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The St. Louis and Canadian Photographer, Volume 33, No. 12

Mary Carnell

Women's Federation of the Photographers' Association of America

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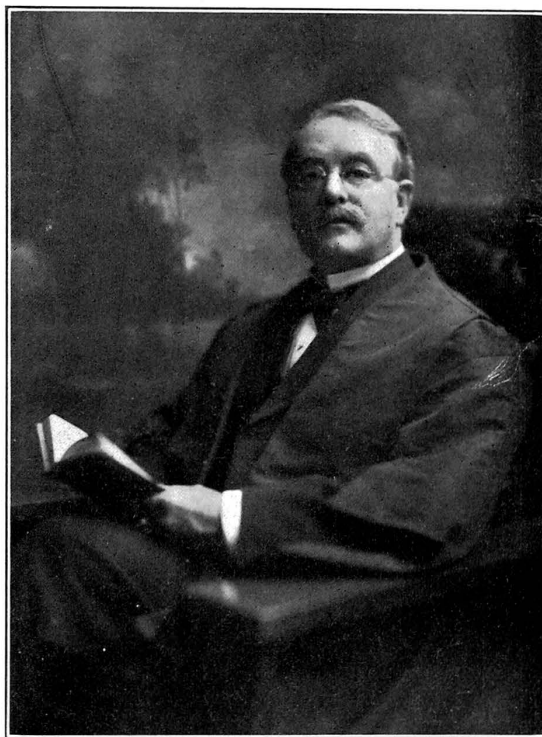
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The St. Louis and Canadian
Photographer

VOL. XXXIII

DECEMBER, 1909

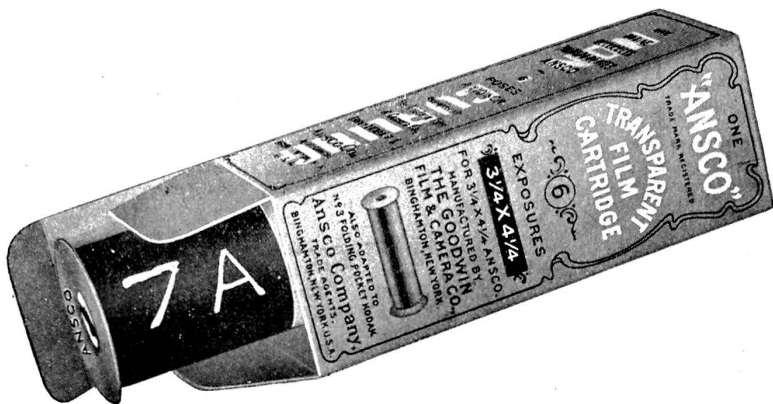
No. 12



JUDGE ROBERT N. WILSON, U. S. SUPREME COURT

*By Mary Carnell,
1314 Chestnut St.,
Philadelphia, Pa.*

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WITH THE WOMEN PHOTOGRAPHERS

THE Women's Federation formed at Rochester in July last is increasing in number and enthusiasm, the membership list having doubled in four months.

The stimulation of good fellowship in a common cause and the benefits, usually so much better understood by men than women, which are derived from co-operation and organizations, make strong appeal both to the psychical and practical side of the many clever women who are daily taking pictures in the United States.

This is the time for women's organizations of all kinds, and the photographers who are both artists and business women are fully realizing the opportunities they now have through association, of commanding increased respect for their splendid work.

"Little Visits" through the mail for the most part; and experiences, and talks, classes and discussions are a few of the advantages which even thus early mark the growth and influence of the alliance.

The scope and value of the "Circle," the interchange of prints, has already been described and afford the strongest kind of satisfaction to its able and increasing membership.

In New York, Mrs. Käsebier, the chairman of the Eastern Section, whose wonderful pictures are the delight of artists all over the world, has whole-

heartedly shown her sympathy with the movement by inaugurating a bi-monthly class in composition, open without charge to any member of the Federation. This class affords an unequalled opportunity for the ambitious worker in or near Manhattan, who can appreciate the value of criticism by a woman of such undisputed pre-eminence.

Elsewhere plans are going forward to bring together the women camera workers.

In addition there will be a notable women's section of the exhibition at the next National Convention and we hope to arrange such a series of talks, symposiums and criticisms as will enlarge the horizon or the fame of every participant.

Attention is called to a change in the by-laws of the Photographers' Association of America by which members of the State societies are enabled to join the National Body *without initiation* fee by the payment of the annual dues.

A word of appreciation is assuredly due the Secretary, Miss Estelle Jenkins, of Chicago, whose interested devotion to the cause has been invaluable.

We feel that we have good reason to congratulate ourselves on the result of less than half a year's labor.

Cordially yours,

MARY CARNELL, President.

WOMAN AS A CHILD PHOTOGRAPHER

BY SUE FOX, PARIS, TENN.

Strange how it comes about that after so long a time so many good things in this world need women to make them better! Some man has said of us:

"But as for women, we may scorn and we may flout 'em;
We can live with, but can not live without 'em."

And so has photography begun to discover. When women merit recognition to demand a department all their own in the great National Convention, surely we are growing.

Artists of the brush have their Bonheur and Smith, artists of the pen their Bronte, Eliot and Browning, artists of the drama, Marlowe and Bernhardt, so shall the artists of the camera look up to someone such as these ere the art shall reach its zenith.

But we can't all be great enough to swell the roll of fame, so seeking lesser honors, we choose the simplest yet the hardest thing, taking what the men don't want, as they have ever left the children for the women—and it's well for some of us they do.

In my opinion, of all branches of photography, for women who are in the business for the love of the art, and yet for money too, that of making children's pictures a specialty is about the best. As a child photographer, woman, if she will, can be surpassed by none. In the first place we have so many children with us to brighten up this old world of ours, and in the next every parent thinks their child extremely good looking and the sweetest baby living, which of course it is, and so they want pictures. And the baby grows so fast and changes so, they want them often. So I say the children's business is good, and worked up right it will pay, so let's study a moment a few things necessary to those who would become successful as such. First of all, let those who would make "Children a specialty," make a *specialty of children*. By this I simply mean: do not tack up a card in your showcase, advertise by a

card in your paper and quit. Advertise yourself to the children, introduce yourself to them, become acquainted with them, love them. "Woman has a way with her" and children are most sensitive to this way and so "take" with her quicker than with men. Being more used to women in the home they do not regard her as much a stranger as a man.

Begin by cultivating in your heart and mind a liking for children, interest yourself in them and their play, watch their habits and observe their sweet, attractive ways and gestures, notice the positions they are constantly, unconsciously assuming. In their play, on the street or in the home, wherever you may be—study them. Win them to you, one and all. Ask them to visit you. They know if you like them and are quick to respond, and dear little tramps that they are, they are somehow like the big tramps on the road, they have a secret sign-code all their own and in time all know "which house to stop at."

The next step is the "home" they find when they visit you. Have your studio a veritable toy shop. Not a littered up reception room, but be sure to have something for the children in there and so placed that they will see it first thing. It will not detract from the looks of the room, and how much a stray red ball on the floor, or a little red chair will attract the child. He forgets everything but that for the time, and is his own baby self. Watch him then for the pose you may want later.

In the operating room have toys, many toys, so placed on low shelves so that he may see them at once and reach them. No matter if they're broken, just keep them to fill up, use the better ones later. Have plenty—books, balls, dolls and all.

Have your chair, table or stool placed or position marked and the camera focused—have a toy or book there—and a child is easily led (not driven) into position. Let the parent do this if possible, and you stay with the camera, your

hand on the bulb—then wait—that's all. Don't try to pose children if you can help it. Interest them and watch for your pose. A goodly supply of child stories is well to have in mind and on your tongue's end, then the expression will be pleasure or interest and not surprise or wonder.

The next step, your materials. Chiefest of these is patience and time, each unlimited. Patience above all things, if you would succeed. Don't get cross and blame the baby for not grinning because he doesn't see why you should be making such a monkey of yourself. A pleasant expression or saucy look is just as good as a grin. And above all, caution the parent against getting cross or speaking quick. A child is sensitive, especially before strangers, and if they do not understand what you are trying to do don't give up if they get cross. Just wait and talk with them, winning their confidence. Never give up the ship—till it's sunk.

I use white grounds in nearly all my children's pictures, as the exposure can be quicker, and then they can be worked up into carbon etchings, a finish still very popular and bringing better prices. By all means, have an invisible baby holder, and use a tank developer. They pay for themselves twice over. Develop white grounds a little longer than others, and I find that white mounts are much more pleasing for children's pictures and make a difference in price, though costing no more.

Last of all, don't be afraid to make exposures. Don't wait too long on that position or expression, it's gone in a second and better a spoiled plate once in awhile than not to try. And the mother will want all that's good. She can't help getting them. If you don't sell the photos make a bromide from the one she didn't order and show it to her when she gets the others. She buys it too, and your plate's paid for.

Don't give up any of your other work, but make a specialty of children. It pays. That is if you make good.

I would suggest that you try it, for woman is the truest portrayer of child character, I believe.

PICTURES THAT MIGHT HAVE BEEN

BY MARGARET VAN FLEET
DETROIT, MICH.

Year by year, as there is occasion, I have my best pictures framed and hung on the walls of my little studio and parlor. They are a pleasure to me, and I hope to the many others who see them, though I am always able to detect some faults which may be bettered in the future.

But in my mental picture gallery hang my masterpieces! In these the faces are alive with character and feeling, and the soul shines through without the barrier of stiffness and self-consciousness, so difficult to overcome. The men and women and children are beautiful and noble human beings, with their charm of personality expressing itself in every feature and line of drapery and surroundings. Even the bits of landscape and genre are touched by a light a little softer and a meaning more vivid than any I have quite secured.

There is the picture of the firing of the signal-gun at one of the great encampments of the Knights of Pythias. Their proximity to my studio gave unusual opportunity for work, and I had a number of orders for pictures of the companies. What one company especially wanted was a photograph of the firing of the sunset-gun, and I and my small outfit were admitted within the lines. There were the tents among the trees, the cannon drawn up and ready, and the knights in their handsome uniforms, all lighted by the slant rays of the setting sun. "Take me now," appealed the scene. A moment too late! The cannon boomed, and the whole scene was in motion. Graflex cameras, focal plane shutters and anastigmats were not in practice then, and the negative looked like an X-ray exposure of a brain-storm. Only the memory picture is perfect.

Then there was the Naval Reserve—the beautiful youth with the Roman features and great brown eyes. What a picture he would make in uniform, looking straight out at you, with just a suggestion of the folds of the flag in the

background. It would be the very embodiment of strength and youth and patriotism. Somehow he never found time to bother about it and come, and the days slipped away, till he was called out on the long voyage, without return, so that picture joined the others.

Among the excitements in our locality was a trained animal show, boasting two lion cubs. One of the attendants had the brilliant idea of borrowing them to be photographed with his baby. What an opportunity! This would be a study unique in the annals of photography. The hour was set. The personnel of my establishment waited in feverish excitement for their appearance. She waited in vain. They never came. It seems that the authorities suddenly decided that it was unsafe to allow the little creatures to be taken away for any purpose, and they also set a watch to prevent it. Thus photographic salons were robbed of a sensation, and I had one more picture that I might have gotten. Perhaps all photographers have them.

It may be that the newly organized Women's Federation will enable us to help each other in realizing our ideas and ideals and bringing some of these best desired pictures into fact on the walls of our Conventions and in the homes where they are wanted.

The editor will excuse my not sending illustrations with this article, as there are none.

¶ Katherine Jamieson, of Centre and Highland Avenues, Pittsburg, Pa., has leased a ground-floor room centrally located, floor space of 2000 square feet, and will convert it into a studio to be ready for occupancy about the first of May.

¶ Of all the devices of the photographic world that have tended to simplify the process and make for convenience, the Developing Tank probably leads them all.

It has brought photographic development well within the field of woman's work. It has robbed the art of its terrors for her and has made it a simple process with nothing but pleasure in its operation.

¶ Kansas City, Mo., has the proud distinction of having eight studios managed by ladies. Here are their names: Miss Reineke, Miss White, Mrs. Holloway, Mrs. Davis, Mrs. Pomeroy, Miss Johnson, Mrs. Tockett, and Miss Shields. The following were with D. P. Thomason many years: Miss Reineke, Miss Johnson and Mrs. Tockett.

Miss Reineke—The public gives her credit for great talent. Her prices are the highest in the city. Does her own operating.

Miss White—Had very little capital two years ago, but pluck, a pleasing personality and a good location have made her.

Mrs. Holloway—Two years ago had nothing but a kodak; has worked her way until now she has a nicely equipped studio. Does pleasing and artistic work.

Mrs. Tockett—Runs a studio in her bungalow on Prospect Ave., and is doing well.

Miss Johnson—Recently sold out her studio.

Miss Shields—Runs the Shields Studio at Eighth and Grand since her mother's death.

Mrs. Davis—Came from St. Louis several years ago and is doing well.

Mrs. Pomeroy—Runs the Pomeroy Studio on Main St., since her husband's death.

¶ The Association Camera Club of Dayton, O., met on the 13th and was given an interesting talk by Miss Jane Reece on photographic work.

¶ Ed. Bovee and wife have purchased a photograph gallery at Jonesville, Mich.

¶ Mrs. M. Schindler, of Fort Wayne, Ind., has sold her gallery to Geo. O. Gastler.

¶ Miss Winona Washburn has purchased the Shelton gallery of J. Leschinsky, of Grand Island.

¶ Mrs. Bowles, of Wyandotte, Mich., has opened a gallery at that place.

¶ A number of the young ladies of St. James, Minn., have organized a kodak club.

¶ Miss Lillia Harris, of Camp Point, Ill., has purchased a studio of H. Wiebmer, of Quincy.

EXPRESSION

The Requisite of a Good Photograph

BY ETHEL STANDIFORD
LOUISVILLE, KY.

For a good photograph to be pleasing and to satisfy it must be a picture, and first of all the expression must be good. It matters not how pleasing the pose, how beautiful the lighting, or how perfect the chemical effect, if the expression is not good the picture is a complete failure as far as the customer is concerned, and it is the customer for whom you are working and from whom you receive your remuneration.

To obtain the best expression it is necessary for you to make your sitter feel at ease with you and the surroundings. Let him feel that you take a personal interest in him and the picture you are making for him. Be pleasant yourself and he will "look pleasant" without having to be told.

It is rather trying on your patience to hear over and over again that the sitter would "rather have a tooth pulled than sit for a picture;" that they "have never had a good picture in their lives, and if you make one it will be the first in existence;" that "this side of my face is the best," about the time you are ready to expose the other side, after carefully lighting the subject and arranging the draperies. You will feel like ———, but humor him—it is the only way to save the expression—and smile on. Remember you can never influence others unless you are able to conquer yourself, and photography furnishes many opportunities for this practice.

Nov. 16, 1909.

¶ The inherent sense of harmony possessed by all women asserts itself most noticeably in the selection of mounts and submounts. A "happy" combination of tints will often make a thing of beauty of an otherwise hopeless print.

A new style of mounting, which is being used extensively, is Sub-Mounts. These mounts are made of mounting paper of various shades and sizes, with slits in each corner to receive the corners

of the picture. They are gummed on the back and need only be dampened and pressed onto the mount. The print, or other picture, is inserted in the corners and the mounting is complete. Incidentally, the print may be removed at any time without the slightest trace of having been mounted.

Sub-Mounts may be had of almost any dealer in photo supplies.

A SUCCESSFUL ENGLISH WOMAN PHOTOGRAPHER

Miss Alice Hughes, daughter of the well-known English portrait painter, was the first English gentlewoman to open a studio as a professional photographer, and her career has been an exceedingly successful one. Miss Hughes has had the honor of photographing the Queen and other members of the Royal Family in her own studio.

"The notion to start a studio of my own," said Miss Hughes, "was first suggested to me by the late Duke of Leinster, whose lovely wife my father was then painting. His Grace admired my amateur work, and one day said to me, 'Now, I think you really ought to start a photographer's studio. When it is ready we will all come to you.'

"I rather liked the idea; it had, at all events, the great advantage of being a novel one, for the lady photographer was at that time unknown. So, after some little consideration, I took the duke's advice and opened a studio, and became a professional photographer. I never gave any thought as to what would be the result of my venture. It was an experiment which, once I had got the notion in my head, I was very anxious to try; whether it would be a successful one or not never for a moment troubled me.

"I started my studio, however, under singularly favorable auspices. I was aware a number of people of considerable social distinction would come to give me at least a trial. I had in fact a clientele, and an influential one, practically ready made, and had no necessity to advertise

either. But, of course, I was not familiar with many business details, but had to master them later on. However, I recognized the fact that the chief matter of importance which I had to attend to was to do good work, and so keep my clients and enlarge my connection."

Miss Hughes' first sitter was Miss Marjorie Graham Murray, a charming little girl of about four, the daughter of Lord Dunedin. It is always, even for the experienced photographer, rather a difficult matter to secure a good photograph of a young child; for an inexperienced one, such as Miss Hughes was then, it was a particularly nervous proceeding.

"I put my Persian cat into her arms," said Miss Hughes, "and then at the first favorable opportunity exposed a plate. The photograph, I am happy to say, was a complete success. I was talking to Lord Dunedin many years later about photographic work, when he remarked, 'You have taken a great number of photographs since your first, but you will never take a better one.'"

Miss Hughes had been about three years in business when she received her first sitting from a member of the Royal Family at her studio. This was from H.R.H. the Duchess of Fife.

"I remember the occasion very distinctly," said Miss Hughes. "I knew the Princess Royal very rarely gave a sitting to a photographer, and was much gratified at the honor conferred on me, and was, of course, particular to do very good work; most happily for me the climatic conditions were favorable, for the day was very bright and fine. The Princess was accompanied by the Duke of Fife, and their two little children, the Princess Alexandra and Princess Maud; the latter was then a little baby, and was in charge of a nurse.

"During the sitting the Duke of Fife helped to keep the little Princess Maud amused, and at the end of an hour or so I had secured several excellent photographs. These were instrumental in bringing about my connection with the English Royal Family. Queen Alexandra some time later did me the honor

of coming to my studio, and so, too, did the Princess of Wales, the Duchess of Connaught, the Princess Louise, and practically all the ladies of the English Royal Family.

"H.R.H. the Princess of Wales has not indeed come to my studio of recent years, with her children, for her Royal Highness declared that when a fourth child had to be included in the group of little sitters who used to accompany her, the task of keeping them all still was beyond her, but I have frequently photographed the Princess by herself."

Miss Hughes' business career is drawing to a close, for when the lease of her house in Grover street expires she intends to retire.

"Looking back on my business career," said Miss Hughes, "I can say with truth that I have never regretted the day I started my studio. I have had indeed many anxieties, disappointments, and worries; but I have also had my share of red-letter days, and have found my work full of interest. But the conditions prevailing today in the photographic profession are very different from those which existed when I began business, and they are such that make it excessively difficult, if not impossible, for one of my sex to succeed as a photographer.

"A girl to succeed as a photographer must become the vogue, and have a fashionable and wealthy clientele. Under such conditions she may, probably will, make a fair amount of money; but the chances are very considerable against her remaining the vogue for more than a few months. and then will come the inevitable period when she will find her expenditure very much in excess of her income."—*Photographic Times*.

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MY EXPERIENCE AS A PHOTOGRAPHER

BY MRS. BAYARD WOOTEN, NEW BERN, N. C.

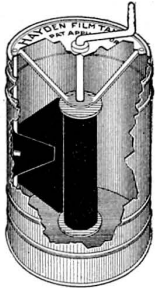
About eight years ago I realized that I had to be the bread-winner for four children, and awoke to the necessity of getting busy. I had been trained for a teacher of art to deaf mutes, but as I was anchored at home with young children, a position was out of the question, so I turned my attention to my paint brush. I decorated dresses, parasols, fans, menu cards, score cards, etc., until it seemed to me I should turn to a paint brush. Through the influence of my friends, many of whom happened to be society women, I sold everything I could possibly do, but work as I would I could not make enough to keep the wolf from smelling at our door, and I had the sad realization that as these children grew older expenses would increase. So I began to think of some other vocation I could follow, something that would call my artistic training into play. And I decided to try photography. Fortunately for me I did not begin to realize how much there was to learn, how much expense to meet, or I never should have had the courage to have tried. About that time a commercial photographer happened along, getting advertising material for a local railroad. I had three months in out-of-door work with him, and we finally decided to go in business together. He was to equip the studio, I was to build it. So I mortgaged the end of our home lot in the residential part of the town and built a little studio on it. Before it was quite completed my would-be-partner had a better offer elsewhere, which he accepted, but he loaned me an 8x10 field instrument. So there I found myself with all the money I could possibly raise in a studio, which was not equipped, no material to work with, and no knowledge of photography. The position was indeed serious, but I could not think of going back, for the wolf was at my heels and there was nothing to do but push forward, and so I pushed, and have been pushing ever since, slowly, but I hope surely winning out. I announced to my patient,

long-suffering public that I could and would make their pictures. And they believed it because I had painted their menu cards successfully. So I got busy. Every demonstrator that came my way took off his coat and went to work; every salesman told all he knew. Gradually I mastered the rudiments of photography and trade came my way.

I live in a little, hot, sleepy Southern town. In the summer all my customers that had the price went either to the seashore or the mountains, and my trade fell off accordingly. But the children positively refused to eat less, and money I had to have for that never-ending grocery bill. About this time the N. C. National Guard went in camp at Morehead City, a neighboring resort. So I shouldered my camera and journeyed down to the camp. I had no friends to introduce me, but I announced that I had come to make the soldiers pictures. I think that first year they were so surprised that they did not have the voice to object, and I took their pictures whether or no. They liked me, and I made good. That was four years ago, and now my position at camp is an established thing. They call me the "Unofficial Official Photographer," and make me feel that I am indeed the Daughter of the Brigade. I never miss an encampment, and hearty is the welcome that always awaits me. Does not all this prove conclusively that a woman can do anything in photography a man can?

The first of this year I rented a little old frame building in the heart of our business section, which I remodelled into a studio, and my business has doubled. I have a ground-floor reception room with two show windows. I rearrange these every few days, and have two cases at other public places that are changed every day. I simply howl that I am doing good work and the public will miss an opportunity if they do not let me make their pictures. They listen to me whether they believe it or

HAYDEN'S FILM TANK



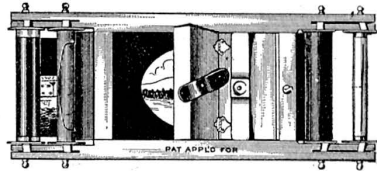
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If your dealer does not carry these goods, we will send same on receipt of price.

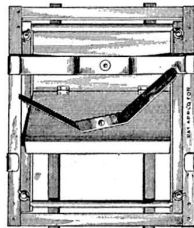
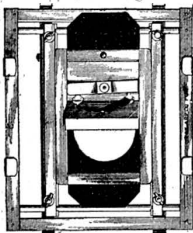
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HAYDEN'S CONVERTIBLE PLATE TANK

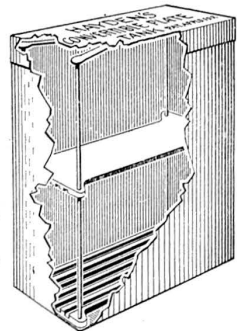
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not, and trade is now coming my way.

I should like to say right here how very much I owe the demonstrators and the Virginia and Carolinas Conventions. They have given me my profession, a profession that I think the most satisfactory a woman can follow. What other profession gives such variety of occupation, and such scope for individuality? I can indeed say that "my pleasure is my work, and my work is my pleasure."

ON INTENSIFICATION

The technique and advantage, under suitable conditions, of intensification are evidently clearly misunderstood by many photographers. That many weak and thin negatives can be greatly improved by intensification is a demonstrated fact, but unfortunately a good many photographers, generally amateurs, expect by intensification to chemically paint a picture on a piece of clear glass or film. This can not be done, but if you have a negative with detail, no matter how thin and flat the image, you can make a good printer of it, for a good intensifier will do it. Many are deterred from trying intensification because the published processes are cumbersome, requiring a good deal of manipulation and the use of corrosive mercuric chloride, and others have tried some of the monstrosities of the market that claim to intensify and reduce at one and the same time, with, of course, resulting failure. But there are on the market good single-solution intensifiers. Among the best will be found Simplex Intensifier, manufactured by the Simplex Intensifier Company, of Kansas City, Mo. Their address is Box 939.

This intensifier is a solution that keeps indefinitely. The use of it is economical. It works quickly, builds up the image within sight. The results are permanent and there is no destructive after action on the negative. The manipulation is simplicity itself. No photographer, professional or amateur, does himself justice who does not try it. See their attractive free offer in our advertising column, and write them at once.

PHOTOGRAPHING CHILDREN

BY JENNIE BLISS, MINDEN, NEB.

Of all the interesting branches of photography, that of photographing children is the most interesting if one has a love for the little tots.

If the photographer does not enjoy being with them and working with them, it would be better to leave that work to one who does. If the photographer dreads to see the babies and little children come into his studio, that is one indication that the photographer is not adapted to this branch of the work. This branch of photography is peculiarly adapted to woman because of her love of children and patience with them.

I know the photographer may say that child photography is not so profitable. That may be so, from a financial standpoint, for children will move and spoil plates for us; but let us once get one of these active youngsters quiet, the possibilities of beautiful pictures are unlimited. Who does not love to look upon the face of an innocent child, full of love and trust for those who have his confidence and love? To make a success of child photography one must then love them.

Next, she (I say she, for this is a women's magazine, and the photographers women) must have the ability to interest and amuse the little ones. There have been so many suggestions given in this valuable magazine that it hardly seems possible for me to add anything of any interest or value to anyone.

One very good method to arouse the children's interest is to tell stories to those who are interested in them. So the photographer should have a number of stories that appeal to children. Then just at the moment that you have the expression, take the picture. If you have an assistant so much the better. Have her tell the stories, so that you can give your attention to the posing (or position, for I would never "pose" children), lighting and the exposure. Pictures of this sort never lack expression.

A good stock of toys is an indispensable asset of the photographer who

would win the children. For the girls, nothing is better than dolls (their own dolls, if possible). If not their own, one provided by the photographer. Let the little girls actually dress and undress them, sew for them, wash for them, etc. Then when the child is wholly unconscious of its surroundings, take the picture. Let the boy have his bat and ball. Play ball with him, and when his mind is intent upon his game, open the shutter.

Besides a stock of toys, pets can be used to advantage, for what boy does not love his dog? In this case you would have the trouble of one or both moving, but such a picture is worth a good deal of trouble.

It sometimes is quite a problem as to just who will be admitted into the light room while you are working with the child. Your best assistant is the child's own mother, but it is of no advantage to have the child's grandmother, aunts, etc., in the room at the time. If it is possible, just the photographer and the mother or the photographer's assistant should be admitted, for the greater the number in the room the more the attention of the child will be detracted.

Get the child's smile, if possible, for we naturally associate smiles and sunshine with the child and children are filled with that "sunshiny spirit" which is so often lacking in us grown-ups. So photograph the children's smile when possible.

As to the composition of children's pictures: do not use massive furniture as accessories. Use light backgrounds and plenty of light, or a wide-open light

and a wide-open lens with just as short an exposure as possible.

Playing store with real things to buy and sell, letting them measure and weigh and wrap up their packages just as real storekeepers do. Give them real pennies to pay their bills. The number of "poses" gotten in this way is unlimited.

Let the little girl play she is a cook. Let her dress in a white apron just as mamma does when she cooks. Give her flour and let her really mix her cakes and bread. Encourage her to draw upon her imagination and live in the "land of make believe."

To be the greatest success with children we should make a study of child life and become one of them. Without an inexhaustible fund of patience with the little ones, we must fail. It is a case when patience never "ceases to be a virtue"—how much of a virtue anyone who has attempted photographing the little "wigglers" can testify; when we know we are exposing dry plates only to have a plate spoiled by a move on the subject's part. It then ceases to become a "dry" subject, but a lively one indeed.

In spite of all these difficulties to deal with children are the most delightful subjects and repay the photographer many times over for the troubles they have caused, if the heart of the photographer is really in the work.

¶ The January number will contain more than twenty pictures by our best women photographers. Extra copies, 20 cents.

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**PHOTO-
MOUNTER
PASTE**

WITH THE CAMERA

Notes from the Illinois College of Photography

The College Camera Club last week held its first monthly reception and exhibit of the winter, the program consisting of music and a lecture and criticism of pictures by Prof. Cook, with some delightful refreshments.

The Basket Ball Team is rapidly getting trained into fighting shape, and is at present having some spirited contests with local city teams before playing out of town.

Mr. R. Leigh, student from Seoul, Korea, has finished a course in engraving and three-color work and will leave for his home next month, where he will engage in the printing and engraving business.

Mr. Ben Koehler has returned to the college to finish his course in engraving after an absence of five months at his home in Wisconsin, where he was called on business matters.

The students held an entertainment in the Chapel at Engraving Hall last month, and among the features were music, debate, and the students' newspaper, which "cut, thrust and spared not." A fine time was enjoyed by everyone.

Mr. C. E. Merkall has finished a course in photography at the I. C. P. and taken a position in Indianapolis.

Mr. Jas. Snitzler, advertising expert from Chicago, gave a clever talk on advertising to the students on the 10th.

The secretary yielded to the call of the wild last month and put in a week of long, lovely days straddling through the brush in pursuit of the more or less elusive Illinois quail.

The students' register for the fall enrollment contains so many foreign flourishes that it looks much like a list of delegates at an international Esperanto convention, as witness some of the following: K. Okada, Bruno Luft, J. Sicotte, A. Wago, Y. Masuko, S. Saba, Ant. Undernahrer, H. Aholt, C. Iversen, R. Elosua, Ozaki, et al.

A FEW OF MY EXPERIENCES

BY MRS. H. HULBERT, ARMADA, MICH.

On being requested to write a short article on my work, I find making pictures and writing for a journal two separate arts.

Previous to Mr. Hulbert's death, which occurred seventeen months ago, my studio work had been helping wherever needed—printing, helping to mount the prints, spotting, assisting in posing when wanted, occasionally making a negative, and doing air-brush work. Having no experience in retouching, copying, very little in toning, knowing nothing about the chemical part, I felt at sea on being suddenly left alone, so made arrangements with a photographer from a neighboring town to do the finishing, my work simply being to make the negative. This being unsatisfactory in a financial way I decided I must learn to be independent. In order to devote my whole attention to the work and have my interests undivided, I sold my home and moved into the studio; then I spent a couple of weeks in a studio at Niles, Michigan, learning to retouch, and on the 8th of last July I opened my studio for work.

I was advised by brother photographers to continue with the printing-out papers, while others advised the developing. I thought it over carefully, noted the rewards given at the National Convention and decided to try the developing. (Have just gotten a gross of Aristo Carbon Sepia.) Thought the developing papers would also be an aid in working platinum by learning the strength of my negatives. I wasted a lot of material and had many discouragements. But for the humiliation of being a failure I would not have had the courage to have pressed on. By having many friends to encourage me, and finding many helpful articles in the *ST. LOUIS AND CANADIAN PHOTOGRAPHER*, *The Studio Light*, and the *Little Magazine* published by the Ansco Co., also being helped out in several ways by a brother photographer and the Eastman demonstrators, I found my work rapidly im-

☞ More pictures by women in the January number. 20 cents a copy.

proving. Then I began taking more interest and having more love for the work, and realized true art was making pleasing pictures from poor subjects as well as from good ones. I began studying my patrons as soon as they entered my studio. In conversing I noted every expression, turn of the head and the different attitudes while making their toilet for the picture, then posing them accordingly, in whatever position seemed the most natural and graceful. I realize that photography, like other branches of art, is a life work, and expect to have many ups and downs and make many mistakes, but will try to keep in mind this saying: "The only way to stop making mistakes is to do nothing." By doing my best at all times I know my love for the work will increase and my pictures will improve accordingly. I find women less self-conscious and more at ease before the camera with me than when being photographed by a man, and see no reason why women should not make a success of photography as well as in other lines of business.

RETOUCHING

BY MRS. NETTIE McCORMICK

1012 E. NINTH ST., KANSAS CITY, MO.

It is said "Retouching is plodding work." True it is—but plodders often get a great deal out of life. It is also said "Retouching is the drudgery part of the business." It may be—to some—but any person is a drudge only when their heart and interests lie not with the duty before them. To love one's work makes the work easy, and while I have been in this line of work too many years to care to say just *how many*, I still find it pleasant, agreeable and interesting. I have also found that the photographers for whom I have worked—who were leaders in their profession—were good retouchers themselves, so to what may I not aspire? I am still learning things about my work and hope I shall never get to that place where I can't. I say this to encourage the young retoucher—the employé. A photographer once told me to always remember I was a part of

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the machinery of that place. I did not feel very much complimented, but I knew it was a fact. I knew the reason he was a success as a business man was because he kept the machinery running smoothly, accurately. So I pocketed my false pride and said to myself: "I'll just keep this part of the machine going all right," and I did. It taught me discipline—which we all need. I have found my work pleasant, profitable and interesting—always. To those who do not find retouching interesting or pleasant we may be "just retouchers," but they could never make it profitable to themselves. So also we might find we could not be good photographers, but we could still be good retouchers—not without some glory and a great deal of satisfaction to ourselves.

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SARA F. T. PRICE, 7430 SPRAGUE ST.

MT. AIRY, PHILADELPHIA, PA.

St. Louis and Canadian Photographer:

Gentlemen:—I am enclosing a print I had on hand that seems very appropriate—the subject is:

R. Noble Hall, aged 17 months, of Mt. Airy, Philadelphia, Pa.

My work is done in my own home with window lighting only, no skylight. I am so rushed it is hard to get any prints ready before Christmas, but if you can use the stair picture now it would give me pleasure to send others for later issues. Mr. Ryland Phillips pronounced this picture "great." I usually present it 8x10 or 11x14, enlarged from the original 5x7 plate. There was no attempt at arrangement of toys; the child kicked them down the stairs.

Hoping this will meet with your approval, I am, Very cordially yours,

SARA F. T. PRICE.

N. B.—My sittings are by appointment only.

The subject presented was a very quick exposure, not a second, I am sure.

P. S.—If you wish any little write-up about my studio, here are a few facts:

Until 1904 I had never handled a camera—bought a Brownie No. 1 at a bargain, at 80 cents. then followed in quick succession a Kodak, then a Century plate hand camera, and in November, 1905, a Century Studio Outfit, with no intention of using the efforts except for personal pleasure. A picture made in November, 1905, of a child of 8 was a great success and the mother insisted upon paying for it, and she was kind enough to talk to the neighbors. By 1906 I was making pictures of men, women and children all over the world, even from South Africa, and while the business is entirely private, and in my own home, it is astonishing how many people find out about it. I am known more outside Germantown and Chestnut Hill. As I do not use a sign nor showcase, most of the clientele are introduced by patrons who have been here, and I am as busy as I can be always.

Minden, Neb., Nov. 19, 1909.

St. Louis and Canadian Photographer,
St. Louis, Mo.

Mr. Walker,

Dear Sir:—I send under separate cover a few prints, also a short paper on "Photographing Children."

It is an old subject, I know, but as it is what I best like to do, I chose that subject. I have not been in the work long enough to feel that what I may say will help anyone, but I finally made up my mind to "try."

I get so many valuable hints from your paper and always look for the "next" number anxiously.

In regard to the prints—just print the one you think best.

I hope they will reach you in good time.

Thanking you for the favor granted, I am, Yours truly, JENNIE BLISS.

¶ For those who are not partial to the discomforts of a darkroom, there is the handy and always ready Changing Bag for loading and unloading plate holders. The box of plates and the holders are put into the Changing Bag and the light-tight opening is fastened. The hands are then inserted through two other openings having elastic bands. The plates can now be removed from the box and put into the holders, as the entire Changing Bag is "blacker than pitch inside," however bright the light may be in the room.

The construction described is that of the Ingento Changing Bag, which may be obtained of any dealer.

¶ A convenient method of measuring distance in photographing a subject is to use the Ideal Telemeter. This little instrument is designed to enable one to focus for a given distance without attracting attention. By simply looking through a small sight tube towards the base of the person or object to be "taken," an index hand indicates on a little dial the number of feet between the observer and the subject.

The Telemeter can also be used as a level to right the camera when on the tripod.

Any dealer can supply it.

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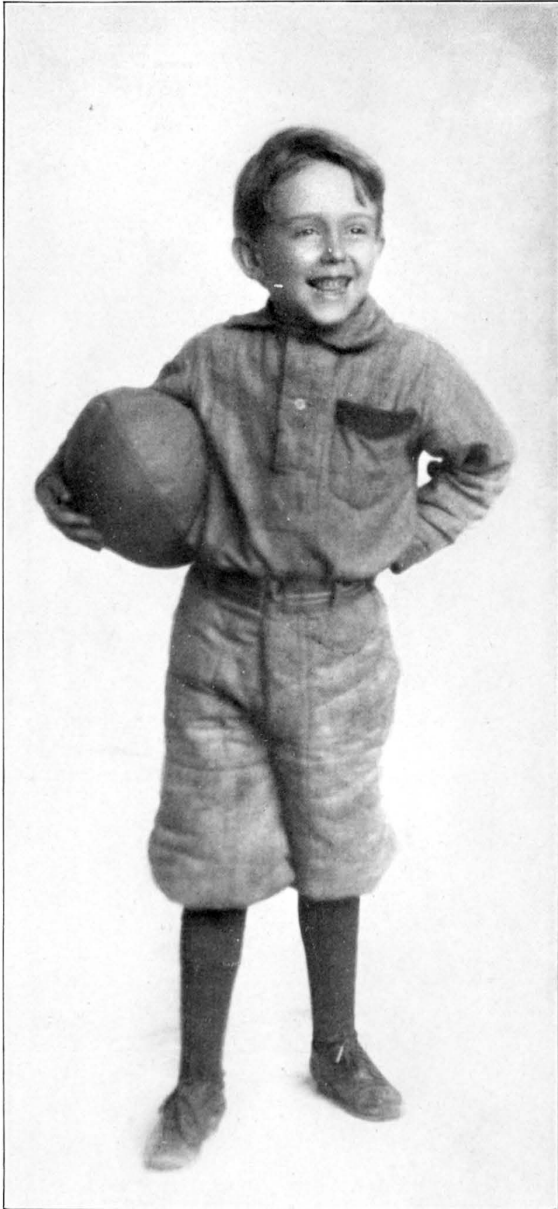
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*By Edith Brandt,
Barron, Wis.*

(A six-month's student in the Southern School of Photography.)

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*By Miss Sue Fox,
Paris, Tenn.*

ST. LOUIS AND CANADIAN PHOTOGRAPHER



*By Inez Boree,
Quincy, Mich.*



We do not undertake responsibility for opinions expressed by our contributors. Communications on all subjects pertaining to photography will be welcomed at any time.

¶ Christmas—the month of good cheer. Of course there will be thousands that will go hungry on that day when it should be “Peace on earth, good will toward men.” Truly we do not realize as we should how much we have to be cheerful for.

This is also the month when the ladies have come forward nobly and helped out with this issue. We want to thank them one and all. A perusal of these pages will show you what the ladies are doing in a field where formerly it was thought only a man could succeed.

The old prejudices that held such undisputed sway in former times are gradually giving way under the modern hustle and bustle of life, and a more progressive view is taken of women’s sphere.

We know from the enthusiasm that the ladies have shown in this number that they are bound to be successful in this line of work and it gives us much pleasure to make this their number.

OWING TO THE GENEROUS RESPONSE OF THE LADIES, WE HAVE RECEIVED MANY MORE SPECIMENS OF EXCELLENT WORK THAN WE CAN USE THIS MONTH, SO WE SHALL PUBLISH THE BEST OF THEM IN ALPHABETICAL ORDER, SOME THIS MONTH AND SOME NEXT MONTH. :: ::

¶ Don’t forget the special features for the January and February issues. Remember January topics are “Advertising for the Photographer” and “How I Make Photography Pay;” February, “My Pet Formula”—and don’t forget that article you were going to write on these subjects. Please don’t put off writing, but let us have them right away.

¶ We wish you one and all a Merry Christmas and Happy New Year.—The Publishers.

PHOTOGRAPHY AS A WOMAN’S VOCATION

BY MISS M. ESTELLE JENKINS

432 N. PARK AVE., AUSTIN STATION
CHICAGO, ILL.

While photography has always been a man’s vocation and few women were permitted to enter its sacred precincts, these few (until recently) forcing their way into its ranks under the most extreme difficulties, still I think it is a woman’s business.

A woman’s intuition, her innate love of children, her artistic sense and love of the beautiful all fit her to be a devotee of the craft.

In the reception room it is always the lady attendant who convinces the would-be sitter of the attractiveness of a certain style—it is always she, who, by her clever handling of an order swells it to considerable above that which the customer has originally intended to place.

Why then should she not hold her own under the skylight, with her quick eye, her vivacious manner and intuitive understanding of her subject?

Then too, you will find very few women in this profession who are not thoroughly in love with it, for there are too many vocations that do not require the training, patience and versatility for them to enter this field unless adapted to it.

And you can be sure that a woman in love with her art will not commit some of the atrocious crimes done in the name of photography.

* * * * *

From observation of exhibits at Con-

ventions I have attended my personal feeling has been that there is too much copying and not enough originality.

Perhaps at a past Convention some artist has gained much pleasurable comment on his exhibit—at next Convention you will find many exhibits, poor imitations of the work of this artist.

Rather be it said of our work: "It is a poor thing, but my own," than "It is a poor thing and an imitation as well."

Then I have noticed many pictures that would be attractive were it not for the lack of expression—too many artists will tire out the sitter arranging and rearranging drapery, moving this screen and that until the subject loses all interest and their only thought is to get through the ordeal.

There must be a great deal of this done, for it is an every-day occurrence to hear the old stereotyped phrase "I'd rather go to a dentist than sit for my picture."

I believe that every woman in this business has at some time or other gone through just such an ordeal at a photographic shop and that in her work she will remember and make it a pleasure for the sitter to pose for a likeness rather than a disagreeable task.

And so in all the branches of the work she is quick to grasp its details, and in her original way work out her own salvation.

Naturally adapted to the art, she will help to raise its standard, and it is to be hoped that she may be helped and encouraged by being given the glad hand of fellowship by the men of our profession.

ONE WHO LIKES PHOTOGRAPHY

Wyandotte, Mich., Nov. 22, 1909.
St. Louis and Canadian Photographer,

Dear Sirs:—In answer to your request I am sending under separate cover the only print I have ready. It may be too light for use, if so send to waste basket.

It is very nice of you to consider. The ladies in photography are very glad they have organized, and believe it will be very helpful.

On account of ill health I was retired one year from business, but resumed again last September.

I find business looking up. Health is good again. Have been here in business (don't whisper it or the ladies will think I am getting old). But I am not. Have courage for another twenty years. I dearly love my business, my babies, and patrons. Have made many valuable friends, which I prize. I trust the coming year may prove a bright one financially to all, and that all the ladies may make it a bright and helpful one to all whom they come in contact with.

Sincerely yours, E. A. BOWLES.

¶ For the artistically inclined there is no more agreeable occupation, either for pleasure or profit, than the coloring of photographs.

The field is wide. There are innumerable novelties that may be embellished with delightful scenes or subjects. Post cards may be made from your own negatives and colored in the beautiful tints of nature. Favors and place cards decorated in this way find a ready market, if one is commercially inclined, and if for your own use, you will be amply repaid for your efforts in the delight of your guests.

For this work it is necessary to have water colors made especially for the purpose, as they must be perfectly transparent to allow the details of the photograph to show. Ingento Water Colors are recommended for this work, being used by many professional photographers in preference to any other kind, as they are readily obtainable at any photo supply dealer's.

Excellent Christmas Gift

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12 tubes (enough for 1000 prints or slides) - \$1.25
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130 shades to select from, 10c to 25c each.

Complete Instruction Book—anybody who can read can color with these colors.

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GOERZ LENSES

We are in receipt of this handsome little book on lenses, their use and care. In fact, it is full of information for the photographer and will be a valuable asset to the photographer's library. It also contains a number of fine half-tones, illustrating the work done by the Dagor lens. This little book can be obtained from the C. P. Goerz Optical Co., 79 E. 130th St., New York City, for 6 cents to pay the cost of wrapping and postage, and it is well worth obtaining.

¶ When you are in need of flashlight or developer try Astra Flash Powder and Tolidol Developer. These two articles are manufactured by the Tolidol Co., of Clinton, Wis. Their flashlight is particularly adapted for the parlor and studio. Makes the least possible smoke, is rapid in combustion. Adapted for the amateur as well as the professional. Tolidol Developer will develop plates, films and paper. Its action is rapid, yet easily controlled. For first-class articles in this line just send your orders to the Tolidol Co.

HOME-MADE PHOTOGRAPH FRAMES APPROPRIATE AS CHRISTMAS GIFTS

BY JANE ADAIR

The undiminished popularity of photograph frames makes them desirable gifts for Christmas. Nor need they be expensive if one can frame them in passe-partout and do her own mounting.

In making a frame have a certain sized picture in mind, as it is most annoying to receive a handsome gift which no picture you own will fit. There are certain regulation sizes in which photographs are taken, so all that is needed is to cut the correct opening and have a broad border in proportion.

A handsome mat for a cabinet or larger photograph can be made from the pink and white or blue and white striped galatea so popular a few years ago for children's clothes.



A New Goerz Catalog

EVERYONE interested in photography and in doing better photographic work, should have a copy of this new catalog.

As a means to better photography, the lens is of first importance. We claim that

GOERZ LENSES

are the best means to that end. The catalog tells why, in an understandable way, and shows proof in the shape of many and varied illustrations. It gives, besides, much valuable general information on the lens question.

You will be interested, too, in the new Goerz cameras; the Vest Pocket Tenax, the Pocket Tenax and the Folding Reflex. Then there is the new Tenax shutter and the yellow ray filters—but get a copy and see for yourself, it may be had for 6 cents to cover cost of mailing. We would also appreciate it if you would mention this magazine and your dealer's name when writing us, or if you prefer

Ask your dealer for a copy, free

Among the most recent of the numerous triumphs of Goerz lenses, is this:—Practically all the photographic work on the successful Peary—North Pole Expedition, was done with the Goerz lens.

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OR

we furnish 500 cards as above, having a retail value of \$37.50, in a leather-covered album, for \$18.00; expressage prepaid.

You make a handsome profit on these ready sellers, and the album itself has cost you nothing.

Our terms for this proposition are strictly C. O. D. or cash with order, no exception.

THE ROTOGRAPH CO., 684 BROADWAY, NEW YORK, N. Y.

The colored stripes are unworked, but in the white ones are put a conventional design such as a Greek key, groups of three or four interlacing circles, worked in pink filo, or roped silk the color of the stripe.

The stitchery for these designs may be satin stitch for the cable or briar stitching for the Greek key, and chain stitch for the interlaced circles.

A graceful double vine effect is made by cutting a sharply pointed oval from paper and placing it point to point the length of space. Beginning at upper edge, briar stitch or chain stitch a continuous line to the bottom, crossing and recrossing at the points of ovals. Then again, beginning at top, work other half of ovals in the same way.

Mount carefully on heavy cardboard, taking care that the work is absolutely taut and smooth. Such a mat looks well framed in a narrow white or colored moulding to match the stripe. It can also take a small gilt frame not more than a half inch wide.

Have small screw rings put in the back for hanging and also provide a prop for standing.

CHILD PORTRAITURE

BY MABEL COX SURDAM

BINGHAMTON, N. Y.

The successful portraiture of children is an art, an art wherein many fail and few succeed.

EXTRA MONEY

Can be made by photographers in restoring faded Daguerreotypes with **Brock's Reclarifier**. A solution which quickly removes all discoloration and fog and renders those old portraits as clear and vigorous as when first made. Enables you to make copies which would otherwise be impossible. Contents of bottle sufficient to restore 100 old pictures.

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