



ABEL'S PHOTOGRAPHIC WEEKLY



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SATURDAY, SEPTEMBER 27, 1913

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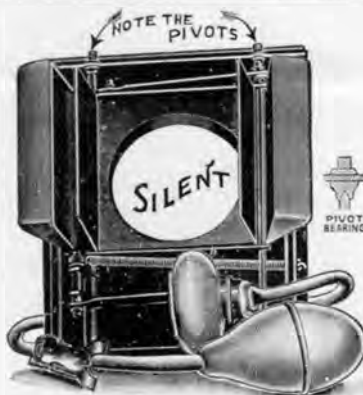
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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

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CHAS. L. ABEL, Associate Editor

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In Passing By

I HAD expected this week to give a rather complete story about the Temple of Childhood; but I find that it will require so much space to give the full details and there is so much else that has to go into these pages this week, that the story will have to go over till the next issue. I have received a number of letters from my readers, mostly from those who have seen fit to decline connection with the affair. I should like to have heard more from those who are already engaged in making pictures for the Temple. I know the ideas of the promoters and how rosy the affair looks to them, and so far, I have not heard any complaints from those who are participating. This is a good omen, at least. I will leave my readers to pass judgment, however, after they have read the story, which will be given without bias or prejudice, one way or the other.

NEXT year, there will be a multiplicity of State Conventions all over the country. Atlanta, the seat of the National Meeting, is so far South that the big convention will not interfere with any state meeting, so those who follow the conventions will have to make a long weary round.

Before the season of executive board sessions opens, I should like to suggest that those in charge of affairs arrange in some way to come to some understanding as to dates of meetings, so that a regular schedule can be drawn up, giving the manufacturers the least amount of expense and territory to cover. The various boards will suit themselves, probably, but does it ever occur to them that as they draw their chief sustaining revenue from a few manufacturers who make displays, it is only just and fair to do all that is possible to aid them and not force them to jump from one end of the country to the other as they have had to do in times past. Why would it not be a good idea for each state secretary to get in touch with the secretary of the National Association—as soon as he is appointed—and use him as a sort of clearing-house for dates. A Western, South-western, North-western, Middle States and Eastern circuit could then be arranged, each circuit being compiled before the next one starts.

The saving in express and freight charges to the manufacturers would be enormous. In this way, too, a picked set of pictures from the leading photographers of the country or from the National could easily be rotated with less danger of their being lost or mislaid. The best educational feature of a convention is a really high class exhibit of photographs. Most conventions fall down on this. The officers make every effort to get good pictures together but it stands to reason that the leading men have something else to do besides preparing pictures for conventions all over the country. The average good photographer is pestered to death by requests for pictures for this, that or the other purpose. They, probably, would all be willing to get up one set of pictures to go the rounds. A maximum result can be obtained with a minimum of effort if these state conventions would work in harmony and through some central body or person.

And, by the way, if there is no other way out of it, I shall be very glad to try and collect an exhibit from our leading photographers to be sent to each convention and be returned to the owners at the end of the year. I will undertake the collection and forwarding of the pictures, suitably boxed, if the various associations will pay the express expenses. Do I hear any requests?

WHY cannot the various state associations get over their natural feeling of pride in their own independency and join together for their annual convention? Why not have a couple of hundred photographers present rather than fifty or sixty or maybe a hundred? United we stand, divided we fall, is as true of these state associations as of everything else. Those who have followed state conventions in the past know that each year sees some falling off of revenue from the manufacturers in proportion as the attendance dwindles. They are willing to spend money—*when the photographers are there*, but you cannot blame them for being a little shy when year after year the attendance runs around fifty people. Quite a few of the associations are in financial straits. They barely take in enough to meet expenses. They certainly do not have enough to make a good strong campaign for membership, or offer a healthy drawing program. And still they insist in holding their individual conventions.

For instance, why cannot Missouri, Kansas, Oklahoma and Arkansas get together? They do not need to lose their separate identity as state associations. But what a strong combination that would be and just watch how the manufacturers would support it. Again, Iowa, Minnesota and Dakota and Nebraska could get together. Wisconsin and Illinois could join in with Indiana and the Ohio-Michigan outfit. The Western states would form another combination. New England already forms such a combination and the Southeast is taken care of next year by the National meeting at Atlanta.

I offer this as a suggestion, not having any idea that it will be acted upon, but believing that it is the ultimate solution of this convention problem. Sooner or later we will come to it, so why not now?

I am willing to put my time against the time of the various executive boards if I can be of any assistance in these matters.

By
O. L.
Harington
Logansport,
Ind.



Meeting of the Pennsylvania Photo-graphers at Newcastle, Pa.

ON September 11th, the members of the Section of the P. P. S. of Pa. which includes Pittsburgh and nearby towns, met at the Studio of E. E. Seavy in Newcastle, Pa., and spent a thoroughly enjoyable and profitable afternoon and evening. Mr. Lowe of Erie was present and showed how well he understood the shy nature of children before the camera. He made some charming negatives of several little subjects and was heartily applauded for his skill and the various hints he gave. A talk on "What Constitutes Overhead Expense" by Mr. Abel led to some discussion. The business meeting was short, one or two members being taken into the Section. After the talks and demonstrations, Mr. Seavy led the way to his house, where Mrs. Seavy and her charming daughters had prepared dinner for the whole crowd. After dinner, there were more discussions, Mr. Sterling describing his system of taking care of the amateur finishing trade of which he made a specialty. A hearty vote of thanks was tendered Mr. Seavy and

Mrs. Seavy for their hospitality. Twenty-one members and guests were present.

The Pennsylvania \$1.00 Convention

PRESIDENT Schriever of Scranton, Pa., writes me that he has arranged to hold the Big \$1.00 Convention of the P. P. S. of Pa., on March 17-18-19, 1914. The picture exhibit, with every picture passed upon and criticized by capable judges will be the leading feature.

Fall Meeting of the P. P. S. of Ohio

SECRETARY Lester Spahr of the P. P. S. of Ohio has sent out notices for the Fall meeting of this society. The dates are Oct. 13 and 14 and the place, the Algonquin Hotel, Dayton, Ohio. The Dayton members feel that they are now in a position to take care of the meeting, which was postponed from the Spring owing to the disastrous floods which devastated the city. Each member is requested to send or take two or more pictures with him to the meeting.

Commercial Photography

As Practiced Today in All its Variations

By GEO. W. HANCE

Published Under the Auspices of the



Commercial Federation, P. A. of A.

Chapter X.—Silverware, Loving Cups, Etc.

THE natural bright finish of silverware makes a beautiful mirror which reflects our sky lights, our camera and everything in range, so we must cover the surface with something which will photograph well and yet get rid of these reflections. At the same time we want to get the detail of any stamped pattern or any engraving on the article, and must do so by supplying our color for contrast. In the case of the lay out of toilet articles shown in Fig. 1, we have the pattern well brought out in relief, and these were prepared as follows:

An oil paste shoe polish was rubbed on over the pattern, and then wiped off leaving a little at the face of the pattern.

Then the entire surface was puttied with common putty and then any overlapping of the putty dabs were blended with absorbent cotton. The shoe polish and putty will both come off easily with a little gasoline and a soft brush to get down into the cracks. Neither putty or polish will do any kind of metal or finish any harm if the polish contains no turpentine.

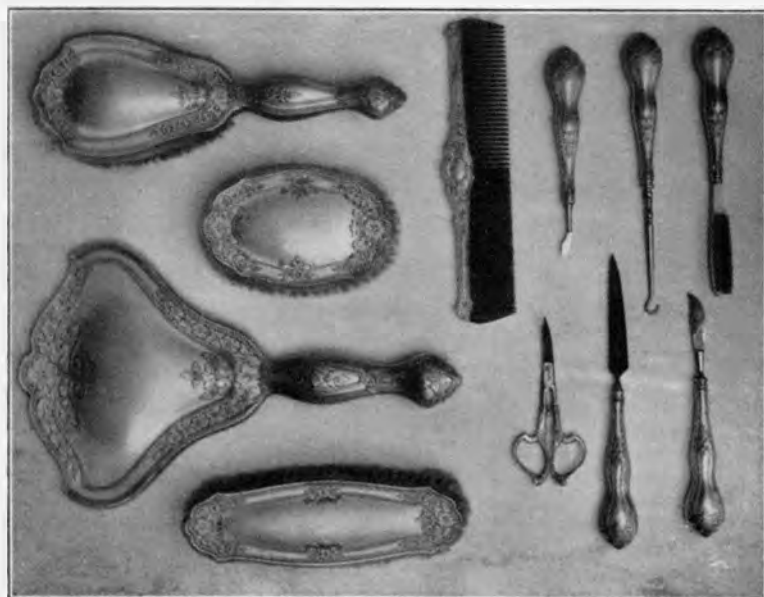


Fig. 1

Fig. 2



This group was made with a tilting tripod top—aiming the camera down onto the lay out—on a low table.

Fig. 2 shows a loving cup, which has not been prepared, and no comments are necessary. Fig. 3, however, shows a much better result, the engraving having been filled with the shoe polish, as in the toilet articles, and putty dabbed on over.

To some the high light and shadow on such a cup are objectionable and in Fig. 4 they have been overcome by the cup set into a tent as described in Chapter IX, which is simply the stretching of common white sheeting from the background to the camera on each side and laying a piece over the top, and some along the bottom.

Fig. 5 is another group of what is commonly called "hollow ware." Shoe polish and putty are all that was used.

In the matter of putty I wish to say a word, as so many operators have trouble keeping it in condition to handle. Putty is sold in most hardware stores in 1 pound cans with spring top. By keeping it in these cans between jobs we have no trouble in working it up every time we want to use



Fig. 3



Fig. 4

it, and it doesn't dry out. Of course, it is easier to lay it on the window sill, but the next job finds it hard and crumbly. If it is dry use a few drops of sweet oil, unless castor oil is your favorite. In my own case my memory suggests some unpleasant boyhood moments, in connection with castor oil. Have your putty about the consistency you would to glaze a window sash. If it is too soft, and sticks to your fingers like taffy at a good old fashioned candy pull, lay it on a blotter a few minutes and you will find the oil taken up by the blotter in a short time. And don't forget to replace the top to your putty can.



Fig. 5

The Indirect Contact

By "MORE BUSINESS"

NEXT in the list of those things which form the points of indirect contact between you and those who come to your studio, or who are in any manner brought into contact with anything which emanates from your business, the work itself must be mentioned.

There is a distinction to be made here between the work, as work, and the work as a point of contact, which may not, at first sight, appear plain.

Of course it needs no saying that if the work done in your studio is not up to the standard your customers have a right to expect for the money they pay, you cannot expect to hold their custom. In the same way it doesn't need mentioning that unattractive photographs, poor technique and inefficient photography will never succeed in attracting that class of custom to which you, as a first class business man, must aspire.

But work done in the studio has another point of appeal besides its technical or artistic excellence. It is easy to conceive, for instance, of a photograph technically perfect—properly exposed, developed, printed, mounted and finished, which yet fails utterly to appeal to the class of people who visit a studio. For instance, a perfect eleven by fourteen gum print, made by a master hand, low toned, keyed in minor lights and filled with that indescribable something we call atmosphere, will not make a mighty appeal to the customers of the first class theatrical studio, where members of the profession go continually for their pictures. This, not because the theatrical star is unappreciative of the beauties of low tones or of the softness and depth of gum, but because the actor and actress look at a photograph with eyes wide open to its value as an advertisement, and not at all with an appreciation of its beauty as a picture, however sensitive they may be to the more personal pulchritude it displays.

To show gums and low-tones on show case and on wall, then, in a studio devoted largely to theatrical trade, would be an unfortunate indirect contact, even if the studio and its equipment and its operator were particularly well qualified to do the kind of work the theatrical profession likes best.

Another instance which will at once oc-

cur to the thoughtful photographer will be that of the character of pictures displayed in the studio where much attention is devoted to the photography of school children, seminary students, women of religious orders, etc., etc. Photographs of the feminine figure in extremely décolleté gowns, no matter whether they are bona fide pictures of real society women or merely "pretty pictures," should not be displayed on walls or in show books. The photographer who accuses this page of being prudish misses the point entirely. It is not what the pictures displayed *actually* may be, but what *impression* they will make upon your prospective customers, which counts. If there is some Mother Superior who prefers to take one hundred graduates to a smaller studio than yours for graduation pictures, because yours displays pictures which she thinks will inculcate ideas "too worldly" in the minds of her young charges, no one can saddle *you* with being prudish: to fail to keep your display of such a character that it will fail to offend and will attract the kind of trade you want is not a matter either of morals or personal view points—it is simply a matter of straight business.

The point of indirect contact between you and your customers actual or prospective, must also be considered in the finish of your work and in the permanency of that finish. For example, if a woman favorably disposed towards you and your studio sees a picture bearing your name in the house of a friend, she immediately becomes still further prepossessed in your favor. But if that picture is curled or dog's-eared, if it is soiled or broken, if it shows signs of not having stood up well under handling, there is an unpleasant idea at once associated in her mind with your name and your work. Granted that this condition of picture may not be, probably isn't, in the very least your fault. If some child with sticky fingers handles your work after delivery, no sensible person can blame you. But curl in a mounted picture speaks of cheap work, and mounts so flimsy or papers so tenuous that they do not look well after six months on a bureau or mantel will be very likely to cause an unfavorable impression. Therefore, it would seem the part of wisdom not to use flimsy mounts, no matter how pretty, nor papers which will curl, without making



*Those
Present at
a Meeting
Held in
Seary's
Studio,
New
Castle,
Pa., on
Sept. 11.
See
Page
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sure that they are mounted so no curl can possibly come in them later. Pencilled names of the photographer which are too heavily written—pencilled names so lightly written that they seem mere smudges, mounting which is odd to the point of queeriness, all are practices which may sometimes, somewhere, speak less than enthusiastically of your work. It matters not one whit that your average would-be customer is not going to analyze all his or her sensations and say in so many words: "I won't go to the _____ studio, because I've seen a flimsy mount"—indirect

contact speaks very seldom in so loud a tone of voice. It is your province and your business to see not only that the indirect contact doesn't speak loudly, but that it doesn't whisper ever so gently, of anything against you. Let your work represent you not only in its quality, and its taste, but in its adaptability—let your display of it be harmonious with the ideas of those who will see it, and let no fads of mounting or finishing lead you ever to put out that class of work which may one day reflect upon you, even if those reflections are in no way your own fault.

Remember the Dates

September 31st, October 1st and 2d, Richmond, Va.

JUDGING from the many communications I have received that is going to be a considerable convention the Virginia and Carolina boys are planning for Richmond. This issue will probably reach quite a few of the members just before they leave for the convention, and it is to be hoped that it may reach some of those who have made up their minds not to attend in time to make them change their minds.

According to the program before me, there are to be several interesting demonstrations, a School of Photography, presided over by "Daddy" Lively, and W. S. Towles; a lecture on Speed Photography by the U. S. Instructor of Photography at Fortress Monroe, illustrated with slides and accompanied by an exhibition of prints and enlargements. There will be a number of five-minute talks by the various members on pertinent subjects, and a talk by Manly Tyree, President of the P. A. of A. on the "Relationship That Should Exist Between

the Photographer and His Customers." There will also be a lecture on "Studio Organization" by J. C. Abel, and a special talk by Jacques Romano.

These are only a few of the features which will go to make the Richmond meeting a very instructive and worth while convention. Thos. C. Newman, Secretary, writes me that the Business Men's Club of Richmond will entertain the visiting photographers at supper one evening, which meeting the officers hope to make a family reunion for all. Other entertainment features have not yet been decided upon.

Why the President Thinks You Should Attend

IN connection with the forthcoming convention, of which you have already received notice, I wish to call your attention to the fact that it is strictly educational in every sense of the word. There is not

a minute wasted during the three days' session, and you will do yourself a serious injustice by staying home.

Send us an EXHIBIT.

Pick out from your work, say three or six pictures (not more) mount or frame them (no glass) and send by PREPAID EXPRESS to Homier & Clark, Richmond, Va. We want our convention to be representative of our members. In the past the small man has been counted out, and scared into hiding his talent. The forthcoming meeting is ostensibly for the benefit of all, small and large. The man who runs a studio and does all his work, and the man who employs enough assistants to keep him idle, has an equal share in the Richmond meet.

The very best talent in the Virginia and Carolinas Association is being thrown into this meeting for the benefit of every one alike. The cream of our profession are giving their time, money and brains for our exclusive benefit. To raise the tone of our profession, to lift the small man to greater eminence and make him worthy of his calling, we have called together the manliest among us.

Manly W. Tyree is to be on hand, and will demonstrate how he makes those beautiful portraits that have made him to be known as "Tyree the inimitable." Come and listen to him and see him work, and learn how to make those beautiful lightings and easy poses that characterize the work of this artist from the "Tar Heel" State.

Will H. Towles, the silver-tongue, is also to be on hand, but not to lecture only. He also will demonstrate, and will show you how to sling the drapery around a pair of shoulders until they look like something. This alone should be a drawing card, for it is not given to every man to know how to perform this delicate operation.

"Dad" Lively will have entire charge of the School of Photography, and to comment upon the work of this past master would be superfluous, for he is too well known by us all.

These are only three of the many good things in store and you can not afford to miss them.

Close up for three days and come to Richmond, and you will never regret it.

Fraternally yours,

WALLER HOLLADAY.

Photographic Fables in Slang

No. 3.—The Live Wire, The Good Sport, and the Banker's Daughter

BY DAVID BELL



IN a Thriving Borough there once lived, and plied their trade, two Young Photographers. One of them was not very strong for the Glad and Gay Life, but was a Live Wire at his Business. He was not hep to the difference between a Tennis Racquet and a Crab Net, but he could sit for hours at the Retouching

Frame without getting St. Vitus Dance. His Habiliments were good, but he was not dippy about down-to-the-minute Glad Rags. He was never the possessor of a pair of Spats or a Windsor Tie, and had an idea that canes were for the physical assistance of the infirm.

He went to The City about once a year, and then only to Wise Up on the Photo Biz. When Business was good he always stuck around, and when there was nothing doing

he humped himself and dug up something, and he always landed the Sugar Cured Pig.

The other Photog. was a real Good Sport, and believed in Living while the Living was Good. He wore flowing Ties and Hair, and had his trousers pressed daily. His coats had cloth belts of the same material around the middle and down each seam, and between his pin striped, cuff-bottomed cream Flannels, and his patent low cuts, he displayed the palest of lavender Onyx's. His gloves and cane were a beautiful buff. At the dances he played the Title Role, and the Turkey-Trotting Maidens, and Young Dames fairly fainted for joy when he asked them to dance. He introduced the Tango and the Woggle Bug to the Society of the Borough.

He was a member of the Golf, Canoe, Bridge and Gun Clubs. His cigarettes were "A Shilling in London—A Quarter Here." When Business was good he still found time to bat out a few Games of Tennis with the Banker's Daughter, and when trade was timid he organized Camping Parties.

He knew a bunch of speedy ones in the City, and once a week dropped in on them to Bowl a few, Hoist a few and to borrow R. R. fare home again. Though he was always close to Financial Disaster, he managed to keep up a Swell Front, and his pedometer registered only the Elevated Spots.

One day the Banker's Daughter dolled up and went to his Studio to be Pictured. The Office Boy asked her to wait just one minute. He beat it across the street to the Eureka Pool Parlors, but the Good Sport wasn't there this time. He then tried the Clover Leaf Club Rooms, and was told that his chief had just left with an Auto Party for a two hours ride to Pleasantville. The Boy returned and put up a good line of gaff about an important Business Trip, and wouldn't she please come again tomorrow. But the Banker's Daughter had spent months getting her nerve up to the Picture Point, and now was going to let some Photog. do his worst and have it over with. So she flitted around to the Studio of the Live Wire, who was so agreeable during the sittings, that she (having known him for years) invited him to call and try a Game of Tennis. He did call, but as his knowledge of the Game was limited to Forty (h. p.) Love, they sat it out on the Veranda behind the Vines.

As the Live Wire did not stop with one call the Good Sport began to Sit Erect and

Observe. He suddenly discovered he had always been Enamoured of the Banker's Daughter, and this rivalry put him all to the Matteawan. That was the start of a Record Race that looked sure to be a Dead Heat.

Between them they kept the B. D. as busy as a quick lunch waiter at noon. They were both batty about the girl, but it was a toss-up with her about them. They both looked good to her, and to put a quietus on Gossip, she decided to wear the Orange Blossoms with one. But which one? That got her Angora.

She told Pa about her dilemma, and Pa suggested that if it was a tie, she might call the game and decide it on the Official Averages. So he called her into the Bank to look over the records of the past few years. The overdrawn Balances on the Good Sport's record Jostled her some, and the slow-but-sure increase to the Live Wire's credit gave her a sort of Safe and Sane sensation. So she married him and lived happy ever afterward.

It was rumored that at the Wedding the Good Sport was heard to bemoan his fate, saying, "Woe is me, for did I not spend good coin to buy her caramels, and did I not teach her to become the best Turkey-Trotter in the Borough, yet withal, she would none of me."

Moral: No wonder.

Handling the Customer

"WHEN a prospective customer steps into the reception room," wrote Dundas Todd some years ago, "the first sixty seconds is really the most important part of the interview, as in that brief minute the reception-room lady or photographer must have created in her mind a pleasing impression, either learned from her directly or estimated by sizing up just how much money she is willing to pay and how much more she can be tempted to spend." Thus said a photographer to a meeting of his brother craftsmen recently and almost all of them admitted there was much truth in his statement.

First impressions count for much and are hard to obliterate even by opposite ones that are made later. Let me illustrate. If a lady were told that while arrayed in her best gown she would be asked to sit in a dusty chair while she was being photographed one might be reasonably certain she would never enter the studio where such

conditions existed. Yet a traveling man told me that while waiting in a certain gallery owned by a rather successful photographer in a large residence city, he overheard a lady sitter handsomely arrayed, beg to be excused for a moment, saw her retire to the dressing room, then return under the skylight carrying in her hand a towel. From the conversation, which he could not avoid hearing, it was plain the posing chair was dusty and she was preparing to wipe it.

I have been in this photographic gallery and know the reception room is rather presentable, but I am convinced if the lady had seen dusty chairs in this room she would never have made the appointment. First impressions are important, more so than those that succeed, but the latter should not be neglected.

Anybody can sell a customer what is wanted, but the good business man endeavors to sell an article that is more profitable to him, at the same time retaining the cus-

tomers' good will. We are all in business for profit, if we were not the awful avalanche of trash of all kinds that is sold every day in the year would never be produced, and it is sound business to make the biggest profit possible while conforming to the recognized rules of the game. If the customer is evidently a \$3 one then the photographer has to tempt her to spend at least \$1 more. Failing that he must angle for 50 cents. And so on all along the line, no matter the prices.

Every man does his business more or less his own way and it is utterly impossible to lay down hard and fast rules, but I find there is a general consensus of opinion on two points. First, no small pictures should appear on the walls of the reception room or where they would be readily noticed. Only 8 by 10 or larger pictures should be displayed openly. Secondly, the regular line of work should be kept in drawers or preferably in a display cabinet such as is now offered. For those who have not seen one I may say the cabinet contains about half a dozen frames about 30 by 40 inches, with stand upright while in position. As each is lowered by a forward movement the one behind becomes visible. This cabinet permits any one class of work to be shown together, and at the same time all prints are kept clean and free from dust. I hear it spoken of very highly wherever it is in use.

Some definite system must be followed in making or exhibiting the various grades of work that are made. There has long been quite a contention as to whether the lowest priced or the most costly work should be shown first, but I find most men agree that the most expensive the customer will look at is a good place to begin.

Let us suppose a case. A customer is in the reception room and the lady behind the desk has sized her up as a \$10 possibility—with an effort. The door of the display cabinet is lowered and the customer's eyes are at once met with say three very large prints on heavy paper and unmounted. The customer will be almost certain to express an opinion of them and to ask the price. "Twenty dollars a dozen." If her intention is to pay about \$4 a dozen she will almost involuntarily remark, "I don't want anything like that; something about \$4 is all I want to pay."

The photographer would be foolish to at once show his \$4 style. There is no need for hurry at the present juncture, and therefore, while talking pleasantly about whatever may be interesting to the customer he lowers the next frame on which will prob-

ably be \$12 or \$15 pictures. If the customer expresses a desire to see cheaper priced work, the next frame is lowered and so on, but the golden rule here is never go further back into the display case than you must, and in the majority of cases a skillful salesman or saleswoman can add at least fifty per cent to the sum the customer intended to spend.

Many photographers tell me that they consider the arrangement come to at this stage as being merely temporary, though the customer looks upon the styles as being definitely fixed upon. When the proofs are returned this should be considered as a second opportunity for inducing some variations that will add to the value of the order. We all know that such staple goods as unbleached cottons are sold at a fairly uniform price and at a low margin of profit, simply because most customers have had experience in buying this class of goods, but when we come to ladies' hats the customer is up against a very different proposition and every husband is aware that a few flowers and ribbons arranged on a straw frame become very decidedly enhanced in value. It is a recognized fact in all businesses that the big profits are to be got on the odd articles, so photographers ought to follow this lead and therefore tempt their sitters with work that is outside of the regular cabinet style.

It is a recognized principle in business that all articles produced for personal use are paid for in advance because they are consumed, or at least material is consumed, in providing the service. For instance, we pay for a railway journey at the beginning of the trip and for a theater performance before it starts. Photographs fall under the same list and ought, therefore, to be paid for in advance, as the material and time can not be recovered and put to other use should the customer refuse to pay. The principle of a deposit, therefore, is a sound one, but the application requires to be handled with considerable tact. In some studios one finds such a notice as this on the walls, "No sittings made without deposit of \$1." Many years ago in one gallery I dropped into I found the photographer had such a notice on a small stand in his operating room, and just when he was ready to make the exposure he pulled this into position and requested the poor sitter to look at the card. I fancy many of his customers felt anything but pleasant when this notice was suddenly presented to them at such a critical moment.

This incident leads me to anticipate a little and to say right here a few words

upon the problem of getting expression during the exposure. Several years ago it was agreed that I had demonstrated that the sitter's expression was very largely a reflection of the photographer's mental condition and I can point without hesitation to certain photographers, all of whose customers are apparently very serious individuals, while other men seem to have a steady run of rather cheerful people. Speaking on this subject of expression not long ago with a photographer, he talked at some length on how different men got the same result by different means. His own method is to keep up a steady run of conversation on some subject that will be rather interesting to his sitter, but he pointed out the case of a mutual friend of ours whose custom it was to converse very fluently with his sitters until they entered the operating room and from that moment he was almost as silent as the grave. However, judging by their portraits his customers would appear to be very happy people. His method of securing expression is a very simple one. On three separate cards he has mounted eight by ten prints, the series including a baby, a young man, and a young woman. It need scarcely be said that each is the best in the house. Here is how he uses them. When he is ready to make the exposure, if the sitter happens to be a mother he quietly slips the baby's portrait on to the stand and asks her to look at it. She becomes interested at once and the exposure is made. I need not tell when he uses the others.

Coming back to the reception room, and the question of part payment: It is sound business to get a deposit at the time of sitting, but many photographers think it is unwise to ask for it until after the sitting and then the question must be put very tactfully. Some men like one phrase, some another. For instance, one man will ask, "Do you wish to make a part payment on

these now?" while another will prefer this question, "How much do you wish to pay now?" because this phrase makes it apparent that so much must be paid.

When I come to speak of handling a customer under the skylight, I feel like saying—don't handle at all—"hands off" is a mighty good rule, and I find that first-class men never on any pretense touch the customer. Many people have decided objections to being touched. I speak with feeling here as I happen to be built that way, and I would refuse to do business with any one if I knew I was going to be handled.

The question of proofs has got to be a big problem these days since the amateur is everywhere in the land, for it is no unusual thing for the customer to finish the proofs from which no order is given and thus get the benefit of different positions for nothing. As a consequence there is growing up a custom among photographers to stamp on the back of each proof some such statement as this: "Please mark your order on the proofs you wish finished and write your name; all proofs not returned will be charged for at the rate of finished prints."

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Photographer's Club of Bridgeport, Conn., Disbands

At a meeting, Sept. 10, of the Photographers' Club of Bridgeport, it is understood that steps were taken formally to disband the organization. The club is in good financial condition and has given a number of successful affairs since its inception two years ago, but its progress has been handicapped, it is said, by some frictional differences between the amateur and professional photographers comprising its membership.

Disbandment, it is understood, is by mutual agreement, and other separate clubs for amateurs and professionals may be formed as a result. None of the members when questioned as to the disbandment would give out information, but said that the secretary has been instructed to prepare a statement for publication.

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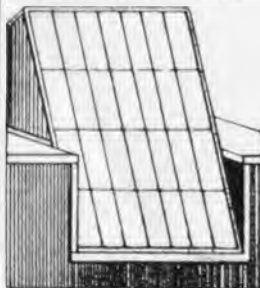
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