ABEL'S PHOTOGRAPHIC WEEKLY

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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

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In Passing By

AGAIN—FOR *YOUR* COUNTRY. Once again, the Government, representing the whole people, has called on you and us and everybody else who is capable of earning a living or who has any kind of an income to come forward and do another little "Bit" toward ending the ghastly struggle in Europe.

Photographers should be good prospects for the Second Liberty Loan committees. They have been unusually busy this past summer and this business is entirely due to the conditions brought about or rather thrust on this country through the conditions abroad. The studios in most cities have been busy early and late picturing, first the boys who volunteered for the Training Camps and the various State militia and then the boys of the Selected Army. Thus, if photographers have had a little more prosperous season than usual, they must attribute it to that condition which makes these Liberty Loans necessary and it is therefore almost a duty with them to take part in it to the full extent of their financial ability.

In this issue, we reprint Secretary McAdoo's vigorous appeal to American Citizens and the reasons why they should liberally respond to the call for subscriptions to the Second Liberty Bond Loan. We deem ourselves fortunate to be able to add our share to the general publicity. We only wish we could reach every photographer in the country, instead of a mere couple of thousand, but we are convinced that even the comparatively few we do reach will help materially to roll up a great big over-subscription for, as has been said so often,—it is the longest purse that will win the war and be able to lay down those conditions of peace for which the United States is sending the flower of its manhood into battle.

THE NEW ENGLAND CONVENTION. The New England Convention, held last week, was very fairly attended, but lacked the "pep" that is apparent in the newer amalgamated meetings. The program was interesting and instructive, but rather disorganized, due to the difficulty of

starting the meetings on time. Messrs. Phillips and Towles are always worth listening to and a clever but rather too comprehensive studio cost system, described by a member of the Bachrach organization, was closely followed. The demonstrations of posing and lighting, on the stage, would have been of greater value had the demonstrators discussed the various problems confronting them, and advised the occupants of the seats in front just what they were striving to do and how they proposed to accomplish it. They seemed to us like a series of Tableaux Vivants—something to look at and you guess the answer.

New England photographers have never been very staunch upholders of the P. A. of A. and they showed their lack of interest in it when President Phillips of the National discussed the recently promoted idea of doing away with the big annual convention and having the P. A. of A. through its officers and especially through its general secretary supervise the work of the amalgamated state associations, with the general direction of the work of the main or parent body, the P. A. of A. controlled by an annual meeting of the delegates in congress, to be held at one or the other of the amalgamated meetings. Very few stayed to listen to the discussion and not one New England photographer took part in it, unless we except Morris Parkinson who suggested that the proposed system of membership dues would not be attractive to photographers generally. The discussion was cut short owing to lack of time, without anything definite being arrived at, although it had been President Phillips' desire to get a formal expression of opinion from the New England Association.

Cutting Prices

WE have talked with a number of photographers who have the idea that on account of the fact that they had all of the necessary equipment and facilities for turning out amateur finishing and enough spare time to do it without interfering with the regular studio work, that it was possible for them to do amateur finishing at cut prices and still make a profit. They argue that it is extra business which is entirely separate and distinct from the studio business, that all they make out of it is clear profit above the cost of paper, chemicals and time, that the calculations of these costs show 100 per cent. profit on amateur finishing, and that they are making big money.

We are heartily sick of the argument that photography shows a margin of profit of from 100 to 300 per cent., especially when we face the actual fact that every photographer who argues on that basis is almost always short of money and discontented with the prospects of the photographic business. If the photographer was making 100 per cent. profit, he would always have a pocket full of money, and if the argument was sound he could not lose money.

The fact of the whole matter is that every business man who argues to himself in this manner is deceiving himself. He is bolstering up his hopes with a false argument, and the very fact that he is not making any money when his figures show that he is making a 100 per cent. profit should convince him without argument that there is a fallacy somewhere in his calculation.

The error lies in the fact that he is deceiving himself as to the cost of his product, because he does not make each job or each portion of his business carry its proper proportion of the overhead expenses. If he would make a correct calculation of his expenses of doing business, he would discover that, instead of making 100 per cent. profit net, he is very fortunate if he can make 10 per cent. net profit.

This is the reason why so many photographers will cut prices, not only on regular work, but on amateur finishing. Many photographers have had the experience of catering to the amateur finishing trade by proving to themselves that it yielded a big margin of profit, but have later become disgusted with it and given it up when the re-

sults proved to them that they were not making any money from it.

It is our opinion that amateur finishing is a very valuable portion of the trade of any studio, and if it is done at a proper price and given sufficient attention and care to make the work worth the price charged for it, it will add materially to the volume of business, and just as positively to the profits of the studio.

The argument that a photographer who mixes up a batch of developer for his regular studio work is able to develop films free because he is put to no extra expense and because the little time devoted to it is more than paid for by the 100 per cent profit on making prints, is lying to himself.

We have used the strongest word in the language. Every red-blooded American will resent the charge that he is lying, and we hold that this characteristic trait is a strong and pure Americanism. We urge our readers to study their cost of production and to prove to themselves that they have been lying to themselves.

Many have deceived themselves through ignorance. Many have been convinced to this line of argument by some ticket seller or agent who had his own ax to grind. Many have deceived themselves deliberately. But, call it what you will, or excuse it as you will, the fact remains that when once the photographer becomes convinced that he is not making a profit when his figures indicate that he is making 100 per cent profit, then he is lying to himself somewhere, and it is high time that he discover how it happened. If another man should call him a liar he would knock him down. If he can prove it on himself, he should show just as much energy in resenting it. These are strenuous times, and it requires very great care in figuring costs and expenses. The man who advances prices should fully understand why he is doing it, for if he can justify himself in the eyes of his trade and convince his customers that he is warranted in the advance, he can be successful.

If he does not know why he is charging more, he cannot convince his customers, and they get the idea that they are being cheated or imposed upon, and naturally will resent it. Every advance in price should have a sound reason behind it to succeed, but we can assure the photographers that they have many and sufficient reasons for advancing many of their prices.

The expense of producing pictures does not stop with the cost of material, or even with the overhead of the studio. It extends to increased costs in all of the many articles that are necessary for keeping up the appearance of the studio, and for making replacements. Also his personal expenses have increased, and he requires more for his own support.

These increases make it very necessary that the photographer should improve his margin of profit, but they may not all be arguments that he can present to his customers, so care should be exercised in determining those arguments that will prove convincing to the public and those that make the advance necessary, but in which the public is not concerned.

We earnestly commend these statements to our readers with the hope that they may be given careful consideration. Each individual must work out his own business success, for in this country we have no paternalism. No kind friend is going to compel the business man to make a living. Unless the business man practices extortion, the government gives him a free hand, and permits him to work out his own destiny. Therefore, your success in business is up to you, Mr. Photographer!—*"Trade News."*

Illustrative Possibilities of Homes, Gardens and Grounds

The Market For Such Photographs

BY CLEMENT MOORE, *New Egypt, N. J.*

HERE are many markets open for the sale of photographic prints of beautiful, quaint, odd or picturesque homes and gardens, and the rate of payment is in most cases worth the effort. In practically every town in America there are homes, gardens, grounds and interiors which would prove of great interest to people in other parts of the country who read the class of magazines in which these pictures would be published.

In the work of photography, the homes of your community will be very interesting, and if conducted systematically, will prove very profitable.

The best plan is first to deal with the

owner of the home along the following lines:

First, set aside a certain day, a week ahead, and then select a dozen or fifteen homes that you would be able to visit on that day. Secure the addresses of the owners of the homes selected and then write each of them a personal letter somewhat as follows:

Dear Mr. So-and-So:

On Tuesday, ..., 1917, I expect to take some excellent photographs of the nicest homes on your street and if you will permit me, I would like to photograph your home with the others.

There will be no obligations as far as you are concerned, and you will not be expected to even buy one of the photographs unless you want it. We are simply doing this work in order to make our collection of the leading homes in the community complete.

I will probably be at your house about ..... o'clock.

Yours very truly,

After the photographs have been taken and finished if you should then enclose a proof of each in an envelope, address them to the respective owners and enclose a letter somewhat as follows:

Dear Mr. So-and-So:

You will remember that I took a photograph of your home a short time ago, and now I am pleased to send you a proof of the work, so that you may see how it looks. If you would like one or more of the mounted photographs they will be delivered to you for only ..... each. If you do not care for any kindly return the proof.

Yours very truly,

It has been found from experience that the above plan will more than pay for work, time and trouble of taking all of the photographs.

When you have completed the first week's work, you should select another section of your town or county and repeat the same plan. In this way you will soon have a very complete stock of photographs of all of the principal homes of your county. This done, you will be ready for the second step in this thorough system of making good money from the plan.

The second move consists in making arrangements with your county newspapers for the publication of the series of photographs as a circulation building feature for their publication. The best plan is to offer the leading paper in the county exclusive rights to the entire series to be published under the general heading of "Well Known Homes of ..... County." By this plan you would furnish three photographs for each issue of the paper for $1.00. These photographs will need to be prints only and will not cost more than 5 or 6 cents each, so that your profit on each $1.00 will be about 75c. If the first newspaper rejects your plan, try another and do not give up until you have tried them all. If the plan of offering three for each issue at $1.00 or $1.50 per issue is unsuccessful, then go over the list of papers again with a second offer of your entire collection of prints, for a total bulk sum—or you might offer them at the rate of three for $1.50 and take half cash and half in printing and advertising.

Having sold your prints locally without copyright or exclusive selling privileges (very few local publishers care about such rights anyway) you are now ready to offer the prints for sale to the national publications devoted to homes, gardens, sports, arts and crafts. For these publications it will be necessary to include a brief description of the home, such description being prepared to suit the needs of the periodical to which it is offered. On this account and also for the benefit of the local papers, you should collect a certain amount of data about each home when the picture is taken. You will find this easy to secure if you simply engage the owner or someone interested in the property in conversation at the time you take the photograph. Some of the things you want to know are the names of owners, when the house was built, how built and any history or interesting incident connected with the place. For the local papers, it will only be necessary to turn this data over to the editor and he will work it over to suit himself, as he will be quite familiar with the local conditions—but for the national publications you will need to arrange a brief description of each place and its surroundings, or perhaps tell how it was built and of what material, cost, etc. The description will depend nearly altogether on the needs and general contents of the magazine to which the print is submitted and of course the best way to find out the needs of a publication is to get a sample copy and make a study of it; so I would suggest that you write for samples of several of the publications which are given below as possible markets for such prints. Of course you understand that when you describe a print, you will be paid not only for the photograph, but also for the space occupied by your description.

Now to summarize your possibilities, we will suppose that you take one hundred photographs and sell an average of two mounted copies to each owner, thus giving you $100.00 from this source. Next you

succeed in selling the series to a local paper for $33.00 all told and finally you sell fifty of the photographs at $1.00 each to the national magazines amounting to $50.00 or a total of $183.00 for the month on this one branch of work, all of which may be done by one person and repeated in every other county in your State.

Space will not permit me to describe your magazine markets in detail in this article, so I am simply listing a number of the best.

Illustrated Record, 17 Spruce St., New York, N. Y.
Maine Woods, Phillis, Maine.
American Golfer, 49 Liberty St., New York, N. Y.
Country Life in America, Garden City, N. Y.
The Countryside, 334 Fourth Ave., New York, N. Y.
Field and Stream, 456 Fourth Ave., New York, N. Y.
Forest and Stream, 22 Thames St., New York, N. Y.
Gardening, Chicago, Ill.
Garden Magazine, Garden City, N. Y.
Golf and Outdoor America, 389 Fifth Ave., New York, N. Y.
Guide to Nature, Sound Beach, Conn.
Home Beautiful, 17 Madison Ave., New York.
Long Island Home Journal, Jamaica, N. Y.
Outers' Book, Milwaukee, Wis.
Outdoor Life, Denver, Colo.
Park's Floral Magazine, La Park, Pa.
Recreation, 2 Duane St., N. Y.
Town and Country, 389 Fifth Ave., N. Y.
Travel, 31 E. 17th St., New York, N. Y.
Western Graphic, San Francisco, Cal.

A Toning Hint

A little experience which I had the other day may be of some use to my fellow workers and save making up fresh solution when time is short. When sulphide toning I had some large prints to bleach, and had not enough to cover them. I added two volumes of water, thinking if this was too weak I could still make fresh solution, but I found that the bleaching went on slowly and evenly. The image did not bleach quite away, but remained quite a distinct fawn color. On putting the prints into the sulphide I was pleased to find that they were much richer in color than those I had bleached in a stronger solution, so that I now always dilute. On the other hand I find that the best tones are obtained by using the sulphide of soda in a 2 per cent solution, instead of the 1 per cent usually recommended.—*Emeritus.*

Fashions Change in Photographic Styles

The fashion changes in photography just as it changes in dress. Ten or twelve years ago professionals worked in a low key and produced portraits with large masses of deep shadow, and, unless they were experts in the control of tone-values, their pictures had a heaviness which gave them a gloomy, funereal aspect. They mounted their heavy-looking prints on dark, thick, heavy mounts, framed them in dark, broad, heavy frames, and, as a rule, displayed them in a window or show-case draped with a dark, gloomy, heavy material. Today portraits are nearly all in a high key. There is as much light in the pictures now as there was shadow in those taken ten or twelve years ago. Lighter mounts and lighter frames are used, and windows and show cases are draped with lighter material. Instead of a gloomy heaviness there is a cheerful brightness all round.

You Need This

From Jas. H. Smith and Sons Co., of Chicago, Ill., we are in receipt of a new catalogue of their Flashlight and other Photographic Specialties. These include the Victor Flash Cabinet for Studios, Halldorsen Home Portrait Flash Lamp, Victor Portable Flash Lamp for banquets, etc., the Caywood Flash Lamp, Victor and Inglis Flash Powders, Victor Intensifier, Victor Opaque, Victor Vignetter, etc. You should have a copy of this on your desk.

Wanted Immediately:

Several pairs of 14-inch condensors. Address offers with price, Photographic Division, Signal Corps, U. S. A., War Dept., Washington, D. C.

★★ ★★ ★★
★★ ★★ ★★

What Kind of Things Do You Reach For?

BY B. B. SNOWDEN

THERE is a friend of mine, a man now well past middle life, whose personal story, related bit by bit at various times, is a fascinating narrative of upward struggle from boyish hardships to elderly affluence and comfort. This man went to work in England when a lad of six, not because he wanted to especially, but because the pittance which he could earn meant, in the hard times then prevailing, food for his younger brothers and himself. He has been a worker ever since, picking up his education along the way, though now he has time for relaxation and long vacations. For he draws down $15,000 a year as general manager of a large textile mill, in which he owns, besides, a considerable block of stock—enough to give him control of the business and to enable him to direct its policy.

At something past sixty this very successful manufacturer is an affable kind-hearted gentleman, enjoying life and people like the optimist he is. He does not subscribe to the creed of any particular church, yet subscribes liberally towards the support of innumerable good causes. Last spring, when I had unloaded upon me the chairmanship of a citizens' committee to raise a fund for the War Work Council of the Army and Navy Y. M. C. A., he led off with a generous pledge, which enabled us to get others like it. He does these things not for effect, but because he likes to. Personally, he is modest in his tastes, and this is true of his family as well. When they go abroad they put up for the most part at retired hostelries that Americans know little of, not because expense must be spared, but because they prefer the more quiet and unassuming ways. They take one of their big cars with them when they go—or did before the war. In fact, they were touring through the rural parts of France and Germany in the summer of 1914, and managed to get back to England only just in time to escape the inconveniences to motorists that followed the declaration of war. Anything that makes for happiness and comfort they think it no extravagance to buy, but they pay no court to splurge or empty fashion.

This is the man, a product of hard work, optimism, sane living, and kindliness towards his fellow men. A success, I call him, and an object lesson too.

And he himself supplies the lesson, for I have often heard him ascribe his success to the guiding principle that "It is just as easy to reach for a peach as for a crab!"

A homely adage, with a world of meaning. All along through his career he has ever sought to pick the thing worth while—in business and in his private life. Not easy, either, as you would see if you knew the full details, the ups and downs of success and failure through which he came to his present state. It is easy enough to reach for a peach when you have wealth and station, but this man also had the courage to do it when he was down and out.

Now this is not just sob stuff. It is practical—intensely so. There are people reaching for crabs all around us. We do it ourserves all the time, far more than we think. Say what you will, the man without a yellow streak was never born, and it is the yellow streak which makes us reach for crabs. We reach for nickels when we ought to reach for dollars. Ping-pong pictures, postcard pictures, coupon business, and many other varieties of cheap business—

Help Your Country

THE War Department has sent out a call for expert photographers for the Signal Service Corps. Men between 25 and 35 years of age with a good education will be given positions at good salaries. Experienced camera men, developers and printers, retouchers, motion picture operators are needed. Application blanks can be obtained from draft boards or from local War Councils, or from Capt. John A. Kick, office of the department officer, War Department, Chicago, Ill., or from the office of the Signal Officer, Army Building, 39 Whitehall St., New York City.



By Philip Conklin of Troy, N. Y.

Who says of this picture:—

I like it because, despite the incident of the Camera, the girl still looks as if she belonged to the "genus homo."

peanut stuff, my friend. We reach for it because we have not the nerve to reach for the better fruit that is higher up. It's the yellow streak, that's all.

What a lot of people there are that are content to reach for crabs. You see their pitiful little shops on every shabby street. Ambitious to make a penny, too cowardly to reach for dollars. Wearing their souls out, growing early old, over business that scarcely yields a living wage, when only courage would bring them business that they could throw their personalities into with whole-hearted zest. It isn't a matter of education. It is a matter of natural-born intelligence, and courage. Mostly courage.

On a Pullman train some months ago I had a long talk with a life insurance man, manager of a big agency in a western city. He was of foreign parentage, born in a small mid-western town, the limitations of his boyhood training betraying themselves in an occasional lapse in grammar as we talked together. From the small town he had gone to the city, a big city, with no knowledge of city ways, and, an utter stranger, had tackled in on the job of writing insurance among city men, who had an assurance and ease that he could not counterfeit to save his neck. The temptation was to reach for crabs, to confine his efforts to small stuff, men of standing not above his own, but he put it aside and went where he knew that the business, if he got it, would be worth his while. At first he was turned down cold, almost laughed at, but he braved it out and as he faced a prospect forced himself to believe that he was as good a man as the man he stood in front of. A matter of courage, of reaching for peaches instead of crabs. Today this agent is a big producer, a company leader, a man of means.

Cut out the peanut stuff. Stop resigning yourself to a humble fate. Go after the

customers who can pay you well for better work than you have ever done before. Don't be a nickel-snatcher. The world is full of nickel-snatchers, and it doesn't take five minutes to get their number. They get the nickel business all their lives. The dollar business goes to those who have the nerve to try for it.

It is just as easy to reach for a peach as for a crab! Just as easy to aspire to big things as to little things, just as easy to think high thoughts as to think mean thoughts, just as easy to point yourself towards what is sane and sensible and true as towards what is flashy, false, and foolish. Yet how often we shrink back to the level of the mass, fearing their comments if we make a show of courage for a man-sized effort or an independent stand.

But the mass will not compensate us for the failure to achieve, nor will shrinking from their comment pay our rent or give us any greater peace of mind.

'TIS HERE—MAYBE!

Having had occasion to write to the office of the Chief Signal Officer at the War Department, Washington, D. C., I was much surprised to get a letter back signed by Eduard J. Steichen, first lieutenant. Some of my older readers and the followers of the photographic cult started by Alfred Stieglitz, called the Secession, may remember that Eduard Steichen was the particularly bright star in the Stieglitz stellar aggregation. He really was the big man of advanced photographic pictorialism of his day. Hutchinson of Chicago works along similar lines today. Steichen gave up photography to a great extent to follow painting and went to Paris where I understand he made quite a success. And today he is using his knowledge of photography in the service of the country.

At the first meeting since the summer vacation the Pittsburgh section of the Professional Photographers' Association had a large and enthusiastic meeting at the Johnston's Studios. After the regular business, plans were made to boost the Middle Atlantic Convention at Baltimore. Mr. Diehl, our state president, gave a very interesting account of the Cedar Point Convention. The Johnston Studio as host, entertained the section with moving pictures and a most delicious lunch. The meeting adjourned to meet the fourth Tuesday in October.

L. D. McKEE,
Sec.-Treas.

Through the merger of the Benjamin Studio and the Studio Grand under the name Benjamin-Studio Grand, Cincinnati now claims one of the most elaborate photographic establishments in the country, occupying four entire floors of the building 714-716 Race Street, entirely reconstructed according to the plans of the most exclusive studios.

From dome to basement there is contained in this modernly equipped structure, everything known to the photographic art. There are two complete studios with individual camera equipment; rest room on the second floor, three completely equipped dressing rooms with maid in attendance, special deLuxe framing department, etc.

Still another special feature is the PORTABLE studio—complete photographic equipment mounted on an auto truck, which can be driven to any locality and Portraits made at the home amid personal surroundings.

A letter from our good friend A. M. Black of Tazewell, Va., reminds us that he has been laid up for repairs for some time owing to damages received by "fooling with a Ford," as he puts it. Lucky it wasn't a real car he was fooling with or it might have been worse.

A new book by G. Hanmer Croughton entitled "Finishing Prints in Black and White and Colors" has just been announced by the Abel's Publishing Company.

Its 66 pages are filled with information upon a subject that is most important to the professional photographer. In a simple, clear manner, Mr. Croughton explains the most approved methods for working upon prints, in etching and wash out work—pastel work, different methods of coloring in both oil and water and devotes an interesting chapter to the essentials of retouching. Every enterprising photographer should own a copy of this valuable book. The price is $1.50. Get it from your dealer.

The obvious way to make business is to create a demand for what you have to sell—photographs.



Eastman Portrait Albums

create a demand by supplying a practical, substantial and convenient means of caring for portraits as they should be cared for. They are adaptable to 87% of the sizes of portraits now made by photographers.

The more albums you sell, the more photographs you will sell to fill them.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers'.

The Liber

By W. G. McAdoo, *Secre*

For the Pu

equipping with arms, clothing and food our gallant soldiers who have been called to the field;

maintaining our Navy and our valiant tars upon the high seas;

providing the necessary means to pay the wages of our soldiers and sailors and, if the bill now pending in the Congress passes, the monthly allowances for the support of their dependent families and to supply them with life insurance;

The Congress of the United States has authorized the Secretary of the Treasury to sell to the American people bonds of the United States bearing four per cent interest, with valuable tax exemptions and convertible under certain conditions into other issues of United States bonds that may be authorized by the Congress. The official circular of the Treasury Department gives full details.

There is now offered to the American people a new issue of $3,000,000,000 of bonds to be known as the Second Liberty Loan. They will be issued in such denominations and upon such terms that every patriotic citizen will have an opportunity to assist the Government by lending his money upon the security of a United States Government bond.

It is essential to the success of the war and to the support of our gallant troops that these loans shall not only be subscribed, but oversubscribed. No one is asked to donate or give his money to the Government; but everyone is asked to lend his money to the Government. The loans will be repaid in full with interest at the rate of four per cent per annum. A Government bond is the safest investment in the world; it is as good as currency and yet better, because the Government bond bears interest and currency does not. No other investment compares with it for safety, ready convertibility into cash, and unquestioned availability as collateral security for loans in any bank in the United States.

People by thousands ask the Treasury constantly how they can help the Government in this war. Through the purchase of Liberty Bonds every one can help. No more patriotic duty can be performed by those who cannot actually fight upon the field of battle than to furnish the Government with the necessary money to enable it to give our brave soldiers and sailors all that they require to make them strong for the fight and capable of winning a swift victory over our enemies.

erty Loan

Secretary of the Treasury

Purpose of

constructing a great fleet of merchant vessels to maintain the line of communication with our brave troops in France, and to keep our commerce afloat upon the high seas in defiance of the German Kaiser and his submarines;

creating a great fleet of aeroplanes, which will give complete supremacy in the air to the United States and the brave nations fighting with us against the German military menace; and for other necessary war purposes,

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We fight, first of all, for America's vital rights, the right to the unmolested and unobstructed use of the high seas, so that the surplus products of our farms, our mines and our factories may be carried into the harbors of every friendly nation in the world. Our welfare and prosperity as a people depend upon our right of peaceful intercourse with all the nations of the earth. To abandon these rights by withdrawing our ships and commerce from the seas upon the order of a military despot in Europe would destroy prosperity and bring disaster and humiliation upon the American people.

We fight to protect our citizens against assassination and murder upon the high seas while in the peaceful exercise of those rights demanded by international law and every instinct and dictate of humanity.

We fight to preserve our democratic institutions and our sovereignty as a nation against the menace of a powerful and ruthless military autocracy headed by the German Kaiser, whose ambition is to dominate the world.

We fight also for the noble ideal of universal democracy and liberty, the right of the smallest and weakest nations equally with the most powerful to live, and to govern themselves according to the will of their own people.

We fight for peace, for that just and lasting peace which agonized and tortured humanity craves and which not the sword nor the bayonet of a miliary despot but the supremacy of vindicated right alone can restore to a distracted world.

To secure these ends I appeal to every man and woman who resides upon the soil of free America and enjoys the blessings of her priceless institutions to join the League of Patriots by purchasing a Liberty Bond.

A Commercial Film-Developing Outfit At a Small Cost

BY W. M. LYON

(A very practical contribution to our contemporary "American Photography" is the following in which Mr. W. M. Lyon describes how he fitted up, at comparatively small expense, appliances for the regular development of amateurs' spools of film in fair quantities).

PROFESSIONAL photographers and many advanced amateurs realize the profitable business to be had in the developing and printing of films for amateur photographers. The long hours in the dark-room and the difficulty of developing large quantities of film with satisfactory results, not to mention the large quantity of developer used, prevent the handling of the films by the tray method. The high price of an efficient developing outfit, to relieve the worker of the trouble of tray development has been prohibitive to many who would like to take up this "photo-finishing." There is, and has been, a big demand for a low-priced outfit for handling fair size quantities of film. The outfit described in this article fills this want. It will handle work fast enough to allow of 100 rolls being developed and printed in one day. It is economical of solution, both as regards amount and keeping quality. One filling of developer will develop 200 rolls of film, if used within three days, or will last for from two to three weeks if only a few rolls are developed each day. It costs about one dollar 35 cents to fill the developing tank with metol-pyro-hydro developer, 17-minute formula.

The tanks are 10-gallon stone churns, filled with about eight gallons of solution. Two of these are used, one for developer, one for hypo. The rinse and wash tanks and water jacket are made of 22-gauge galvanized iron, painted inside with asphalt paint. The floor pan should be made of galvanized iron or plain black iron painted on both sides with asphalt paint. The drain should run directly from the floor pan, the tanks draining into the pan. The water jacket is 15 inches in diameter and the rinse and wash tanks are 11 inches in diameter, the floor pan 2 feet wide and 5 feet long. The water jacket should be about 24 inches high, and the rinse and wash tanks a little higher. The wash tank has a double bottom, the water connection being between—and the upper bottom being perforated with a considerable number of small holes. This spreads the pressure and prevents violent movement of the films in washing. The wash tank and water jacket are better without overflows, as the water will run over the top and flow down the sides into the pan without splash.

To make the racks, a bar of brass ⅛-inch x ⅜ inch is bent in the form of a circle of a size to fit the inside of the tank above the flange. The ends are soldered where they join, and reinforced on the inside by a strip of sheet brass or copper. This is to prevent breaking if the rack is dropped.

The cross rods are made of 5-32 round brass rod or wire, and are covered with pianola tubing. Six rods are used and the outside ones are placed 1½ inches from the outside of the rack, the others being equally spaced between. The pianola tubing can be had from any big rubber supply store, costs about $1.65 per hundred feet (½ lb., 9-64 x 1-32 wall), and the excess above what is needed for two or three racks is handy for any photographer. The chords corresponding to the cross rods should be laid out on the ring and the holes drilled, a ⅛-inch drill being used. The cross rods are then cut and the ends fitted to fit the holes. The rods should be 3½ inches longer than the respective chords. The ends should be filed just enough to permit inserting the rods flush with the outer part of the ring. A 90-degree bend is now made in each end of each rod, just far enough from the ends so that the rod will clear the flange of the tank, when inserted in the holes and the rack is in place. The rods are again bent 90 degrees at a point 1½ inches from the first bend, the direction being opposite to the first bends. Care should be taken to make all bends toward the same side and in the same place. The rods are now ready to be covered with the tubing and placed in the rack.

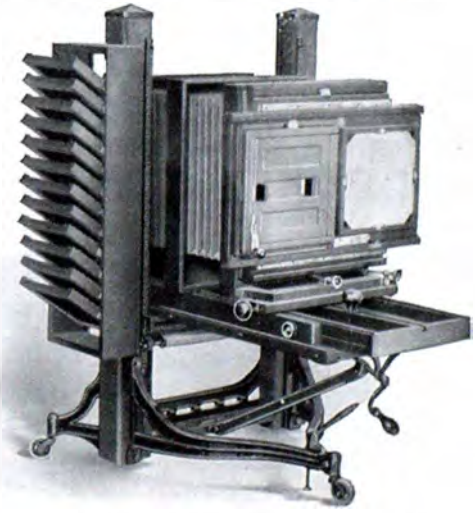
The water jacket and rinse tank will need no water connections, as a hose can be used for changing the water and will be needed for filling the developing and fixing tanks. Another hose will be needed for siphoning off the used solutions. The wash tank should be fitted with a flange or hooks on which to rest the film rack while washing. The stop cock at the bottom should have a long handle fitted to it so that the water can be controlled without stooping. The developing tank should be fitted with a close-

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fitting cover. This is made by cutting a piece of cypress to the size and shape of the top of the tank, fitting a piece of galvanized iron around the rim and lining the top with oilcloth padded with cotton.

A wooden frame should be made to hold the rack while putting the films in place, and this should be covered with post office paper on three sides to protect the films from the light. The films should be numbered with the order number, using an indelible pencil, hung over the cross rods, and a clip placed on the bottom. Defender clips can be used for all sizes, except 3-A films. Kodak or similar clips will be needed for these, as there is very little clearance with this 3-A film. Twelve-exposure rolls will have to be cut in two, but the small number of these received will not make this objectionable. Smaller films are placed on the shorter outside rods and the larger films on the inside rods. From ten to sixteen rolls can be developed at one time, and, by using two or three racks, a hundred rolls can be handled in less than four hours' time, marking, clipping, developing and fixing, and washing and hanging to dry, with enough spare time to get the day's printing sorted for sizes and the printing started.

After being put on the rack, the films are lowered into the developer and moved up and down for a few minutes; then each roll is lifted separately to see that none is stuck to its neighbor. The films can then be left for five minutes, after which they should be moved by lifting the rack a few times. Another stirring should be given after a second five-minute period has elapsed, and the films may then be left until development is complete. After being developed, the films should be rinsed thoroughly and immersed in the hypo. After about one minute, they should be given a thorough moving and separation, and then may be left until thoroughly fixed. After fixation is complete, the film should be transferred to the washer, the water turned on enough to give the films a gentle movement, and each film raised separately to allow of the water reaching the backs. Fifteen minutes' washing is plenty, and the films may then be squeegeed to remove surface water and hung to dry in a gentle current of air.

The price of the various tanks, installed a year ago, was as follows:—Two churns at 75 cents; three tanks and the floor pan, made by a tinsmith, $4.80; pianola tubing, $1.65; brass for two racks, $1.35. To this should be added the cost of clips, an East-

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man film pack rack, size No. 3, and one each 3¼ x 5½ and 5 x 7 B. and J. Style A plate-racks.

The developer used is of the following formula:

Water	2 gallons
Metol	88 grains
Sodium sulphite	10 ozs.
Hydroquinone	350 grains
Sodium bisulphite	140 grains
Sodium carbonate (EK)	5½ ozs.
Pyro	2 ozs.
Bromide	5 grains

Dissolve in order given and dilute to 8 gallons.

The time required will be about 17 minutes at 65 degrees. Add one minute for each degree under 65 degrees down to 55 degrees, if lower than this, heat the developer. For each degree higher up to 72 degrees, deduct one minute from the time. If over 72 degrees, cool the developer by use of cold water in the jacket. When only a few rolls are developed each day, one minute of time should be added each day for seven to ten days, then add one-half the original amount of all chemicals and start again with the normal time. Where a large number of rolls—over twenty or so—are being developed each day, more time will have to be added and some judgment will be required in this. A little experience and some careful watching will soon show the correct time to add for individual conditions.

The hypo used is largely a matter of choice; personally I favor the acetic acid hardener as being easier to mix in shorter time.

The last suggestion is that a good ruby light be hung directly over the developing tank; it will be needed to see that films are not in contact.

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