ABEL'S PHOTOGRAPHIC WEEKLY

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Vol. XVI. No. 398 SATURDAY, AUGUST 14, 1915 Price Five Cents $1.50 a Year

What is the value of the Cyko trademark?

WE MEAN the tangible value, both to the consumer and the manufacturer. The consumer knows by experience—experience of 16 years—that when he uses CYKO he gets the best prints obtainable from his negatives, that he cannot determine the value of his negatives until he sees a print on CYKO.

His work need only be done once. He has no waste either of paper, time, or reputation.

What is the tangible value of the CYKO trademark to the consumer?

The manufacturer of CYKO has put in 16 years studying the best methods of compounding and mixing emulsions, purchasing secret formulas, buying and devising machinery, collecting data, and paying hundreds of thousands of dollars for experience.

In addition, the manufacturer has spent in 16 years hundreds of thousands of dollars showing the consumer the quality behind the trademark CYKO—demonstrating, teaching, advertising CYKO quality.

Yet CYKO is sold at about the same price as other papers.

What is the value of the CYKO trademark to the manufacturer?

A hundred dollars will be paid for the best answer.

Ansco Company

Binghamton, N. Y.

IN HEAT OR COLD
BE IT HUMID OR DRY

HAMMER PLATES

fit every climatic condition from Equator to the Poles.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for all round work and Hammer's orthochromatic plates for color values.



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

Hammer Dry-Plate Company

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

The Portable Skylight Has Made Good

¶Prizes in Home Portrait Competitions always go to the man who uses a Shoberg Portable Skylight.

¶Fully 90% of the home portrait displays shown at the 1914 Photographic Conventions were made by its use.

¶Wherever demonstrated it has been proven distinctly that the Portable Skylight has no competitors. The Portable Skylight is past the experimental stage and is sold on a guarantee.

¶Write for detailed information to

With the Portable Skylight you will end the European War as far as your business is concerned.

The Shoberg Company

Sioux City, Iowa

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

Member of Audit Bureau of Circulations

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

Published Weekly at 917 Schofield Building, Cleveland, Ohio — A. A. E. Abel, Publisher and Proprietor

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In Passing By

A NEW PLAN OF GENERAL PUBLICITY. At the recent National Convention, we were courteously accorded the time at one the meetings, to put forward a plan for national advertising which we have long been considering.

The Secretary of the Association has at various times commented on the necessity of the National body fathering some plan of advertising to the public which should be within the financial means of the National and yet national in scope. On the other hand, we have pointed out that it was quite impossible for the National Association or any body of men to do any such effective and widespread advertising as is being done by the Eastman Kodak Co., in their well-known "There is a Photographer in Your Town" campaign. Here hundreds of thousands of dollars are being spent in an effort to create in the public mind a desire for photographs.

It would be folly for the National Association to attempt any such campaign even if it could raise the necessary funds, which it certainly could not.

Yet there was another method of publicity open which, while it might not be quite as effective, could be made very apparent indeed with the right kind of handling, could be made absolutely national in scope, covering even the smallest villages and communities—in fact—it would be more effective in the smaller communities than in the larger—and could be put through at a comparatively small cost—a cost which, when distributed among those participating, would be very small indeed.

This was our argument before the Association, and we then proceeded to describe the advertising value of the one sheet poster, and showed examples. The one sheet poster, 25 x 38 in size or a little smaller, can be printed in large quantities, say 25,000 lots, for round $175. Say, roughly, seven dollars per thousand, though the actual cost would be less than this. Individual photographers—members of the National Association—or local societies working as a unit, could purchase from the National Secretary so many hundred or thousand of these posters and arrange to distribute them

in their localities. The cheapest way of distribution would be by the method known in theatrical parlance as "sniping." Theatrical bill posters go out at nights with a bundle of posters and cards under their arms, a pail of paste, a tack hammer and a big brush. When they reach a nice vacant wall or an empty shop window, a barrel in a street, an unprotected boarding, or any likely place, they proceed to paste up a poster, or tack up a card. Conspicuous places are always selected of course, and nobody's leave is asked. The only expense is the hiring of the bill poster to do the job. That is one way. Another way is to obtain permission from the owners of empty stores to hang up these posters. Or again, regular billboards can be hired at a small figure. Also cards, say 11 x 14 inches in size, bearing a few appropriate words can be used to good advantage, especially out towards the suburbs. Such cards cost approximately $65 per ten thousand. All this means merely a small initial outlay by the local men and the giving up of some little time to attend to the proper distribution of the posters and cards. The plan can be carried on for weeks or for some special occasion. On another page we reproduce two posters we showed at the National in furtherance of our suggestions. One of these is for Christmas trade and needs no further explanation. The other, we titled Mother's Day, and suggested that that day, which was now nationally known, could be very well made the occasion for strong advertising on the part of the photographer. It can be worked both ways—"be photographed for Mother for Her Day," and also, "Have Mother photographed on Mother's Day." It is a suggestion which lends itself to a whole lot of publicity and could be made one of the big days of the year for photographers. When the time approaches next year we shall print in these pages a number of advertisements and letters which can be used to advantage for this Mother's Day.

At the close of our little talk at the National, it was voted to take up the matter of preparing posters and cards and the board and secretary were instructed to work out the details by which any and all members of the National could obtain supplies of posters and cards for use in their localities. We hope they will do this, for we believe that this method of publicity can be made effective, especially if it is worked hand in hand with the E. K. advertising campaign, and it certainly is economical in cost and the one set of posters will apply to big and little places, north, south, east and west.

P. A. of Va. and Carolina

DON'T worry, after the National comes the next best convention, the Virginia and Carolinas, which takes place in Richmond, Va., at Richmond Hotel, Oct., 5, 6, 7.

The executive board have aranged a program full of interest. Every one who attends will be more than repaid for his stay. Those who fail to attend this convention will miss a great treat, so make arrangements now to meet with us at Richmond. Swell the attendance, and get all the good things we have to offer.

Yours for Richmond, October 5, 6 and 7.

J. P. HOWIE, *President*,
Columbia, N. C.

Chicago Commercial Photographers Contribute to Fund for Eastland Survivors

AN account of a general feeling of respect and sympathy toward the many who lost relatives and friends in the Eastland disaster, The Commercial Photographers Association of Chicago, at a special meeting held July 30, 1915, decided to make a donation, from its treasury, of one hundred dollars, to aid in the relief of the unfortunates in this catastrophe.

The Association further decided to call off the Automobile Outing arranged for Saturday afternoon and evening, August 7th.

SERMON IN BRIEF No. 139

Special to Abel's Photographic Weekly

TOO BIG FOR FICTION

BY CHARLES GRANT MILLER

"I DOUBT if this war can ever be put into a novel," says Gouverneur Morris. It's too big."

It is a curious and wide-spread delusion that big things lend themselves to literature. Eyes are strained looking for the great novel of the civil war, as they used to be strained for "the great American novel," the novel that should put America into print.

It is not about great events that great novels are written. The same is true of great poems. Waterloo was considered to be the greatest battle of modern times, but the lines Byron inserted in Childe Harold constitute the only memorable poem ever written about it.

Not the fifteen decisive battles of the world, but such relatively unimportant ones as Balaklava, Ivry and Hohenlinden inspire the poet.

As for novels, nobody would read Dumas' attempts to deal with the great French Revolution if he had not dealt chiefly with such comparatively insignificant events as the siege of Rochelle. Charles Reade was able to come nearer to a great novel in telling of the birth of Erasmus than any one else has ever been able to do with the whole vast subject of the Reformation. Hugo's description of Waterloo was an interpolated essay which might as well, or better, have been published separately.

The side lights and side isues and little events make literature. The one ballad of the civil war which became fixed forever in people's minds related to no great battle, but to Stonewall Jackson's march through the little town of Frederick.

What is Expense? What is Profit?

WHAT is your business worth—what is your actual investment? This is the first question every photographer should be able to answer in order that he may figure his profits or losses for the year, and plan a better and more profitable business for 1915-16.

Take stock by all means, but be sure that you take it right—that is, don't try to cheat yourself. Practically everything you have in your studio, with the exception of actual working materials, depreciates in value every year. If the life of some particular accessory is five years, deduct 20% from the value of that article each year in your stock sheets, and set aside a sum equal to this depreciation to be used in bringing your equipment up to its normal condition.

Depreciation is one of your expenses, and if you don't allow for it—if you don't actually set aside an amount equal to this depreciation and use it to rebuild—you are simply eating up your investment and deceiving yourself into thinking that you have made a profit.

Charge depreciation to loss, and credit it to a reserve fund that you can draw on at any time without feeling that you are eating up profits. Depreciation is an expense the same as rent, but you only pay your reserve or renewal fund once a year.

You need a new rug, a new background, a new chair, a new showcase. Are you increasing your investment when you buy

these things? Certainly not. You have had that old rug for ten years. Had you set aside 10% each year for its depreciation you could throw the rug away, take the amount from your renewal fund to buy a new one and you wouldn't be a penny out. You have been buying that new rug at the rate of 10% each year, and it is paid for when you get it.

Your studio when new was worth $1,000. At the end of a year, say your depreciation amounts to $100. Your studio stock totals then $900; with the setting aside of $100 for your renewal fund, your investment is still $1,000, as it should be. You don't enlarge your business when you replace a thing that has been worn out. You only enlarge when you increase your investment, and this will show by the increase in your balance sheet.

If you fail to allow for depreciation you will imagine you have made just that much more profit, when the fact of the matter is you owe it to your studio. Then when you do have to pay it, as you surely will, sooner or later, you will complain that you have to put all your profits into the business, when, as a matter of fact, you robbed the business each year to pay yourself a dividend to which you were not entitled.

If you have no system by which you can know your expenses, your costs and your profits, here is a simple one that can be applied to almost any studio business; and if you put it to work you will either have a good profit at the end of the year or know why you haven't.

First of all, take stock honestly and credit your depreciation to a renewal fund. If you haven't the money to set aside for this purpose, pay it in installments. It will be most simple to have a studio account at your bank separate from your personal account, the advantage of which you will see later on.

When you have your stock sheets you know just how much you have invested in your business. You own this business personally, but you must pay yourself the same interest on the investment as though you were doing buiness on borrowed capital. Make the studio pay you 6% on your investment. This is the first expense, and if the business can pay you cash, the 6% goes into the personal bank account and is charged to studio expense.

If your studio is your own property, it should not be included as a part of your investment, and should not be shown on your stock sheets. You must pay yourself rent the same as if you were renting it to someone else. This is your second item of expense, and it is a real part of your cost of doing business. Your personal account at the bank is growing, but it is not profit on your business as yet. It is simply profit on property and investment.



L. A. Dozer, Bucyrus, Ohio
President-Elect P. A. of A.
Dozer didn't like the last picture of himself that we published, and sent us this one which we think is so much better that we hasten to share it with our readers.

Next, charge what you pay for assistance, and in addition to this, an amount equal to what your services would be worth to others. Really pay yourself this salary, and insist on getting it every Saturday night. If any member of your family is employed in your business, the studio must also be charged for these services.

Charge all fixed expenses such as taxes, insurance, water, light, heat, telephone and advertising, and incidental expenses such as postage, printing, office supplies, and deliveries. Charge losses of every character, including free sittings, reprints, and bad debts.

When you have found what the sum of all these items amounts to for a given time, a month or a year, prove it by your books, and you will have your total expense for that time. Then divide this figure by the total of your turnover and the result will be the per cent. which it has cost you to do business.

If it is 30%, deduct this from the price of any style of picture you make, say your

$5.00 per dozen line. You have $3.50 left. Deduct from this the actual cost of material used, including mounts, waste plates, paper and developer, and the *remainder* will be your *net* profit.

With an increase in the volume of business, the cost of doing business will decrease in proportion, so a fair estimate of the percentage of the cost of doing business can only be figured on the business for a year, covering the lean as well as the fat seasons.

The average man with a small business who owns his own building and does his own work, with the aid of his family, considers his rent and help as part of his profit. This is a mistake. They are expenses, and when they are figured as such, with the other expenses, the probabilities are that it is costing this man 50% or more to do business. It may pay him better to sell his business, rent his building and go to work on a salary.

At least take stock. Find your cost of doing business, your cost of material and your profit on your work, and if your studio is not making money—if you are only getting rent on your property, interest on your investment and a fair salary, you have some leaks to stop up or you are not getting enough for your pictures.—*Prof. Photographer.*

Air, Water and Chemicals

NOW that economy in all kinds of chemicals is more particularly borne in upon us than it has been of late years, it may not be inexpedient to recall a few of the factors which contribute to this end. In the making of all photographic solutions the water which is used plays a more important part than is realized by many photographers of even long experience. Water is—well, just water—and it is thought, I believe, by many, that so long as it is clean and bright one water is very much like another. I don't believe it is fully apprehended that one of the chief things which contribute to water of the more expensive chemicals is the air which is dissolved in the water. But it is so, and the fact applies more especially to chemicals such as developers, which in these days of development papers form the contents of most of the preparations upon the shelves of a dark-room.

The chief things to get firmly in mind are that water from the tap almost invariably contains a considerable quantity of dissolved air; that that air does very considerably depreciate the pyro, metol or hydroquinone which may be dissolved in the water; that the air can be boiled out very easily before dissolving the developer; but is just as easily taken up again into the water if the solution is given much opportunity to move about in contact with a surface of air.

Therefore, we start under the best conditions if we use for the making of developers water which has been boiled quickly for a few minutes. If the premises are fitted with any ordinary hot-water supply, by all means use it to the extent of getting as hot water as you can from it. But don't be content with such degree of heat for getting rid of air. It doesn't do it. You need to supplement it by bringing the water to really vigorous boiling over a gas flame or fire to let the boiling go on for five minutes. An uncracked enamel-iron vessel is the best for this purpose because of its cleanliness, but a clean saucepan of tinned iron is practically just as good. The water having boiled in this way, don't be in a hurry to cool it by stirring or pouring from one vessel to another, as I have seen people do in ignorance of the fact that as the water is thus cooled it takes up air again. Instead, let it stand quietly to cool. In making up developers, sudphite and carbonate are best dissolved at about a temperature of 100 degs. F., since they pass into solution more readily at this degree of heat than they do at a higher or lower.

Having made the solution in the water as free as may be from dissolved air, the next thing is to prevent the spoiling action of air on the bottled developer. For this there is no better plan than to spread the storage of a stock solution among a number of small bottles each filled to the neck. In this way, each separate lot of the stock solution is exposed to the spoiling action of air only for one-tenth or one-sixth the time (as compared with bottling it all in one vessel), if, for example, ten or six separate small bottles are used. The term "small" here should be interpreted not in ounces but in the time which it takes to use up a given amount. In other words, I mean by "small" any capacity which represents, say, a week's supply. It may be 10 ozs. in the case of a fairly concentrated solution of pyro, or it may be a quart in the case of those putting through a heavy dose of work each week and using a developer which is made up pretty

THE

PHOTOGRAPH

AS A

CHRISTMAS GIFT

STANDS SUPREME

THERE IS A PHOTOGRAPHER
IN YOUR TOWN

It is too early to commence your Christmas advertising, but not too early to plan your campaign. Imagine the effect of a goodly number of posters 25 x 38 with these few striking words, well distributed through your city. At the bottom you could place your name and underneath "The Photographer in Your Town," so as to get the benefit also of the Eastman advertising.

much of the working strength. The point is, that on either the large or small scale, economy of material and the labor required in making up developing solutions is effected by providing a sufficient number of receptacles to ensure not one of them being in a condition of constant opening and closing for more than a week or a fortnight. That is, indeed, pretty well the whole gospel of preserving developing solutions in fit condition with its consequent economy not only for developers themselves but of plates and papers.

CHEMICUS.

To Help the Retoucher

EVEN in this enlightened generation the much abused head-rest has its occasional use. Certain extremely difficult subjects, and sometimes an impossible dancing pose call for its use, although probably never literally as a literal head-rest. The orthodox black iron base, especially against the modern light grounds, involves an immense amount of work satisfactorily to remove in the retouching any part of it that may show. A good dodge for minimizing this trouble, and at the same time for getting a better

"Mother's Day can be very well made the occasion for strong advertising on the part of the photographer. It can be worked both ways — 'be photographed for Mother for Her Day,' and also, 'Have Mother photographed on Mother's Day.' It is a suggestion which lends itself to a whole lot of publicity and could be made one of the big days of the year for photographers."

MOTHER'S DAY!

BE PHOTOGRAPHED

FOR MOTHER AND SO ADD TO HER HAPPINESS ON

HER DAY

THERE ARE PHOTOGRAPHERS IN YOUR TOWN

result, is to paint the top of the head-rest base a light gray, either with flatted oil or distemper, painting the upright portions (which do not reflect so much light) a dead white.

Such part of the rest that may show will then photograph an even light tint and a very small amount of pencil work will match the tint of a light background, and in the case of a dark one, it is far easier to scrape down to the density of the surrounding parts than to pencil upon what is very often practically clear glass.

Iowa Photographers Please Note

IOWA photographers who have paid their dues this year in the Photographers Association of Iowa are entitled to all the privileges of membership and attendance upon the Convention of the Northwestern Photographers Association at Minneapolis, Minn., Sept. 1, 2, 3, 4.

It has been decided by the Executive Board that Iowa Photographers may exhibit and compete for prizes, the only restrictions being that photographs which were exhibited and which won prizes at the Iowa Convention in April will be barred.

The Small Town Studio

(This article is reprinted from our Western Contemporary, Camera Craft.)

BY F. E. CRUM

FIRST and foremost, one should both work and study constantly, always striving to do better work, regardless of how long he has been at the business. One must read, read, read, reading any and all of the photographic magazines, particularly those journals that deal with the actual everyday work of the studio. The man who will work hard will have no time to loaf, as there is always something at which one can be busy; in fact, I, with my small business, find I can never quite get through, there being always something that I should like to do.

Secondly, one should do good work and be very neat and careful in doing it, having a system of work and following it. I have certain days for printing, others for enlarging, certain times of the day for developing films and plates, another for printing proofs, and so on. In this way I can promise work for a certain day and hour and have it done at that time. So doing counts for a good deal with one's customers, as people like to know that they can depend upon what one says and that he keeps his promises, two things the photographer should always do. I once had an experience that showed me how important this matter really is. I promised some work on a certain date, giving myself reasonable time; but, during a cold spell that followed, all the pipes in the building were frozen, and it was a week before they could be fixed. In addition, the making of certain folders that I had ordered was delayed, and I could not get them. The customer came on the designated date, and I explained to her that the plumbing in the building was frozen up, but I would have the work ready in a week, if she would then call. But the folders failed to arrive, and when she came the second time and did not get the promised prints she was quite indignant and in no gentle manner voiced her dissatisfaction. As there happened to be other customers present, the situation was one that I should have liked to have avoided. In this particular case I could not have done otherwise; still, it shows how one's business can be failing to do what one promises, to say nothing of the harm that a dissatisfied patron can do by reciting her grievance to her friends.

My sister works with me, and as we have a system in printing, the work progresses like clockwork. Everything used, including negatives and paper, is laid out in the same order and in the same place every time we work, so that in printing she can reach everything without getting up, while I sit a little further along at the bench and develop the prints. Then, as she finishes printing, she takes my place while I put the prints already developed into an acid bath from the fixing tank. Then the lady has only to get up to put the prints into the washing tank. One can see that we can work very fast and still do good work, and things do not go wrong very often when one has a system and uses it day after day. However, I do not allow myself to become satisfied, but try at all times to improve on my system, and find an easier or quicker way of doing any part of the work. My darkroom is small, but, by careful arrangement to suit my way of working, I save many steps, and really do not see where there would be any advantage in a larger room. The lamp for the ruby light is outside of the room, and careful attention has been given to the matter of ventilation.

In enlarging I also work seated, putting the negative in focus, doing my vignetting and all dodging, while my sister adjusts the easel to get the desired size. Things are so arranged that I have only to turn around to develop the enlargements, rinse and put them in the fixing bath, if they are not too large. I generally use printing frames for holding the standard size of paper, as I find so working much quicker than using pins. Speaking of enlargements, I should advise every small professional to equip his studio with a suitable outfit for the work. He will be surprised at the money he can make out of it by doing enlarging for amateurs. For this work I charge more than do most of the supply houses, but I use better mounts and do the best work that can be done, work one can hardly tell from contact prints. I got one of Gray's Parallax lamps, costing eight dollars, for 5 x 7 negatives, and find it excellent. I never have the least trouble with it, and using my view camera with it, it gave me an inexpensive equipment that earned its cost the first few times it was used. One should be always trying to get a system into his work, as so doing will make it easier and make the work better. Do not think I am lazy for sitting down as much as possible in doing my work, for my health compels me to do so; but still, I think

a perfectly well man would find it more easy if he adopted the same plan.

Thirdly, one must treat everybody square, try hard to please them, and be very pleasant when a resitting or any other work that he is asked to do is being done. No matter if one is a little out-of-pocket in doing so, the main thing is to let people know an effort is being made to please them. In fact, one should strive to make the people like him by trying, when things are not right, to make them so and as near as possible doing the right things by them. I always talk to the children, and take quite a

'TIS HERE—MAYBE!

It is just about natural for me to forget some of the good fellows that were at the National and should have been mentioned in my Day by Day Review. For instance, in my list of those present with the manufacturers, I mentioned Mr. Fowler of the Fowler & Slater Company, but neglected to mention his assistants, Messrs. Bard and Landers, who are so well known to the boys of Ohio and Indiana.

From an advertisement of the Camera Shop, in the Grand Rapids, Mich., Herald: "You naturally want to get all there is in your films in the way of contracts as well as details." Further comment would seem superfluous verbosity, to say the least.

Americans arriving in Newfoundland will hereafter be compelled to produce passports, with photograph attached. This rule will not apply to all portions of Canada. Afraid someone might sneak in and poison all the Newfoundlands, we presume, and then England would no longer be able to "unleash the dogs of war." More business for the photogs, anyway. We should feel aggrieved.

Cook Ely, of Duluth, Minn., is back on the job once more after a four-months' so journ at Mudlavia, Ind., in the pursuit of his health, which was practically despaired of. Four months ago he had to be carried to the train, but he returned unassisted and in fine health, which will be good news to many of our readers, as well as ourselves.

A correspondent of "Cycling," a British publication, writes to that journal to say that he has been informed by a police superintendent that a cyclist seen carrying a camera is liable to instant arrest. "Acts of suspicion," the same official told him, and the police in his own district have confirmed this, include the following: "(1) Studying a signpost; (2) asking one's way; (3) a moment's indecision anywhere; (4) standing by the machine to light or fill a pipe or light a cigarette; (5) sitting on the side of the roadway for rest or to eat something; (6) looking over a bridge; (7) sitting on a stile or gate." Apparently the best way to go bicycling in England at present is to stay home.

Melvin H. Sykes of Chicago, has just issued a booklet for distribution among prospective customers, entitled "Home Photography as an Art." It is illustrated with a number of fine examples of Sykes' portraiture, which appeared in a recent issue of Studio Light.

Mr. Fred Butcher, son of Mr. William Butcher, managing director of W. Butcher & Son, Ltd., joined the colors immediately after war was declared, and was a private in the 20th London Territorial Regiment. After four months in France he has returned to take up a commission in the 14th Warwickshires.

The Crown Photo Paper Company, Chicago; capital, $15,000; incorporators, J. A. Hacker, Thomas Booth and George D. Smith.

Grand Prize and Two Gold Medals awarded the Eastman Koaak Company at the Panama-Pacific International Exhibition at San Francisco, being the highest awards for strictly photographic equipment. The judgment was based on new photographic achievements within five years.

Doty made a fast trip on his return from Indianapolis to Battle Creek, Mich., in his eight-cylinder King. He covered 248 miles in 9 hours and 36 minutes. He must have been in an awful hurry to get back to work.

One of the Gerhard Sisters "soul" pictures was selected for the Salon this year. We will reproduce it shortly, possibly in this issue. The subject is Miss Bydia Schilling, of Maplewood, Mo., who, herelf a photographer, was selected last March as one of the fifty most beautiful women in America.

Fred T. Loomis has purchased the interests of his partner, Chas. H. Howes of Howes & Loomis, Hulett Bldg., Elmira, New York.

Our apologies to Miss May L. Smith of Binghamton. We got her down in the list of honor winners at the National as Mary. Both are sweet names, however and mighty near alike when you hear them read out.

time over the babies, winning their good will and friendship if possible. In posing grown-ups, I generally put the seat I am going to use in place for them at once, and then ask the subject to be seated. I then place the light controller and reflector in position, talking to the subject while doing so; and then, by the time I am through, I find they have placed their hands and are themselves in a natural position. In my cheaper work I use one particular chair and find that each subject will sit a little differently and place his hands in a position that is natural to himself. When I find they have assumed this natural pose, I stop working with the screens and ask them just to sit the way they are while I am focussing; and then, before they know it, the exposure is made, working as I do with a silent shutter.

I have three display cases; one in hallway for my high-priced work, one large one outside my door for view work and anything new or of public interest, and a smaller one for samples of my postcard pictures. I admit, it is some trouble to keep these well filled and to change them very often, but I make it a rule to have a new display in one of these three every week or two, although this last may consist of the changing of but one picture in a case. When a customer comes in, I try to get an idea of the style of picture wanted, and about how much he wants to pay. This I try to do without getting a definite statement, so that the customer will not feel that he can accept only a certain style, or that he must not pay any more than a certain price. I, of course, show as high-priced pictures as I dare, but never try to urge them to go over a price they may have decided upon. While talking over these matters with the customer, I am studying and observing, in an effort to decide upon the best pose and lighting to minimize any shortcomings that may disclose themselves. This few minutes' talk with the customer gives me a decided advantage over the operator, who does not see his subject until ready to make the picture under the skylight.

Lots of beginners, and even experienced men who own studios, get the idea that they cannot learn to do retouching. I could not retouch when I got my studio, and never had a real lesson in my life, but found out that I had to do such work, whether I wanted to or not. By studying at it and practicing every day, one can learn to retouch with a very little trouble. The best pencil to use when learning is a 3H, but as one gets experience, a slightly softer, or 2H, should be used; in fact, the softer the pencil one employs, the better. When one comes to fill in transparent places, the softer pencil will permit of more lead being put on. I would advise the beginner to make or secure a negative carrying a large head, as so doing will show the defects plainly, and give a better idea of how they may be removed. One should first clean up or touch out all small dust spots, as they are the easiest to see and the easiest to fill up. This done, the eye will detect other and larger spots that are less transparent, but these one must learn to bring up to the necessary density. This is best done while carefully going over the place with small zigzag lines, just as one would do in covering a spot in a bromide enlargement with the pencil.

The best negative for retouching is one that is fully exposed and not developed too dense, one with good modelling. If a negative is under-exposed, there is little modelling, and, therefore, a lot of work is required. The beginner at retouching should take a proof from time to time as the work progresses, in order to see if the desired result is being achieved. Bear in mind that the face is a curved surface, and aim to so work as to get roundness. In my own practice I have acquired the habit of occasionally turning the negative, and find this practice a great help. I would advise the beginner to secure a retouched negative and study it; and, although one may not be able to see how the strokes are made, the desired effect can be studied and one's own particular stroke adapted to the purpose. The beginner will no doubt have to remove the retouching and go over the same negatives several times before getting them as wanted. One should not at first work too steadily, but get up and do something else, and then return to it again. The best plan is for one to follow the practice of doing a little every day until proficient, as this last is really only a matter of practice.

Studying a good book on retouching helps, but as advised the main thing is practice. Let one try and practice, and it will all come to him quite naturally. In the same way, one will acquire the ability to etch his negatives. I can retouch my own negatives quite well, and I never had a lesson or the help of someone to show me. This puts me in mind of one of the most important things in the studio, and that is the proof retouch of all negatives, something that will save the photographer a lot of trouble and work. I found this out during the first year I was in business, so one should be sure to do this if he has not already learned his lesson.

There are lots of photographers who sneer at finishing for amateurs, but I can

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find in it a large source of revenue. It brings lots of people to one's studio; and, by getting to know them well, one will find that it pays to tell them all he can as to how to get good results. I get no small amount of business through them, as they always try to send work my way. I always show them any new work that I have made myself, as it interests them and it helps me in getting trade from them and their friends. I also do quite a little outdoor view work; in fact, one in a small town has to cover the entire field, and the variety of work is surprising. I do all the work of the New York Telephone Company for miles around, but I found that I could not give too much time to the view end of the business without neglecting the studio, so I have decided to attend closely to the studio and confine my outdoor work to calls, and those only at a certain price. I have a Ford car, so it does not take very long to go anywhere and secure the desired negatives.

There is one branch of the business that I am trying to push, and that is home portraiture, as I like it very much. While it is profitable and very interesting, the work presents no little difficulty. While I have taken many such pictures, including groups of children, I never use flashlight in any form for this work. For home portraiture I generally use my regular 6½ x 8½ view camera, although my 4 x 5 Korona V, fitted with an excellent lens, comes in quite handy, particularly, as one can now make enlargements that are hardly distinguishable from contact prints. When the order is for cabinet size, or 5 x 7, the large camera is used, as it does away with enlarging in such cases. The fastest lenses are necessary for home portraiture, and one of medium focal length will be found most generally useful. I use a lens of 10½ inches whenever the available room permits. A tripod stay will be found practically indispensable if one wishes to avoid the difficulty of the camera slipping when putting in plate-holders and the like. There are several excellent stands advertised, especially for home portraiture, and if I were doing enough of that kind of work, I would not only secure one of them, but the complete 5 x 7 home portrait outfits, as advertised.

Unless some particular place has been selected, I pick out the best lighted part of the room and use a strong white reflector; and, using *f*/6.8 and fast plates, I give exposures of from one-fifth to a full second, sometimes using the next smaller, or *f*/8, stop. True, my plates are sometimes a little under-exposed, but that is better than too much movement. I think the demand for this class of work is on the increase, as I find a gradual, although slowly increased, demand that will eventually exceed that for studio work. I trust the above suggestions, based on experience, will be a little help to those who are thinking of starting a studio. If they should prove so, I am indeed glad, and feel that in the writing of this I have expressed, in a way, my thanks to all those who have themselves written the many helpful articles on photography without which I would never have learned sufficient to have entered this profession.

F. E. CRUM.

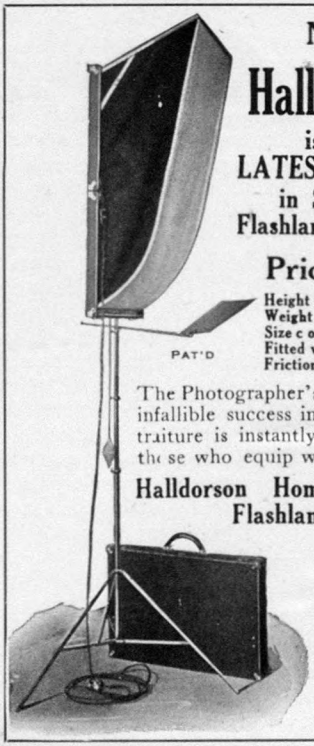
Controlling the Light

THERE is an old saying that the difference between a good photographer and a bad one is that the good photographer sometimes makes a bad picture and that the bad photographer sometimes makes a good picture. This is in a way true, but it refers more especially to the result of accidents or flukes than to premeditated efforts. We would rather vary the aphorism and say that a good photographer manages his light while a poor photographer lets it manage him. Now it is a curious fact that many photographers are in the latter class without knowing it. They have learned to makes a passable negative with a particular arrangement of light, and beyond opening the blinds a little more on a dull day they never dare to attempt further modification; any essays which they may have made in this direction having had disastrous results. The really skillful operator knows no such limitations. All his blinds are in good running order, and his head-screens and reflectors do not suffer from lack of use, nor are they practically tied down to their places in the studio. During the year we receive many queries as to the proper way to arrange the blinds in a studio, on the aspect of the lights, and the question of top versus side lighting. Many of these are couched in terms that would lead one to believe that once the blinds were set they would never be altered. This shows a state of mind which is not conducive to artistic success, and we advise all who are in danger of falling into it to make a resolve to expend, not waste, a few boxes of plates in an attempt to be-

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come the master of the light instead of its slave.

It is obvious that the first step is to provide a few examples of the class of picture that is to be aimed at, and to keep these at hand so that they can be compared from time to time with one's own productions. When a satisfactory replica of each can be made with certainty, it will be time to try original effects, as it is much easier to judge the quality of a picture when a standard of comparison exists than to launch out with no very clear idea in view. It is profitable for the first essays in lighting to avoid the studio and to work with an ordinary window. Here we have concentrated light which is more amenable to screens and reflectors than the diffused lighting of the studio. One of the weaknesses of the old style operator is a dread of cutting off too much light. We recall with amusement the derision with which a man with a life-long experience greeted our arrangement of blinds in his glass barn. He declared that the exposures would be impractically long, and was astonished to find that with very little increase over his normal timing a well-modeled image was produced instead of the flat all-over-alike results which he usually obtained. On the other hand, under-exposure must be avoided. If a certain lighting appears pleasing to the eye, but is disappointing in the photograph, it usually indicates incorrect exposure, and instead of altering the lighting the exposure should be increased or decreased until the visual effect is properly rendered.

Development should be full, but not carried to excess, as this will murder the best lighting in the world. It is a safe plan to develop by the factorial system, and not to attempt to judge the effect until the plate is fixed. This may seem absurd to the man who thinks he can make the negative in the developer, but it is the safest way. If the exposures are correct it is safe to develop a dozen plates in a tank, and the results will be more uniformly good than if each one were separately treated. And even if the exposures are not correct they are likely to give better prints than if the under-timed ones were forced up and the over-timed ones not fully developed. We have, it may be thought, spoken of exposure and development rather than of lighting, but the first essential of a good photograph is that it records all the tones of the original model, and this is what few photographs really do. Pleasing results may be obtained by falsifying the lighting by exposure, development, and faking, but it is easier and safer to build on the solid foundation of a correct rendering of the actual appearance of the original. A point which is often lost sight of is the desirability of using color-sensitive plates, as it is clear that with an ordinary plate very different values will be given to similarly lighted studies of a fair and a sallow sitter respectively. As to the actual arrangement of blinds and the size and position of light, we prefer not to dogmatize as we should probably be leading the student into the slough which he is struggling to escape from. The only word of advice we offer in this connection is to work from darkness to light and not the reverse—that is to say, begin with nearly all the light cut off and gradually open the blinds until the desired effect is reached. The usual plan of cutting off the light after the sitter is in position tends to give flatter results, as the eye of the operator is often fatigued by the excess of illumination, and a false idea of the actual lighting created thereby.

Is There a Better Name?

"WHY are you called an operator—smacks of surgery, doesn't it?"

"I suppose," replied the operator, "it's a survival of the days when having a photograph taken was something to be dreaded almost as much as being operated upon by a surgeon. But once a name gets a good hold, it sticks. If you ask me what I would like to be called, you must wait for your answer—I haven't a name ready. I only know that I don't like to be called the operator. Apart from that, it isn't fair to the retoucher—there you have a real operator, who straightens crooked noses, reduces the number of chins, and, with a scalpel, mind you, actually cuts pieces out of human figures."

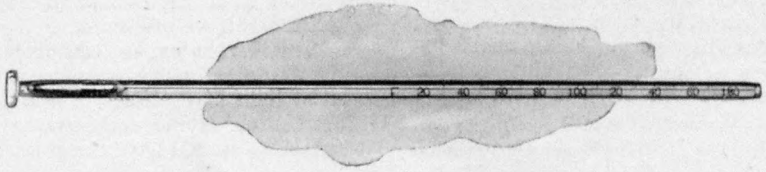
"How would you like to be called an artist?"

"Not a bit. It sounds too pretentious when applied to a man who doesn't handle pencil or brushes; the public wouldn't take to it. And, besides, the name is already in use—the man who finishes enlargements and paints miniatures is called the artist."

"But apart from liking or disliking the name, don't you think that it helps to keep alive the old idea that sitting for a portrait

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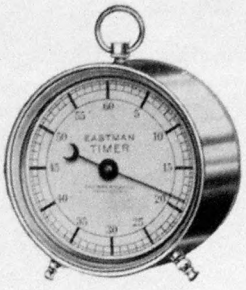
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is as bad as having a tooth taken out?"

"Of course I do. That's just the point—professionals don't study psychology as much as they should do; they don't realize how little things like that influence the minds of the public. Why, some photographers are cultivating the habit of calling the studio 'the operating room!' Fancy a timid old lady, who hasn't been photographed for fifty years, being asked by a receptionist to come into the operating one gets sitters who come in with such remarks as: 'I—I—hope you won't be very long, my nerves are not quite as strong as they should be.' It is left to the operator to explain to sitters that there is now nothing unpleasant about sitting for a portrait—it shouldn't need explaining in the studio. The idea ought to be banished from the public mind."

"You think, then, that the public need educating with regard to photography?"

"I think that they need educating about photographic studios. There are a few people who really like coming to a studio, but they are not often met. Why should not women be attracted to a studio in the same way as they are attracted to a shop? You know that many of them go shopping because of their sheer love of shopping itself. Read the average professional's price lists and circulars; what is there in them to suggest that going to a studio will be a source of pleasure? There is far too much about 'skilled operators,' 'modern apparatus,' and 'up to-date instruments.' That sort of talk gives people 'the shivers,' it makes them put off being photographed as long as ever they can."

"But surely everybody knows now-a-days that there is nothing to dread in going to a studio?"

"No, that is not the case. There are thousands of people who ought to be photographed—and who really want to be photographed—but they will not go to a studio because the idea is hateful to them. These people will tell you that they cannot bear the thought of having their heads screwed up in a head rest, their arms and legs twisted into all sorts of unnatural shapes, and to be told to look pleasant and stare into a lens that looks as formidable as a six-inch gun. You'd be astonished to see what a number of sitters come into a studio fully believing that they will have to endure that sort of thing. We who are in photography are too apt to think that the public know as much about the inside of a studio as we do. What a busy time photographers would have if they could induce every person in the country who hasn't been photographed for ten years to give a sitting before the end of the year! But these people haven't been thinking, reading and talking photography during the past ten years—they have been interested in other things. They don't know how different it is to be photographed now from what it was when they were tortured the last time they visited a studio."

"What would you do, then?"

"I would make studios attractive, and advertise their attractions. I would tell people that the old 'torture chambers' have been abolished, and that it is now just as enjoyable to go to a studio as it is to go to a large drapery establishment. I would talk about the charming pictures which show the latest fashions in dress, about the new styles of finishing and mounting, color photography, toys for amusing children—in fact, anything pleasant, but I would never refer to being photographed as an 'operation,' and I would never speak of 'instruments,' 'latest inventions in apparatus,' and 'operating rooms."

"Perhaps you're right. At any rate, it's worth thinking about."—*The Professional Photographer.*

Protecting Work on the Glass Side of Negatives

MANY retouchers who put color on the glass side of a negative either by dabbing or with an air-brush, seldom think of protecting the work, though in the course of handling in printing, etc., half the work may easily be rubbed off. It is quite easy, however, to give the glass a coat of celluloid varnish, which will prove an effective protection. Before applying the varnish, it is preferable to warm the plate and let it cool again, just as for the film side, because moist water-colors are rather hygroscopic.

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or on one of the new mediums, should always be protected with a cover-glass, which can often, with advantage, carry more work, or a coat of matt-varnish for diffusing purposes.

In The Dark-Room

ANYONE who has had any experience in the dark-room knows how difficult it is at times to find anything when working by the ruby light. The bromide bottle and measure glass seem to have a knack of hiding themselves, or, when printing, a piece of bromide paper slides on to the floor and refuses to be found. All these petty annoyances may be overcome by providing oneself with one of the pocket electric flash lamps. They are now to be bought almost everywhere with ruby bulbs, or it is quite a simple matter to stain the bulb ruby colored with a little aniline dye. If the worker keeps this in his pocket when working in the dark-room he will find it most useful to be able to turn on a light and so easily find anything he requires.—*N. H.*

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Open for engagement this fall; expert operator; samples of own work submitted. Parties wishing samples, and then wish to retain the same, but have no position to offer, in spite of work being fine enough to keep, need not answer this ad. Address, T. P. S., care of Walter Loomis, photographer, Galesburg, Ill. 6-8-2

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By A-1 retoucher. Backgrounds and tinting. No half time. Must be permanent. Address Retoucher, care Mrs Davis, 309 E. Fourth St., Little Rock, Ark. 7-8-3

By young man, twenty-five years of age, as printer and retoucher. Can also operate and do dark room work. Will accept position Sept. 1st. H-11, care of this journal. 7-8-2

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By all around man with fine experience in high class studios. Am 27 years old, married, and have no bad habits. $20.00 to start with. Am reliable and steady. X. Y. Z., care E. E. Wolfe, Indianapolis, Ind., 1249 Lee St. 7-8-2

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By young woman, position as a receptionist. Able to assist in any of the other work. New England, New York or Ohio preferred. C-4, care of this Journal. 14-8-2

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HELP WANTED

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First class retoucher and printer. Apply Engel Studio, 202 W. Federal St., Youngstown, Ohio. 31-7-4

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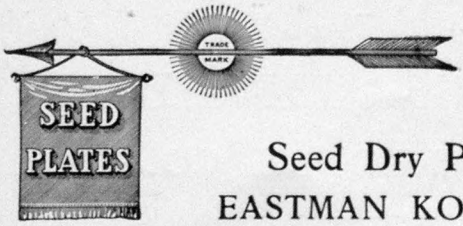
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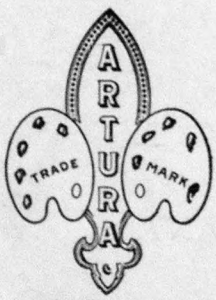
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