ABEL'S PHOTOGRAPHIC WEEKLY

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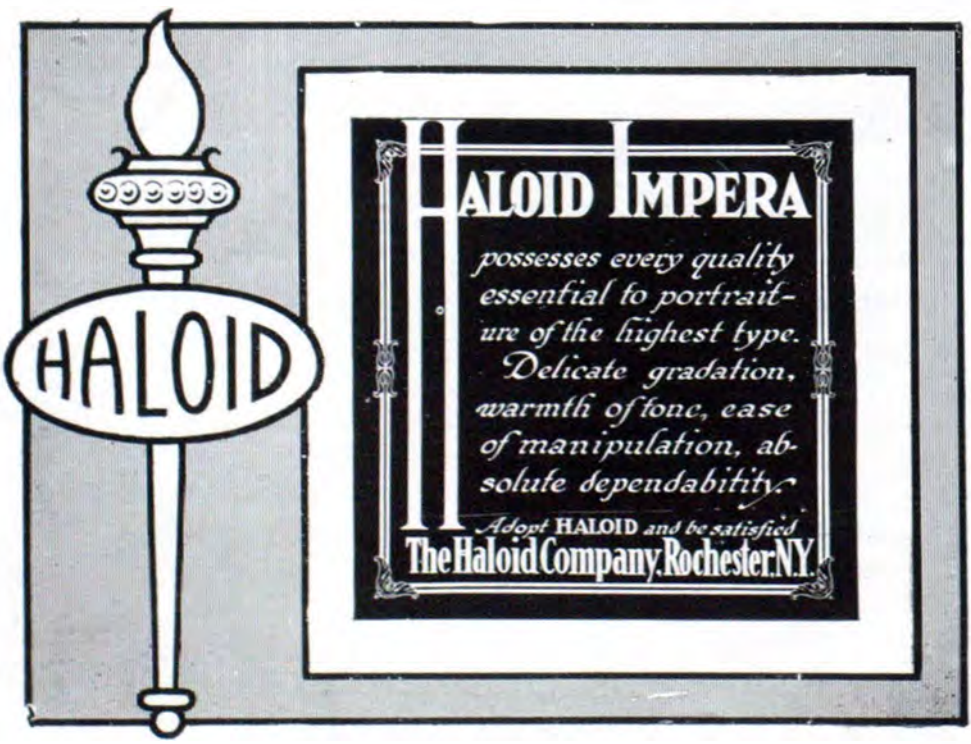
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ABEL'S PHOTOGRAPHIC WEEKLY

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

EXHIBITION PICTURES. One of the leading reasons for the annual gathering of business or professional men of like trades or professions is to show and pass upon the work done by individuals and to accept or reject such work as patterns for the coming months or seasons. Many trades are subject to changes in style and fashion and many minds are at work on these styles which at the annual or seasonal gatherings are then criticized and adopted or put aside as the case may be.

In our photographic conventions, one of the leading features is or should be the exhibit of photographs. In some cases, too little attention has been paid to these exhibits and in too many cases, individual photographers grow too diffident to show their work or find that they have grown into a rut and therefore are not willing to exhibit their laxness. But there are in the profession many men and women, too, who just cannot rest. What was good to them this year and seemed good and acceptable to others, has grown stale for them in the next year and it is to these restless ones, these experimenters, these searchers after the new, that we look for the change in style in photographs, or the new idea in lighting or posing, or the novel treatment in effect and finish. Each year brings some new thing in portraiture. We remember when Hoyt brought out his dainty, beautifully posed and draped women pictures; when MacDonald first showed his strong, boldly lighted pictures of men, mostly head with a suggestion of shoulder; when Hollinger—or was it Appleton?—brought out his white background pictures, small but exquisitely lighted; when the first break was made—by whom we do not now remember—from the sharply outlined image to the softly diffused picture which prompts many to call them "soul-effects." For a time all followed the sketch picture which some genius evolved. The vignette had its followers for many seasons and so on and on.

We are curious as to what this year's national meeting will bring out. Photographers have been too busy to do much experimenting, these past three years, but we are sure something new will be shown. The shadow picture, in which the subject is placed so close to the background and the

light so arranged as to throw a shadow or silhouette against the background, is to be seen in quite a few showcases now but it will be new to many. Hollinger recently showed us a new effect in a small picture, about 4 by 5, a family group with the light concentrated on the figures only or rather on the upper parts of the figures, with all the rest of the picture in dim light. It was altogether charming and while it does not sound very novel in print, the effect was entirely different to anything we had seen. Possibly Hollinger can be persuaded to show some of these although he himself was not showing them in his showcase. There are lots of men in New York and other towns, big and small, who are attempting new ways of pleasing their clients and satisfying their own ambitions and we hope that they will not be backward in showing their work at the big annual meeting of the P. A. of A. The day of secrecy and selfishness is fast disappearing and the wise genius depends on his own ability to keep ahead of his rivals with his work rather than on his chances of keeping his work to himself and his few customers.

While we are on this subject of the exhibition at the Cedar Point Meeting, we would like to advise our readers that the executive board of the P. A. of A. have decided that not more than three prints should be sent in. In the announcements that have appeared to date, it has been stated that not more than *five* pictures should be submitted. But as all the pictures—except those sent in for complimentary exhibit—will be submitted to the judges who will give each picture individual inspection and a written analysis or digest of their opinion, it would take too long if every exhibitor were to send in more than three pictures. Will our readers please note this? And will they also note that they are invited to advise the Secretary that they will exhibit and ask for the necessary shipping labels? And one thing more, all pictures should be sent in early enough so that they reach their destination—Cedar Point, Ohio, care of Chas. L. Lewis—*not later* than July 23rd.

ENLARGEMENTS

BY PRACTICUS

I HAVE always felt that the majority of portrait photographers do not realize what an important branch of business may be made of selling enlargements if it is properly handled. Many of the present generation of receptionists do not seem to make any attempt in this direction, although there is often every opportunity of doing so, possibly because their attention has never been drawn to it, and partly perhaps for the lack of specimens of sufficiently attractive character. In most studios the specimens on show are more or less old-fashioned in style, and even if comparatively new are commonplace in style, resembling those which can be obtained from the cheap houses which specialize in this sort of thing. The point is to offer something distinctive in character, so that it cannot be compared with work offered at a cheap rate. Most of the cheap enlargements are not of a quality which renders them fit to hang in a well-furnished house, and it should be the aim of the photographer to avoid this fault and to produce work that will not clash with such works of art as his patrons may already possess.

In my opinion every enlargement should be sent out framed appropriately, so that the work is not spoiled by unsuitable setting, and then one will not have such an experience as seeing a large red carbon vignette surrounded with three inches of crimson plush, which was once the fate of one of my own prints. It is, of course, wrong to force any particular style of frame or mount upon a patron, but if an intelligent interest is taken in his wants it is

generally quite easy to produce something which is satisfactory both to photographer and customer. Moreover, it gives the impression that the former knows his business, and prepares a favorable reception in advance. For instance, I always inquire where the enlargement is to hang—whether upon a light or dark wall, and the nature of any other pictures which are to be placed near it. This will often give the opportunity to suggest a more costly picture than the customer contemplated at first, which is all the better if he agrees. It is a little more trouble than showing the ordinary vignette on a light mount framed in two-inch oak, but it is worth doing, and if the customer does not bite there is always the "usual thing" to fall back upon. Many years ago Mr. Sarony adopted the plan of showing every likely sitter a transparency from one of his poses projected in the enlarging lantern, so that he could see what a fine picture it would make, and the financial results of this proceeding are said to have been eminently satisfactory. Most would not care to go to this length, but I mention it to show that it pays to take a little trouble to get a good order.

Besides the orthodox black and white or sepia vignette, there is a wide variety of styles in finishing, and it is well to be provided with a good range of specimens. Life-sized heads in monochrome framed close up are good sellers, as are those finished upon a tinted ground in imitation of crayon portraits. Good water-color finish, or, what is easier and cheaper to produce, transparent oil color, is also very attractive, while a solid oil finish, or even a painting upon canvas without photo-basis, will appeal to more people than most photographers would imagine. There are some firms who make a specialty of doing the latter class of picture from any photograph, and it would surely be better for the man who takes the original negative to have all that can be made out of it. There are plenty of good trade firms who will turn out first-class work, and artists who will paint direct at very reasonable rates, so that there is no difficulty on that score. Few photographers have the time or facilities for doing the best class of work at home, and therefore often let opportunities pass by, supplying a $10 picture which they can make instead of a $100 one which could be put out. Even if the $10 is nearly all profit it does not compare with what might be made out of the better class work. There are many good firms who know what people are prepared to pay for a picture, but there are many more skilled photographers with a good class clientèle who are afraid to bring forward high-priced work. In what I may call a good middle-class business with which I was connected some years ago, enlargements and paintings were run on the lines I have indicated, and it was found quite easy to get a minimum of $20 for 10 x 12, with prices ranging up to $50 and even $100 for larger work, and this was at a time when $15 a dozen was the top price for cabinets.

Naturally, for these prices permanency was guaranteed, and all the best work was upon a carbon or platinum; while bromide prints were always treated with a protective coating of wax to prevent the tarnishing of the image which would otherwise occur. It would be a good thing if bromide opals could again be brought into vogue, as these are naturally more permanent than paper prints, the backing being impermeable, while the surface can be protected. These are good selling points, something to justify the price which is asked.

Although portrait work provides the largest proportion of orders, it is surprising how much can be done in other directions. Horses and dogs are very remunerative lines, the former especially, as the owners are usually well to do, and will often order an oil painting if they find they can get it.

Coming into a different category, but still worthy of notice, are enlargements for commercial purposes, such as motor cars, buildings, silver ware, views for advertisements, and similar subjects. These will have to be made at very moderate prices, but here again quality must not be sacrificed to cheapness. If a man sells motor cars at $2,000 to $5,000 each, he is not likely to care whether he pays $10 or $20 for a print, so long as he gets the best possible result from the subject. He wants either a fine view showing the car prominently or one in which

P. A. of A. ANNUAL MEETING
JULY 28 - AUG. 2, CEDAR POINT, OHIO

the background is carefully blocked out, cast shadows put in with the air-brush, and all details clearly shown, and the man who will give him this gets the order. It is useless to treat such subjects as if they were amateur snapshots, just a straight print spotted and mounted. Do not think, however, that amateur work is to be despised; an amateur is often willing to pay well for a picture that will save his reputation.

Although this chat is rather a business than a technical one, a few practical notes will not be out of place. In the first place, especial care must be given to the quality of the negative, and where it is intended to try for enlarging orders all negatives should be made with that point in view. Fortunately a negative which is good for enlarging is good for all other purposes. A rather thin image is usually preferable, but it is not necessary. Full exposure should be given, and development must not be carried too far; all details should be clear in the high-lights as well as in the shadows; there should be no trace of fog, and to this end the dark-room illumination should be carefully tested, and all reflections from camera bellows, lens tube, and other parts of the apparatus eliminated. There should be no trace of yellowness in the film, and for this reason it is desirable to use metol-hydroquinone instead of pyro, although with proper treatment pyro will give stainless negatives. It must be remembered that a patch of shadow without detail a quarter of an inch square will pass in a 5 x 7 negative, but when this is enlarged to about four diameters it will be very evident. Similarly there must be no large patches of unrelieved white in the lights. There must be no need to apologize for the fact that the picture is an enlargement, and with proper methods there is no need that there should be. A careful selection of a suitable paper should be made. As a rule, I use rapid bromide paper, but with some negatives a slow paper gives a far better result. It is not a waste of time to make a strip test so as to get absolutely correct exposure in the case of negatives thicker or thinner than the usual run, as this will save a second exposure on a full sheet, or remove the temptation to pass an enlargement which is not as good as it should be. I have known a man who had a reputation to keep to make half a dozen exposures before he was satisfied. With a strip test this should not be necessary. Do not economize in developing solutions. When large sizes are being handled the developer rapidly loses strength, and poor colors result. Fix thoroughly, moving the prints frequently to ensure even action, and wash thoroughly from one dish to another. These are not the methods used in making 16 x 20 for $2.97, but they should be for high-class work. Of carbon and platinum enlarging technics I will say nothing, for I assume that anyone who undertakes this work knows his business; others should give it to a first-rate trade house, and they will not be disappointed.

As regards apparatus, for general convenience the ordinary type of lantern with condenser will be found the best, and as a general rule better quality is obtained by using a ground-glass diffuser between the light and the condenser, as this minimizes the effect of retouching medium or tiny scratches on the film, especially when using an arc light. Probably the best results can be obtained by using daylight or arc lamp light reflected from a white screen, but this is not always possible.

The enlarging apparatus should have a permanent position, so that it is always ready for use, no time being lost in getting ready for work. It should, however, be examined before use, as lenses have a way of attracting dust, and if this is allowed to remain it means flat prints. Films should be sandwiched between two carefully selected glasses, free from scratches or bubbles, and if they do not extend to the rebate of the carrier, the margins should be protected by a paper mask. If black paper is not to hand, brown will do; even newspaper is better than letting a flood of light pass round the edges, as this causes a general fogging which is not always detected. Recently I was challenged on this point, and to prove my case I made two exposures, one with the edges clear and the other masked; the difference in quality was so great that I was surprised, although I had always practiced masking. Michael Angelo, on being twitted upon his attention to trifles, said, "Trifles make perfection, and perfection is no trifle." I commend this dictum to all photographers, and to none more than to those who wish to make perfect enlargements. Slap-dash methods may be successful to a certain point, but the best work calls for the exercise not only of intelligence but industry, and once one has got into the proper way of working it is no more troublesome than careless methods which frequently necessitate doing the work twice.—*B. J. of P.*

PROGRAM

MISSOURI VALLEY PHOTOGRAPHERS' CONVENTION

KANSAS CITY, MISSOURI, JULY 7, 8, 9, 10, 1919

Headquarters and All Meetings, Baltimore Hotel

MONDAY, 8 P. M.

Fellowship Feast—Get-together Meeting.
Hotel Parlors. L. S. Kucker Chairman.

TUESDAY (8th) 10 A. M.

Prayer—Daddy Lively.
Address of Welcome—B. A. Parsons, Pres. Chamber of Commerce.
Response—Alva Townsend.
President's Address.
Appointment of Committees.
Introduction of Notables Present.
Memorial Services (Daddy Lively in charge).
11:30 to 12
Harry Fell introducing "Studio Efficiency Demonstrationers."
Earl Williams, Lincoln, Neb.; E. V. King, Topeka, Kans.; B. G. Grondal, Lindsborg, Kans.; John Wilson, Pawnee, Neb.; J. D. Coffin, Lexington, Mo.; Wm. Eberspacher, Holdredge, Neb.; E. J. Dole, Lincoln, Neb.; W. R. Murphy, Newton, Kans.; F. Betzler, Carrolton, Mo.; C. A. Pennell, Trenton, Mo.; J. W. McChesney, Marshall, Mo.; H. W. Robbinson, Wichita, Kans.; Carrico Vigus, Wichita, Kans.
12 to 3 P. M. with Dealers.
3 to 3:45, The Photographer and Photography of the Past, Present and Future—Mr. Cady Hodge.
3:45 to 4 P. M., Daddy Lively.
4 to 5 P. M., Flashlight Demonstration, F. E. Haldorson. Negative Making Demonstration by Flashlight and Lecture, "The Selling Power of High Speed Exposure," Thos. E. Halldorson.

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8 to 8:30, Address by J. C. Abel, National Secretary.
8:30 to 9:30, Reception Room—"Principles of Salesmanship," Mr. Lester Heyn, assisted by Daddy Lively and others.
9:30, Special Entertainment—Theater.

WEDNESDAY (9th)

9 to 9:30, Business Session.
9:30 to 10, Harry Fell, "Why the Convention?"
10:00 to 11:30, Address by R. C. Augustine of Decatur, Illinois, "Teamwork."
1 to 3 P. M., Auto Ride for the Ladies.
3 to 3:30, States Elect Commissioners.
3:30, Mr. Hord of Eastman Kodak Co., "Advertising."
6:30, Entertained by the Kansas City Dealers at Park.

THURSDAY (10th)

9 to 9:30, Business Session.
9:30 to 10, M. C. Williamson, "Manufacturing."
10:00 to 11:30, R. C. Augustine, "The Greatest Thing in the World."
12:30 to 2 P. M., Lunch and Round Table (Alva Townsend, Chairman).
2 to 3 P. M., Business Session—Presentation of New Officers, Closing Session.

'TIS HERE—MAYBE!

METROPOLITAN SECTION OF THE P. P. S. OF N. Y.

THE Metropolitan Section of the Professional Photographers Society of New York held its first dinner at the Hotel Astor Saturday evening, May 10, under the new regime—where the annual dues of the section were raised from five to twenty-five dollars. The dinner was tendered to Mr. Wm. Shewell Ellis of Philadelphia, and our guest for the evening was Mr. L. B. Jones of the Eastman Kodak Co. We also had the pleasure of having with us at the dinner, the members of the State Board, who were holding a special meeting in the city in the interests of the coming convention, which is to meet here the first week in February, 1920.

Mr. Hoyt, the chairman, greeted the members cordially and thanked them for the evidence of their whole hearted support in the reconstruction of our society.

He spoke of a new era opening up to the photographer if the photographer was only wide awake to the possibilities of photography being used in the field of illustrating and advertising, and to make his point clear he introduced Mr. Ellis, who felt that a great honor had been bestowed upon him and in his happy way told something of his method and the way he went about making pictures that would have an advertising value. He was very gracious in his remarks and offered to help any of the members who may desire to call on him.

Mr. Hoyt showed excellent judgment when he invited Mr. Jones to be our guest and in his introductory remarks he said Mr. Jones would tell us something about Mr. Ellis and how it is that he has been so signally successful in carrying off so many prizes.

Mr. Jones gave a spledid talk and made a strong point—that the photographer should get busy and reach out for orders along the line of advertising. He found fault with the photographer in permitting this kind of work to get by, and also in not placing a high enough value on his pictures.

To emphasize this point he read excerpts from a number of publishers who were willing to buy and pay for the right kind of pictures.

Mr. Core in behalf of the members thanked the speakers for their timely talks and he felt, too, it would be a shame if the photographers don't take advantage of this new field of work that is opening up to them.

The dinner was a great success. A fine spirit prevailed among the men and it was a delight to look up and down the festive board where a large body of men had gathered in an environment of refinement and excellent taste, not merely to feast, but for a serious purpose, to make their profession and association something worth while.—*L. L. de Anquinos, Secretary.*

Mr. Frank Wilmot, President and General Manager of the Defender Photo Supply Co. for over twenty-three years, and which firm he founded, has affiliated himself as Vice President with the Haloid Company of this city. Mr. Wilmot is one of the best known and best liked figures in photographic circles today. He served his apprenticeship with the Eastman Kodak Company in the



FRANK WILMOT

Pictures Tell the Story

Of Your Progress in Photography

You are judged by what you are doing now, not by past performances.

The Golden Anniversary Meeting

OF

The Photographers' Association of America

To be held at CEDAR POINT, OHIO

(Queen of Summer Resorts)

JULY 28TH TO AUGUST 2ND

Will give you an unequalled opportunity

To judge your progress by comparing your pictures with the pictures of other photographers. The lessons you will learn will be of real practical value to you—value that you can turn into hard cash on your return to your studio.

All pictures will be submitted to a picked, competent set of master photographers who will give you a written analysis and rating of your exhibited work. This should be worth much to you.

There will be no prizes offered, except a sweepstake contest for commercial photographers. All work submitted will be complimentary. Every member, active or associate, is entitled to make a display of his work. Do not send more than three pictures and preferably without glass. Your name and address should be clearly written on the back of each print or frame. Express or postage must be fully paid in advance. Your pictures will be returned directly after the close of the meeting.

DO NOT OVERLOOK THIS GREAT OPPORTUNITY TO GET AN EXPERT ANALYSIS OF YOUR WORK.

Even if you cannot come to the Meeting yourself—and of course you will, if you can—it will pay you to make an exhibit. Remember we help ourselves by helping others and an exhibit of your work will be of great benefit to all others.

Write in *at once* to the Secretary of the P. A. of A., 421 Caxton Building, Cleveland, Ohio, that you propose to make an exhibit and he will send you a properly addressed label.

CHARLES L. LEWIS,
First Vice-president P. A. of A.,
1217 Madison Ave., Toledo, Ohio.

early stages of development of that company and in the days when film manufacturing was in its infancy. He was the founder of the Defender Company, which started in a modest way in what is now the top floor of the C. P. Ford Company's building. Under his guidance the business grew and prospered. The buildings on the old Driving Park tract were purchased and remodeled so as to house the rapidly expanding business which Mr. Wilmot's aggressive methods created.

The Haloid Company, of which Mr. Wilmot has recently been elected Vice President, is one of the younger of the photographic industries, confining itself to the production of high grade photo papers, specializing on fine portrait grades. It occupies a modern, up-to-date plant adjoining the New York Central lines at Otis station and has rapidly forged to the front in the last three years, being the largest exclusive manufacturer of photo papers in this country. Simultaneous with Mr. Wilmot's affiliation comes news of an extensive expansion in the policy of the Haloid Company, production capacity having recently been doubled. Other officers of the Haloid Company are: Mr. G. E. Mosher, President, Mr. J. M. Walmsley and Mr. E. C. Yauck, Vice Presidents; Mr. J. R. Wilson, Secretary and Treasurer.

PHOTOGRAPHIC FREE VERSE

If a lady with a baby,
Looks at proofs, and then says maybe
I will have some pictures taken.
Don't get worried, then or flurried,
Take your time, be unhurried,
Hubby first must be consulted.
He may object to being mulcted
For some silly, foolish pictures.
But women, those delightful creatures,
Of such "sweet" and "beautous" features,
Make hubby do just as they want to.
Just you wait until tomorrow,
I bet she'll have those pictures taken.

SWEEPSTAKES PRIZE FOR COMMERCIAL PHOTOGRAPHERS

Entries are coming in every day for the Grand Sweepstakes Prize for Commercial Photographers at the Cedar Point meeting of the Photographers' Association of America, July 28th to August 2nd.

Are YOU in on it?

If you are making any commercial photographs, you certainly have THREE good negatives. Make prints from these negatives and enter them AT ONCE.

The commercial photographer is the man who gets things. He works under conditions that are not always ideal or of his own making, as do most portrait photographers.

In doing these things day after day, the commercial man soon gets the spirit that nothing is impossible.

YOU have a chance to win this prize as undoubtedly it will be unusual pictures in more ways than one that will win and you have just such pictures. They do not necessarily have to be of recent make. But THREE GOOD PHOTOGRAPHS—COMMERCIAL PHOTOGRAPHS. They may be panoramas, interiors, exteriors, merchandise, machinery, automobiles, in fact, any commercial subject outside of pure landscape and genre.

THERE ARE NO STRINGS TO THIS PRIZE.

All you have to do is to be a member of the P. A. of A. and enter three pictures. Entrance fee $2. The total of all entrance fees is to be the prize. Here is a chance to win money as well as, possibly, a reputation.

There will be three judges, an advertising man, an employing photo-engraver and a buyer of photographs.

Make your entries to C. L. Lewis, 1217 Madison Avenue, Toledo, O.

If you are not a member of the P. A. of A. become one immediately. Apply to J. C. Abel, 421 Caxton Building, Cleveland, Ohio.

For further information write L. G. Rose, Chairman Commercial Prize Competition Committee, 116-118 Erie St., Toledo, Ohio.

CHANGE YOUR BACKGROUNDS

SOME photographers cling religiously to their old backgrounds. They hang on to them year after year; they keep them in use, in fact, until the scenes become a sort of trade-mark on their photographs. Their studios become known by their backgrounds. When a customer shows her photograph to a friend, the friend at once remarks: "Taken at So-and-so's. I see he's still planting everybody in front of that old birch tree with the thunder-cloud behind it."

Now a good background is always a good background, unless it happenes to get damaged. A setting that was pictorially pleasing five years ago is no less pleasing today. The point to be remembered, nevertheless, is that the public constantly demand something new, and however successful a background may have been in its early days, it does not pay you to keep it going until it has become stale in the eyes of your customers. It stamps your studio and your business meth-

ELON

THE BETTER MADE—AMERICAN MADE
Monomethyl Paramidophenol Sulphate

When we recommend a chemical for use with our products we must safeguard results—we must know it's right. We recommend Elon.

We make it—we know it's right.

THE PRICE.

1 ounce bottle,	$1.65
¼ pound bottle,	6.40
½ pound bottle,	12.65
1 pound bottle,	25.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealer's

ods as being hoplessly out of date; and your competitor, who comes along with new attractive scenery, will gradually draw your customers to his establishment.

Get rid of your old backgrounds. If you cannot sell or exchange them, try using them as a fabric for covering the walls of your studio or reception-room enamelling them and putting them up with panelling strips to hide the joints.

The cost of clearing out or selling old backgrounds and replacing them by a few really good and up-to-date ones is insignificant when the stimulating effect it has upon your business is considered. This stimulating effect is felt not only by your customers, but by yourself, your operator, and everybody through whose hands your photographs have to pass. A new setting suggests new poses and new lightings, and keeps alive the desire for new ideas and freshness in your work.—*Professional Photographer.*

REPAIRING BROKEN NEGATIVES

BY BENJAMIN F. WELCH

WHAT can there be more annoying than to see a cherished negative lying on the floor in pieces, and how often, I wonder, are those pieces confined to the waste bin. Tempers are ruffled, customers disappointed, orders, money, and business lost; yet, with a little manipulation, the effect of a broken negative catastrophe can be overcome. All the necessary materials for overcoming can, or should be, found amongst any photographer's equipment. These materials consist of two or three grades of retouching pencils, a retouching knife or two, and some spare plates of a medium rapidity.

The method of procedure is as follows, and with ordinary skill the damage can be made good.

First retrieve from the floor or other resting place all the pieces of negative, and then carefully piece them together on a clean piece of glass of a size larger than that of the broken negative. For instance, if one is repairing a 5 x 7, then a 6½ x 8½ should be used. Having pieced the broken pieces together, next fasten the outer edges securely to the glass bed by narrow strips of adhesive binding—Dennison's lantern slide binding, sold in twelve-yard rolls, will be found admirable for the purpose—taking care that other pieces inside are not moved out of position. Our next step is to make a transparency on a medium speed of plate somewhere about H and D 150-180. Transparency making is not at all a difficult undertaking providing one does not "get the wind up" by using too strong an illuminant for making the exposure. I have made hundreds of transparencies by means of an ordinary match. Of course, this method is open to criticism, so there is no hard and fast rule why one should adopt this method, but I give it here as a guide for those who are not used to the making of transparencies. The bound-up negative should be placed in a printing-frame with an unexposed plate in contact with it, film to film. It is a good plan to lay a narrow strip of glass round our bound-up negative in the printing-frame to equalize the pressure when the back is put on and fastened down, thus preventing undue pressure on the center of the frame. Without these strips there is a tendency for the cover to crack, thus adding to one's annoyance by a double catastrophe. Having loaded the frame, stand it end up on the edge of the darkroom bench. Now strike a match, shielding the direct rays from the frame, and when the match is fully alight move it round in a circular motion about six inches away from the frame so as to ensure as even an illumination as possible. Should one part of the negative be denser than another, the match can be held closer to and opposite the particular part for a moment or two longer than the remainder.

Remove the exposed plate from the frame and develop in any non-staining developer, the borax metol-quinol formula of Messrs. Wellington and Ward being very suitable, as it produces negatives and positives of a very fine grain and free from fog or stain. For those who may not have a copy of the formula by them, I give a copy of it here as published in their handbook:

Water (hot)	20 oz. or 500 cc.
Borax (powdered)	200 gr. or 10 grammes.
Metol	20 gr. or 1 gram.
Hydroquinone	50 gr. or 2.5 grammes.
Sodium sulphite	200 gr. or 10 grammes.

Dissolve in the order given, allowing each chemical to be in complete solution before adding the next. This developer keeps, by the way, almost indefinitely in well-stoppered bottles.

When our positive is fully developed, fix and wash in the usual manner.

Of course, our positive will show the cracks and lines of breakage, but it is here where the only skill required will come in, and this with the use of a retoucher's knife and pencil. The pencils I prefer are grades 2 and 3, and for work requiring a good black deposit a No. 1 will be useful. Sur-

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geon's scalpels will be just as useful. The knives most suitable are Nos. 1 and 2, and for fine work a No. 4 is handy to have by you, although a great deal of the work can be done by the first-mentioned grades.

Place the positive on a retouching desk, and with the knife most suitable for the purpose carefully remove the black lines until they are of the same density as the other surrounding parts. This action of reducing the density of these black lines is by the gentle and light process of scraping the film of the positive. On no account should any pressure be used on the knife, otherwise the work will result in a series of rough scratches resulting in an uneven printing density. Take great care not to remove all the gelatine film when scraping, otherwise one will find it very difficult to apply the pencil there afterwards if necessary. Having got rid of the black lines, cover the negative with retouching medium and fill and even up the white spaces with the retouching pencil, preferably by means of cross hatching. If the crack has extended across the face, carefully remove the blemish first with knife, finally finishing off with the pencil. When the positive is worked up and retouched to your satisfaction, varnish it with a good hard drying negative var-

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nish. By varnishing a negative, one not only protects the film from further damage, of scratches, etc., the varnish also tends to even up any work that has been done with either the knife or pencil, and makes it less noticeable in the new negative when made.

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With a little practice on some old negatives it is surprising what can be done in shorter time than it takes to describe. The whole process is very simple, and an intelligent retoucher can soon convert what appears to be a total loss into an article of value once more.

I might mention here that however carefully the work might have been done, the final negative sometimes looks a little uneven in density owing to the black color of the pencil work printing a different tone to that of the negative in general. For contact work this is not very detrimental, as the print can easily be evened up in the final spotting, but if enlargements are required the handwork may be rather pronounced.

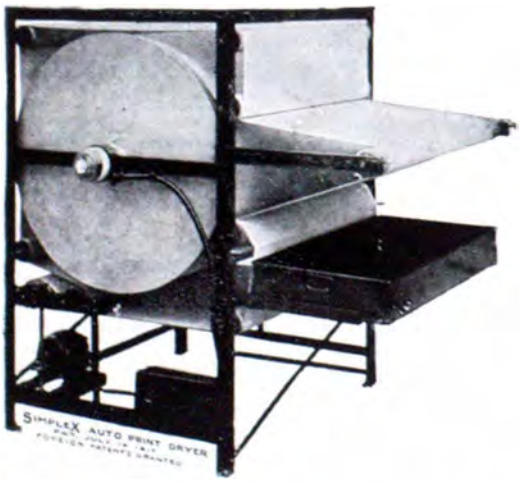
Should enlargements be required, make a print on glossy D. O. P. about half the size of those required, match up some spotting color (to which a little gum water has been added) to the exact tone of the glossy print, and carefully spot same, preferably with the aid of a magnifying glass. When completed, copy in the ordinary way.

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