



ABEL'S



PHOTOGRAPHIC



WEEKLY



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SATURDAY, MARCH 15, 1919

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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

BE HELPFUL. Will our readers pardon us if we take the opportunity of giving a boost to the work of the P. A. of A. In the past we have had occasion and ample privilege to discuss the work of the national organization but having now the actual task of having to deliver the goods, so to speak, we want our readers to open their hearts to us and give us suggestions or criticisms without stint.

We all feel, we all know, that the P. A. of A. can be of tangible value to the profession at large and to the individual. It has accomplished many things through the able efforts of Mr. Hoffman and Mr. Columbus, who preceded us in the secretarial office, but we feel somehow that there is yet greater service to be rendered. Our own days of discussion and suggestion are over for the time being. Action is expected of us and so we want you, readers, to do the suggesting and criticising. We know full well that as you read these words, you have formed ideas of what you would like to see the P. A. of A. do for you and for the profession. Mostly men take out their thoughts in just plain thinking, but we ask you to go a little further this time and get your ideas on paper. Most of the readers of Abel's are or have been or would be—but for some reason or other—members of the P. A. of A. Every one of you has had a say at one time or another about that organization. Now, be generous, and let us hear from you. We are not mind-readers or second-sighters and we honestly want help. Come through, as we used to say in Liberty Loan talks, come through and do your bit.

THE PITTSBURGH CONVENTION. We have got into the habit of gauging the interest photographers are going to display in conventions for the year by the interest shown at the convention held by the Middle Atlantic States Association. This convention holds the center of attraction this coming week and by its success or failure we shall know how to judge the others in advance. From all reports, the Pittsburgh meeting is to surpass all others in educational and other features and the

attendance, judging from memberships paid in advance, will be ahead of all former years. The convention has been excellently advertised by President Diehl and Secretary Kossuth and somehow these men seem to have gotten the full friendship of those invaluable aids, the knights of the road. Between them they have spread the good word far and wide and we anticipate a corking good time in every respect next week. It is still not too late to make up your mind to run over to Pittsburgh and you do not have to be an active member of the Association to enjoy all its benefits. Pack up your troubles and meet us all there.

APPEARANCES

SOME people say that "appearances are deceptive," and others that "the first impression is everything." Although these dicta are apparently contradictory, there is truth in both, and our present object is to point out how outward appearances react on the success of a photographic business.

In photography more than in most businesses the impression made upon a prospective sitter is of the greatest importance. A shabby exterior, a dark and uninviting approach, or a dingy, untidy reception room will probably act as a deterrent to the prospective sitter is of the greatest importance. A visitor will go no further than to make an inquiry as to prices, and retire as quickly as possible. This fact is more readily realized by women than by men, and may account for the fact that many women have started successful studios, while men who could turn out better work have failed to attract patronage. To the woman the trimmings are of primary importance, and she starts fitting up her premises with much the same idea that she has in furnishing a home—that is, to make it an attraction to others and a source of modest pride to herself. Now it is not necessary to go to work in an expensive manner to achieve this end; the only thing necessary is to start with some definite scheme, and to keep it in view throughout. As the first contact with the public is usually by means of the showcase or window, we must start with that, and endeavor to make it as bright and attractive as possible, and always keep it so. Many places have been opened with an imposing array of plush and gilding, which for lack of care has in a few months become faded and dingy, giving the impression that no business is being done; while others started on more simple lines have by constant change and scrupulous cleanliness continued to attract the favorable notice of passersby.

Supposing that we succeed in doing this, the entrance and staircase, where there is one, should be respectable and well cared for. Dirty walls, with the paint or paper peeling off, worn linoleum, and dirty windows do not lead people to expect clean, artistic work behind them. This can all be remedied at small cost, and should at once be done where such a state of affairs exists. Many old-established photographers have experienced a serious drop in their takings when a rival concern has opened near them, not because the work was better, nor even as good, but because it was put forward in a more attractive way.

The reception room is often allowed to degenerate into a sort of rubbish store. Obsolete furniture from the studio, parcels received or ready for dispatch, frames and out-of-date specimens cover the tables and chairs and utterly destroy that appearance of daintiness and comfort which is so necessary to the production of a complaisant mood on the part of the visitor. One old photographer always called his reception room the drawing room, and always kept it quite free from business lumber. Even his specimens were kept out of sight until they were required, the comfort of his patrons being apparently his sole aim. Others have made their reception rooms interesting and profitable by displaying paintings, rare furniture, and curios, which not only served to pass the time while waiting, but which were ultimately sold. While on this subject it may be worth pointing out that the personal appearance of the proprietor and his staff should be as carefully looked to as the other decorative items. Photographers used to have a reputation for slovenliness, and it is to be feared that some still merit it. They should take a lesson from the jeweler and other tradesmen who have to deal with ladies, and not appear in frayed, chemical-stained habiliments, while their

assistants should be trained to those habits of neatness in dress and person which are expected to be found in a good-class business. One lady photographer insists on a uniform style of dress on the part of her receptionists, but this is going a little too far. Still, it is better than a tawdry waist and a faded alpaca apron, which have been seen in studios of some pretensions.

The studio is a workroom, and need only be kept scrupulously clean and free from unnecessary lumber. The camera and stand should be kept well polished even if of old pattern, and anything in the way of greasiness on the furniture avoided. Velvet and leather chair-seats need keeping in order, as a lady does not like to risk soiling a nice dress. We have seen a lady refuse to sit on a greasy-looking chair, while others doubtless shuddered when they did so. The fittings of the dressing rooms should be inspected daily, combs and brushes frequently washed, and a white drugget kept ready for use for wedding and evening-dress sitters. If powder and cosmetics are furnished, the pots and bottles should be kept free from smears and dust; actresses may tolerate dirty "make-up," private sitters will not. Nothing succeeds like success, and if trade is quiet the world must never know, for people like to feel that they are patronizing a fashionable establishment, even if they have to wait for their portraits. One of the most successful portraitists has told how at the beginning of his career he found sitters were not so numerous as he had hoped for, so re-

solved upon a bold stroke. He filled his diary with imaginary appointments for a fortnight ahead, and declined sitters who would not wait for a vacant date. At the end of the period he had booked more genuine appointments than he had ever done before, and since then he has never looked back. When anything is difficult to obtain people are sure to want it, and when the sitters who had booked told their friends how terribly busy Mr. So-and-So was, they immediately felt that he was the right man to go to. Few photographers would care to take such a risk, but it is well to keep up the impression that business is flourishing, and that it is only as a special favor that early delivery can be promised.

One little matter must not be overlooked, that of stationery. We receive many letters upon notepaper the quality and printing of which would disgrace a grocer's store. When people contemplate patronizing a self-styled artist they are apt to judge his artistic skill by the style of the communications he sends to them, and nothing is so detrimental as poor stationery. We do not advocate florid designs or bizarre coloring—the simpler the better—but the type should be artistic and the paper as good as we can get in these times. The money so spent will not be wasted. It is only invested, and will return increased a hundredfold before many days. The whole point is this—that the photographer must appear to have some self-esteem and confidence before he can expect the public to trust him, and therefore should make as good an all-round show as circumstances permit.—B. J.

Minutes Of The 15th Annual Convention

OF THE

Professional Photographers' Society of New York

HELD IN

The Masonic Temple, Elmira, N. Y. Feb. 25, 26 and 27, 1919

FIRST session opened at 11 A. M., with President Fred T. Loomis of Elmira in the chair. First on the program was an address of welcome by Mayor Hoffman. Among other things he said he had no key to the city to give us as nothing was locked up in Elmira.

A response was made by Al Downs Rice, of Jamestown, N. Y.

Motion prevailed that the reading of minutes of last session be dispensed with.

The following committees were then appointed:

COMMITTEE ON RESOLUTIONS

Howard D. Beach, Buffalo.

E. B. Core, New York.

Chas. Goetz, Rochester.

COMMITTEE ON PLACE OF NEXT MEETING

Carl K. Frey, Utica.

E. L. Mix, New York City.

Howard D. Beach, Buffalo.

COMMITTEE ON NOMINATIONS

Sam H. Lifshy, Brooklyn.

E. B. Core, New York.

E. H. Stone, Hamilton.

Under new business, Mr. Fred E. Abbott, of Little Falls, offered a resolution:

RESOLVED, That Article 6 of the constitution titled "Meetings" be amended to read as follows: "The city in which the next annual meeting will be held shall be decided on by a vote of the members on the first day of the annual meeting which shall be held during February when the meeting is held in New York City, and during May when held in any other part of the State."

Interesting remarks were made by E. B. Core, F. E. Abbott, E. L. Mix, Al Downs Rice and J. E. Garabrant, who suggested we have an electrical committee to give proper information concerning electrical appliances for photographic uses.

On motion of F. E. Abbott, Mr. J. E. Garabrant and Mr. Sam Lifshy were made this committee with headquarters at 124 West 42nd St., New York City. After announcements session adjourned till 2 P. M.

TUESDAY AFTERNOON SESSION

Convention called to order at 2 P. M., President Loomis in the chair. Mr. Chambers requests Mr. Core to pick out the best picture of a man in uniform that he may present the maker with a subscription to his paper.

The program began with a demonstration of Portraits by Flashlight by F. E. Abbott. This proved very interesting and the proofs were shown the next day. This was followed by a talk by Robert McGeorge of Buffalo. Subject: "Art with a Capital A."

Following this, Corporal Arthur Huff explained the exhibit of Government photographs loaned by the Division of Military Aeronautics of the training section of the Photographic Branch, headed by Lieut. Col. John S. Sullivan, chief. This proved very interesting and, by the way, this exhibit was one of the features of the convention.

This was followed by some five-minute talks. Mr. Allen of Potsdam said a Gilbert Retoucher saved him one-fourth of the time in retouching. Mr. Mandeville of Lowville talked on the doing up of mounts into packages as fast as ordered. Mr. J. Anthony Bill of Cincinnati made some remarks; also Carl Frey of Utica, J. R. Castanguay of Ottawa, Canada, Mr. Hale of Geneva; also Mr. Lifshy, Mr. Thompson, Mr. Chambers, Mr. Lovell, and Mr. Robinson, formerly of the Robinson studio, Ithaca.

At this point an invitation was received from the Arnot Art Gallery, inviting the convention to visit the gallery and extend-

ing the open hours so this could be done.

The committee on the awarding of the three gold prizes was changed so as to include the entire convention.

SECTION REPORTS

The Metropolitan Section reported 38 members, 9 meetings each year, one in the United States service.

Geneva-Ithaca Section, 4 meetings last year; held joint meeting; also picnic with Southern Tier Section; 14 members.

Chautauqua Section, 10 members, 3 meetings last year.

Southern Tier Section, 19 members, 4 meetings.

A roll call of sections as to number attending convention resulted in the Chautauqua Section receiving the prize for smallest attendance.

Mr. C. L. Lewis and Mr. J. A. Bill were appointed judges to select from the exhibit 25 pictures to constitute a traveling salon for the benefit of the sections.

The 25 pictures were chosen from the following exhibitors: McLauren, Beach, Mix, Gunnison, Huber, Hale, Personius, Hoyt, Buckley, Nelson, Frey, Burnell, Lifshy, Mock, Stewart Sisters, Booth-Rusk, Sipprell, Abbott, McFarlin, MacDonald, Camp, Loomis, May Smith, Saunders, Drake. Mr. Mix of New York read a letter concerning the clause in the revenue tax bill taxing photographers 10 per cent of gross receipts, and explained how Mr. McKenna had personally given of his time and talent to bring about the happy ending; the striking out of this feature, and upon motion that this society give as a token of our appreciation the sum of \$100.00. Remarks were made by several and an amendment was offered that this matter be tabled and brought before the National Convention. This was lost; also an amendment that the amount be \$50.00 was finally withdrawn and the original motion to give \$100.00 was carried.

At this session, Mr. Mock offered the following resolution:

RESOLVED, "That photographers desiring to become members of the Professional Photographers' Society of New York who live within the boundary of any section of same shall be required to obtain the signatures of two members in good standing in that section."

Mr. Lewis, Mr. Beach, and Mr. Abel each said a few words concerning the coming National Convention.

Adjournment.

At 6 o'clock a "Get-to-gether" luncheon was given on the convention floor and the excellent facilities and service of those in

charge made the occasion one of real pleasure and profit, good music, lots of singing, and various electrical stunts kept things lively throughout the evening.

WEDNESDAY MORNING SESSION

This session was so full of routine business that the hour got so late that Mr. Buckley was held over for the afternoon; also the rest of this morning's program. Adjournment.

WEDNESDAY AFTERNOON SESSION

Convention called to order by President Loomis at 2 P. M.



Mock and Lewis sharing a Smile-that-wont-come-off

This session was given over to Mr. Buckley of Binghamton, who demonstrated with a model (Mrs. Cossit) assisted by Miss Balch, and using draperies gave us something new, as his subject called for using back lightings in various ways. This demonstration was very interesting and we are to see these pictures in some of the magazines.

Next a talk by Pirie MacDonald, who was, as usual, listened to with pleasure and profit.

At this time the Past Presidents were called upon and several made interesting remarks. Mr. Mock, using Frey as a model, demonstrated his new *Wet* process of making sittings.

At 12:15 the ladies, to the number of

about 40, were the guests of the society at a luncheon given at the Woman's Federation Building. This was pronounced a very fine spread and was thoroughly enjoyed by all. The committee in charge arranged for some fine music and Mrs. McFarlin gave them some readings in her usual excellent manner.

At 6 P. M. the banquet at the Federation Building was participated in by something more than 100 and to the sweet strains of the wedding march the procession was led by the clergyman, Al Downs Rice. Next came the bridal couple, Miss Mary Stewart on the arm of her Lifshey. The bride carried the usual bouquet of lilies of the valley (or something else). Her long train was gently supported by the two stalwart gents, Mr. Stone, 7 ft. 3, and Col. Speck, 3 ft. 7. The grand march was finally stopped by Papa Core raising the semaphore (STOP) which was used with much regularity on most of the speakers responding to toasts. The eats were very good and all reported a great time. A good orchestra, the fine Masonic Glee Club all did their parts well and we broke up at 9 to go back to the convention hall for the dance.

THURSDAY MORNING SESSION

Convention called to order at 10 and the first on the program was a little talk by F. E. Hewitt on studio system. This started an open conference and many ideas were given by those present on how they worked the part payment in advance idea.

At this time reports were called for and the Committee on Resolutions made the following report:

WHEREAS, The chamber of Commerce of Elmira deemed it within their province to house this convention of the Professional Photographers' Society of New York, and, too, in such comfortable and pleasant quarters, be it

RESOLVED, That the hearty thanks of the Society are due that honorable body and hereby given; also

WHEREAS, Dr. Genthe so aptly aided The Professional Photographers' Society of New York in its educational features through the exhibition of twelve of his beautiful photographs, be it

RESOLVED, That this represent a vote of thanks to him tendered, and

WHEREAS, The Professional Photographers' Society of New York has been enriched in its convention through the exhibition of photographs by Alexander Pach, Harris and Ewing and others outside of the society and not in attendance, be it

RESOLVED, That a sincere vote of thanks shall be tendered them, and

WHEREAS, The press of Elmira has aided The Professional Photographers' Society of New York in advertising and in promulgating a lively interest in this convention, be it

RESOLVED, That the thanks of the society shall be tendered them, and

WHEREAS, The officers of The Professional Photographers' Society of New York and other members of the Southern Tier Section have, through their efforts, brought about a most successful convention, therefore be it

RESOLVED, That a hearty vote of thanks be given them and a copy of this resolution be upon the minutes.

WHEREAS, The Professional Photographers' Society of New York were greatly enlightened in the military branch of photography through the splendid exhibit of government photographs loaned by the division of military aeronautics of the training section of the photographic branch, headed by Lieut. Col. John S. Sullivan, chief, be it

RESOLVED, That the hearty thanks of the society be tendered them and a copy of the resolutions be sent Lieut. Sullivan.

HOWARD D. BEACH,

E. B. CORE,

CHAS. GOETZ,

Committee.

Committee on place reported that next convention will be held in New York City, time to be at their discretion.

Committee on nominations made the fol-

lowing nominations:

For President, Al Downs Rice, Jamestown.

For Vice-President, Miss Mary Stewart, Canandaigua.

For Secretary, Geo. H. Personius, Elmira.

For Treasurer, Edwin Park, Oneida.

On motion unanimously carried the secretary was instructed to cast the unanimous ballot of the convention for the persons as named, this being done, they were declared elected, and all responded in appropriate remarks.

The resolution presented at the first session by Mr. Abbott as to change of time of holding convention when held up-state was discussed at some length, and seeing the sentiment against a change Mr. Abbott withdrew his resolution.

Mr. Mock's resolution, relative to persons wishing to join the state society being required to get the signatures of two members of the section in which he resided, was adopted.

Next came the awarding of the \$30.00 in gold for the three best devices for helping in the studio. The prizes were awarded as follows:

First prize, W. E. Burnell, copying frame.

Second prize, Mr. Amsdell, retouching frame and proof envelope.

Third prize, Geo. A. Personius, method of using table for photographing babies.

Other contestants ere Mr. Abbott, lens board and try, and Mr. Mandeville, salesmanship idea.

F. E. HEWITT,
Secretary.

THOUGHTFUL SAVING

MAKE 1919 a year of thoughtful saving!

With this ultimate object in view, the newly organized Savings Division of the United States Treasury Department has launched an intensive campaign to stimulate, or better, "popularize," habits of wise buying, sane saving, secure investment and avoidance of waste, in connection with the sale of the 1919 issue of War Savings Stamps and Thrift Stamps.

During the war a penchant for economy—of food, fuel, money and time—was developed by the American people. The Government now declares this war-taught lesson should not be cast aside in the reaction which follows the signing of the armistice. It must be continued. It must be made a permanent and "happy" habit.

The immediate and concrete objective of the campaign is to encourage the public to continue buying War Savings Stamps and Thrift Stamps and thus apply funds for meeting Government obligations incurred during the war, and arising since the cessation of hostilities. It is essential to a sound economical program that smaller savings, as well as larger capital, finance Government operations.

In connection with the Savings Stamp campaign comes the Government's educational campaign to stimulate wise buying, sane saving and safe investment. Sane spending is the basis of intelligent saving and elimination of waste, whether of commodity or time. In making purchases, the buyer should make certain that he gets his money's worth in commodity, comfort, serv-

ice, recreation or advancement. In essence, it is a sort of budget making.

Provision must be made for the rainy day and unforeseen emergencies—or opportunities—when they occur. Intelligent saving is diametrically opposed to hoarding or miserliness. It consists largely in foregoing ill-considered or foolish present expenditures in order to be able to obtain in the future necessities or even luxuries.

With War Savings Stamps an absolutely solid and attractive investment, and as the most effective mechanism for saving small

sums regularly, the United States Treasury Department naturally recommends this form of intelligent saving.

The name of Benjamin Franklin, apostle of saving, whose sound economic doctrines form the basis of true thrift, is to be the watchword of the savings campaign. The Government has paid signal tribute to his memory in placing his picture on the 1919 issue of War Savings Stamps. And the likeness of Franklin also occupies the place of honor on the official 1919 insignia of the thrift campaign.

Progress of Pictorial Photography

MR. WHITE, I want to ask you whether you think that pictorial photography has made substantial, or any, progress in America during the past year?"

"I believe that pictorial photography is progressing, but its progress is not to be expressed in terms of a year. Pictorial photography is expressed more or less in terms of epochs. My observation is that there has been a big growth in—well, I cannot say exactly in a year, but in the last four or five years. I may say that this growth is evident even in places remote and in places where we once heard practically nothing of pictorial photography, but find now large groups of very active and earnest workers, most of them producing very high-class work."

"What has been the influence of the pictorial photographers of America on photography during the past year?"

"The influence has been one of substantial encouragement. For one thing, we have sent to various museums important exhibitions of photographs. Here is a little incident that came to me a few days ago that might help to answer your question. A young woman, a member of our organization, was in the Cleveland Art Museum. While she was in the room where our photographs were being shown she saw the director approach with an English artist, and she overheard this conversation. As he passed the door the director asked the artist to go in with him and see the exhibition of photographs. The artist protested that he did not care to go in and that he did not believe in it, and that he did not think there was anything in pictorial photography. The director quietly insisted on his going in, saying that he felt very decidedly that there was more real enthusiasm mani-

fest in his exhibition of photographs than there was in a group of etchings that was shown in another room. This is significant of a change of attitude toward photography, as an art, and there are about sixteen different museums in which this state of things is being revealed. I have in mind the Newark Museum. They had a collection of these photographs displayed in a most beautiful way in the Newark Public Library, and along with it they showed copies of all known magazines devoted to the subject, with portfolios representing examples of the work of photographers in Europe, and a person who came to view these pictures could then turn to these magazines or portfolios and study them."

"What effect would you say war conditions have had on pictorial photography?"

"In America the effect on pictorial photography has been, I would say, rather to dampen enthusiasm or to discourage it. There has been a feeling that all activities should be directly connected with the war, and that photography should share in this; that pictorial photography should be devoted to placarding the war or the spirit of the war, a sort of war propaganda, rather than purely pictorial work. Abroad, one of the interesting things I have noticed in connection with the catalogue of the Royal Photographic Society exhibition, the oldest photographic organization in the world and the most important one, is that the exhibition reveals very little of war-time activities. They are showing pictorial photographs, technical photographs, Autochromes, and every branch of photography. The pictorial section had no particular bearing on the war, nor had the Autochrome nor the scientific section. The section of forty-nine prints loaned by members of the British Military Service formed the only

contribution directly pertaining to the war. In the advertisements in this catalogue there was practically no reference to the war, and an advertisement of a photographic school in connection with the Regent Street Polytechnic contained no mention of a war course, but did mention conspicuously their pictorial work."

"Has any development along the lines of what we might call cubistic art got into pictorial photography?"

"Yes, it has gotten into photography to a slight extent, but I am loth to call it cubism or any similar ism. The development of modern art, I think, is in the direction of construction; and construction—picture construction—applies to photography as definitely as it applies to painting and other art. Indeed, a great feeling of the need of this has expressed itself in connection with photography."

"What do you mean by the 'construction' of a picture? Anything different from the rules of composition as usually understood by artists?"

"The rules of composition as usually understood have been too narrow. We might say there are no rules, but there are certain fundamentals. These fundamentals have been made to apply in a great variety of ways. Take this print, for instance. [Mr. White took up a photograph showing some peculiar architectural effects.] Here is a little of what we might call cubism in modern photography. We first look at it, and we get pleasure from the play of light and dark on the object. It produces a sense of satisfaction to the eye, and yet when we examine it more closely we feel that the artist has violated the rules of what might be called composition. We must construct our rules of composition from examples rather than make the construction that is demanded by our art out of formal rules."

"Can commercial or professional photography assimilate pictorial principles?"

"I believe commercial or professional photography should be pictorial. Pictorial photography is simply a name applied to photography that really has, or should have construction and expression."

"Has color photography a future? Has the Autochrome a future?"

"I feel that the Autochrome has already demonstrated its position, and the color print will eventually take a definite position. Processes will be simplified in such a way that it can be used more successfully by the amateur, and the amateur's work and enthusiasm are necessary to its de-

velopment."

"Has platinum paper been in the market during the past year?"

"Black platinum paper practically disappeared from the market, but sepia platinum paper has been obtainable."

"What is the best substitute for platinum paper?"

"The British Journal of Photography, a recognized technical publication devoted to photography, has said that printing *de luxe* should be done on platinum or palladium, which are absolutely permanent papers. Carbon is also to be classed with these as permanent papers. There is no real substitute for these papers, and I trust that they will eventually be again available."

"What do you think of the bromide papers made on Japan tissue?"

"I think they have produced very beautiful results."

"Is bromide paper the best available paper of the future for pictorial effects?"

"Bromide prints are most beautiful, and the quality of some bromide prints that we see is such that it is difficult to distinguish them from platinum, which is surely the greatest compliment we can pay them."

"Can the bromoil process ever be used except by expert workers with a gift of patience?"

"I find that the bromoil process is often used by people who are not experts, but amateurs with a desire to achieve a good photographic result. To be an expert, of course, would help very materially in producing this result. There are very few expert bromoil printers."

"Has the 'gum print' passed? If so, what has taken its place as a medium of expression for workers who think they have something to express that is beyond straight photography?"

"I think the 'gum print' has not passed and is not likely to, but to become really of greater interest as time goes on."

"Are as many 'gum prints' seen in exhibitions now as formerly?"

"No. The reason, I think, is that some of the best workers in the medium are not interested particularly in showing their work in exhibitions."

Mr. White here turned to some choice gum prints that were hanging on the walls and pointed out their good points.

"Is carbon paper now used to any extent?"

"Carbon paper is still available, and is still used, but not so much by the commercial photographers, and probably a little



By
*Carl
 Klimcheck*
 of
*Brooklyn
 N. Y.*

less by the pictorialists, because of the introduction of new processes like oil and bromoil; but many workers have continued to use, and still use it, with admirable results."

"Has 'home photography' had any growth in popularity during the year?"

"Probably the greatest development of photography is in home photography or home portraiture. During the last five or six years practically every professional studio has been obliged to introduce home portraiture."

"Have there been any notable inventions in photography during the year?"

"I want to make a confession—the inventions in photography are not of so much interest to me as the development of the inventions that are still to be perfected."

"Has the so-called 'fuzzy school' made

any converts during the year, or is the tendency to go back to sharp, or sharper, prints?"

"I do not think there is a tendency to go back to sharp or sharper prints, but there has been, or there is getting to be, a better understanding of the soft focus lens."

"Has the pictorial school of photography had any influence on what may be called the chief field of photography, in its larger aspects, at present—the moving-picture drama?"

"I feel that probably there pictorial photography has its greatest influence. We find very few serious film producers who do not study very carefully the construction of their pictures and the lighting of them, together with the proper motion-picture appeal—the appeal of the acting. They are really looking for all expressions of light

and varieties of focus that the pictorial photographer has been interested in."

"It is said that D. O. Hill, the Scotch artist, who for a while practiced photography with genuinely pictorial results, used paper negatives. Was his success due in any measure to this fact?"

"I don't think it handicapped him, and in many instances I feel that it contributed to the simplification of his portraits."

"Do you recommend the use of color filters in pictorial work?"

"I do."

"Do you recommend fast or slow plates for pictorial work? What about films?"

"I would prefer to use, whenever possible, a slow plate. Films eventually, I believe, will be the only thing used, though not necessarily film packs or roll films."

"Do you mean that the glass plate will be discarded and cut films be used? Is it not the fact that most practical photographers find a great advantage in using glass plates?"

"Of course, the advantage of the glass plate is that it is easier to handle; but a good thick celluloid film is almost as easy to handle, and these films are easily filed. They are not breakable and they are being made now in all the various emulsions. Their great advantage is in their lack of weight and their non-halation qualities. A great many photographers are burdened with plates and the filing and storing of them become a big problem."

"Have any improvements in cameras been made during the year?"

"As I see it, cameras have been improved in the direction of the needs of the pictorial photographer in that they have longer bellows extension and larger front-boards and are constructed for stability. As the photographer is working more and more in the open, this is necessary."

"What kind of a camera do you recommend for pictorial work?"

"Personally I feel that every photographer should first learn to photograph with a view camera. As his work develops he finds that it is a matter of getting his inspiration from incidents of life rather than building up his compositions in front of a view camera. Here is where the reflex camera is a great help."

"Then you recommend the reflex type of camera for serious pictorial work?"

"Yes, I do."

"Would you fit this type of camera with a soft-focus lens?"

"Yes, and also with an anastigmat."

"Have any new lenses been put on the market in 1918?"

"None that I know of."

"What do you think of the use of the soft-focus lens generally in pictorial work?"

"I think if pictorial photography were suddenly robbed of the soft-focus lens it would be a catastrophe."

"Can the same results be secured with the anastigmatic lens by throwing it slightly out of focus?"

"No, for the results obtained with the soft-focus lens are due to its construction."

"What size camera do you recommend for pictorial work?"

"I think the tendency of the pictorial worker has been to use too large a view camera. It has been demonstrated that size does not determine the artistic value of a picture. I would recommend a camera that is not a burden to the person using it."

"Do you recommend workers to make enlargements from a small-sized negative for exhibition purposes? and, if so, what size enlargement do you prefer?"

"I should feel that the work above 11 x 14 is a mistake generally, and that a picture can be just as beautiful and in the long run more beautiful when it is kept within the dimensions of the 'whole plate'—6½ x 8½ inches."

"Do you recommend the working up of negatives for pictorial effect?"

"My preference is for photographs that have not been worked up, but if a man is successful in doing this to the extent of losing sight of the manipulation in the completed picture I see no reason why it should not be done, and I think it has been done with success by some good workers."

"Do you object generally, to manipulation or 'dodging' of prints or negatives as tending to produce hybrid results?"

"I feel that the practice of doctoring negatives is a bad one, but to achieve a result, if it is well done, it may be justifiable."

"What is the most approved fashion of mounting prints this year?"

"The most approved fashion is the one that was established many years ago in the presentation of etchings and engravings—a white or slightly toned mat, sometimes with a 'countersunk center.'"

"Do you think that an ambitious amateur who desires to do good work can best improve his methods by studying exhibitions, or by studying books on art and composition?"

"I should say that the books on art and composition are of little value without the

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exhibitions, and that if worked together the book is made more valuable by the exhibition and the exhibition more valuable by the book, but the combination is absolutely necessary to achieve results. The tendency very often is that a continued study of books or exhibitions rather satisfies the worker, and he does not devote himself to his own problems of creative work."

"What is the greatest weakness in the work of the young photographer, and how can he best overcome it?"

"I think the greatest weakness of the young worker is the lack of something to express. He is too much interested in the photograph for the sake of the photograph alone—that is, in the medium or in the taking of the photograph itself. The photograph should express something."

"Just what do you mean, Mr. White, by 'expressing something'?"

"You get down to a very important point. The expression in a photograph may come from what we might call the design of the photograph or the distribution of light and dark to produce a visual sensation, just as a fine rug or piece of lace gives us satisfaction in design, an expression in design. We can also introduce that into the making of a portrait, and embody not only a

representation of the person's features, but create at the same time an interesting design or a better distribution of the parts of a portrait to make it convincing and definite."

"Do you mean that an amateur should go out into the fields with a preconceived idea of finding something to express, of making a pattern or doing something 'original'?"

"He should go out into the fields with an open eye and open mind to be moved to an expression of his appreciation of pattern, his appreciation of tone, of values, etc. Let him leave the mind open, and that will tell him what to express. He gets his inspiration from Nature, and he contributes to Nature just so much as he has of knowledge of photography, knowledge of composition, knowledge of tone values—he expresses himself that way. I do not believe he should go with a preconceived idea of what he is going to get. He should be moved by his subject. If he is not, he will become blind to the most beautiful aspects of Nature. That is the interesting thing of Nature; the changing light and shadow are never twice the same. The light is continually changing, and he has combinations and variations that a man with a preconceived idea will miss, and in photography

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that is the most impressive thing—that it can record those subtleties.”

“Do you recommend workers to send only new photographs to the exhibitions? In other words, should a worker try to get new subjects continually, or send his older, and perhaps better, work in more limited amount?”

“It would be better to send his older work and keep the new photographs at home until he has studied them carefully.”

“Do you regard photography as giving fair scope to the art impulse in people who have that impulse but are unable to devote their time to painting, etching, or other graphic art?”

“The question really expresses the idea that photography is supposed to be taken up when they cannot do the other thing, which I feel is a mistake. Photography is an expression, not necessarily as important or vital as the others, but it is an expression, and it can be used along with the others as well as alone.”

“In other words, you feel that photography stands on its own merits?”

“I feel that it stands on its own merits absolutely.”

“What, in your opinion, is the distinction between an amateur and a professional pho-

tographer?”

“I think the distinction between the amateur and professional photographer is difficult to draw. The greatest distinction that I can see is when the word amateur is applied so that it reveals the love of the amateur for his work rather than the sense of the duties involved in it. That is what the amateur gets out of the work; the professional's aim is too often what he can get out of it in the sale of his products.”

“Can the pictorial photographer make a living in America under present conditions, or is the photographer who wishes to make a fair income to be recommended to confine himself to so-called ‘commercial’ or ‘professional’ work?”

“Being a pictorial photographer does not necessarily prevent his making a living. The pictorial photographer, if he is a good one, is naturally concerned more in producing a result than in marketing the result; and as a consequence sometimes he suffers. The pictorial photographer in reality ought to be a financial success, for the tendency is strongly toward the development of the work in that direction.”

“Will the ending of the war have a favorable effect on the future of pictorial photography and on the pictorial photographers of

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America?"

"I should say very decidedly yes. It will naturally liberate a great many repressed spirits, and that very liberation will express itself by bringing the worker in closer touch with nature, and the results will show this. I feel that the development after the war is going to be in the direction of art expression. As a specific instance, my own son, who was sick and tired of photography in general, has manifested a greater interest in it since he has been in the Army in France, through coming in contact with the old chateaux and the interesting art treasures that he has seen. He has developed a greater respect not only for art, but for photography; and this single instance has doubtless been repeated in thousands of cases on the part of our soldiers in France."

Credit Where Credit Is Due

Baltimore, March 1, 1919.

My Dear Mr. Abel:

I do not care to take credit for any benefit I may have conferred on any one, especially the photographic fraternity, to whom I have rendered services for over 30 years, but I really feel that I deserve a considerable share of the credit for saving us from that terrible ten per cent tax on photographs, which was written into the law by the House of Representatives and adopted by the Senate Committee.

As soon as I heard of its being adopted by the Senate Committee I went over at once and saw Mr. Geo. Harris and asked him as to what was being done in the matter. He told me at once that he had prepared his business for the change and that the case was hopeless. Mr. Towles and himself had seen the committee and they told them that photographs were a luxury and would listen to no change, not even a reduction to five per cent.

I felt pretty blue over the matter and on my return to Baltimore the same day at once wrote the letter which you published two weeks afterward. I sent a copy to Mr. Harris and one to each of our Senators and Representatives from this State. Senator France said he would look out for it in the committee. Mr. Linthicum, in the House, informed me he had called Mr. Hitchin's attention to the matter and sent me Mr. Hitchin's letter stating that he would cut it out if it came to the House with that clause in it. All, both Senators and Representatives, acknowledged the



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force of my arguments.

Finally, Senator France informed me that my letter had been submitted to the Senate committee, and they cut it out of the bill, and it remained cut out. I think Mr. Harris will confirm my statements as far as it applies to him. My son has all the congressional correspondence.

Sincerely yours,

D. BACHRACH.

FREE POST GRADUATE COURSE.

To every past student of the Southern School of Photography, who entered the Government service, will be given a Free Post Graduate Review by Daddy Lively at some time during the next school term, date not set.

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DARK-ROOM LIGHTING

We recently were in the dark-room of a photographic friend whose amateur experience in electric wiring and battery making had been applied in the provision of what he regarded as luxuries in the way of illumination. We should explain that our friend's dark-room, which was of ample size, and had the customary developing bench in one corner, had cupboards the contents of which were clearly seen by means of a little yellow electric bulb worked from a battery and connected to the latter so that the opening of the door completed the electric circuit whilst its closing switched the light off again. In many commercial dark-rooms where from lack of space elsewhere things are kept which are not needed in development operations a device of this kind would often save the time of a second assistant who might be wanting them whilst the dark-room was in use. Naturally enough our friend's room was fitted with two types of lamp, one with the safe-light nearly vertical for the examination of negatives, and another of the horizontal pattern for use in the development of prints. Another fixture, and one which we have regularly used ourself, is a ceiling light consisting of a fairly large lamp placed a foot or so from the ceiling with its safe-light uppermost. The illumination, after its reflection from the ceiling, provides a weak, but safe, and very comfortable light throughout the room.

"The Boice Studio of Richmond, Va., wishes to employ a good retoucher, able to work in backgrounds and etch, man or woman. Also a good all-round photographer who can operate in studio or home.

A good receptionist with experiences in Home Portraiture.

This position calls for some traveling and will pay excellent salary and commission.

Replies will be considered confidential. State in first letter qualifications, references, salary wanted, and time when you could start. Send photograph of self if possible. All replies will be answered and photographs returned. 3-1-5



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SITUATION WANTED

SITUATION WANTED—An all-around photographer, capable of doing good work, open for steady position. Capable of managing studio. Michigan City preferred. Address T-2, care of this journal. 3-1-3

SITUATION WANTED—Good operator desires a position. Preferably in the Twin Cities. Address E-4, care of this journal. 3-15-3

SITUATION WANTED—Position wanted by good printer and retoucher. Can also operate, enlarge and color. Just out of army. Steady position wanted; married; age 25 years. Address Harry Panosian, Hotel Martinique, Huron Rd., Cleveland, Ohio. 3-15-3

SITUATION WANTED—Photographer: Lady wants position as operator and retoucher. Many years' experience abroad and in the U. S. A. Address R-3, care of this journal. 3-8-3

FOR SALE

FOR SALE—Studio in a country where money is plentiful, prices good, and more work than you can do; easy terms, or will lease to first class workman who can give satisfactory reference. R. A. Williams, Beatrice, Neb.

FOR SALE—Studio where paying business has been conducted for years may be had by buying about \$300 worth of equipment. Growing Indiana town of 2600. Address W-2, care of this journal. 3-15-2

FOR SALE—An excellent opportunity in finest college town of Middle West. Best location in city. Owner in army athletic work for indefinite time. Can give no personal attention to studio. Address W-1, care of this journal. 3-15-1

FOR SALE—A thoroughly equipped studio. Centrally located, draws from population of 15,000. No competition, low rent, high-grade work; cabinets from \$6 to \$10 per dozen. 8x10 photos from \$25 to \$50 per dozen. Reason for selling, wish to locate in large city. Address Jared A. Gardner, 239 Union St., Richland, Mass. 3-15-3

FOR RENT—Two Studios: One a fine brick residence studio in town of 2000. All conveniences and modern, no competition. Vacant March 15th. The other one is located in town of 1800 population. Ground floor, modern and all conveniences. No competition. Vacant March 1st. Both are exceptionally good small towns. Address S. D. Joy, Three Rivers, Mich. 3-8-2

FOR SALE—One of the best paying studios in town of 6000 for sale. In the state of North Dakota. Studio is fully equipped and doing excellent business. Reason for selling will be given prospective buyers. For further particulars write B-4, care of this journal. 3-8-4

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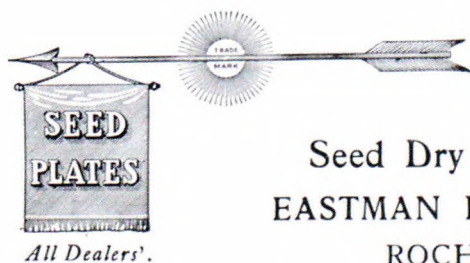
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HELP WANTED—Wanted, printer and amateur finisher. Steady job. Address C. M. Craven, Wayne, Nebr. 3-15-3

HELP WANTED—Wanted an experienced receptionist, position open April 1st. Address T-3, care of this journal. 3-15-1

HELP WANTED—Wanted a first-class printer and a first-class retoucher. Best wages and no kodak work. Permanent place. Address H. O. Baldwin, Fort Dodge, Iowa. 3-15-2

HELP WANTED—Wanted by one of the largest photographic organizations in the East an experienced home portrait operator. Must be clever at handling children as well as grown-ups. State previous experience and submit samples of work. Address B-4, care of this journal. 3-15-1

HELP WANTED—Lady who has knowledge of all branches of photography, to do principally retouching and assist in the reception room. Send samples of retouching and state salary expected in first letter. Address M. H. Mueller Studio, 35 Arcade, Newark, Ohio. 3-15-1

HELP WANTED—Wanted either lady or gent who knows something of operating and printing but who are fairly good retouchers. If we cannot get this sort of help we have the best paying studio for sale in the state. Did \$7,500 worth of business last year, getting as high as \$9.50 for 4 x 6 sizes. State wages expected in first letter. Price and terms reasonable if we must sell. Address R-4, care of this journal. 3-15-2

HELP WANTED—Wanted, retoucher and printer of Artistic ability, for high-grade studio, \$200.00 a month. Can operate if party desires; permanent position to right man. Send samples of work, photo of self, and state experience and age in first letter. Address Castonguay's Studio, (c3), 331 Dalhousie St., Ottawa, Canada. 2-8-T.F.

HELP WANTED—Wanted experienced printer and retoucher. Permanent position, best class of trade. Give experience, details and salary desired. The Amon Studio, Clarksburg, W. Va. 3-1-5

HELP WANTED—Wanted a first-class photographer, one who can deliver the goods. First-class studio and will pay according to ability. Address W. R. Hook, Clarksburg, W. Va. 3-8-3

HELP WANTED—Wanted all-round man with good reputation to work as general assistant. Finishing marine views chiefly in navigation season, portrait and general work in winter. Must be capable. Position good for years to a good live man. Good salary and commission. Required about April 1st. Address Young's Marine Studio, Saulte Ste. Marie, Mich. 3-8-2

HELP WANTED—Wanted a good operator and retoucher. A permanent position for a good man. Address L-2, care of this journal. 3-8-5

HELP WANTED—Wanted good retoucher and all-round man. State full particulars and salary in first letter. Address J. Leonard Gates, Charleston-Kanawha, W. Va. 3-8-2

HELP WANTED—Wanted manager for a first-class studio who has had experience in soliciting home portraiture. Write full particulars regarding past experience and salary wanted. Address M-1, care of this journal. 3-8-2

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SPECIAL—Wanted one 6 1-3 x 8 1-2 Verito lens, and a good Aristo Lamp. Must be in first-class condition and reasonable. Address M-2, care of this journal. 3-15-2

SPECIAL: FOR SALE—Air Brush complete. Hand Piece Tank and Foot Pump; a bargain. Eight dollars will buy it if sold at once. It is in perfect working order and guarantee same. It is the Rockford Air Brush. Address S-4, care of this journal. 3-15-1

SPECIAL—Retouching for the trade, by experienced photographers who know what every stroke means. Close fine work, or, you state the grade and price. Reid's Retouching Bureau, 1900 East 6th St., Cleveland, O. 3-15-2

SPECIAL—FOR SALE one Dallmeyer portrait lens 3-A, Iris diaphragm, latest model, in A-1 condition. Address The Rice Studio, Oberlin, Ohio. 3-1-T.F.

SPECIAL—FOR RENT STORES—W. 25th St., 2741. Spacious store which has been equipped and used as a photographer's gallery for many years; in busy semi-foreign neighborhood; rent \$60 month; suite of six rooms above store, obtainable if desired. The Arnold & Morris Co., 711 Citizens Bldg., Cleveland, Ohio. 3-1-4

SPECIAL—Wanted to buy studio in Central or Western New York or Northern Pennsylvania. In a live town of at least 5000. Only a first-class proposition considered. Address 19 Salina St., Pulaski, N. Y. 3-8-2

SPECIAL—Wanted to buy or rent studio in city of not less than 50,000 or will consider position as all-round man. Twenty-five years experience. Address T-2, care of this journal. 3-8-5

FOR LEASE—For coming season, exclusive rights, including building and outfit, at only bathing beach and amusement resort near one of the largest cities on Lake Erie. Address H-1, care of this journal. 3-15-2

SPECIAL—Wanted a 11 x 14 view camera with extra bellows extension; one with sliding catenar front preferred; must be in good condition. Price \$15.00 to \$20.00. The Reinmiller Studio, Hazleton, Pa. 3-1-2

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Photographers, the vital part of a perfect retouching machine is in the holder which is explained in the advertisement of GREEN'S LIGHTNING RETOUCHER, which appears in this journal. READ IT.

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