the boss was mad and there was nothing doing. He back-pedaled to the reception room and again engaged the attention of the young lady until 12. Then he invited her to lunch and kept her out until his train time—about three hours later.

That's what I call lack of tact. Of course, that boss man is saving a good order for the next trip, and has also raised the salary of the receptionist. When will men—some men—learn that a photographer's time means money? There are drummers AND drummers. Some have sense—good sense—others have not, and while I do not begrudge the traveling man the little frolics that he often indulges in, I am yet inclined to administer a sound thrashing to the man who will insist upon hanging around the studio and engaging the attention of the receptionist for the greater part of the day. The proceeding may be enjoyable, but it is also costly to the boss man, and often puts the help generally out of gear.

Choosing Localities for New Studios

THERE are unmistakable signs that the photographer is beginning to benefit by the greatly improved trade conditions of the last few years. As a necessary consequence, new studios are being opened in many directions, a state of things in pleasant contrast to the quite recent time when such premises showed only a steady and constant decrease. There are welcome indications also that the lessons of the by-gone "slump" have been taken to heart. The tendency to suicidal price-cutting is less in evidence, the invitation portrait fallacy is beginning to be exploded, and even the coupon system is losing its hold in the affections of practical men.

The selection of suitable premises for a new business has been the occasion of much good advice from various writers, but regarding the even more important matter of the locality or site less has been said. Yet a little reflection will show that the latter is of far greater consequence than the for-

mer. A photographer with up-to-date methods may be quite capable of successful work in unsatisfactory or inconvenient surroundings, provided the right kind of sitters can be attracted; whereas the best equipped and most artistic premises will prove unremunerative if so placed that they fail to compel public notice and to bring custom.

The choice of locality is one requiring a certain degree of subtle judgment and the power of intelligent anticipation. It is so easy to be deceived in one's idea of what constitutes a good location, and the photographer's requirements, moreover, are in many respects altogether distinct from those prevailing in other businesses. A common mistake is to fancy that a crowded thoroughfare, where many people are constantly passing, must of necessity be desirable. A great deal really depends upon whether the thoroughfare constitutes a means or an end—in other words, whether it is merely the highway to some greater attraction, or, it



Portrait by H. L. Renne, Champaign, Ill.

may be, a road to and from business, along which the multitude hurries without unnecessary stoppages; or whether, on the other hand, it is a place to which people resort for the express purpose of shopping.

This distinction is quite noticeable to an observant eye in any large city or town. In the one class of thoroughfare an endless procession of pedestrians is constantly passing in a double stream, and to stop to look at a shop window is inevitably to be jostled, and trolley cars whirr noisily past, carrying full loads of passengers to their work, their homes, or to more favored shopping localities. In the other type of thoroughfare, though it may be quite as crowded, we shall not find so much hurrying. The people do not want to hurry. They progress leisurely; interested groups assemble round every shop window; the cars do not go by so full, unless at the beginning and end of the working day. These are good signs, though not absolutely convincing unless accompanied by others, for it is a familiar proposition to the business man that a crowd outside a shop does not always imply good business inside.

Thoroughfares immediately adjoining trolley and railroad termini are usually eligible spots, if the business men thereabouts are sufficiently enterprising to make the locality attractive as a whole. This is for three obvious reasons: Such a place is especially accessible, the tide of movement is partially checked, and passengers are almost compelled to notice it either in going or returning. Facts bear out theory, in showing that a large number of successful studios are so situated.

A point of considerable importance is the nature of the shops or premises adjacent to the selected site. It is common knowledge that the feminine world provides the photographer with the greater proportion of his sitters, besides influencing the remainder. It is also by no means secret that the dry goods store, the costumer, and the milliner exert a magnetic sway over the feminine personality, a power possessed in a feebler degree by the confectioner and the tea-room. It follows, as a matter of course, that the immediate neighborhood of such businesses is advantageous to the photographer, as serving to bring his fair patrons within view of his showcase. These things must not be thought trivialities. Several of the most successful studios of today adjoin large dry goods houses or department stores, one particularly prosperous example being happily sandwiched between two of them. A casual glance at a few of the principal trading streets in any city directory will afford instructive corroboration.

The would-be city or town photographer will find it, nowadays, quite indispensable to choose a main thoroughfare. The time has long gone by when good business could be done in a side street, or an out-of-the-way corner. It need not, of course, be the principal thoroughfare, so long as it is real-

ly alive and in what may be called a spending district. Even the country or rural photographer will be wise if he selects the least quiet portion of the neighborhood for his working quarters.

The comparative prosperity or poverty of the locality should not be overlooked. The photographer must not expect to do better than other businesses are apparently doing. If the remaining shops in a given road or street have a sleepy, dusty, unlucky aspect; if the windows are full of ancient goods, and, above all, if to-let notices are numerous, the camera worker need spend no further time in investigation. Even an unusual number of empty shops without to-let bills is suspicious, many landlords having learnt the unwisdom of making these too conspicuous.

A moot point is the desirability, or otherwise, of opening in the near vicinity of other photographers. There is much to be said on both sides. Every New Yorker knows how the jewelers flock to Maiden Lane, the second-hand booksellers to Sixth and Seventh avenues, and so on, to all appearance to the general benefit. Within limits, the same principle may possibly apply to the camera worker, provided there is sufficient custom to go round, and unfair methods of competition are not anticipated or intended. But this can only be true in cities or fairly large towns. In places with a small population, the photographer will be well advised if he settles as far away as possible from any rival—indeed, very careful consideration is expedient before risking an investment at all, in such circumstances.

It may sound paradoxical, but very often some of the best openings for new businesses may be looked for in localities where recent failures are known to have occurred. Provided the situation, number or studios in proportion to population, character of neighborhood, etc., are satisfactory, the probabilities point to mismanagement of some kind on the part of those who have left, rather than a lack of reasonable opportunity. A little discreet inquiry will often verify such an assumption, and, in such a case, a commercial venture of a more enterprising kind may expect to be duly rewarded. But, generally speaking, it is unwise to take over the actual premises previously associated with disaster, for the public has in some things an inconveniently long memory. How often does the observant man notice that the legend, "Under entirely new management," is merely the prelude to another and perhaps greater collapse. Due thought, however, must be given to the possibility of a newcomer taking the rejected premises later on, and whether it is worth while forestalling this.

In country and seaside towns there often seems, curiously enough, to be a distinct advantage in a narrow thoroughfare, as compared with a wide one, provided it is

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busy and otherwise suitable. The narrowness, no doubt, by impeding movement, causes slower progress of the pedestrians and gives a better scope for the appeal of shop window or showcase.

It is a serious mistake to open a studio in a thoroughfare closed at one end in any way, or even less accessible from one end than the other. The reason is simple—namely, that such thoroughfares can only have a single stream of wayfarers, instead of two from opposite directions. Not only that, but there is an unconscious tendency to avoid such places in favor of more open routes. For equally obvious reasons, a corner position, where two or more main roads cut across each other, is generally advantageous.

Needless to say, the really desirable positions have commonly the highest rents, and it may not always be possible for the photographer starting in new business to choose quite as he would wish. Still, wherever it can be done, it is sound policy to spend more in the direction of getting an undeniably good location, even if some economy has at first to be exercised in other ways.

Des Moines Photographers Ask License Ordinance For Itinerants

THE photographers of Des Moines recently requested the city council to pass an ordinance to license transient photographers. By the terms of the proposed license, transients doing business with a car would pay \$10 per day, in tents or temporary buildings \$5 per day, in studios \$3 per day.

Statement of the ownership, management, etc., of Abel's Photographic Weekly, published weekly at Cleveland, Ohio, required by the Act of August 24, 1912:

Editor, Juan C. Abel 917 Schofield Bldg. Cleveland, Ohio
Managing Editor, Chas. L. Abel, 917 Schofield Bldg. Cleveland, Ohio
Business Manager, Juan C. Abel, 917 Schofield Bldg. Cleveland, Ohio
Publisher, A. A. E. Abel, 2061 East 96th St. Cleveland, Ohio
Owner, A. A. E. Abel, 2061 East 96th St. Cleveland, Ohio

Reversed Negatives Direct by Development After Fixing

A paper, by MM. A. and L. Lumiere and A. Seyewetz, read at the last meeting of the French Photographic Society.

WE have applied the method of development after fixing to the production of reversed negatives direct by the process, two variations of which we describe below.

One of the customary methods of producing a negative direct from a negative consists, as is well known, in developing an image, and then, without fixing it, dissolving away the reduced silver which forms the image in a suitable solution, finally developing the residual bromide or chloride of silver in full daylight.

This method, when used with ordinary plates, has the drawback of very frequently giving foggy results, in consequence of the presence, in the sensitive film, of an excess of silver bromide which, relatively to the total quantity of silver bromide forming the negative and the positive images, is considerable.

It has occurred to us that it would perhaps be possible to avoid this drawback by fixing the image before submitting it to the second development; then treating it, after fixing, by one of those physical developers (intensifiers), of which we have given formula in our paper of a month or two ago on development after fixing. Experiment has confirmed our supposition, but, in order to obtain good results, it is essential to develop, or, rather, re-develop, with a mercury solution, not with one of silver, and to adhere precisely to the following conditions:

The plates used should be rapid rather than slow, and the time of the first development should be prolonged considerably further (about four times) than when using the diamidophenol developer in the ordinary

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way. Subsequent manipulation may be done in full daylight.

As a solvent of the primary silver image a bath of acid permanganate should be used.

The negative is then rinsed and cleared of any color of the permanganate by treating it for a few seconds in a weak bath of sodium bisulphite, about 20 ccs. of commercial bisulphite lye in 1,000 ccs. of water. If, after this treatment, the image does not show as perfectly bleached, but still contains parts of undissolved reduced silver, the treatment with the permanganate, followed by the bisulphite bath, must be repeated.

The method of manipulation which we recommend is as follows:

(1) Develop the plates fully after having exposed them for the normal time. Use an ordinary developer, and after development rinse the plate for about a minute.

(2) Place the developed plate against a black ground, say, a sheet of black paper, which is made to adhere to the glass side of the plate simply by moistening it so that the light acts only from above.

(3) Expose the silver bromide left unreduced by the developer to light, the latter passing through the image. An ordinary incandescent gas burner serves as a convenient source of light.

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(4) Dissolve the silver image in the following solution of acid permanganate so that the image is completely removed:

Potas. permanganate 1 gm.
Sulphuric acid, concentrated... 10 ccs.
Water 1,000 ccs.

About 200 ccs. of this bath are used for a plate 7 x 5 inches.

In very hot weather care should be taken to use the acid permanganate bath not warmer than 70 deg. F., otherwise it is apt to affect the gelatine.

This treatment, as also the subsequent stages described below, should be done by the red or green light of the dark-room. After dissolving the image, treat the plate with the weak bath of sodium bisulphite and follow with a short rinse.

(5) Fix the plate in ten per cent hypo solution and wash thoroughly.

(6) Bring up the image again with the following physical mercury developer:

A. Soda sulphite, anhydrous.... 180 gms.
Mercuric bromide 9 gms.
Water 1,000 ccs.
B. Soda sulphite, anhydrous 20 gms.
Metol 20 gms.
Water 1,000 ccs.

For use on a 7 x 5 plate 150 ccs. of solution A is mixed with 40 ccs. of solution B.

The image appears after about a minute, but gains strength slowly. By continuing the action of the developer for a sufficient time, from one hour to an hour and a half, the image is obtained in finest detail with the dense portions as vigorous as those of a negative developed by the customary alkaline method.

Although the time of the re-development is considerable the solution remains perfectly usable throughout. It should be noted that an acid solution of potass. bichromate, which frequently is preferably employed in development after fixing, cannot be used in this method since it partially destroys the latent image which is left after fixing.

The use of a black support for the plate can be dispensed with by using non-halation (or backed) plates.

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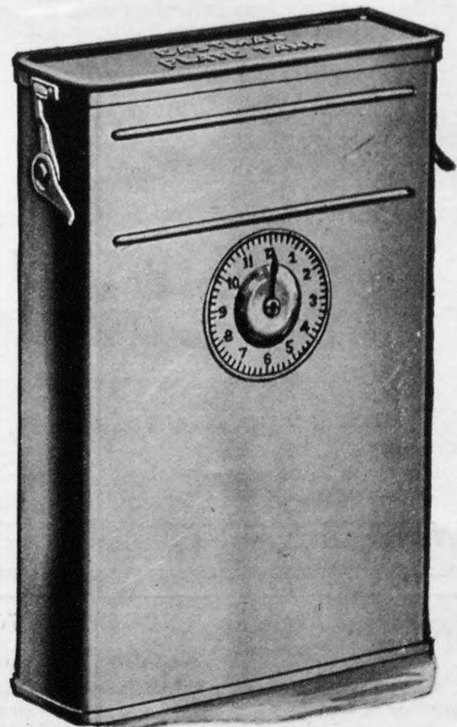
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ample, placing the negative about 20 inches away, the time of exposure will be from 10 to 15 minutes. Instead of the burner one can use 24 to 28 inches of magnesium ribbon about one-eighth inch wide and burnt about 8 inches from the negative.

A New Balopticon

THE Bausch & Lomb Optical Co. advise us that they have just placed on the market a new Balopticon, Model B, which is of particular significance to those connected with photography, since it is a simple matter to make slides by the contact process, and thus greatly enhance the value of one's negatives. The optical system of the machine is accurate, and the workmanship throughout of the highest grade, giving the purchaser an excellent stereopticon at a reasonable price. The Bausch & Lomb Optical Co. will be glad to furnish further particulars upon request to their home office at Rochester, N. Y.

The Cirkut Method

THE new Cirkut catalogue has just reached us, being entitled as above. It is positively a pleasure to look at the book, the color schemes and designs having been so harmoniously thought out as to make it almost a work of art rather than a catalogue. But the Cirkut cameras are very particularly listed, and through a peculiar folding of the pages the work of the different lens combinations furnished with the No. 10 Cirkut are on one page for purposes of comparison. It is undoubtedly one of the most complete and artistic catalogues we have lately had the good fortune to look over, and we trust many of our readers will write the Century Camera Division of the Eastman Kodak Co., Rochester, N. Y., for copies.

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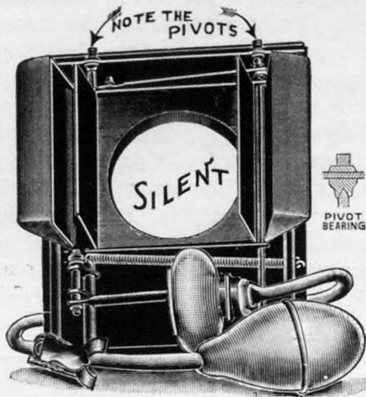
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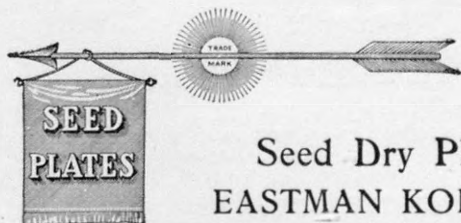
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