



ABEL'S PHOTOGRAPHIC WEEKLY

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Vol. XV. No. 380

SATURDAY, APRIL 10, 1915

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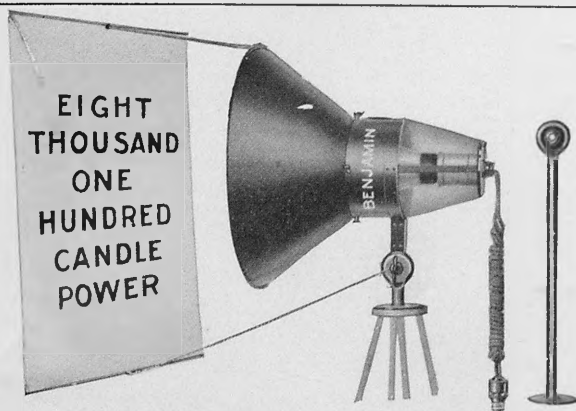
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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor

CHAS. L. ABEL, Associate Editor

Published Weekly at 917 Schofield Building, Cleveland, Ohio

A. A. E. Abel, Publisher and Proprietor

VOL. XV. No. 380

SATURDAY, APRIL 10, 1915

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\$1.50 A YEAR

Terms: One dollar and fifty cents a year in advance. Postage free to all subscribers in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

FOREIGN SUBSCRIPTIONS: Canada, \$2.00;

other countries, \$2.50 per year in advance. TO PREVENT loss or delay by mail, all communications and photographs should be addressed to J. C. Abel, 917 Schofield Building, Cleveland, Ohio.

In Passing By

THE DEALERS' CONVENTION. Last week we had a word to say about the great success of the Photographic Exposition which was held in New York. Connected with this, was the annual convention of the National Dealers' Association. Having been permitted, as a guest, to attend some of the sessions of this convention, we feel that photographers, after all, are no different to other people in the matter of conventions. For this dealers' convention, which was given a mild advance attendance figure of say three hundred dealers, actually had a registered attendance of 38. We could not count thirty-eight there at any one meeting, but then our eyesight may have been poor. We are quite sure that there were at least double that number in attendance at the exposition, but owing to some carelessness a dealer could visit the Expo. and neglect to pay his dues to the convention, and most of them seemed to take advantage of this.

Fortunately, the public turned out in crowds and seemed highly interested in the great display of photographic apparatus. Professional photographers, too, were to be noted, not only from New York City but from many New England and Pennsylvania points. So the exposition was highly successful, even if the Dealers' Convention must go down into history as more or less of a failure.

Next year, both the Convention and the accompanying Exposition of photographic material is to go to Cleveland. The men who have been placed at the head of affairs enjoy the confidence of the dealers throughout the country. They are men who have been many years in the business, who believe that a good organization will help to overcome many of the abuses which have crept into the trade and who will do their utmost to unify the various interests into a compact body capable of handling the problems that confront the dealer whether he be a jobber, an exclusive dealer or a side line man.

THE BIG MISTAKE. A couple of weeks ago we had a few words to say about the apparent disregard of the average photographer to any instruction or suggestions relating to the money end of his business. In reply, the following letter has come to us from one who signs himself "An Old Timer," and who is a photographer in a well known manufacturing city. "Old Timer" has been through the mill and Dame Fortune has not

smiled on him to any extent. Like many an other photographer he has chosen to regard photography as an Art and the practice of it as a Profession, and in consequence the story he now has to tell is one that can be repeated countless times and yet will always be new and always pathetic. We know "Old Timer," we know he accepts things as they are and just as surely as we know that he must regret the many years he has spent with this most ungrateful of all mistresses, Photography disguised under the name of Art. Here is the letter.

Friend Abel:

In last week's issue of your Weekly you ask: Will some one please tell us what is the particular mental makeup of the average photographer? Or in other words, why neglect the business end.

I don't think anyone can answer that question so I will not try. But having been in the photographic profession for over forty years, I think I can gather up a few stray thoughts that may help to solve the problem.

To begin with let's settle the question, if we can, is photography a profession or a business? Perhaps we older photographers having been working under a delusion. It is my candid opinion that the more art we have in our mental makeup the less business instinct, and the more business the less art.

I speak of business as an instinct, because so many men have succeeded in business who never had a common education, much less a business training.

We are wont to speak of art as an inspiration or a gift. The same may be said of music. My old teacher in the art school once said he could make an artist of any one of good intelligence, but I never quite believed it. I have a cousin who never could sing the most simple tune. So there seems to be something in art and music that lifts a man or woman a little above the average.

It is very apparent that there are a good many so called photographers in the business who are neither artists or business men—who have never had a training in either direction, and this is the one serious drawback in the profession today—lack of training. I know the Eastman School is trying to correct this as are all the photographic magazines. But until it can be brought down to some concrete form, it will be of little purpose, and in this free America I don't believe it ever can be.

Anybody can start in the business, experience or no experience. But not so in dentistry or surgery or medicine, or even as a tonsorial artist, without the proper training.

In Germany the all important thing is training, and *then* protection.

But here, the average young man, when he enters a studio to learn the business, is instructed (?) or rather permitted to assist in the general work, and clean house. The business end of the game, when he finally embarks for himself, is very foggy in his brain. If you, as one of the public, go into a store, the merchant turns you over to a trained salesman or saleswoman. *He* is looking after the business end. But if you go into a photograph studio you want to see Mr. Blank personally and he must attend to the making of your sittings—that's where the professional end comes in, and if Mr. Blank happens to be running a one man studio—as so many of us are compelled to do—he has to be Johnny-on-the-spot about

all the time. No wonder he cannot attend to business and pay his bills when he ought to.

Photography is constantly changing from any point of view you may look at it, always has been and probably always will be. I thought I had learned photography when I learned to make a good collodion, and a properly iodized silver bath; produce a good clean brilliant negative; retouch it intelligently; silver the paper and print and tone it, and take pride in looking upon it as my individual production.

But I have been learning ever since, and now even I cannot find time to develop new ideas that are constantly coming up from past experiences and the progress that is daily taking place.

I did something yesterday I never did before in my life. An old man was recommended to come to me with a negative he had taken of the old homestead of his boyhood days. Time has made many changes. The front fence was all gone, a long chicken house obscured the wall at the side of the house, the front porch had been changed. He wanted an arch put in the front of it and the lattice work restored, as it used to be, the chicken house removed, and the stone wall under the house replaced, a door put in the back end of the house that had been boarded up, two out buildings removed and the front fence placed back in position. A drawing could have been made at four times the cost, but no drawing would have satisfied the old man. He wanted the real thing. I did this all on the negative and put in a dog, in four hours. A long experience in etching negatives, removing light-flashed eye-glasses, putting in eyes, etc., enabled me to do this. The third year from the time I started as an apprentice I was getting twenty-five dollars weekly (and in Cleveland, too). Why am I not making that now as a proprietor? I am not *less* but *more* skilful.

It is all owing to changed conditions.

In my early days no one thought seriously of advertising for business. It just came. I took two five dollar magazines (monthly), Wilson's Philadelphia Photographer and the World. I have a number of volumes bound now and I enjoy looking at the good old silver prints of Gilbert and Bacon of Philadelphia, J. H. Kent of Rochester, L. G. Bigelow, Detroit, F. B. Clench, Lockport, N. Y., G. M. Elton of Palmyra, N. Y., and many others, and the prints are as good as the day they were made, and will put to shame much of the work that is done today—especially in technical excellence.

Why isn't Abel's Weekly getting five dollars a year instead of one dollar and a half, and finding it hard to get that? *Changed conditions.*

There were no amateurs in those early days, no commercial men, no home portrait men, no post cards at night from dawn till twilight.

I never had a business training. It was not so necessary then as now. My father was a farmer and a dealer in live stock and naturally a shrewd business man. He once bought out a clothing store thinking he could make a merchant of me, but I spent much of my time behind the counter drawing pictures. It was bound to come out, and after ten years in photography I spent two winters in the art schools of New York City and it has been a wonderful help to me all through life and artist's work has always been my dream.

And it occasionally finds expression even in photography.

But the average photographer is not built that way. I once heard a photographer (and he was a good one, too), say that a competitor of his did not have ingenuity enough to drive a nail straight, but in after years that same photographer practically drove him out of business.

Art and business, like a negative and a positive, are necessary to each other, but in this old mercenary world of ours business takes the preference.

I worked five years before I embarked in the profession for myself, but now if you can press the button you are a photographer. The other day a barber came to me to see if he could get two dozen 8x10 card mounts. He had photographed a large group and got a good order. One year ago he was working a 4x5 camera. Another young man who works in a factory week days has opened a studio, lighted by the new nitrogen light, where he makes sittings Saturday afternoons, Sundays and evenings. He comes to me occasionally for advice. He thanked me last evening and said other photographers would not tell him anything, but I have always worked on the plan of doing by others as I would be done by. I don't except to get very rich at it, but it fits my conscience better than getting "the other fellow's goat."

I am occasionally doing some enlarging for an amateur who recently bought out a post card studio. He once asked me what kind of medicine I put on the plate to make the picture show. We have got to adapt ourselves to these changed conditions. Perhaps in the dim future there won't be any professional photographers, and then we can sing the familiar song, "Everybody's Doing It."

In this city of sixty thousand people we have nine regular studios, four post card studios, one home portrait man and professional amateurs too numerous to mention. Of the nine regular studios five make post cards, and three are one man or woman studios, three have one assistant, two have two, one consists of partners.

All of the regular studios have overhead expenses that should necessitate the employment of at least two assistants. No well organized studio should have less than one lady to retouch and take orders and one male assistant in the work rooms. No one man studio, so called, can possibly do enough miscellaneous work at present prices to pay even a fair salary. We need more specialists and more concentration. The average photographer occupies four times the floor space, with half the business, that doctors, dentists, barber shops and tailors use.

A tailor next door to me won't touch a suit of clothes for less than thirty-five to fifty dollars, and we have photographers of the same calibre. But the majority of photographers seem to think they must grab at everything the public want. They make post cards because the other fellow does. No one thing has hurt photography as post cards have, and I candidly believe that no matter how good work one can do (he may be an adept at sketched in backgrounds) but if he makes post cards or cheap work of any kind, he will make little else. Society people don't want his name on their pictures, and the cheaper trade will monopolize his time, and this hinders and stultifies his brain and ambitions for better things. And if he has ever made low priced work to any extent in a moderate sized city where he is well known and wants to change to a better class of work, he will grow gray before he gets it. I have got my eyes opened

but at the age of sixty-five the door of opportunity is closed. My advice to any young man is first get an education and a business training, no matter what is to follow, then if photography is chosen as a profession never for a moment think of making (or mixing in) cheap work. But (and here we pause)—for very few young men with this start in life will ever take photography as a profession, because they can make more money at something else.

Ticket schemes and fake advertising are a cause of much loss of trade. I have read most of the sample advertisements that have appeared in Abel's Weekly and other magazines during the past year and the most of them looked very fakey to me. But fake advertising is not confined to photographers. Merchants are at it all the while, and they appear to make it pay too, or else they would not keep it up.

A twenty-five dollar suit of clothes marked down to sixteen. You grab it because you can see it and feel of it, and it may be worth sixteen dollars, but never twenty-five. But listen, when the photographer imitates the merchant and advertises eight dollar photos for three dollars, the public can't see or feel of the photos, before they are made, but they can see through your little game and they won't bite. So the photographer, the doctor and the dentist must have the *confidence* of the public.

This is one condition that has never changed and it never will change, and to me it proves that *photography* is a *profession*. Another very necessary condition is that you must have confidence in yourself and your own ability. So, Mr. Editor, I don't think that the photographer's mental make-up is so different from other men, but his business is different from other business, and must be handled along somewhat different lines. The attempt to commercialize photography during the past few years by the manufacturers and the attempt to turn a pleasant pastime pursuit into profit by the amateur makes it harder every year for the average photographer to make ends meet, at least I have found it so. It is the easiest profession I know of to take up, and the hardest to let go of. Anybody can make photographs, but it takes a lifetime to become proficient in all that pertains to photography "par excellence."

"AN OLD TIMER."

A New One From Oshkosh

E. G. GARRETT, of Oshkosh, Wis., writes that by the use of an Ad-Writing Contest for Children he has gained more publicity than by any other plan he has ever tried, and it has cost him on the whole less than \$100. On another page we are reproducing his published announcement of the contest, which practically explains itself. Below we reproduce his letter to the children who entered the contest but did not win prizes. You will note that he brings them all to his studio, thereby getting many prospects for photographs, and making every child feel that it has won a prize, which is always good policy in these contests, as it avoids the hard feelings that so often form an unpleasant sequel. We are also reproducing several of the advertisements submitted by the children. Mr. Gar-

rett published the picture of the author of each advertisement with the copy.

My Dear Young Friend:

I want to thank you for entering your ad in the Ad Writing Contest for Children. There were seventy-eight ads entered, and, of course, we could only publish a very few, owing to the large number.

These ads are all so good that I want to do something for you all, even though the judges did not select your ad for one of the six prize winners. So I have decided to give you one finished picture of yourself without charge. Just call at my studio and hand me this letter and I will do the rest.

There are several of these ads that seem to me to be almost as good as the six prize winners, but the judges could only select six, and I am taking it upon myself to give you one picture to show my appreciation of your good work.

Six Prizes for the kiddies in Garrett's

Ad Writing Contest for Children

Open to All Children from 6 to 12 Years of Age!

NO Entry Fee or Charges of Any Kind!

The Best Advertisements Will Be Published in This
Paper With Pictures of the Youthful Writers!

1st Prize

\$5

in cash or 1 dozen
of our \$7.50 pho-
tos. Also, five
other valuable
prizes for next 5
best ads.

We want the children of Oshkosh and vicinity to write advertisements for us. We want them to tell us in their own way just why the GARRETT STUDIO and GARRETT'S PHOTOS are BEST. We want them to write these advertisements just as they would write a composition at school. They should be in the child's own handwriting and should be sent or brought to our studio, 187 Main Street, as soon as possible. For the six best ads six prizes will be given. Children, get busy at once!

To Parents

Urge your children to enter this contest. Let them write in their own childish way and don't bother about their grammar—we want their writings to be juvenile and the more original and different, the better.

Offered simply to get the children started. Any feature of our studio, work or service, will be suitable for an advertisement in this contest. Let them ask you some of these questions and then write about them.

Why Mother had the baby's picture taken at Garrett's?

Why Daddy liked Garrett's picture of mother and me?

When and why folks should have their pictures taken?

Why should father have his picture taken now?

Why do pictures make good Easter remembrances?

Why is the Garrett Studio famous for baby pictures?

To Parents

You may suggest ideas to your children in writing their ads but see that they tell things in their "own" way. Ads should be from 30 to 60 words in length but the children may write upon as many subjects as they choose and enter them all in this contest.

The Contest Will Continue One Month—Ends March 1st!

Judges of Contest Will Be Local Business Men!

Have Your Children Begin NOW—For Further Particulars

Call at Studio—187 Main St., or Phone 1624

Garrett Garrett Garrett

Portrait Photographer

Portrait Photographer

Portrait Photographer

The Six Prize Winners In

Garrett's Ad Writing Contest for Children

Are---

- 1st Prize—Chester Titus, 131 Oak Street
 2nd Prize—Margaret Stewart, 89 Myrtle Street
 3rd Prize—Frances Stevens, 176 West Lincoln Avenue
 4th Prize—Billy Hotchkiss, 33 Fulton Street
 5th Prize—Mildred Pazen, 212 Cherry Avenue
 6th Prize—May E. Nickerson, 229 New York Avenue, West

In order that the advertisements submitted by the children might be judged with absolute impartiality and strictly on their merits, we asked two Oshkosh advertising men, Mr. George A. Selig and Mr. O. J. Hardy, to act as judges. The list of prize winners given above is the result of their careful consideration of each and every one of the ads. sent in. The first prize winner's picture and his ad. are given here. Others will follow later.

1. "Let's have our picture taken,"
Said pa the other night,
"I've got a raise in wages,
And we'll have it done up right."
2. So on one sunny morning,
Ma dressed us all up nice;
And we all went down to Garrett's,
He took us more than twice
3. And when we got our photos,
My, but they were swell;
They were finished to perfection,
And they made us look so well.
4. Now, if you want your picture taken,
And you want them finished fine,
Then be sure and go to Garrett's,
He's ahead in all that line.

This observation is to be made in regard to the contest just closed: several amateur poets were discovered, for 4 of the six prize winners wrote in rhyme. We thank all the children for their ads. and interest and we will have something to tell each one of them, prize winners and all, later on. Watch for our advertisements.

**PORTRAIT
PHOTOGRAPHER**
187 Main St.

Garrett

**PORTRAIT
PHOTOGRAPHER**
187 Main St.

This is the first advertisement
received in our

Ad Writing Contest for Children

and this is the picture of the youthful
writer.

Others will follow. Watch for them.

FAMILY PICTURE

Other nite I was sent to bed I heard
ma say to pa. We ought to have our pic-
tures taken, Fred. Baby is cutest now
you ever saw, we all have new clothes
and shoes. Pa just grunted, and said,
well, where do you want to go? Why to
Garrett's, that's the best place I know.

MARGARET STEWART,
89 Myrtle St., Oshkosh, Wis.
Lincoln School, 7A. 12 years old.

Have **YOUR** kiddies written advertise-
ments for this contest? Get them busy
at once. Six prizes to be given—\$5 in
cash for 1st prize. For particulars call
1624.

Garrett

**PORTRAIT
PHOTOGRAPHER**
187 Main St.

More Ads Submitted In

Garrett's Ad Writing Contest for Children

Watch for others!

Garrett's Photos Favor "Subjects"

If you are thinking of having Baby's photo
taken, why not go to Garrett's? There, Baby's
full features are brought out, and the picture
itself looks almost real.

Daddy liked the pictures taken of mother and
me better than all the others because they were
taken at Garrett's.

Have yours taken with baby at Garrett's, the
very best studio.

Margaret Moore, 92 Jefferson Ave.
11 years old

REMEMBER—This contest closes tomorrow
night. Don't delay sending in your advertise-
ment any longer. Bring or send it before the
time limit expires.

Garrett

**PORTRAIT
PHOTOGRAPHER**
187 Main St.

'TIS HERE—MAYBE!

In Memoriam

San Francisco, Cal.,

February 10, 1915.

INTERNATIONAL Child Life Exhibit Company, a corporation (Temple of Childhood), was, on the 13th day of January, 1915, adjudicated a bankrupt by the United States District Court for the Northern District of California, and said corporation has ceased to do business. PAUL A. MYERS, Trustee in Bankruptcy of International Child Life Exhibit Co., bankrupt.

Mr. Fowler, of Fowler & Slater, and Mr. Chilcote, of Sargent's, dealers of Cleveland, are now president and secretary, respectively, of the National Dealers' Association.

Kohne, of Toledo, remains treasurer and Gatchel, of Louisville, Hanenstein, of Minneapolis and Pinkham, of Boston, are vice-presidents.

There must be considerably over a hundred dealers in New York City. About six attended the meetings, possibly a dozen joined the Association. Enthusiastic bunch, those New York dealers, aren't they?

Watch our Cleveland dealers next year!

Blatz of Parkersburg writes me that he is vacating his present studio on account of the erection of a new building on the site. After this, says Mr. Blatz, "I will complete my new hydroplane boat I am building, and then probably go to the big show at Frisco before again going into business."

They do say that G. W. Harris won't be at the National this year as he will be in San Francisco attending the International Rotary Convention. Won't he like the same old National, will it? Careless of the Rotary executives to choose our date.

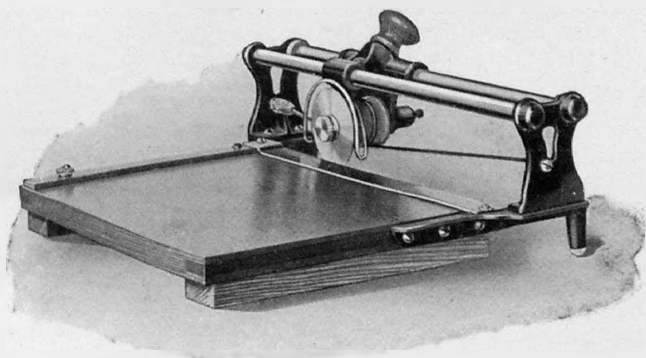
There was a convention in Newark, N. J., this past week. Unfortunately for us, we were not informed of dates, locality, etc., till too late and so had to miss it. First Convention we have missed in years, outside those in the extreme west or south.

Can You Beat It?

THIS is sure a funny world. Out in Minneapolis the photographers are raising Hades because the "deer peepul" are having their photos taken by a Missouri firm, and in most other cities the photographers find the populace refuse to have their pictures taken by anybody. A West Virginia photographer is going to sell out his business so as to work on his new hydroplane, while a lot of others are just coming out of the clouds and getting down to brass tacks (a la Frank Scott Clark). W. M. Hare, of Fairbury, Nebr., is having great success in raising chickens, having taken quite a few prizes at a recent poultry show, but every now and again same camera artist gets himself into trouble over this chicken business. "Chicken suah am chicken," as George Washington Jones would put it, "but all chicken am not poultry." The Eastman Kodak Co. is trying to cut the high cost of living by making two colors do the work of three in their new Kodachrome process, and a young amateur friend of the writer's recently tried to save money by taking two exposures on one plate. The American Art Film Co. is offering money for pictures of the Most Beautiful Woman in Ohio, while we wish some of these bashful manufacturers would come around and offer us money for advertising in Abel's. Yesterday being Easter, everybody was out with his best clothes and best girl, and today most of that festive gathering are gazing sadly at the bills wondering how they can make a \$1,000 income cover a \$5,000 bluff. In a few days the tax-assessors will be making their rounds and all the pianos, watches, automobiles, and other articles of vertu will be orphans with "No owner to claim them." Truly the walk of the tax-assessor is devious and beset by many fabrications. Quite a few photographers own automobiles these days, and then there are some others who own Fords. We note with glee that in a recent article on J. C. Abel's lecture on Bookkeeping Systematized, Mr. Hoffman says that all the "hot air" has been eliminated. Does Mr. Hoffman mean to cast base insinuations, or was this a mere slip of the typewriter?

Not having anything better to do, Brother Ackerman has gotten out another issue of the Photographic News. One of these days, when we have a couple of lines to spare, we will publish a digest of the news in this issue of the P. N.

A clean cut without a pull.



THE EASTMAN ROTARY PRINT TRIMMER

For wet or dry prints. Is correct in principle—positive in action—natural and easy to operate.

It's a straight away arm movement instead of the usual chop and its very naturalness permits of great speed and accuracy in trimming.

Two strong track rods support the steel cutting disc which is attached to a small wooden drum. A rawhide belt over the drum supplies the proper tension and revolves the disc in contact with the steel bed plate. The cut is always clean—the disc automatically sharpens itself.

THE PRICE

Eastman Rotary Print Trimmer, 10-inch bed,	-	-	\$5.00
Extra cutting discs,	-	-	.25

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.'

Business Talks at National Convention

THE business side of photography will be well taken care of at the Indianapolis convention, July 19 to 24.

Mr. Charles Weir, chief correspondent of the Larkin Soap Company, Buffalo, N. Y., and author of several books on business correspondence, has been engaged to give a lecture based on his experience in dealing with people through the mail. Mr. Weir is well informed on this subject and will be able to give some valuable information that will help photographers to build up a more permanent patronage.

Very much of the success of the Larkin Company is due to the work of Mr. Weir, who has been able through his department to build up a wonderful business in distributing goods "From Factory to Family." He is going to suggest ways that the photographers may build up their business through personal contact, by telling what he has been able to do in spite of the difficulties incident to doing business by correspondence.

Mr. J. C. Abel has prepared a new lecture on "Studio Bookkeeping Systematized and Simplified," which will be given at Indianapolis for the first time. He has employed an expert accountant to examine the books of several studios of different grades and from the figures gathered in these studios he has worked out a bookkeeping system that will enable any proprietor to tell at a glance just how his accounts stand.

There is no one in the photographic business as thoroughly acquainted with the conditions over the country as Mr. Abel, and in this lecture he has rounded together a great deal of information gathered in his years of experience, eliminated all not absolutely necessary and has boiled down his material to the essence of sound sense and modern business practice.

He is able to tell you how other photographers in systematizing their books have succeeded, where others have failed, and how you may avoid mistakes similar to theirs. If you are really interested in making your business more profitable you cannot afford to miss this lecture.

One entire afternoon will be occupied by an old fashioned experience meeting (named Symposium) in which every photographer will be given the opportunity to tell in his own way some of the things that have made his business successful.

Under the able direction of President Towles, who has conducted similar meetings at various state conventions, this interchange of ideas will be most helpful.

Marcell in Dayton in Ohio

SOME seven years ago, there burst on the astonished vision of Dayton, one Marcus Marcell, "The Parisian Photo-Artist—The Man Who Wages War on the High Prices of Fine Photographs." His lurid circulars proclaimed "Marcell has photographed the crowned heads of Europe and the last four presidents of the United States," and offered to make portraits unequalled in style, pose and finish for the lowest prices in America. And to back this statement his circulars offered "Regular \$5.00 carbon finish photos for only \$1.98 a dozen, including to the first 500 customers a handsome, life-like Sepia color portrait, completely framed, with glass and back, absolutely free of charge." Lifelike is easily confounded with lifesize, but it is not the same thing, you know. And this is the man to whom some of you have been paying five dollars, by Marcell's own statement, to learn his get-rich-quick methods. He found the public so easy he naturally concluded that photographers would be easy, too. Isn't it about time photographers woke up and cleaned out the profession?

Stolen from New York Office of Burke & James, Chicago

1 pair of 6 power 36 m/m Voigtlander & Sohn prism Binoculars, No. 24090; 50/v, No. 5556.

1 Voigtlander & Sohn Model A Bergheil Tourist Camera, $3\frac{1}{4} \times 4\frac{1}{4}$ size, fitted with No. 2 Heliar Lens, No. 124646.

1 Voigtlander & Sohn Model C Bergheil Tourist Camera, fitted with Radiar Lens, No. 130778, fitted in compound shutter, size of camera $3\frac{1}{4} \times 5\frac{1}{2}$.

1 Voigtlander & Sohn Alpine Camera fitted with Series 111, No. 2 Collinear Lens, No. 121600, in compound shutter size, size of camera, $3\frac{1}{4} \times 4\frac{1}{4}$.

1 Voigtlander & Sohn Vida Reflex Camera fitted with No. 3 Heliar lens, No. 114432, size of camera $3\frac{1}{4} \times 4\frac{1}{4}$.

1 Voigtlander & Sohn Metal Folding Camera, fitted with Series 111, No. 2 Collinear Lens, No. 84060, size of camera $3\frac{1}{4} \times 4\frac{1}{4}$.

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Metol and Hydroquinone Developers

ALTHOUGH the mixed developer of metol and hydroquinone is probably the most largely used formula, bar none, I suppose the separate developers are not very largely employed. Yet metol alone is a very valuable developer, the properties of which are not as fully recognized as they might be. In solution metol does not keep particularly well, it keeps better with hydroquinone, but alone it is best, I think, to make a two-solution developer, a very good formula for which is that with potass carbonate. There seems good reason for giving a preference to the potass carbonate over that of soda, for, strangely enough, the developer made up with the former had been found in some cases free from injurious action on the fingers, whereas the same sample of metol used with soda carbonate had produced the well-known effects of which I shall have a word to say in a moment. Such a two-solution formula is as follows:

- A. Metol 90 grains
Soda sulphite, cryst. 2 ozs.
Water 20 ozs.
- B. Potass carbonate 2 ozs.
Soda sulphite, cryst. 4 ozs.
Water 20 ozs.

To make the working developer, 3 parts of A are mixed with 1 part of B. Metol is a soft-working or long factor developer when made up in this way, and except for negatives which are required of thin and soft character I can well understand that the time of development required for good density is too long for most people. But for bromide prints and for lantern plates it is an excellent developer where a fine black tone is wanted. In the case of such materials a little bromide may be added to the solution given above.

Metol, it should be noted, is one of those developers which will work in a reasonable time without alkali. It is far slower than amidol, but in the case of plates which have received considerable over-exposure a plain solution of metol and sulphite is a very convenient means of obtaining thoroughly satisfactory negatives. A suitable solution is metol, 130 grains; soda sulphite, cryst., 3 ozs.; water, 20 ozs.

HYDROQUINONE, QUICK AND SLOW

Hydroquinone is the antithesis of metol in its developing action; that is, it gives density quickly and yields a vigorous negative within a short time. This it does, however, in a pronounced way only when made up with a caustic alkali. Used with carbonate of soda, as it generally is in the

mixed developer of metol and hydroquinone, its action is slower, but serves to give the pluck and vigor which would be wanting in a negative developed for, say, 5 minutes only in a metol developer. Yet used by itself, hydroquinone made up with a carbonate is a rather slow developer, one, however, which keeps exceedingly well. A good formula is:

- A. Hydroquinone 80 grains
Soda sulphite, cryst. 1 oz.
Water 10 ozs.
- B. Soda carbonate, cryst. 320 grains
Water 10 ozs.

The working developer is made by mixing equal parts.

If hydroquinone is used for general work, such as portraiture or landscape, my strong advice is to employ a formula such as this in preference to the quicker acting developer made up with caustic alkali. This, on the other hand, is an excellent developer for all kinds of copying work and subjects where the utmost contrast is wanted in the negative. A developer, which I think has never been improved on, is as follows:

- A. Hydroquinone 160 grains
Soda sulphite, cryst. 2 ozs.
Citric acid 60 grains
Potass bromide 40 grains
Water 20 ozs.
- B. Caustic soda 160 grains
Water 20 ozs.

To make the working developer 1 oz. of A and 1 oz. of B are mixed with 2 ozs. of water.

Of this strength the developer easily gives a good contrasted negative, it yields softer results by adding more water, whilst a solution made by mixing equal parts of A and B without further water gives a very strong contrast-giving developer, very suitable for copying faint diagrams and such like subjects, and useful on occasion for bromide paper where the negative is exceptionally flat.

STAIN, TEMPERATURE AND HYDROQUINONE

Generally speaking, hydroquinone is a highly stainless developer, but at times it does give a yellow stain, usually as the result of long forcing of an under-exposed plate in the developer. When the stain is produced it is found to be a very difficult one to remove. In my experience the ordinary stain removers do not touch it, but weak Farmer's reducer, applied with a piece of cotton wool, will often take it away quickly and without affecting the density.

Hydroquinone—and here is another strict caution—is very susceptible to low tempera-

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ture, more so perhaps than any other developer. It would appear that the developing action of dissolved hydroquinone becomes almost inert when the temperature falls much below 55 degrees F. This characteristic requires to be borne in mind in the use not only of hydroquinone by itself, but in combination with metol. I have seen the caution given that, in addition to this, hydroquinone, by reason of its sparing solubility in water, may actually crystallize out from the developing solution at a low temperature, and so further bring development to a standstill. I can imagine that such deposit as the developer itself might take place in stock solutions on the shelf, but it would hardly do so, I think, from the working developer in actual use.

THE METOL-HYDROQUINONE DEVELOPER

This M. Q. developer (metol-quinol), as it is usually called, dates its popularity, if memory serves me correctly, to the introduction of "Velox" paper, since when it has been most widely used, not only for bromide and gas-light papers, but for plates and films. It is, undoubtedly, the "most universal" of developers. It develops quickly, is practically free from stain, and one may say that the only drawback to it is the unpleasant effect which metol exerts in time upon the fingers and hands of some workers. Metol-hydroquinone keeps so well as a one-solution developer that there is little inducement to make it up in a more troublesome two-solution form. An excellent formula is, as follows:

Metol	40 grains
Soda sulphite cryst.....	120 grains
Hydroquinone	50 grains
Potass. bromide	15 grains
Soda carbonate cryst.....	$\frac{1}{2}$ oz.
Water	20 ozs.

In making up this and any developer containing metol it is best first to dissolve the metol in warm water—a very little suffices—and to dissolve the other constituents of the developer in the order given in the bulk of the water. The metol solution may then be added to this latter portion without any fear of the metol base being precipitated. Both solutions at the time of mixing should not be more than tepid heat. In the case of the formula just given the

solution is mixed with an equal bulk of water for development of plates.

Both in formulæ and in commercial preparations of metol there is a good deal of variation in the relative quantities of metol and hydroquinone. In the case of commercial developing powders the inducement to employ too much hydroquinone is the cheapness of this developer compared with metol. For average work the slight excess of hydroquinone in the formula which I have just given is about right. In hot climates it might be advisable to use considerably more hydroquinone than metol, whilst in cold weather in this country it is a good plan to modify the formula to the extent of using as much as 60 grs. of metol and only 30 grs. of hydroquinone. In winter, also, the more energizing caustic alkali is an advantage, so that one may quote a doubly modified formula as running something like this: Metol, 60 grs.; hydroquinone, 30 grs.; soda sulphite, 1 oz.; caustic soda, 120 grs.; potass. bromide, 10 grs.; water, 15 ozs.

METOL POISONING

The unpleasant effects to which metol gives rise have been the constant subject of complaints and recommendations of cures and preventives. For myself I have never suffered from metol skin affection, though I have seen plenty of people who have. It seems a somewhat useless task to recommend any particular means of alleviation. Persons display idiosyncrasy in their responsiveness to a remedy as much as in their sensitiveness to the effect of the developer. Thus, in the new "B. J. Almanac"

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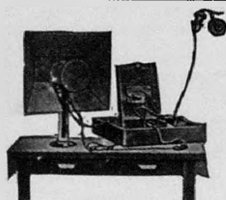
This latest and valuable addition to the up-to-date studio was accorded great praise at the recent Rochester and Pittsburg Conventions.

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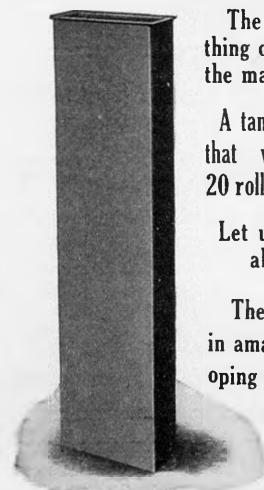
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I see on pages 456 and 457 something like a dozen different prescriptions stated by the advocate of each to have been a satisfactory cure. This much may, however, be said, that fingers are much less liable to become subject to the action of the developer if they are kept in soft condition by the use of an emollient preparation such as the Hazeline Snow of Messrs. Burroughs Wellcome. If the unpleasant blisters and soreness characteristic of the affection have once broken out, then, in the absence of any better recipe, I would suggest an ointment which has been found most beneficial in many cases. It is ichthyol, 10 grs.; lanoline, 40 grs.; boric acid, 40 grs.; vaseline, 30 grs. This is applied two or three times a day and well rubbed in at night.—Practicus in B. J.

International Exposition Photographic Arts, New York, 1915—Report of Judges on Photographic Exhibits

Class 1. PROFESSIONAL PORTRAITURE.

Gold Plaque:

No. 188 "Portrait of Girl." R. C. Nelson, Hastings, Nebr.

Silver Plaque:

No. 132 "Girl with Fan." Carl Klincheck, Philadelphia, Pa.

Bronze Plaques:

No. ... "Lady with Hat." Dudley Hoyt, New York.

No. 114 "Clythe." Gerhard Sisters, St. Louis, Mo.

No. 102. "The Fra." R. Morris Williams, Evansville, Ind.

No. 205 "The Sisters." J. H. Field, Fayetteville, Ark.

Diplomas:

No. 357 "A Composition." M. Goldberg, New York.

No. 84 "Gypsy Girl." E. R. Trabold, Adams, Mass.

No. 356 "Portrait." E. G. Dunning, New York.

No. 274 "Portrait." Clara E. Sipprell, New York.

No. 247 "Miss Dorothy Wilson." Jos. D. Toloff, Evanston, Ills.

No. 65 "Madonna." Stephen W. Roach, Harrison, N. Y.

No. 422 "Little Girl." W. Burden Stage, New York.

No. 631 "Baby & Bear." Ernsberger & Sons, Auburn, N. Y.

Class 3. COMMERCIAL PRINTS.

Gold Plaque:

General Exhibit—Press Photography. G. Cook, Morning Telegraph.

Class 4. SCIENTIFIC PHOTOGRAPHY.

Gold Plaque:

"Portrait of a Sunbeam." (Spectrum analysis). Oscar G. Mason, New York.

Silver Plaque:

No. 488 "Deer." Hobart V. Roberts, Utica, N. Y.

Bronze Plaques:

No. 606 "Timber." (Continental Divide.) G. O. Shields, New York City.

Diplomas:

No. 293 "Photo Relievo." Dorothy E. Wallace, St. Louis, Mo.

No. 543 "Baby Squirrel." J. B. Strachota, Detroit, Mich.

Signed by Judges:

A New Cooper Hewitt Bulletin

BULLETIN No. 58, just received from the Cooper Hewitt Electric Co., shows some fine illustrations of the work possible with Cooper Hewitt lamps, and explains in detail which outfits are most suitable for various purposes. Different outfits are listed and priced, and there are some testimonials from men like MacDonald, Edmondson and others. Write for a copy.



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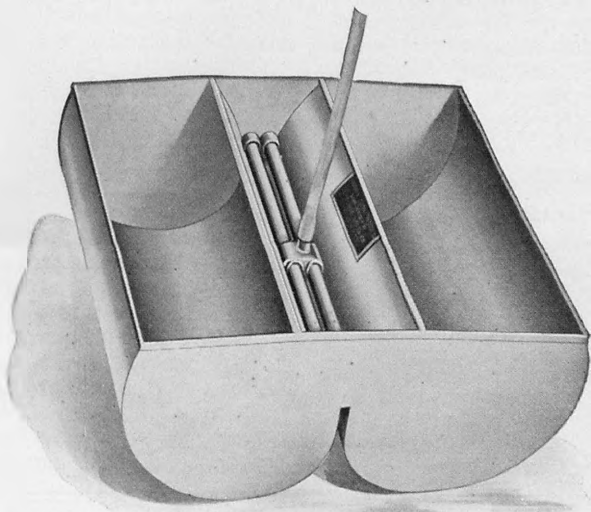
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THE members of the Federation are earnestly asked to send their dues **AT ONCE** to the Federation and to the National Association. The expenses of running the Federation are met by the dues from its members, and if these are promptly paid its efficiency is greatly enhanced. Remittance of \$1.00 for the Federation should be sent to Bayard Wotten, Secretary-Treasurer, New Bern, N. C.

Correspondence

Dear Mr. Abel:

I HAVE one of the best equipped photograph studios in the state of Pennsylvania; am also interested in a licensed hotel which claims a considerable part of my time, and naturally can't give proper attention to both places. I would either rent the studio or make suitable arrangements with some up-to-date live wire to run the studio on shares. Can you get me the right party?

M. SCHLESINGER, Braddock, Pa.

Virginia and Carolina Executive Board Meet

A MEETING of the executive board of the Photographers Association of Virginia and the Carolinas was held in Richmond Hotel, Richmond, Va., February 22d, 1915, to transact business and formulate plans in connection with the coming fall convention of the Association.

Those present consisted of the following: President, J. P. Howie, Columbia, S. C.

2nd Vice President, W. H. Zoeller, Elizabeth City, N. C.

Treasurer, R. W. Holsinger, Charlottesville, Va.

A letter from Mr. Fred W. Kendrick tendering his resignation as secretary of the Association, owing to having moved out of the territory, was read and accepted and E. P. Griffith of Newport News, Va., who had previously been asked to be present at the meeting, was appointed to fill the unexpired term.

Letters from various houses and men of prominence attesting their willingness to

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

BOSTON, MASS.—Ralph Harris & Co., 22-26 Bromfield Street. New York City Office, 103 Fulton Street.

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 Company.

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.

DES MOINES, IA.—Guy Wood's Photo Supply Co., 608 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.

MINNEAPOLIS, MINN.—O. H. Peck Company, Eastman Kodak Co., 112-114-116 So. 5th Street.

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

NEW YORK CITY—Herbert & Huesgen Co., 311 Madison Avenue.

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

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

NEW YORK CITY—Willoughby & A Square Deal, 810 Broadway.

OMAHA, NEB.—Beaton Photo Supply Co., J. H. Schmitz, Mgr., 15th and Farnum Streets.

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.—St. Louis Hyatt Photo 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.

SALT LAKE CITY, UTAH—Salt Lake Photo Supply Co., 159 Main Street.

TOLEDO, OHIO—George L. Kohns, 601 Summit Street.

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lend a hand in the fall convention were read and placed on file.

The question of amalgamation was brought up and it was agreed that the Board could not act until authorized to do so by the members of the association and it was therefore moved and carried that a convention be held this coming fall at which time this question could be settled.

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FOR SALE—One Century Grand Camera Stand with No. 2 Century Portrait Camera 8 by 10; one 8 by 10 curtain slide holder and six 5 by 7 holders—in first-class condition. Will sell for \$38.00.

One Artura printing lamp, with carbons and globes, worth \$25.00, will sell for \$14.00.

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One rubber fixing box (will hold twelve 8 by 10 or twenty-four 5 by 7 plates), good as new, \$30.00.

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One pair of metal mounts for 14 in. condensing lens, new; will sell for \$2.00.

All of the above are guaranteed to be in good working condition. Communicate with A. A. Nicolas, Kane, Pa. 10-4-4

For Sale—Eastman No. 10 Circuit Camera, complete 1914 model. Used but little. Cost \$290.00. What is your best offer for it. The Eichler Studio, Springfield, Mass. 27-3-4

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One Vitax portrait lens, F/3-8, size 6½ x 8½. Same as new. \$50.00. If you need more speed, this is the lens. Dickeson's Studio, Shreveport, La. 10-4-2

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By all round photographer with 15 years' experience, at present owning own studio. Can do any kind of work and will send samples of anything required. Capable amateur finisher. Have good business in small Canadian city but must make change on account of climate and wish to locate where it is warmer. 34 years old. Can speak English and French. L-2, care of this journal. 10-4-2

A first class all round man, expert At Home Portraiture seeks position. At liberty June 8th. Don't use alcohol or tobacco. W-1 care of this journal. 10-4-2

Retoucher and receptionist wants position in first class studio. Six years' experience. References given. Miss Helen Schafer, 205 Main St., Madison, N. J. 3-4-2

Operator, Retoucher, etc., seeks berth (preferably in Eastern States) in substantial studio, where a real keen conscientious all-around worker is appreciated. 535 Albert St., Peterboro, Ont., Can. 3-4-2

Exceptionally good operator, fine retoucher and etcher would like to hear from a studio needing the services of an up-to-date workman. E-1 care of this journal. 3-4-2

All around assistant in good studio; South preferred. Young man, best habits, excellent retoucher. Salary, fifteen dollars. Y-1, care of this journal. 3-4-2

HELP WANTED

Opportunity—for good operator. Must be Irish or Scotch in good standing in Catholic Church. Inducement to right party. N-1 care of this journal. 10-4-4

STUDIOS FOR SALE

In Birmingham, Ala., one of the oldest and best studios in the city. First class location and low rent. Excellent water and delightful climate. The best city in the South if you have the cash and mean business. Write Photographer, 2008½ Second Ave., Birmingham, Ala. 3-4-2

My studio newly fitted with every convenience, very best, north light and all on the second floor. Exceptionally low rent in the best block and on the best side of the street with fine display case, on account of wanting to leave city will take \$2,000 cash for quick sale. Lewis D. Phillips, 361½ Whitehall St. Atlanta, Ga. 10-4-4

My branch studio in this city, nifty place, good lease, on best street and block. A snap for anyone old or new who wants location in the best city in Iowa. Will sell for \$500 which is 50% of invoice, or to best offer less before May 1st. L. A. Reid, Cedar Rapids, Iowa. 10-4-1

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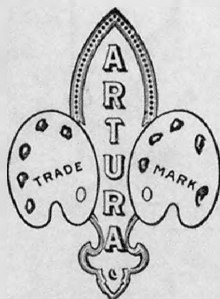
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