









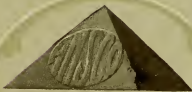






May, 1918

# PORTRAIT



BINGHAMTON, N. Y.

# The camera in the air

will play a most important part in the winning of the war. The exacting demands of the aerial photographer require extreme care in the selection of a printing medium.

GRADATION must be such that finest variations in tonal quality shall be perfectly recorded and every object depicted perfect in every detail.

LATITUDE must be broad enough to compensate for the varying densities of negatives made under different light conditions.

SPEED must be sufficient to permit prints to be made in record time with whatever light source is at hand.

## ENLARGING CYKO

### Regular and Contrast Grades

produces prints which fulfill these requirements by registering all that the observer can demand.

For commercial and studio photography a paper that is found satisfactory for aerial work cannot be far from the ideal.

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is a *chloride*, not a bromide, paper, possessing great speed, and unlike a bromide paper, gives, in projected enlargements, contact print quality. That is why it is such an overwhelming success.

**ANSCO COMPANY**

Binghamton, N. Y.

# PORTRAIT

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A MAGAZINE DEVOTED TO ART IN PORTRAITURE, ALSO PROFIT-  
IN-PHOTOGRAPHY AND COMMITTED TO A "SQUARE DEAL"

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY  
PHOTOGRAPHERS, DEMONSTRATORS AND  
SALESMEN AT THE EXPENSE OF

ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

May, 1918

No. 1

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## The Question of Permanence

CYKO is used by most of the belligerent countries. Its quality is such that the paper is well suited for the purpose of making the aeroplane, in combination with a camera, the eye of the army.

The paper print must be able to reproduce the minutest details contained in the film or plate negative, but besides the matter of quality—especially for records that must outlive several generations, the question of permanence is all-important.

The present situation wherein quality versus price tips the scale of the purchaser first one way and then the other, brings to mind the utterances of several years ago made by one of the pioneer photographers of New York, and perhaps the most scientific, Mr. Geo. G. Rockwood:

"I am so sure of the permanence of the developing papers (he was using several grades of CYKO), that I am about to print a series of portraits of famous American educators for the Public Libraries of Washington and New York, numbering several hundred subjects, and I shall pin my faith to the developing papers as being the most permanent form obtainable short of printers' ink! These pictures are to be kept in folios as a reference in perpetuo for historians and writers. I have an abiding faith that the prints will be in existence long after the originals have passed from the memories and interests of all that come after."

MITHSONIAN

# P O R T R A I T

LIBRARY

## Revised Prices of New York Studio Outfits

Effective April 26, 1918

### New York Studio Outfit No. 1

8x10      11x14

#### When Ordered Complete

Outfit complete comprising New York Portrait Camera with Benster Holder, Automatic Cabinet Attachment with Curtain Slide Holder, ANSCO Upright Studio Stand and Curtain Slide Holder Rack . . . . . \$120.00    \$154.00

#### When Ordered Separately

|  |       |       |
|--|-------|-------|
| New York Portrait Camera with Benster Holder . . . . .           | 54.00 | 84.00 |
| Automatic Cabinet Attachment with Curtain Slide Holder . . . . . | 27.00 | 31.00 |
| ANSCO Upright Studio Stand . . . . .                             | 42.00 | 42.00 |
| Holder Rack for Curtain Slide Holders . . . . .                  | 3.00  | 3.00  |
| Extra Benster Holders . . . . .                                  | 12.00 | 20.00 |
| Extra Attachment Holders (5x7, 4¾x6½ or 4¼x6½) each . . . . .    | 3.50  | 3.50  |

### New York Studio Outfit No. 2

#### When Ordered Complete

8x10 Outfit complete comprising 8x10 New York Portrait Camera, ANSCO Sliding Ground Glass Attachment with 8x10 double Zephyr Holder, 5x8 diaphragm, 5x7 adapter, 5x7 Zephyr Holder and with 3½x5 diaphragm, ANSCO Upright Studio Stand and Zephyr Holder Rack . . . . . 115.50

770.5 P853 v. 10 1918/19

**P O R T R A I T**

**New York Studio Outfit No. 2**

8x10 11x14

(Continued)

**When Ordered Complete**

|  |          |
|--|----------|
| 11x14 Outfit complete comprising 11x14 New York Portrait Camera with 11x14 Benster Holder, 11x14 adapter frame, ANSCO Sliding Ground Glass Attachment with 8x10 double Zephyr Holder, 5x8 diaphragm, 5x7 adapter with 5x7 Zephyr Holder and 3½x5 diaphragm, ANSCO Upright Studio Stand and Zephyr Holder Rack. . . . . | \$161.50 |
|--|----------|

**When Ordered Separately**

|  |         |
|--|---------|
| 11x14 New York Portrait Camera with Benster Holder . . . . .                                       | 84.00   |
| 8x10 New York Portrait Camera without Benster Holder . . . . .                                     | \$42.00 |
| 11x14 adapter frame . . . . .  | 4.00    |
| ANSCO Ground Glass Attachment with 8x10 double Zephyr dry plate holder and 5x8 diaphragm . . . . . | 23.00   |
| 5x7 Sliding Back with 5x7 double Zephyr dry plate holder and 3½x5 diaphragm . . . . .              | 11.00   |
| ANSCO Upright Studio Stand . . . . .   | 42.00   |
| Holder Rack for Zephyr Holders . . . . .   | 3.50    |
| Extra Benster Holder . . . . .   | 20.00   |
| Extra double Zephyr dry plate holder 8x10 . . . . .  | 2.25    |
| Extra double Zephyr dry plate holder 5x7 . . . . .   | 1.50    |

The foregoing prices show increases only in the ANSCO Upright Studio Stand, formerly \$33, and in the prices of complete Outfits, which are uniformly \$3 higher than heretofore.

*All prices are subject to change without notice.*

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P O R T R A I T

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*"A Great Net of Mercy Drawn Through  
an Ocean of Unspeakable Pain"*

## What Your Red Cross Dollars Do

An Accounting of Expenditures of the First Red Cross War Fund

Every one of the twenty million and more Red Cross members is entitled to this Statement. Your local Red Cross Chapter can give you further details.

### First War Fund Appropriations up to March 1st, 1918

#### FOREIGN RELIEF

|  |                        |
|--|------------------------|
| Relief in France . . . . .   | \$30,936,103.04        |
| Relief in Belgium . . . . .  | 2,086,131.00           |
| Relief in Russia . . . . .   | 1,243,845.07           |
| Relief in Roumania . . . . .   | 2,676,368.76           |
| Relief in Italy . . . . .  | 3,588,826.00           |
| Relief in Serbia . . . . .   | 875,180.76             |
| Relief in Great Britain . . . . .                                    | 1,885,750.75           |
| Relief in other Foreign Countries . . . . .                          | 3,576,300.00           |
| Relief for Prisoners, etc. . . . .                                   | 343,304.00             |
| Equipment and expenses in U. S. of Personnel for<br>Europe . . . . . | 113,800.00             |
| <b>Total Foreign Relief . . . . .</b>                                | <b>\$47,325,609.38</b> |
| Restricted as to use by Donor . . . . .                              | 2,520,409.57           |



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# P O R T R A I T

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## UNITED STATES RELIEF

|   |                 |
|---|-----------------|
| U. S. Army Base Hospitals . . . . .   | \$ 54,000.00    |
| U. S. Navy Base Hospitals . . . . .   | 32,000.00       |
| U. S. Medical and Hospital Work . . . . .   | 531,000.00      |
| U. S. Sanitary Service . . . . .  | 403,000.00      |
| U. S. Camp Service . . . . .  | 6,451,150.86    |
| U. S. Miscellaneous . . . . .   | 1,118,748.41    |
| <hr/>   |                 |
| Total U. S. Relief . . . . .  | \$ 8,589,899.27 |
| Working capital for purchase of supplies for resale<br>to Chapters or for shipment abroad . . . . . | 15,000,000.00   |
| Working cash advances for France and United<br>States . . . . .                                     | 4,286,000.00    |
| <hr/>   |                 |
| Total of War Fund Appropriations . . . . .  | \$77,721,918.22 |

At the close of the first year of the War the Red Cross goes to the public for the raising of the Second War Fund with a record of appropriations which warrants continued contributions to this great relief work. As an influential citizen of your community, join with your local Red Cross Chapter to make this campaign successful. Your Red Cross is the Army behind the Army. Give till your heart says stop.

## Second Red Cross War Fund Week May 20-27

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*"Efficiency" is today the hardest worked word in the English language, and has become so mixed up with manufacturing, salesmanship, hypnosis and lunacy that like "Psychology," it is becoming synonymous with "gold brick." Beware of the product of any manufacturer who claims that "efficiency" enables him to sell you a gold dollar for fifty cents.*

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# P O R T R A I T

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## June for New Members

The Photographers' Association of America is now completing plans for a big membership drive in the month of June, to increase its rolls to 10,000 active members.

Every state in the Union and the Dominion of Canada will be ambitious to make a big showing, and so each city and each town is urged to prepare for this drive and be ready on the moment when the call comes.

There will be state and city chairmen and working under them will be cohorts of representative photographers in every city, who will personally call upon the members of this profession and sign them up for the great work that photography has in hand.

The committee urges that photographers individually take this up as a personal responsibility *now* and anticipate the stronger effort to be made in June through personal appeals to their fellow photographers, and send the memberships, with checks, to the National Headquarters at Washington at once. They will be credited as of the membership campaign for the month of June.

The committee arranging for the membership drive consists of President Ryland W. Phillips, Philadelphia, Pa.; Pirie MacDonald, New York City; Geo. W. Harris, Washington, D. C.; Henry Fell, Rochester, N. Y.; J. B. Schriever, Scranton, Pa.; and Chas. J. Columbus, general secretary, Washington, D. C.

Vice-president Charles L. Lewis of Toledo, Ohio, in appealing to photographers everywhere to rally to the support of the National Association, declares that "Hundreds have been benefited and built up through their membership in the Photographers' Association of America. All the really successful men of the profession are, or have been, members, and I have yet to find the man who would not say he got more out of the association than he ever put in."

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# P O R T R A I T

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## Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

### V. THE "INTERIOR" DEVICE

TO get away from the sameness of pose of bust and single figure portraits, artists are constantly trying to combine portraiture with the painting of interiors, in a similar manner as so many photographers practice home portraiture. The amalgamation of two distinct motifs is a difficult proposition; it is very much like the score and libretto in an opera—one or the other is sure to strive for superiority. But after all, one may argue as much as one likes, the music remains the main thing just as in a portrait composition the face and figure should reign supreme.

This, however, is rarely the case. An interior which shows a room in a perspective view with side walls and vistas through windows is in itself an intricate proposition. It has to suggest atmosphere to look real and interesting, and to place figures that are good portraits in this atmosphere is almost an impossibility. The more natural the grouping is (and it ought to be natural), the less will the attitudes of the figures conform to what we generally understand by portraiture. Take, for instance, Tarbell's "My Family." Edmund C. Tarbell is one of our best figure painters and has experimented a good deal with figures in interiors.

In "My Family" he had the advantage of depicting familiar territory, his own home, and models whom he could subject to all the whims and liberties of rearrangement. And yet there is only one figure which would pass as a regular portrait—the girl sewing in the wicker armchair. Besides this full figure profile view, there are three heads in three-quarter which, taken separately, might fill the demands of bust portraits. The female figure to the right has merely a decorative value. In legitimate portraiture this would never do.

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## P O R T R A I T

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Even in group portraits of twelve figures or more, as those of Franz Hals, there should occur no omissions of faces. A composition like Tarbell's is too good a picture to be a good portrait, yet the aim was portraiture.

Aside from this the picture has great charm. It is a natural scene rendered with clearness and sympathy.



"My Family"

By Edmund C. Tarbell

Instead of amalgamating figures and furniture into a massive effect, he disengages the separate forms, as it were, and delicately connects and blends them by light tonal values. The moderation, that rejected anything harsh or superfluous, with which the picture was painted, is one of its principal merits.

The less the artist shows of an interior the easier the problem becomes. In Miss Hale's "Lavender and Old Ivory" there are plenty of accessories, even more

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## P O R T R A I T

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than in Tarbell's picture, yet the figure holds its own. And this is due, first, to the clever spacing or spotting of the principal objects, and second, to the elimination



“Lavender and Old Ivory”

By Lillian Westcott Hale, United States

of perspective. The vista of the corridor to the right is a mere incident and enters into the composition as a detail of pattern design and not as a factor of atmosphere and space. The selection of merely one wall as

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## P O R T R A I T

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a background, if properly selected and arranged so that it looks absolutely natural, is apt to be sufficient for the suggestion of an interior and a home atmosphere. In the Hale picture the mantelpiece is little more than a decorative incident. Still, it makes the picture what it is, a truly pictorial composition, harmonious and refined, and there is no reason, despite a certain vagueness of representation, why it should not be considered a portrait.

Much depends on the arrangement. In this case the balance of the main figure with the seven or eight accessories is perfect. Each object is isolated, and yet the combination of all the various shapes and accents has the effect of a compact whole, of an indestructible harmony from which nothing can be detached. It is in this direction where the "interior" device can be of real value, as it discloses new possibilities of attitude and arrangement in the treatment of figures without overstepping the boundary lines of portraiture.

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### Prints by Projection

One of New York City's most successful photographers, one whose Studio has been turning out the kind of work which Fifth Avenue so readily absorbs at high prices, owes a large part of his success to skillful manipulation of his negatives.

From comparatively small negatives, 8 x 10 being the largest, he produces for his surprised and pleased patrons "prints by projection" that always equal and often surpass the contact prints in quality and artistic merit. He explains to his trade just how, from the small negatives, two methods of printing may be employed—contact and projection, and how by the latter method not only a picture of larger size may be produced, but also how with some subjects, in prints by projection, desirable qualities can be enhanced and

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## P O R T R A I T

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weaknesses minimized, to obtain a result much more pleasing than when printing "in contact."

Never once does he say "enlargement," for the reason that to most people, as he analyzes their psychology, the word conjures up visions of the crayon monstrosities foisted on the public by unscrupulous solicitors in past years, or the cheap bromide enlargement of the amateur finisher's display window.

ENLARGING CYKO is the unrivaled medium for "prints by projection," whether they are portraits of highest art, the simple little genre pictures or landscapes of the amateur, or commercial subjects. Its dependability under all sorts of working conditions, its speed, comparable with that of the bromide papers generally selected on account of their speed alone, its ease of manipulation and latitude, account for the ever-growing demand for ENLARGING CYKO.

The making of "prints by projection" is a profitable adjunct to the business of any studio photographer. They bring good prices, are the means of increasing the volume of each order, and are extremely gratifying to the customer.

ENLARGING CYKO in its two grades and four surfaces is the one medium in favor with all who are doing this kind of work. It is the paper which gives contact print quality to prints made by projection—something that is impossible with other mediums of photographic expression.

Its use is not confined to professional studios alone, but it is also being employed more and more extensively by commercial photographers, many of whom are doing Government work, and also by the Government itself in the various branches of the military and naval service.

It will pay every reader of PORTRAIT who is not already using this ANSCO product to determine for himself the merits of this medium prepared especially for the production of "prints by projection."

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P O R T R A I T

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Cyko Portrait by J. D. Strickler



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# P O R T R A I T

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## An Appreciation

It is gratifying to us to learn from our readers that we are really serving their needs in a practical manner through the series of educational articles we are publishing in PORTRAIT. If some few of the photographers who receive this publication have not been reading the articles perhaps the following letter will inspire them to seize the offered opportunity to turn to profit the many ideas advanced by Mr. Hartmann.

THE FREE STUDIO

DAVENPORT, IOWA

ANSCO COMPANY

March 12, 1918.

Binghamton, N. Y.

Gentlemen:

I would respectfully enquire if the articles running in PORTRAIT by Hartmann will appear in book form, or if they have already been published in book form.

If not could you furnish the complete files since these have been appearing in your little journal. I think this is the best stuff of the kind ever written and is of great value to the photographer, not only in his composition but in talking intelligently to people who know, or think they know, something about art. It's great stuff.

Very truly yours,

(Signed) F. A. FREE

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*A home without portraits of Father and Mother is destitute of reverence for the Fifth Commandment.*

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P O R T R A I T

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Portrait by J. D. Strickler  
Awarded Middle Atlantic States Salon Honor, 1918

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# P O R T R A I T

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## Our Cover Portrait and the Hall of Fame

**I**F Mr. J. D. Strickler of Pittsburg had received a medal for every honor in photography which has been awarded him on his work, and if he pinned them in true militaristic style across his manly breast, his picture on our front cover this month would look just like the breastplate of King Solomon or some other old-time wizard, and no one would be able to recognize the real J. D. behind them.

Like all real artists, Mr. Strickler's temperamental inclination appeared in early childhood and continues to incline in true bent-twig fashion toward the shaping of his career.

After being graduated from the Randolph-Macon Academy at Front Royal, Va., Mr. Strickler decided to make photography his life work and became associated with Mr. F. W. Guerin of St. Louis, Mo. After several years' experience in some of the leading studios of the country he went to Pittsburg in 1911 and took charge of the Everton Studio there. His exceptional work soon brought him fame in the city of Pittsburg and in the profession at large. Later, Mr. Strickler became the proprietor of the Everton Studio which, completely rejuvenated in equipment, continues now under his own name.

Mr. Strickler confines his efforts to just one grade of photography—the highest—and CYKO Paper has helped him to attain the ideal in his work. The awards Mr. Strickler has received are as follows:

National Salon, Photographers' Association of America, 1915 and 1916.

Grand Portrait Trophy, North Central Photographic Association, 1916.

Pittsburg Salon Academy of Science and Art, 1916.

Middle Atlantic States Salon, 1917 and 1918.

Pittsburg Salon, Academy of Science and Art, 1917 and 1918.

There's no substitute for  
**HAMMER PLATES!**

Rich in fine silver and pure chemicals, they possess great speed, latitude of exposure and uniformity. They develop and dry quickly with little tendency to frill.

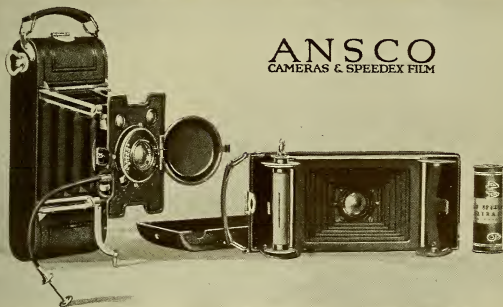
Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work; and Hammer's Extra Fast Orthochromatic, and D. C. Orthochromatic Plates for color values.



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

**Hammer Dry Plate Company**  
AnSCO Building  
129-131 West Twenty-second Street  
New York City

ANSCO  
CAMERAS & SPEDEX FILM



## As Unerring in Action as a Fine Jewelled Watch

and almost as convenient to carry, is the ANSCO V-P No. 2, the smallest and lightest camera made to take  $2\frac{1}{4} \times 3\frac{1}{4}$  inch pictures.

The illustration shows in detail the recently added improvements in this popular model:

*Swivel Spool Holding Device* to insure even winding and taut film;

*Steel Rollers* to make winding frictionless;

*Leather Handle* to facilitate carrying in the hand;

*Wire Release Attachment* in addition to finger release, for operating shutter without jar or vibration.

The ANSCO V-P No. 2 is the only vest-pocket camera that combines fast, clear-defining, anastigmat lenses with a simple, easily operated micrometer focusing device. This unusual combination assures fine, clean-cut pictures which make perfect enlargements.

Write for a specimen picture on Cyko Paper  
Then ask the AnSCO dealer for a demonstration

AnSCO Company • Binghamton, N. Y.

OUR BRANCH OFFICES, WHOLESALE  
DISTRIBUTORS  
AND WHERE LOCATED

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ANSCO COMPANY

AnSCO Bldg., 129-131 W. Twenty-second Street  
New York City

ANSCO COMPANY

325 W. Jackson Boulevard, corner Market Street  
Chicago, Ill.

ANSCO COMPANY

920-922 Grand Avenue, Kansas City, Mo.

ANSCO COMPANY

171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY

347 Adelaide Street, West, Toronto, Ont.

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Tex.

WOODARD, CLARKE & CO.

Portland, Oregon

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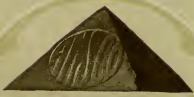
ANSCO LIMITED

143-149 Great Portland Street  
London, W., England



June, 1918

# PORTRAIT



BINGHAMTON, N. Y.

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ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

June, 1918

No. 2

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## The Much-missed Noko Paper

SO many former buyers and users of NOKO Paper have asked us whether we intend to put NOKO back on the market that we deem it necessary to make a general announcement that NOKO Paper will be furnished again just as soon as the abnormal conditions prevailing now, are over.

The NOKO trade-mark is very valuable because it is associated in the minds of photographic users as the best paper that has ever been sold for the price. The paper furnished under the NOKO trade-mark was only second in quality to Cyko Paper, which means that it was superior in our estimation to the highest priced paper of any other manufacturer and sold under any trade-mark other than Cyko.

When NOKO is again marketed it will be of the same high grade quality as formerly. We would furnish it now only that the grade of its raw materials is so difficult to obtain, and so dear, that the cost of producing it would be a great deal in excess of its list price.

The NOKO trade-mark indeed stands so high in the estimation of the photographer, that an attempt has been made to supply a paper under a brand which is spelled so nearly like NOKO that this notice may well serve two purposes—the one already mentioned herein, and the other to apprise anyone that may contemplate infringement of our trade-mark, that he will be vigorously prosecuted.

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# P O R T R A I T

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## Acetic Acid Substitute

Mr. J. S. Cummings, of 1546 Broadway, New York City, submitted a sample to us of what he terms Acetic Acid Substitute, dry form, the formula of which he gives us as follows:

### No. 1

|                             |        |                     |
|-----------------------------|--------|---------------------|
| Acetic acid substitute..... | 1 lb.  | } Stock<br>Solution |
| Hot water.....              | 80 oz. |                     |

### SHORTSTOP

|            |       |
|------------|-------|
| No. 1..... | 3 oz. |
| Water..... | 128 " |

### FIXING BATH

|            |        |
|------------|--------|
| Hypo.....  | 1 lb.  |
| Water..... | 64 oz. |

### HARDENER

|                       |         |
|-----------------------|---------|
| Water.....            | 5 oz.   |
| Sulphite of Soda..... | 1/2 oz. |
| No. 1 Solution.....   | 3 oz.   |
| Alum.....             | 1/2 oz. |

(Hardener turns slightly yellow but clears up when added to hypo fixing bath.)

Our Research Laboratory tried Mr. Cummings' Acetic Acid Substitute and its findings are as follows:

"There is no tendency for this substitute to cause bleaching in the hypo bath. Prints sepia tone after this bath just as well as in other fixing baths. As a shortstop it is not quite so active as acetic acid, but by increasing the concentration of the shortstop bath can be made so. In the formula sheet given there is a tendency all through to use not quite enough of the acetic acid substitute.

"Chemically this substitute should be in the proportion of three times No. 28 Acetic Acid, but as the formulae given appear to work quite satisfactorily, there is no need to use the theoretical amount necessary to replace acetic acid.

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## P O R T R A I T

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“This substitute is crude sodium bisulphate ( $\text{NaHSO}_4$ ). This material is most frequently obtained as a by-product in the manufacture of nitric acid and is practically valueless as a market commodity. Probably its only use outside of photography is as a control in dyeing. As far back as ten or fifteen years ago this material was recommended by the French workers, and a little later by *The British Journal of Photography*.”

A supplemental report based on further experiments reads as follows:

“With further reference to the Acetic Acid Substitute of Mr. Cummings, we have had this in use in the darkrooms for some days and have used it for fixing a quantity of paper and films.

“The bath that has been used for fixing paper does not appear to work any different from the standard bath made with acetic acid, but the bath that has been used for fixing plates and films does not hold up so well.

“After the first day or two there is a tendency to make the film appear milky, and there are spots unequally fixed which, however long the film is left in the solution, do not clear. In a day or two there is a flocculent precipitate formed in the fixing bath. This is troublesome because it clings very tenaciously to the surface of the film.

“The bath used for fixing paper also turns milky but this does not seem to interfere with its action. It is, of course, not so easy to see the results of unequal fixation on prints, and though practical, it would be better to use citric acid even though its price may be higher. The Cummings substitute is, as reported, a by-product and is in a very crude state, and therefore in our estimation its acidity is likely to vary greatly throughout the package. Citric acid might cost a little more but it would be more reliable in the long run.

“Two oz. of 28 per cent. acetic acid can be replaced by .59 oz. of citric acid. Two oz. of glacial acetic

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## P O R T R A I T

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acid can be replaced by 2.13 oz. of citric acid."

Our reason for publishing the preceding report is that we have received a great many inquiries from customers requesting suggestions from us in regard to a reliable substitute for acetic acid. It appears that acetic acid is not as plentiful and easy to obtain as in former years owing to the war requirements of our Government.

If any substitution is to be made for acetic acid in our formulae we recommend, by all means, citric acid in preference to anything else.

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### Artcraft Photo Company

Studios, 428 Ryan Building, St. Paul, Minn.

ANSCO COMPANY,  
Gentlemen:

May 6, 1918.

This spring I decided to give CYKO Paper a trial in our amateur finishing work. Professional photographers of my acquaintance informed me that while the quality of prints would be excellent, the price of the paper would be too high.

I notified ANSCO COMPANY of my intention and they sent Mr. Jens Ries, one of their demonstrators, with the necessary supplies. That the trial might be fair I insisted that he use MONOMET, the ANSCO developing agent. A period of one week was enough to prove that the results were satisfactory. The price question then had to be considered.

My experience in the amateur finishing business was received in the credit and accounting departments, in which work it was necessary for me to do considerable cost accounting. This experience helped me greatly in getting my figures together.

The results of our trial proved that our printers could make a third more prints with CYKO in a nine-

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hour day than with the other standard paper. This would mean that in one year, four printers could accomplish as much as six had previously done. As I work one developer to two printers, I could, by using CYKO, eliminate the expense of two printers and one developer. It was also necessary to reduce the wattage of the lamps, and this, together with the speed of the paper, meant much less electricity used. In this period of labor scarcity, the financial saving should not be the only consideration. I do not, however, allow anything for the worry saved me in meeting my labor needs.

If the amateur finisher will apply these proportions to his own costs, he will find that the price of CYKO is practically the same as that of other paper. Then, if he believes as I do—that quality of work and worry about labor are worth something—he will not hesitate in making the change to CYKO Paper.

As “beauty is only skin deep,” so the difference in the price of CYKO Paper is in the list price, and not in the final cost.

Very truly yours,

ARTCRAFT PHOTO COMPANY,

(Signed) H. A. REEDY.

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### **Finishing Department Requirements Itemized**

The Northern Photo Supply Company of 902 Nicollet Avenue, Minneapolis, Minn., has just sent us an interesting little booklet entitled “Commercial Photo Finishing,” the contents of which are devoted exclusively to information concerning the necessary equipment and requirements of a modern finishing department. The book covers so many points of this work that it is well worth while to obtain a copy, which will be sent free on request to the Northern Photo Supply Co.

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### Read the Official U. S. Bulletin

**O**WING to the enormous increase of Government war work, the governmental departments at Washington are being flooded with letters of inquiry on every conceivable subject concerning the war, and it has been found a physical impossibility for the clerks—though they number an army in themselves now—to give many of these letters proper attention and reply. There is published daily at Washington, under authority of and by direction of the President, a Government newspaper—The Official U. S. Bulletin. This newspaper prints every day all the more important rulings, decisions, regulations, proclamations, orders, etc., etc., as they are promulgated by the several departments, and the many special committees and agencies now in operation in the National Capital. This official journal is posted daily in every post-office in the United States, more than 56,000 in number, and may also be found on file at all libraries, boards of trade and chambers of commerce, the offices of mayors, governors, and other Federal officials. By consulting these files most questions will be found readily answered; there will be little necessity for letter writing; the unnecessary congestion of the mails will be appreciably relieved; the railroads will be called upon to move fewer correspondence sacks, and the mass of business that is piling up in the Government departments will be eased considerably. Hundreds of clerks, now answering correspondence, will be enabled to give their time to essentially important work, and a fundamentally patriotic service will have been performed by the public.

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*Do not forget that June 28th will be National War Savings Stamp Day. Buy as many as you can.*

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# P O R T R A I T

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## Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

### VI. A REALISTIC GROUP

THE "Portrait Saglio Family" by the French painter Prinnet is an example of story-telling portraiture; or, in other words, the artist chooses to use his sitters like models in a *genre* picture. I have seen quite a number of European pictorialists put this style of interpretation into actual practice and have also come across a few examples in this country; still, I doubt whether it will ever meet with general public approval.

Let us investigate the mechanism and effect of this innovation. The subject matter necessitates clear definition. This is desirable, but can scrupulous accuracy not go too far? Art, even when it attempts expression, should never offend the eye; it should charm it and, in short, always remain art. And this is particularly true of portraiture. We do not want moral caricatures such as Hogarth has produced. And it is of no particular interest to see such and such a personality delineated in a certain mood with which we are unacquainted. But this is just what is going to happen.

Let us look at our picture. The whole treatment is realistic. The scene is laid in the corner of a sitting-room. There are present three persons, the father, the mother, the daughter. Apparently the old lady has said something of import to her daughter and watches the effect it has upon her. The daughter weighs the information in her mind, has folded the hands on her knees and stares into space. The old gentleman—well, it is difficult to state whether he is interested in the discussion or whether he is merely listening and looking at the two figures on the sofa.

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The incident which produces these various facial expressions is so vaguely suggested that it does not detract our attention from the actual outward appearance of the sitters. This is a merit. And yet we wonder why it was necessary to render special sentiments and characteristic traits more visible, and



“Portrait Saglio Family”  
By Auguste-Emmanuel Prinnet, France

to excite the spectator to reflect on qualities that assist our appreciation of the individual sitters as little as that of the general group arrangement.

There is no doubt that these faces and figures possess likeness qualities, even very pronounced ones, nevertheless qualities that are specialized to a certain note of temperament and sentiment, so that really very little is gained thereby. Does the expression of the mother’s face really enhance it? Surely the young



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woman's physiognomy displays no increase of beauty or expression, and the father's features have a dull and stereotyped look about them. It is surely not the vocation of portraiture to accentuate realities. The portraitist has always been anxious to mend or hide. A projecting chin, a too prominent nose, wrinkled and obese features, the over-large head and diminutive limbs of a child are undesirable attributes. And the same is the case with facial expressions that do not show the structure and proportions of a face under more favorable conditions than the quiet and normal ones of everyday life.

The group taken as a composition is not without merit. The dark planes are well balanced with the lighter parts of the picture; furthermore, each figure holds its own. They are three distinct personalities, and none can be said to be of more importance than the others. This is probably one of the reasons why this style makes an appeal to certain discerning portraitists. It allows more freedom in the treatment of groups. What portraiture gains, therefore, by arrangements of this kind is not greater beauty or truth, but a wider field for its scope—that is greater variety of form and larger liberty. Its aim, despite its exaggerations, is most sincere, it advocates stronger illusions of detail and finish, but its spirit is apathetic to our spirit, feeling and artistic taste, and nothing, I presume, will ever make it anything but a stranger in our land.

Still, it is well to know the various phases of the restless and troubled art of today, and to accept all efforts as valuable object lessons, what to sponsor and what to avoid.

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### Join the P. A. of A. This Month

**D**URING this month the Photographers' Association of America is conducting a Membership Drive by which it is hoped 10,000 members will be gained for the Association, and if the plans of the campaign committee are carried out as originally designed every photographer in America will receive a personal invitation to join the Association during the time the drive is in progress. The committee feels that if the photographers of America could be brought to realize the vast amount of good that can be brought about in the profession and in the war work of our country through a large, wide-awake, progressive Association, numbering thousands on its rolls instead of hundreds, no one would fail to accept the invitation to become a member.

The Photographers' Association of America has a wonderful opportunity ahead of it for nation-wide service, and we hope that every reader of *PORTRAIT* will receive open-mindedly the solicitations of the members of the Association who are directing the campaign. The dues are nominal and the possibilities of benefits from active membership are great.

Here is what Secretary of War Newton D. Baker thinks of the efforts of the P. A. of A., as expressed to the general secretary, Mr. Chas. J. Columbus, in a recent letter:

"Let me congratulate the photographers of America upon the loyal response which they have made to every call from the Government for assistance in their important fields of war work.

"At a time when all classes of citizens were vying in loyalty, the photographers have made an outstanding record. They have given the photographic section of the Signal Corps more men than the section could use, and they have met the call for photographic lenses with contributions that have supplied every immediate need.

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“It is such practical patriotism as this that makes it possible for America to meet successfully the centralized power of a military autocracy with the free efforts of free citizens voluntarily associated in a war for the defense of liberty and peaceful right.”

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## Ansco Sodas

Purity of photographic chemicals is absolutely essential for high class work, and photographers generally recognize that the best is always the cheapest.

ANSCO Sodium Sulphite and Sodium Carbonate have been the standard in the trade and profession for years, and the quality of these products is being maintained today despite wartime uncertainties and emergencies in the chemical field.

ANSCO Photographic Sodas are supplied at the following prices in one- and five-pound containers as listed:

ANSCO Sodium Sulphite (dried-powdered)

Price per one-pound container . . . . . \$ .35

Price per five-pound can . . . . . 1.45

ANSCO Sodium Carbonate (pure photographic)

Price per one-pound container . . . . . .25

Price per five-pound can . . . . . 1.05

СУКО Soda Mixture (correctly mixed for use in any СУКО or other developing paper formula)

Price per one-pound container . . . . . .35

СУКО N-A Soda Mixture (non-abrasion, for the prevention of friction marks on glossy paper)

Price per one-pound container . . . . . .40

Price per five-pound can . . . . . 1.65

*All prices subject to change without notice.*

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Cyko Portrait by John A. Erickson

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## P O R T R A I T

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### Expert News Photographers Needed by Our Government

1. The Signal Corps is in urgent need of expert news photographers. Men selected for this branch of the service must furnish satisfactory evidence as to their actual experience as staff photographers with some newspaper or news syndicate company, furnish three letters of recommendation, and must be American citizens by birth. It is essential that they be thoroughly familiar with the use of a Graflex and other speed cameras, as well as various makes of lenses, their speeds, focal lengths and the manipulation of various makes of view cameras in connection with ordinary photography and telephoto work.

2. General Pershing has made a request for the best available news photographers in this country to make photographs of important happenings in France. These pictures are to be preserved for future educational work in our schools and colleges and for a pictorial history of the war. It is intended to send the men selected overseas as soon as they have completed a short course in military training in this country. Upon the completion of this course they will be commissioned sergeants, first class.

3. Photographers who desire to see actual service in the near future should immediately communicate with the Air Service, Training Section, Photographic Branch, marking their communications, "For the attention of the Officer in Charge of Personnel."

4. It is requested that this matter be brought to the attention of all photographers and given the widest possible publicity.

By direction of the Chief of Air Service.

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P O R T R A I T

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Суко Portrait by John A. Erickson

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## P O R T R A I T

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### Our Cover Portrait and the Hall of Fame

**G**ENIUS often manifests itself early in life, and the little, perhaps unnoted tendencies and trends of childhood will often indicate to those of prophetic vision, the budding of the successful career which in maturer life reaches its fullest development. Thus, when John A. Erickson as a youngster, improvised his first photographic darkroom in order to develop his first negative, by draping a heavy curtain around his bed and then crawling under it, to those who could project the act into the future, the career of the successful photographer was plainly foreseen.

At nineteen years of age Mr. Erickson made his decision to take up photography as his life work, and associated himself with a studio in McKeesport, Pa., where after three months' apprenticeship he decided to become his own master, and with no capital other than seven dollars and a good character, he bought the studio which he conducted successfully for thirteen years. Seven years ago opportunity called him to Erie, where his work instantly brought him favor and profitable patronage, so that today his studio is a recognized center of photographic advancement.

Mr. Erickson is a careful and painstaking workman, and his high ideals find their expression in the product of his ability. He attributes his material success largely to the business acumen of his wife, whose daily help as his working partner in the reception-room and as the "general manager" of the financial end of the business, has brought prosperity to them both.

From the month, if not the day, that PROFESSIONAL CYKO was placed on the market it has been exclusively used by Mr. Erickson, who believes that there is no other paper of the developing class that truly records all of the values in a negative.

# Avoid Lost Motion!

## HAMMER PLATES

with shortest exposure and least effort,  
produce negatives of highest quality.  
Permanence, brilliancy and reliability  
are their chief characteristics.

Hammer's Special Extra Fast (red label)  
and Extra Fast (blue label) Plates for  
field and studio work; and Hammer's  
Extra Fast Orthochromatic, and D. C.  
Orthochromatic Plates for color values.



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

Hammer Dry Plate Company  
AnSCO Building  
129-131 West Twenty-second Street  
New York City



# The Master Camera

All the knowledge and skill of sixty years' camera making has been concentrated in the Ansco V-P Speedex No. 3—a superb pocket companion for anyone who appreciates that which is the best of its kind.

With the finest of fine lenses and shutter equipments, it produces sharp, clear  $2\frac{1}{4} \times 3\frac{1}{4}$  inch pictures in rain, sunshine or shadow.

## ANSCO CAMERAS & SPEEDEX FILM

The user of the V-P Speedex No. 3 can quickly change the speed, the lens opening and the focus without losing sight of the image in the "finder"—an exclusive Ansco feature which makes picture-taking easier and more certain.

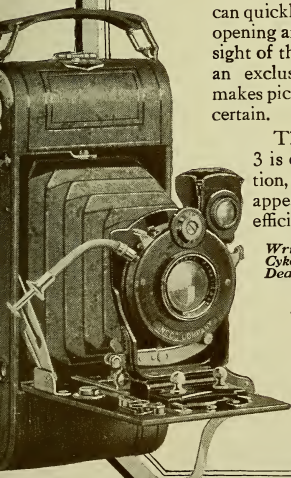
The Ansco V-P Speedex No. 3 is extremely simple in operation, exceptionally beautiful in appearance and extraordinarily efficient.

*Write for specimen picture on Cyko Paper. Then ask the Ansco Dealer for a demonstration.*

### ANSCO COMPANY Binghamton, New York

#### Ansco V-P Speedex No. 3

Equipped with B. & L. Tessar lens, F 4.5, \$65.00; Ansco Anastigmat, F 4.5, \$56.00; F 6.3; \$40.00; F 7.5, \$31.00; in Acme Speedex shutter (maximum speed,  $1/300$  second). Other Ansco Cameras, \$2.75 up.



OUR BRANCH OFFICES, WHOLESALE  
DISTRIBUTORS  
AND WHERE LOCATED

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ANSCO COMPANY

AnSCO Bldg., 129-131 W. Twenty-second Street  
New York City

ANSCO COMPANY

325 W. Jackson Boulevard, corner Market Street  
Chicago, Ill.

ANSCO COMPANY

920-922 Grand Avenue, Kansas City, Mo.

ANSCO COMPANY

171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY

347 Adelaide Street, West, Toronto, Ont.

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Tex.

WOODARD, CLARKE & CO.

Portland, Oregon

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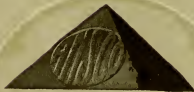
ANSCO LIMITED

143-149 Great Portland Street  
London, W., England



July, 1918

## PORTRAIT



BINGHAMTON, N. Y.

# The camera in the air

will play a most important part in the winning of the war. The exacting demands of the aerial photographer require extreme care in the selection of a printing medium.

GRADATION must be such that finest variations in tonal quality shall be perfectly recorded and every object depicted perfect in every detail.

LATITUDE must be broad enough to compensate for the varying densities of negatives made under different light conditions.

SPEED must be sufficient to permit prints to be made in record time with whatever light source is at hand.

## ENLARGING CYKO

Regular and Contrast Grades

produces prints which fulfill these requirements by registering all that the observer can demand.

For commercial and studio photography a paper that is found satisfactory for aerial work cannot be far from the ideal.

## ENLARGING CYKO

is a *chloride*, not a bromide, paper, possessing great speed, and unlike a bromide paper, gives, in projected enlargements, contact print quality. That is why it is such an overwhelming success.

**ANSCO COMPANY**

Binghamton, N. Y.

# PORTRAIT

A MAGAZINE DEVOTED TO ART IN PORTRAITURE, ALSO PROFIT-  
IN-PHOTOGRAPHY, AND COMMITTED TO A "SQUARE DEAL"

PUBLISHED MONTHLY BY CYKO USERS, EDITED BY  
PHOTOGRAPHERS, DEMONSTRATORS AND  
SALESMEN AT THE EXPENSE OF

ANSCO COMPANY, BINGHAMTON, N. Y.

Vol. X

July, 1918

No. 3

## A New Fixing Bath

THE following shortstop and fixing bath recommended as a substitute for the hypo-acetic fixing bath which everybody has been using, has been found by us to work correctly for those who are unable to secure acetic acid.

### FIXING BATH

Recommended as a substitute for the hypo-acetic acid fixing bath for development papers.

*Important.* The use of a shortstop between developing and fixing of the prints is absolutely necessary, and a bath should be prepared as follows:

#### SHORTSTOP FORMULA

Water..... 32 oz.  
Citric acid.....  $\frac{1}{2}$  oz.

Rinse the prints in this bath immediately after developing and before fixing. Fix the prints in a solution prepared as follows:

#### FIXING BATH FORMULA

Water..... 60 oz.  
Hypo..... 1 lb.  
When dissolved, add the following hardener:  
Water..... 4 oz.  
Sodium bisulphite..... 2 oz.  
Powdered alum..... 1 oz.

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# P O R T R A I T

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## Pittsburg the Place in 1919

**T**HE executive board of the Photographers' Association of the Middle Atlantic States has selected Pittsburg as the city where the next convention will be held some time during the early spring of 1919. Excellent convention hall and hotel accommodations are already assured, and the board looks forward to one of the finest and biggest conventions ever held by an amalgamated association.

Pittsburg is an ideal convention city. As an art center it occupies a prominent place in the life of this country. It is rich in historical interest and is a center of education and culture.

The Pittsburg section of Photographers is well organized, and is sure to do its bit in making the convention a live meeting.

The board feels that it is not too early for all photographers to begin to lay their plans to attend a convention which will be of exceptional educational value, and one which will not omit any detail that will bring either profit or pleasure to those present.

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## A Remarkable Photograph

Probably of the thousands of readers of **PORTRAIT** who viewed the solar eclipse of June 8, only a very few thought of attempting to photograph it.

The interesting picture here reproduced was made by Mr. Goodrich of the Riverside Studio, Reno, Nev. A 26-inch extension bellows was used and the lens was an ordinary rapid rectilinear stopped down to  $\frac{1}{16}$  inch. A yellow filter was used and an ordinary portrait plate. The exposure was  $\frac{1}{100}$  second. The image measured only a quarter of an inch in diameter on the original negative. The enlargement from which this reproduction was made is on **ENLARGING CYKO Contrast Plat** double weight.

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The Solar Eclipse of June 8th

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### The Negative and the Printing Paper

WHILE there is the very great range of development printing papers—a great range, that is, as regards the degree of contrast produced—yet on the whole, papers of this kind are susceptible of being placed in one or other of two large classes—namely, those which are “hard” in working and those which are “soft.” In a general way the former are the choice of the amateur photographer and the latter that of the professional portraitist. Yet there is no essential reason why this should be the case except that in the great majority of cases negatives made in a professional studio conform more or less closely to a standard of quality which is a relic of the days when all printing was done on P. O. P., or even further back than that, when the albumen process was in vogue. Thus, the professional negative is usually of a kind which has a considerable range of tones from something like clear glass in the shadows to a fair deposit in the high lights, and therefore does not call for a printing medium of the “hard working” character which is the salvation of many of the over-exposed and insufficiently developed negatives made by the amateur worker. There is, however, no good reason why the possibilities which are afforded by the range of printing papers at the present time should not be utilized by the professional photographer on lines more or less removed from those which are customary, and, as will be seen below, certain advantages are discoverable in working along these lines.

We are led to put these considerations into the above form by the opportunity which we have recently had of examining a number of negatives and prints therefrom, the work of Mr. A. H. Robbins of Malvern Link, and, we should say, the regular work of a photographic studio which is a one-man business, and owes its success to the personal labor not only in the studio, but in the printing-room, to Mr. Robbins. The negatives were of



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a degree of softness which probably many photographers would call excessive, and would prompt them to complain of over-exposure in the studio and insufficient development in the darkroom. But this practice, in conjunction with the use of a fairly "contrasty" printing paper, is the system which Mr. Robbins purposely employs, as perhaps will be most easily understood by quoting his own description of it:

"I take great pains to get a suitable negative for the work in hand and aim at a soft result, working on the old instructions *over-exposure and under-development* with a well-diluted pyro developer. I also avoid flat lighting if possible by the proper use of the blinds and diffusers, and do not over-retouch. I have come to the conclusion that there are two things necessary to get good results: first, a good negative; second, a good printing paper or card. The developer I use is made up as follows:

|                                  |                   |
|----------------------------------|-------------------|
| Monomet.....                     | 16 grs.           |
| Hydrochinon.....                 | 30 grs.           |
| Soda sulphite.....               | $\frac{1}{2}$ oz. |
| Soda carbonate.....              | $\frac{1}{2}$ oz. |
| Potass bromide 10 p. c. sol..... | 50 drops          |
| Water, boiled.....               | 20 ozs.           |

"I find it an advantage to use soft water. *This is double strength.*"

It requires to be said in reference to the above that the prints, while soft, are nevertheless brilliant and retentive of the textures and tones in the case of such subjects where light draperies and nurses' caps and collars occur in the portraits. And as regards retouching, we are bound to admit that when we turned from the prints themselves to the negatives from which they were made we were astonished to find that the latter did not bear a single mark of the retouching pencil. It is not to be supposed that the recommendation to expose fully, develop slightly, and to print on a

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paper which gives distinctively bright results, is going to prove the formula by which anybody may secure similar results. Studio lighting naturally plays its part, and so also does the skillful balancing of the exposure and development of the negative in reference to the contrast-giving quality of the printing paper. But we have perhaps said enough to direct attention to a method of working which certainly obtains its best commendation from the quality of the work sent to us by Mr. Robbins.—*The British Journal of Photography.*

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### Photographic Conventions in War Time

THE Missouri Valley meeting, the second of the war-time conventions held by an amalgamated association, took place at Kansas City, July 8 to 12, 1918, and was successful from every point of view.

An attendance of nearly three hundred photographers, all anxious to make the most of the meeting from both the educational and social sides, was greatly encouraging to the executive board which directed the convention activities.

All of the demonstrations and lectures were timely, interesting and enthusiastically received. The manufacturers, although by agreement not making extensive exhibits, were fully represented and had an opportunity to meet the photographers informally at stated hours during the proceedings.

The officers for 1918-19 were elected as follows:

President, Harry Pottinger, Wichita, Kans.; Vice-President, Henry Moore, Kansas City, Kans.; Secretary, C. J. Fennell, Columbus, Nebr.; Treasurer, P. A. Miller, Arkansas City, Kans.

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# P O R T R A I T

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## Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

### VII. ON FORESHORTENING

THE ability to draw figures in foreshortened position has at all times been considered an enviable accomplishment. One has only to look at the large religious and historical compositions of a Michelangelo, Correggio or Tiepolo to realize how much it has been in favor, particularly so in mural decorations. It demands a thorough knowledge of anatomy and great manual dexterity, but it seems to be deprived of any special advantage when introduced into the domain of portraiture. At least, one would think so. Nor has it ever been utilized to any extent, as far as I can remember, in this branch of art. And yet if we look at the accompanying illustration, a portrait of a young girl, by Thomas P. Anschutz, one of our American painters, we are surprised to find a figure in an attitude that displays a strange amount of foreshortenings—in fact, almost nothing but foreshortenings. The leg from the hip to the knee is foreshortened, and so is the forearm resting on the lap, as well as the upper part of the arm supporting the head. Even the face leaning sideways is taken from a similar viewpoint. It is done in masterly fashion. There is nothing cubistic about it. It is good drawing throughout, smooth and flowing, clear and precise, and not without grace and elegance.

A rare accomplishment. But to what purpose! No doubt, to do something out of the ordinary, something that takes special skill to perform, and for that reason is not so easy to imitate. Is it worth the pains, may be asked by some photographer who realizes how difficult it would be to make such a composition by photographic means. Everything in art is worth the pains, provided the result is as satisfactory as this one. Besides, the public is not concerned with the labor involved in the production of a work of art, only the result.

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The question is, whether this picture is as good as other simpler compositions, and whether it has some



"A Rose" by Thomas P. Anschutz, United States

special pleasure to convey. It seems to me that the main enjoyment of any representation of this kind lies in the technical skill, and only, if accurately done, in

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an increased impression of naturalness. The figure is apt to look more round. Any decided line seen in perspective, as that of the leg, in this instance, increases the feeling of actual dimensions. One becomes conscious of a certain distance from one point of the body to another.

Foreshortening, furthermore, produces unusual combinations of lines and planes, and thereby renders the object more picturesque. Anschutz's figure is composed in a sort of S shape, and the numerous undulating lines in the drapery produced thereby are pleasing to the eye, while the upper part of the body has the charm of attenuated lines. The lines are, as it were, pressed more closely together than they would appear in a more normal attitude.

There is really nothing extraordinary about the position of the arms and head. They are such as occur in many portraits. And if we regard matters from this viewpoint, we will arrive at the conclusion that mild forms of foreshortening are not as uncommon in portraiture as we might think at the first glance. In a way, all three-quarter and all near- and far-profile views are foreshortened. But we are so familiar with this sort of representation that we do not regard it as such. It is really only the full face and clear profile views that are exempt from perspective diminution, and they are the most unwieldy and prosaic poses known to the portraitist.

For, as mentioned before, the picturesqueness of the human figure depends largely on slight shifts of the figure, forward, backward or sideways as it may be, that destroy the absolute symmetry of proportions and permit the display of receding planes.

The painter of "A Rose" has made the most of this element of slight distortion. He was fully aware of the dangers of foreshortening, but courageously went to work, and mastered it in a new and delightful fashion.

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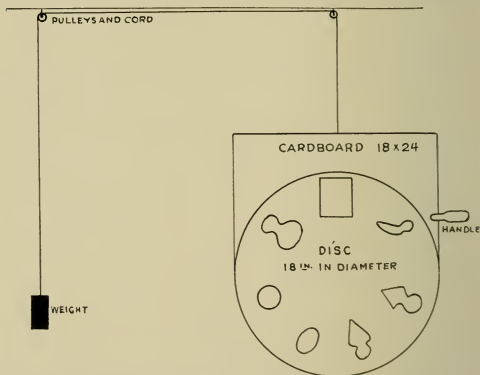
# P O R T R A I T

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## An Ingenious Vignetter for Enlarging

**O**FTENTIMES we receive descriptions of novel methods of increasing efficiency in studio work, which we are always glad to publish in PORTRAIT. There now comes to hand from Mr. John Baer, 1213 Lydia Street, Kansas City, Mo., a sketch and a letter describing an enlarging vignetter that is so good we pass it along for the benefit of all.

The accompanying diagram of this vignetter practically explains itself, so there is little need for an ex-



tensive description here. It consists of a large sheet of cardboard, 18 x 24 inches, to which is attached two disks, 18 inches in diameter, also made of cardboard. These disks are held in place on the large sheet, and can be moved to whatever position is desired by means of a milled screw.

The cardboard sheet has a square opening in the center, and each disk likewise has the same size open-

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ing to correspond. The disks, besides, each have six openings of various shapes and sizes which, when used, alone permit of twelve different vignettes, and when used in combination, of an almost unlimited number. When projecting prints, this vignetter is suspended between the enlarging camera and the easel at the required distance, and produces very effective results.

The cardboards are fastened to the ceiling by a rope and pulley arrangement, as shown, and the counterbalancing weight makes it extremely simple to handle the vignetter easily and run it up out of the way when not in use.

Such a device could be made in whatever size a photographer would find convenient for his requirements.

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### **Photographers' Association of New England**

The plans that have been made for the coming New England convention, which will be held in Springfield, Mass., August 20 to 23, 1918, give promise of a meeting which will go down in history as a huge success. The educational program and the recreational diversions provided by the board assure both a profitable and a pleasant time to all who attend. Arrangements have been made to accommodate an expected attendance of between four hundred and five hundred professional photographers, manufacturers and dealers.

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The Columbian Rope Company, Auburn, N. Y., have written us that they are in the market for good news pictures illustrating their products in use. Detailed information will be given to any photographer who may be interested upon application to the Columbian Rope Company at the address given above.

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# P O R T R A I T

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## The Texas Convention

The Professional Photographers' Association of Texas will hold its annual convention at Fort Worth, August 6, 7 and 8, 1918. In order to condense the important business items into the three days, the session hours will be devoted solely to business purposes and the playtime will come afterwards. An interesting program



has been planned, and through the incentive of a generous prize list, keen competition in the exhibits is expected. The executive board consists of A. M. Howse, President, Ladonia, Texas; C. I. Browne, Vice-President, Dallas; A. L. Blanchard, Secy.-Treas., Hillsboro.



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# P O R T R A I T

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## Mildew on Photographs and Prints

AS photographers we are very fond of talking of the permanence of prints, as though we had no other consideration to bear in mind than the constitution of the photographic image. The effect of time with the train of deleterious influences it brings is often lost sight of. We have, for example, the enemy mildew, which attacks not only photographs, but perhaps to a greater extent engravings, water colors and other art productions. We have seen old silver prints under cut mounts, the print in a good state of preservation and the mounts speckled all over with spots of mildew. It is probable that the early photographic workers took especial care to employ pure mounting boards, paste treated with some antiseptic preservative, and, when framing their work, to paper the glass into the frame so as to exclude not only dust and moisture, but the spores or other means of propagation of the fungoid growths which we refer to as mildew.

Nowadays the mounting boards commonly used are made of very poor stuff indeed, very largely of wood pulp or esparto grass, if we may judge from the rapid way in which they discolor when exposed to light. The board is surfaced with smooth paper, but we have no means of knowing what putrescence there was in the adhesive employed. It has often been remarked that any mounting board will do for carbon or platinum prints, as they are permanent, but the mildew possibility has been overlooked when this remark is made. The dry-mounting method with the water-proof shellac tissue, of course, insulates the print quite effectively, and would, we believe, be valuable in the case of water colors.—*The British Journal of Photography.*

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*Prepare now to meet the Fourth Liberty Loan the latter part of September.*

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P O R T R A I T

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Cyko Portrait by Julius B. Pearlstein

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# P O R T R A I T

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## Our Cover Portrait and the Hall of Fame

**Y**ET Colonial Studio, Brooklyn, is easy to find because its location at No. 508 Fulton Street, is so well known. This is not due entirely to its being located in the heart of the best retail section of the city, but because its proprietor, Mr. Julius B. Pearlstein, is a real live wire and his studio has long been recognized as the home of the highest standard of photography and numbers among its patrons the éclat of Brooklyn's society.

Mr. Pearlstein is possessed of high ideals, and only the very best work that can be produced is permitted to leave his exacting art shop with the impress of his name.

A great many leaders today in the photographic art, we are told, looked about for some time, engaging first in one occupation and then another before finally taking up photography and following it as a life work, but Mr. Pearlstein began his photographic career in the same town in which he now lives and works some twenty-two years ago, and he has enjoyed marked success, both artistically and financially. The wisdom of conducting his business on a broad and liberal policy is shown by the very marked increase in the volume of business which Mr. Pearlstein does each year, and he has no hesitation in saying that a large measure of his success is attributable to the use exclusively of CYKO Paper, which has stood the most severe comparative tests to which it could possibly be subjected and still remains at the "top of the heap."

By consistently applying the principles of the Golden Rule in connection with delivering the highest quality of portraits by photography, Mr. Pearlstein hopes to play the winning game for many years to come.

The photograph reproduced on the opposite page is a characteristic example of Mr. Pearlstein's work.

# HAMMER PLATES

are daily demonstrating their supremacy. Speed, color-range and reliability make them an absolute necessity to the up-to-date photographer.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work; and Hammer's Extra Fast Orthochromatic, and D. C. Orthochromatic Plates for color values.



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# The Master Camera

All the knowledge and skill of sixty years' camera making has been concentrated in the Ansco V-P Speedex No. 3—a superb pocket companion for anyone who appreciates that which is the best of its kind.

With the finest of fine lenses and shutter equipments, it produces sharp, clear  $2\frac{1}{4} \times 3\frac{1}{4}$  inch pictures in rain, sunshine or shadow.

## ANSCO CAMERAS & SPEEDEX FILM

The user of the V-P Speedex No. 3 can quickly change the speed, the lens opening and the focus without losing sight of the image in the "finder"—an exclusive Ansco feature which makes picture-taking easier and more certain.

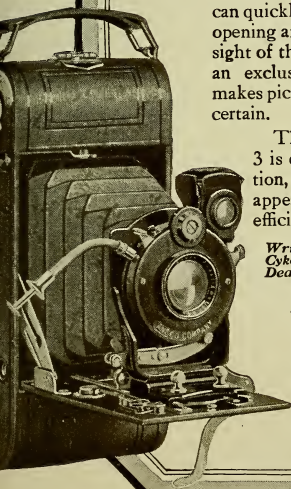
The Ansco V-P Speedex No. 3 is extremely simple in operation, exceptionally beautiful in appearance and extraordinarily efficient.

*Write for specimen picture on Cyko Paper. Then ask the Ansco Dealer for a demonstration.*

### ANSCO COMPANY Binghamton, New York

#### Ansco V-P Speedex No. 3

Equipped with B. & L. Tessar lens, F 4.5, \$65.00; Ansco Anastigmat, F 4.5, \$56.00; F 6.3; \$40.00; F 7.5, \$31.00; in Acme Speedex shutter (maximum speed,  $1/300$  second). Other Ansco Cameras, \$2.75 up.



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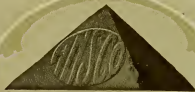
ANSCO LIMITED

143-149 Great Portland Street  
London, W., England



August, 1918

## PORTRAIT



BINGHAMTON N. Y.

# The camera in the air

will play a most important part in the winning of the war. The exacting demands of the aerial photographer require extreme care in the selection of a printing medium.

**GRADATION** must be such that finest variations in tonal quality shall be perfectly recorded and every object depicted perfect in every detail.

**LATITUDE** must be broad enough to compensate for the varying densities of negatives made under different light conditions.

**SPEED** must be sufficient to permit prints to be made in record time with whatever light source is at hand.

## ENLARGING CYKO

### Regular and Contrast Grades

produces prints which fulfill these requirements by registering all that the observer can demand.

For commercial and studio photography a paper that is found satisfactory for aerial work cannot be far from the ideal.

## ENLARGING CYKO

is a *chloride*, not a bromide, paper, possessing great speed, and unlike a bromide paper, gives, in projected enlargements, contact print quality. That is why it is such an overwhelming success.

**ANSCO COMPANY**

Binghamton, N. Y.



# PORTRAIT

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A MAGAZINE DEVOTED TO ART IN PORTRAITURE, ALSO PROFIT-IN-PHOTOGRAPHY, AND COMMITTED TO A "SQUARE DEAL"

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY  
PHOTOGRAPHERS, DEMONSTRATORS AND  
SALESMEN AT THE EXPENSE OF

ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

August, 1918

No. 4

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## Raw Paper and Finished Papers of All Kinds

WE have received notice from more than a dozen leading manufacturers of paper that a further increase in price, averaging about 40%, will take place at once. We mention this so that photographers may understand the position of manufacturers of sensitized photographic papers, especially those manufacturers using the highest grade only. This is no intimation that CYKO Paper will be advanced in price, but is only a reminder that the photographer has not suffered as much as others in the matter of cost of producing what he has for sale—photographs.

The demand for photographs has increased very materially during the war because nothing is prized so highly as the portrait of the dear boy who is leaving home for the Front. And what an inspiration it is to the soldier-boy to get portraits of dear ones he has left behind! Photography is certainly a blessing in these days of strife and tenderness.

If the enemy alone had the means of making photographs in the air, on land and everywhere, he could win the war in a couple of months and could pin the world to the cross.

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## P O R T R A I T

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### “Pictures Can Help Win the War”

SOUNDS foolish, doesn't it? We have had food and ships and men and munitions and coal and railroads and blankets and W. S. S. and the Red Cross and the “Y” and gas masks and airplanes and grape juice and bond issues, all to win the war. And now here comes this deluded writer for the *Bulletin of Photography* and says pictures can help win it.

Well, please notice the quotation marks about the title. I didn't say it. At least I haven't said it *first*. The Committee on Public Information said it—printed it on the back of its latest catalog of pictures. And if the Committee says it, it must be so.

Now, just a minute. In a somewhat extensive acquaintance among publications and newspaper and magazine people I have yet to find anyone singing any startling praises of the C. on P. I. They are more apt to knock than to boost. I want to say at the outset that this yarn isn't a knock. It's meant for a boost, and it's meant to help you help the C. on P. I. to help pictures help win the war!

Here is the argument.

People take things into their minds through smells and feels and sounds and tastes and—seeing things. The two most potent ways to reach the mind are sound (or printed word) and sight.

But no matter how skilful a man may be with words, description is only putting into words some ideas, which the putter has in his mind. No one ever gets from a word the same meaning you put into it—in description, anyway. If you don't believe this, try describing one person to another then bid your hearer go pick your *describee* out of a crowd. Can't be done, of course, unless said *describee* is nine feet high or thirty feet in girth or has three eyes or a nose a yard long or something like that.

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## P O R T R A I T

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Well, then, no description of a battlefield, of a charge, of the horrors of warfare, or a gas attack, of anything at all at the front or near it can by any stretch of the imagination *really* give an *adequate* idea of what is there going on.

*Pictures can.*

You are a picture man. It's your job in life to make pictures. You understand pictures. And you ought to throw a large chest and have to buy an oversize hat when you reflect that it is *your* profession which is playing so vitally important a part, not only in winning the war (aeroplanes, pictures of enemy activities, etc.), in recording the war for history and as a most potent argument against there ever being another war (motion pictures and official records), but is that profession which is doing so much to form and lead public opinion without which no war is ever fought to a successful conclusion.

If there had been photographs of the sinking of the *Lusitania*, would we not be better prepared for war today?

All right, then. Photography is playing a vital part in the war. Isn't it your job to *help* the public realize not only the part your profession is playing in winning the war, but as a picture exponent, to show pictures to your patrons—pictures which may help them to realize, as no words can help them, what the war really is like?

Your first impulse may be to say, "But the newspapers and the magazines do that." So they do. But not *all* that *can* be done. And the C. on P. I. offers *you* the chance to help. "Official War Pictures are your best help in doing patriotic work," says the C. on P. I., and they said a whole earful.

Now, for ways and means. The C. on P. I. spews out pictures as a Browning gun does bullets. These pictures are taken by the Signal Corps of the United States

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## P O R T R A I T

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Army, the United States Navy, the Marine Corps, as well as other branches of the service, and also come from the French and Belgian Official Photographs collections. They are issued or "released," as newspaperese has it, every day. There is a catalog to be had for a five-cent piece, titling all those which have so far been issued, and there is a monthly catalog and a daily announcement sheet. The photographs are six-half, eight-half, on heavy paper, glossy and squeegeed.

*They cost ten cents each, postpaid.*

Suppose you have a screen or background empty, or empty wall space in your studio. Suppose you invest five dollars a month or five dollars a week or one dollar a month or one dollar a week in war pictures. Suppose you make an exhibit of war pictures in your studio. Won't people come to see them? Of course they will. Now, never mind the advertising feature of this idea—I'm not suggesting it as a means to draw people to your studio, though it will have that effect. But won't it help many people to visualize war and what war means? Won't it help impress your friends and customers both with the fact that your profession is doing its full "bit" in the Big Game, as well as show them things they may never see in print?

Write to the Committee on Public Information, Division of Pictures, 10 Jackson Place, Washington, D. C. Ask them for a catalog (be sure to send the five cents in cash—not stamps). Then, from this catalog, pick out a dozen or a hundred interesting titles and send for the pictures. Hang them up. Put some in your show case. Advertise them. Talk about them. Spread yourself—you are a *photographer* and *this* is a *photographer's* work—work you are proud to show. And not only will you create interest, do your part, help pictures win the war, assist in educating people to the realities of the front, but you will *also* put yourself before your clientele as both patriotic and up-to-date.

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## P O R T R A I T

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If you can't wait another minute, go to the nearest postoffice or public library and ask to see the Official Bulletin of the C. on P. I., which lists the daily releases of the available pictures.

Now, *I* think this idea of having photographers help show the public the war pictures photographers take is a *real* idea. *I* think it's a *mighty fine* idea. *I* think it's an idea that's going to be taken up by a lot of you fellows who don't think anything of a dollar or so or a little trouble where your patriotism is concerned.

I wish it was *my* idea.

But it isn't. It was suggested to me by a photographer—a photographer in a small town. And it is with much pleasure and real admiration that I hand over all the credit to Mr. A. A. Richardson, of Bemidji, Minn.—and that, for a wonder (for usually I don't tell tales and names, too), is his *real* name and his *real* address, and this is really *his, real* idea.

—C. H. CLAUDY, in *Bulletin of Photography*.

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### The O. M. I. Convention

The Cedar Point convention, as usual, was very well attended and the meeting was a very successful one from the photographers' point of view. Interesting talks and demonstrations and attractive social features made it possible for everyone to have an instructive and pleasurable time.

The officers elected for 1918-19 are:

President, D. D. Spellman, Detroit, Mich.

Vice President, L. G. Rose, Toledo, Ohio

Vice President, R. E. Smith, Attica, Ind.

Treasurer, W. H. Littleton, Muncie, Ind.

Secretary, A. E. Riley

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# P O R T R A I T

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## An Autumn Offensive

**W**AR in these days is conducted on so vast a scale that every major operation, whether financial or military, must be planned months in advance. Men and money must be marshaled and munitions manufactured long before the signal is given to open the engagement.

Far behind the lines, in Berlin, Hamburg and other financial centers of Germany, the enemy financiers last winter prepared the Eighth Tyranny Loan, which brought in \$3,600,000,000 in money of one sort or another this spring. Today they are getting their people in line for the ninth loan. Since the fall of 1914, the German war loans have been offered regularly at intervals of six months or so. If they work on schedule this time, the Germans will be floating the ninth issue about the time the Government of the United States offers the Fourth Liberty Loan to Americans this autumn. Thus both nations will be tested at the same time and the American dollar will compete with the German mark. But this Government plans the greatest loan of history. It is expected to be twice as much as the Eighth Tyranny Loan and a billion more than Great Britain's Victory Loan of \$5,000,000,000, which is the largest yet floated in any country.

So stupendous an undertaking as the Fourth Liberty Loan requires the most careful planning on the part of every American, of whatever age or condition of bank-roll. The time to meet the call of the Fourth Liberty Loan is now, and the way to meet it is by preparing a program of saving. The Germans are busy right now on their loan. Are you preparing for yours? To be thrifty and forehanded at this time is the task of every American who wishes to take part in Uncle Sam's financial offensive next autumn. To conserve resources, not only of labor and materials but also of credit and cash, is to perform a war service of the first magnitude.

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# P O R T R A I T

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## Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

### VIII. THE SO-CALLED "PAINTER-LIKE" TECHNIQUE

THE so-called painter-like technique has haunted the efforts of many ambitious photographers, and has been the Waterloo of many a good, even excellent, print. Its quality is strictly of the artistic order and for that reason so desirable. By painter-like technique are meant those clever daubs and flourishes of the painter's brush that look so spontaneous as if they were produced by accident, and that enhance so greatly the textural quality of a picture. In photography the sketchy portrait is hardly ever a pronounced success. It usually looks a trifle amateurish. This effect is not without a cause. In plain words, it is mostly due to lack of manual skill.

The painter who prides himself on being a master of brushwork is sure to "sling paint" for several hours every day, if for nothing else but to keep his arm in trim, not unlike the piano virtuoso who is forced to practice half a day to make his fingers flexible and capable of that almost unconscious mechanism which is obedient to the slightest suggestions of his mind. It requires a thorough mastery of draughtsmanship and constant practice. The best effects, true enough, are produced accidentally in many instances, but they are based on superior manual dexterity. And the photographer has neither the leisure nor opportunity to acquire this accomplishment.

Frank Duveneck and J. Frank Currier, who furnish the illustrations for this discussion, are both American pupils of the Munich School and have played an important part in the technical revival which occurred in this country in the eighties. The Munich School laid special stress on draughtsmanship. Both artists have profited by this training; they belong to our foremost

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P O R T R A I T

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"Whistling Boy" by Frank Duveneck, United States



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## P O R T R A I T

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technical exponents. Their brushwork, however, is so virile and brilliant that it is more Gallic than Teutonic in character.

To them the essence of a visible object consists of the *spot* of interesting shapes and flourishes. All spots are endowed with distinct definite character, and it is the artist's task to weave them into harmonies in precisely the same manner that a composer combines the tones of the musical scale. Each stroke must possess a beauty of its own, some delicacy of touch, some happy grace, so that their combined effort enters the eye by a thousand little paths. All this is based, it is claimed, on the scientific truth that each part of a picture as it is recorded in the field of sight, appears but as a single spot modified by those that surround it.

But it is a difficult problem to play thus at will with details and then to gather them together into a consistent whole. The complexity, the independence, and the fantastic caprices of the different parts are apt to play havoc with the final and total effect.

Notice how the sleeve and apron are treated in the "Whistling Boy," and how wilfully the tie is arranged in the Currier portrait sketch (of the same title). I advisedly use the term "sketch," as there is always something unfinished about this kind of work. Of course, this is a merit rather than a shortcoming—in this method of interpretation, for its principal aim is to fascinate and captivate the beholder by minor technical impressions. The first idea is to please by the delightful manner in which each part is executed.

In photography this is most easily attainable by omitting all manipulations by hand, that is, additions which resemble actual drawing, etched lines and brush strokes, and to try to achieve these spontaneous and

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P O R T R A I T

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"Whistling Boy" by J. Frank Currier, United States

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## P O R T R A I T

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picturesque effects by contrast, as shown in the cap and shirt-front of the Currier sketch and the dark waistcoat and the white patches of the shirt in the Duveneck study, which even in monochrome almost suggest color. Of course it will not produce the spottiness of effect; this may be regrettable, but as each medium has some qualities that are intrinsically its own, it is wisest to leave them where they belong and to strive for the development of such accomplishments as lie within the reach of one's chosen medium.

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### **Uncle Sam Offers Commissions for Good Photographers**

Photographers are urgently needed by the signal corps of the army to engage in the compilation of a pictorial history of the war. Until the immediate needs are met, some commissions will be given to experienced men from civil life, in addition to sixty lieutenants and as many first class sergeants who are to be selected for the work.

Other men will be sent temporarily to the signal corps school of photography at Columbia University, New York, where they will be taught not how to take pictures but what kind of pictures to take. The successful newspaper photographer represents most nearly the type of man needed. For this work a "nose for news" is required, as well as the technical ability.

Many of the men commissioned will become staff officers of army divisions, and as such will be in charge of the work of making a pictorial history of the activities of the divisions from the time of organization through active participation in the conflict.

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# P O R T R A I T

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## Photographic Salon of the California Liberty Fair

**Y**OU are invited to submit photographic prints or transparencies (autochromes, pagets, etc.) to the Photographic Salon of the California Liberty Fair.

Prizes will be awarded for the best pictures as judged by the jury of selection composed of artists, art critics and photographers. Only photographs showing artistic merit will be exhibited. The prints are to be divided into four classes, with awards as follows:

|                      |         |        |         |       |         |
|----------------------|---------|--------|---------|-------|---------|
| Portrait—first prize | \$25.00 | second | \$15.00 | third | \$10.00 |
| Genre—               | “ 25.00 | “      | 15.00   | “     | 10.00   |
| Landscape—           | “ 25.00 | “      | 15.00   | “     | 10.00   |
| Marine—              | “ 25.00 | “      | 15.00   | “     | 10.00   |
| Natural color        | } 25.00 | “      | 15.00   | “     | 10.00   |
| Transparencies       |         |        |         |       |         |

### CONDITIONS OF ENTRY

No. 1—All pictures must be mounted on sheets not larger than 24x36 inches, none to be framed. Transparencies must be bound with cover glass.

No. 2—On the back of each mount must be written the number, title, price if any, and name of photographer to correspond with entry blank. Number, title and name of photographer to be written on narrow label on each transparency.

No. 3—All photographs or transparencies must be shipped by *mail or express, charges prepaid*, addressed to Chairman of Photographic Salon Committee, Room 1, Promenade 10, Brack Shops, Los Angeles, Cal. They will be repacked on close of exhibition and returned, charges prepaid. All prints or transparencies must

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## P O R T R A I T

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reach destination on or before *September 3, 1918*, to allow sufficient time for judging, printing catalog and hanging.

No. 4—Special care will be taken of all exhibits but responsibility for loss or damage will not be assumed while in transit. The exhibit as a whole will be insured while on the walls of the Salon.

No. 5—A commission of 15% will be charged on all sales made during the Exhibition. A catalog will be mailed to each exhibitor.

Entry blanks may be procured by writing to George F. Clifton, chairman Salon Committee, Los Angeles, as mentioned in paragraphs 2 and 3, above.

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### A Course in Photography Free

We are just in receipt of a communication from Daddy Lively, president of The Southern School of Photography, McMinnville, Tenn., asking us to announce in this publication the fact that in their desire to help our boys "over there" they will give, free, an intensive training in photography to the wives of photographers enlisted in the service whose desire it is to continue the studios in the absence of their husbands.

Such an offer is likely to benefit not only the wives of photographers but the Government as well, in prompting photographers to join the military forces of Uncle Sam, feeling assured that their wives are not left helpless.

This free special course is to be given the first two weeks in October, and without doubt there are many who will wish to take advantage of this special offer.

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P O R T R A I T

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Cyko Portrait by Dwight Chambers

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## P O R T R A I T

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### Our Cover Portrait and the Hall of Fame

**A**BOUT a year ago in the heart of Chicago's business district, where competition is so keen and strenuous that nothing but ability and strictly business methods can exist, Mr. Dwight Chambers, an unassuming artist, started his business known as the Chambers Studio. Being a firm believer in modern methods and the fact that the seeds of success must grow from good ground, he fitted his studio in the most attractive manner possible, and it is a gem of decorative art which stands second to none.

Mr. Chambers is very modest in regard to his personal ability as an artist, but he fully demonstrates his capability by the work he turns out as it all has the true mark of an individuality and quality that pleases his patrons. His technical education was acquired and completed through his study under such masters as Root, Walinge, Matzene and Moffett, and he always worked and studied with the one thought in mind of some day establishing his own business on the solid foundation of merit and quality.

As further proof of his good judgment and concentrated efforts his business rates today with the successful studios of Chicago, and he proudly states that Cyko has been an important factor in his success through the correct portraying of his photographic efforts. His individuality pleased customers, and through organization and conducting his studio on strictly modern business methods Mr. Chambers feels that his success from the beginning was due to efforts and determination.

# HAMMER PLATES

fill every requirement of modern photography. They excel in speed, crispness, color-range and keeping qualities. Their record proves their worth.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work; and Hammer's Extra Fast Orthochromatic, and D. C. Orthochromatic Plates for color values.



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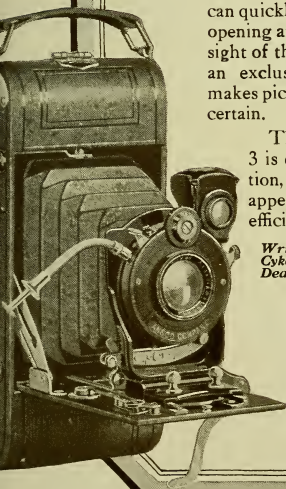
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ANSCO COMPANY

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SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Tex.

WOODARD, CLARKE & CO.

Portland, Oregon

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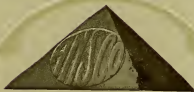
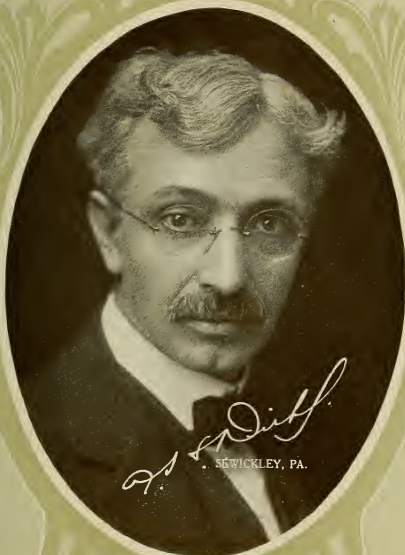
ANSCO LIMITED

143-149 Great Portland Street  
London, W., England



September, 1918

## PORTRAIT



BINGHAMTON N. Y.

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“THE RESULTS of our recent trial of Cyko Paper,” writes Mr. H. A. Reedy, of the Artcraft Photo Company, of St. Paul, Minn., “proved that our printers *could make a third more prints in a nine-hour day* than with the other standard paper. This means that in one year four printers could accomplish as much as six had previously done.”

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AnSCO Company

Binghamton, N. Y.

# PORTRAIT

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A MAGAZINE DEVOTED TO ART IN PORTRAITURE, ALSO PROFIT-  
IN-PHOTOGRAPHY, AND COMMITTED TO A "SQUARE DEAL"

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY  
PHOTOGRAPHERS, DEMONSTRATORS AND  
SALESMEN AT THE EXPENSE OF

ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

September, 1918

No. 5

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## Your Chance to Hammer the Hun

**T**HE only way to win a fight is to hammer the enemy until he quits. That's the way the United States is going about the war, but there is no sense in attempting to disguise the fact that the enemy will stand a lot of hammering. It is necessary for us to provide a gigantic hammer. Therefore we are extending the age limits for military service so as to provide for an army of 5,000,000, and now the Government is asking us to absorb the Fourth Liberty Loan, far bigger than any of the others.

We can do it. We must do it, for if we should not there would be such rejoicing in Germany over America's inability to finance her program as would be humiliating and positively dangerous for us. Their troops would be heartened and ours discouraged by the thought that America was not enthusiastically in the war, determined to win at any cost.

So we must prepare to buy Liberty Bonds of the coming fourth issue (campaign opens September 28) with every dollar we can rake and scrape together. If we do that, we shall back up the soldiers at the front as they need to be backed up and we shall serve notice on the Central Powers that they will have to quit, no matter how hard they may fight.

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# P O R T R A I T

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## **The North Central Convention**

September 18-19-20, 1918, are dates that will be long remembered by the photographers of the North Central Association who seize the opportunity to attend the convention which will be held in St. Paul at that time. The executive board has styled the meeting "The Efficiency Convention," and the program that has been planned is such a strong one that the convention ought to be one of the biggest and best of the year.

Photographers in the states covered by the association, namely, Minnesota, Iowa, North Dakota, South Dakota and Montana, and all others within a radius of five hundred miles of St. Paul are invited to attend.

A new idea in regard to the exhibit by the photographers has been adopted which should provide an incentive to a great many to display their best work in competition for the honors. In place of cups and medals, as has been customary, the board will buy pictures outright selected by the judges, and pay ten dollars each for the best pictures exhibited, not to exceed ten in number.

Each exhibitor having pictures selected will receive an engraved certificate and ten dollars for each picture chosen. Such pictures will be the beginning of a permanent salon of the association and will be added to each year. Each exhibit may consist of from one to six pictures, 5 by 7, or larger, unframed. Address all enquiries to J. R. Snow, Secretary, Mankato, Minn.

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## **Advance in Price of Ansco 8x10 Printer**

We are obliged to advance the price of the Ansco 8x10 Professional Printing Machine five dollars, from September 1, 1918. The machine after that date will be listed as follows:

In United States, \$25.00. In Canada, \$27.50.

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# P O R T R A I T

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## Save Your Film Spool Ends

We frequently receive letters from dealers and photographers who do developing and printing, asking if we could not allow them something for the vast quantities of Ansco film spools that they accumulate. Heretofore we have not been able to use the spools, for the very good reason that they must practically be remade in order to be usable and the labor necessary for the operation is too great to make it pay.

Even at present the wooden dowels are of no use to us, but all dealers and photo-finishers who wish to send us the metal flanges, removed from the spools, may do so and we will allow them five cents a pound for all metal film spool flanges, *of our make*, in *good* condition. These we will then refinish and use a second time. All packages should be sent to ANSCO COMPANY, Binghamton, N. Y., transportation charges prepaid.

The flanges of all spools size 6A or larger run 136 to the pound, 4A flanges, 185, and 3A flanges, 239 to the pound.

We will also take back *complete* spools for 2C Ansco Film at 5 cents a pound. There are 85 of the spools in a pound.

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## Wanted: Pictures of German and Austrian Territory

Readers of PORTRAIT who have made pictures of bridges, buildings, towns and localities now occupied by the German forces in France, Belgium, and Luxemburg, also in that part of Germany west of the line running north and south through Hamburg, should send such photographs by parcel post or express to Col. A. B. Coxe, 1156 Fifteenth Street, Washington, D. C. Pictures of the Rhine and of towns situated along its course, and views in Austria, are also of value. These are requested by the War Department.

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# P O R T R A I T

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## Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

### IX. UNUSUAL ARRANGEMENTS

UNUSUAL arrangements have been introduced into portraiture principally for the purpose of startling the beholder by something that is new and out of the ordinary, far away from the practices of everyday routine. These artists who venture forth on new paths complain of the limited methods employed in the portraiture of their time and proceed to enrich them. Innovations of this kind, no matter how seriously thought out and solidly constructed, have something haphazard about them. They do not follow or set any standard; they are in most instances show-pictures whose success depends on the approval of public opinion.

Their composition may seem rather daring to those who rely upon the old rules and think that they should be always observed. But it should be remembered that art is made to please the eye, and that the fundamental laws of composition, of balance and proportional relations, always remain the same, no matter how unconventional the new combination may be. It should be agreed, therefore, that that which is pleasant to the eye is within the rules of art. It is the eye that should be consulted for the final verdict.

Still, the situation is slightly different in portraiture. The latter has certain regulations of likeness and clearness of definition, of direct representation and reproduction of actualities, which cannot be brushed aside. The painters are aware of this and try to escape criticism by labeling their efforts with pictorial titles as "Promenade" and "Village Rider," that have but little to do with portraiture.

These modern painters certainly do not suffer from poverty of imagination. They put all the variety they can into their portraits, and they quite well understand



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to make them unusual when the sitters give them the chance. Gustave Pierri's attempt of depicting a mother with her six children and a dog taking a walk in a winter landscape resembles a humorous illustration. He made use of a certain flatness of tone and a decorative design that repeats triangular shapes throughout the composition. There are five elongated triangular shapes of which the eye becomes conscious at the first



"Promenade" by G. Pierri, France

glance. But not satisfied with these, he introduced all sorts of triangles, in the smaller children, in the feet of the dog and the three little ones, and in the details of the costume (noticeably in the caps). Even the upper contour of the group produces a zigzag line. The faces are shown either in profile or liberal three-quarter views so there is no reason why they should not be faithful

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## P O R T R A I T

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records of resemblances. Quite a daring performance displaying considerable skill in composition!

The handling of a group of seven is at no time an easy task. The question is solely whether people care to be represented in such a *mardi-gras* fashion, whether it is in good taste and fulfilling the purposes why it was made. That such a procession—as a motif as well as in treatment—is stepping outside the boundary lines of portraiture is indisputable.



“Village Rider” by John C. Johansen

The “Village Rider” is a more favorable theme. It has a charm of its own. Besides, we have seen so-called equestrian portraits by Velasquez and others. People accept more readily what they have seen before, as it seems to them “like traveling in a country they know and love.” The innovation in this picture con-

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sists in the peculiar manner in which the lower margin cuts into the figure of the horse. It is a mannerism we have learned from the Japanese. The broad division of the subject matter into a few lines and large planes is excellent. The introduction of the tree is masterly, only the right side of the picture is very weak. Although the suppression of the horse's head may have been necessary in order not to detract the interest from the child, the foreshortened view is anything but beautiful.

The two examples suffice to reveal the danger of too drastic innovations. On the whole it is better to practice less variety of arrangements than inadequate ones. If we feel that we cannot invent new devices without making them seem affected, forced and inappropriate, we should not abandon what is fit and natural for the sake of novelty.

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### **A Substitute for Bromide of Potassium**

An effective substitute for bromide of potassium is mentioned by *The Amateur Photographer* from which the following is quoted: "The quantities of bromide of potassium available for photographic purposes are—during the progress of the war—becoming less and less; and those who use this valuable salt in various operations may have had cause for alarm at the steady rise in price. They can be reassured, however, and will find that bromide of sodium—a chemical that is much cheaper than the potassium salt and is more freely obtainable—will serve practically the same purpose in photography. We have used this chemical recently with complete success as a restrainer in various developing-formulas for plates, films, and papers, and found that its action differed but very little from that of bromide of potassium. In the various bleaching-baths for sulphide-toning, it replaces the potassium salt, weight for weight, and the results are indistinguishable from those for which the original formulas were em-

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ployed. We have used it also in both the ferricyanide and copper bleaching-baths for the bromoil-process, and here again no difference in the action is discernible. Bromide of soda is obtainable in the form of a white powder, which readily dissolves."

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### **Eliminate Your Printing Troubles by Following Directions**

**I**N view of the variation in quality of the many different developing agents in use and the uncertain purity of other products entering into developing solutions, the exercise of extreme care and caution is most essential in compounding photographic solutions and in all manipulation of negatives and prints during the war period.

Be sure to use *developing agents and sodas which have the guarantee of purity stamped on the containers by the manufacturers*; and only formulas advised for a particular brand of plates, films or paper should be used for best results.

#### IN REGARD TO BROMIDE

In adding bromide of potassium to developing solutions do it with this fact in mind: it is a stabilizer forming a compound when combined with the silver salts, making them less easily reduced by the developing agents. That is, to prevent the breaking down or blackening of all the silver salts of both the unexposed and exposed portions during a stated time of development. With a given amount of bromide there is a certain fog-free period in development during which time the print desired should be produced with correct exposure. With overexposure the print comes up too rapidly and all that is desired in shadow, detail and minute gradation in highlights is sacrificed.

With short exposure, the print requires forcing beyond

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## P O R T R A I T

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the fog-free period, causing the print to be weak and flat with the ever-present danger of veiled highlights or serious fog. Only sufficient bromide to keep the emulsion from fogging is necessary within a certain time of developing and *correct exposure*. Beyond this point further addition is only required when more color in print is desired.

Always bear in mind that as bromide is increased the developing action is retarded proportionately, producing color by slower formation of the silver image and that no increase in exposure is required, or is it advisable, although more latitude in manipulation is given.

Experience has proven that 5 grains or 5 minims saturated solution to each 40 ounces of developer is usually sufficient to prevent fog in a reasonable developing time or within a fog-free period indicated by this amount, and we advise it for prints on all regular grades of CYKO and cold tone prints on PROFESSIONAL grades. With this amount (the minimum) the following table shows the approximate time of development within the fog-free period with correct exposure on different grades of CYKO at a temperature of 65° F.:

|                    |         |                        |         |
|--------------------|---------|------------------------|---------|
| Contrast . . . . . | 25 sec. | Soft . . . . .         | 35 sec. |
| Normal . . . . .   | 35 "    | Professional . . . . . | 40 "    |

Longer time indicates underexposure; shorter time indicates overexposure.

With PROFESSIONAL grades the bromide may be increased as desired to obtain more warmth in tone, or to the maximum amount of 80 grains or 80 minims saturated solution. This extreme amount is not advised except under special conditions when the extreme olive tone is required. For regular work in portraiture we advise the standard amount 40 grains or 40 minims saturated solution, as this produces a pleasing warm-black tone.

This table gives the approximate time of development within the fog-free period of PROFESSIONAL CYKO

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## P O R T R A I T

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with different amounts of bromide, correct exposure, temperatures 65° F.:

|                             |          |
|-----------------------------|----------|
| 5 grains or minims. . . . . | 40 sec.  |
| 10 " " " . . . . .          | 50 "     |
| 20 " " " . . . . .          | 60 "     |
| 40 " " " . . . . .          | 1½ min.  |
| 60 " " " . . . . .          | 2 "      |
| 80 " " " . . . . .          | 3 to 4 " |

If the foregoing conditions are adhered to the very best possible prints will be produced, and the color of black and sepia may be controlled as desired.

The following standard formulas for development of CYKO should be used:

| <i>Regular Grades</i>           | <i>Professional Grades</i>                |
|---------------------------------|---|
| Water . . . . . 40 oz.          | Water . . . . . 40 oz.                    |
| Monomet . . . . . 15 gr.        | Monomet . . . . . 15 gr.                  |
| Anso Sodium Sulphite . 1 oz.    | Anso Sodium Sulphite . ½ oz.              |
| Hydrochinon . . . . . 60 gr.    | Hydrochinon . . . . . 60 gr.              |
| Anso Sodium Carbonate ¾ oz.     | Anso Sodium Carbonate ½ oz.               |
| Bromide Potassium . . . . 5 gr. | Bromide, 5 to 80 drops saturated solution |

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### The New England Convention

That photographic conventions in war times can be pleasant, profitable and at the same time patriotic, was well demonstrated last month at Springfield, Mass., where the Photographers' Association of New England held its twentieth annual convention. Verbatim reports of the proceedings are published both in *Abel's Photographic Weekly* and the *Bulletin of Photography*, which should prove interesting reading to those who were not privileged to attend the sessions.

Every one had a good time and in their enthusiasm bestowed the well-earned honor of re-election upon president L. B. Painting, to whom the Association is deeply indebted for his untiring services.

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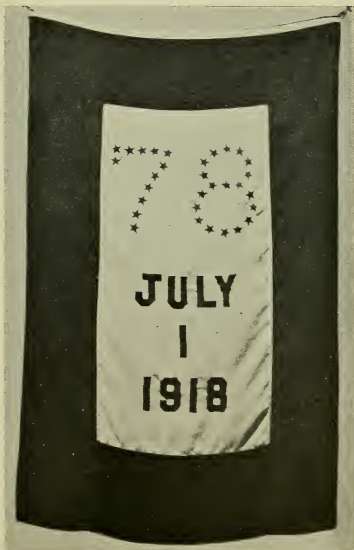
# P O R T R A I T

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## Our Service Flag

ON July 1, 1918, ANSCO COMPANY'S Service Flag bore seventy-eight stars and a new banner was unfurled at our office. All of the boys whose service is commemorized by a star were permanent employees of the company. Their places in our office and plants have been filled by young women, wherever practicable, or by men above military age, so that there has been no duplication. Of the seventy-eight, our offices and stockroom force has supplied twenty-seven, or more than one-third of the whole number. The next larger group coming from one unit of our organization is from the CYKO plant and the third largest from the camera works.

ANSCO COMPANY is proud of the record of sending seventy-eight of her very best into the World War for Righteousness.



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# P O R T R A I T

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## The Acetic Substitute Avalanche

WHEN the war in Europe first broke out and a scarcity of mono-methyl paramidophenol sulphate, called Metol by the German manufacturers, became apparent, the numberless substitutes which were offered kept our research laboratory busy for months making analyses and publishing the results of such analyses, and the same thing is now happening with acetic acid substitutes because of the shortage of this article due to our war requirements.

Our preferred substitute is citric acid; and citric acid, as far as we know, may be procured without inconvenience. The following formula may be used in place of the standard CYKO fixing bath:

### SOLUTION A

|            |           |
|------------|-----------|
| Water..... | 64 ounces |
| Hypo.....  | 16 ounces |

Dissolve and then add:

### SOLUTION B (HARDENER)

|   |            |
|---|------------|
| Water.....  | 5 ounces   |
| Sodium sulphite (dried powdered)..  | 1/2 ounce  |
| Citric acid (to replace 28% Acetic Acid as recommended in CYKO standard formula)..... | 390 grains |
| Alum (powdered).....  | 1/2 ounce  |

We received recently from the Hachmeister-Lind Chemical Co. of Pittsburg, Pa., a sample of what they designate as Acetric Acid 28°. Acetric is of course a trade name, there being no such acid. Apparently this product is a solution of sodium alum with a small amount of some acetate, or perhaps acetic acid, added to give it an acetic smell. This conclusion is borne out by the fact that we get decided reaction for sodium and aluminum and there is iron present as an impurity; also the material, when evaporated, gives a crystal which is



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characteristic of the alums. From calculations based on its acidity, it is necessary to use  $2\frac{1}{2}$  times as much of this product as 28% acetic acid. This product practically amounts to the same thing as using sodium bisulphite for making up an acid fixing bath, or can be duplicated by the fixing bath recently recommended by "Studio Light," and which formula is given on the first page of the July, 1918, number of PORTRAIT.

Samples have also been submitted to us by Messrs. W. H. & F. Jordan, Jr., Inc., of New York, of 10% acetic acid. We have analyzed this product and obtained the following data:

|                                      |        |
|--------------------------------------|--------|
| Acetic acid . . . . .                | 9.555% |
| Specific gravity . . . . .           | 1.0127 |
| Organic matter . . . . .             | Trace  |
| Metals and alkaline earths . . . . . | None   |
| Sulphuric acid . . . . .             | Trace  |
| Hydrochloric acid . . . . .          | Trace  |
| Empyreumatic impurities . . . . .    | None   |

This acetic acid has the general character of that produced in vinegar factories and appears to be made from light wines or light beers. It is fairly pure and would be sufficiently good for photographic work if used in the necessary quantity. It would take practically three times as much of this article as is necessary with 28% acid.

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### The Texas Convention

At the recent convention of the Texas Photographers' Association of Texas which was attended by about one hundred photographers, much interest was displayed in the exhibits. The following officers were elected for the year 1918-19: President, C. I. Browne, Dallas; Vice-president, W. D. Orr, Memphis; Secretary-Treasurer, A. L. Blanchard, Hillsboro, Texas.

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P O R T R A I T

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Cyko Portrait by A. H. Diehl

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# P O R T R A I T

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## Our Cover Portrait and the Hall of Fame

SOME men reach the pinnacle of fame in their chosen profession by devoting the best that is in them to the attainment of that object, while others lay their all on the altar of civic achievement to the neglect of personal affairs, but comparatively few in a community find time to cover both these fields of usefulness so successfully as does the subject of this sketch.

In the realm of photography Mr. A. H. Diehl has distinguished himself as few have done. He served his apprenticeship under B. L. H. Dabbs, at that time the dean of his profession in the Pittsburg district, with whom he was associated for over twelve years. During those years he studied the art and laid the foundation for the reputation he was afterward to achieve.

СУКО has been a constant companion of Mr. Diehl, and he is unstinting in his praise of its adaptability. He keeps abreast of the progress constantly being made in photography, utilizing new methods, and some of his "little journeys" into color work, tinting, expression and the like have given the product of his studios a niche in the best salons of the land. Several years ago he opened a studio in Woodlawn, Pa., to meet the needs of his rapidly increasing patronage.

Mr. Diehl has been signally honored in recent years in his profession. He is a member of the Pittsburg section of the Middle Atlantic States Photographers' Association, and in March, 1916, he was elected secretary of that association, and the following year he was chosen as its president. He is a member of the National Photographers' Association, and has served as a delegate in the local and national conventions. He has been secretary of the Sewickley Valley Board of Trade, a member of the Board of Trustees of Sewickley Valley Hospital, and was president of the Borough Council for two terms and a member for nine years.

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**HAMMER PLATES**

are unsurpassed. They are honest in every smallest detail of production. Purity of chemicals, finest of silver, perfection of emulsion and the last word in manufacturing methods and machinery have made them what they are.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work; and Hammer's Extra Fast Orthochromatic, and D. C. Orthochromatic Plates for color values.



Hammer's little book  
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129-131 West Twenty-second Street  
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## The Right Camera for These Stirring Times

Picture opportunities are plentiful. Be ready for them with the Ansco V-P No. 2. It rests so lightly in your pocket, and gets into action so quickly, that you will want to carry it with you always. Its fast anastigmat lens, in exclusive combination with a simple micrometer focusing device, assures pictures sharp and clear in every detail.

# ANSCO

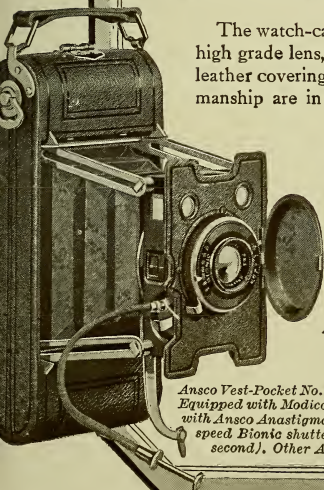
CAMERAS & SPEEDEX FILM

The watch-case cover protecting the high grade lens, the genuine fine grain leather covering and the superb workmanship are in perfect harmony with the pictures it takes, and unite in making the Ansco V-P No. 2 a camera which you will be proud to own.

*Write for specimen picture on Cyko Paper. Then ask the Ansco dealer for a demonstration.*

**ANSCO COMPANY**  
Binghamton, New York

*Ansco Vest-Pocket No. 2 makes 2¼ x 3¼ inch pictures. Equipped with Modico Anastigmat lens, F7.5, \$20.00; with Ansco Anastigmat lens, F6.3, \$27.50; in Extra-speed Bionic shutter (maximum speed 1/300 second). Other Ansco Cameras \$2.75 up.*



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ANSCO LIMITED

143-149 Great Portland Street  
London, W., England



October, 1918

# PORTRAIT



*Daniel D. Rantamäki*

MINNEAPOLIS, MINN.



BINGHAMTON, N. Y.

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ANSCO COMPANY, BINGHAMTON, N. Y.

Vol. X

October, 1918

No. 6



THE FOLLOWING NAMED EMPLOYEES OF ANSCO COMPANY  
HAVE ANSWERED THEIR COUNTRY'S CALL FOR SERVICE IN  
THE WORLD WAR FOR RIGHTEOUSNESS

|                          |                       |                     |
|--------------------------|-----------------------|---------------------|
| CHARLES SMITH            | FREDERICK W. STEPHENS | CLAUDE H. BOLTON    |
| EMERY VAN DUSEN          | DAVID MURRAY          | HAROLD STONE        |
| DONALD J. DOANE          | EDWARD I. HESS        | LEWIS J. SMITH      |
| JOSEPH L. POST           | RUDOLPH MAJERCIK      | HARRY D. WHITTEMORE |
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| CHARLES C. DORMAN        | OSCAR LOUNSBERRY      | ERNEST F. WILLETS   |
| STANLEY ONECKI           | HOWARD G. HILL        | BRUCE R. GOODWIN    |
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| ROBERT E. MCCORMICK      | J. CLEMENT SCHLAUDER  | ALLAN W. STEPHENS   |
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| PHIL S. KEELER           | RAY T. THOMPSON       | HENRY SCHNABEL      |
| R. E. WOODIN             | ROBERT CAMPBELL       | JAMES H. MURPHY     |
| ORLIN ACKER              | THEODORE GATES        | JOHN E. ANDREWS     |
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| WILBUR M. INGHAM         | A. PAUL CANNY         | HERBERT F. COLEMAN  |
| JAMES S. STROUD          | SIDNEY B. WERTHEIM    | C. C. HOPKINS       |

"THE RIGHT IS MORE PRECIOUS THAN PEACE.  
WE SHALL FIGHT FOR THE THINGS WHICH WE HAVE ALWAYS  
CARRIED NEAREST OUR HEARTS  
TO SUCH A TASK WE DEDICATE OUR LIVES"

*Walter P. Brown*

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# P O R T R A I T

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## Photographers and the Draft

Call a Meeting of Photographers in Your City and Lay  
This Before Them

PHOTOGRAPHY IS A PROFESSION, THE LACK OF WHICH WOULD PREVENT AMERICA FROM WINNING THE WAR.

THE ESSENTIALITY OF PHOTOGRAPHY HAS NEVER BEEN AND CANNOT BE QUESTIONED. PHOTOGRAPHERS WERE NOT INCLUDED OR CONTEMPLATED IN THE "WORK OR FIGHT" REGULATION OF THE PROVOST MARSHAL GENERAL. PHOTOGRAPHER DRAFTEES WHO ARE GIVEN DEFERRED CLASSIFICATION ON ACCOUNT OF DEPENDENTS OR OTHER CAUSES CANNOT BE FORCED TO SEEK OTHER EMPLOYMENT UNDER PRESENT LAW.

**M**ALE photographers 18 to 45 will take their places in the selective service in the same manner as men of other professions.

Photography makes possible and maintains communication in the army and navy, and here at home it is the nation's bulwark for defense, for identification and for record purposes.

Photography is an invaluable ally of the nation for publicity for Liberty Loans, the propaganda work of the food, fuel and other arms of the nation, for the Committee on Information of the U. S. Government, the Red Cross, the Y. M. C. A. and the other organizations that are ministering to the boys in khaki.

All civilian employes of the Government are required to have photographs of themselves attached to their identification cards. All civilians going overseas, even the Secretary of War, are required to have pho-

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## P O R T R A I T

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tographs attached to their passports. All employes in munition plants are required to have photographs attached to their identification cards.

Every officer in the service must file a photograph with the War Department. The Department of Justice and the police forces of the country depend upon the records of photographic studios for the tracing of alien enemies, slackers and criminals. The General Staff of the United States Army is depending upon the photographers of the country to supply a history of the war, and through the National Council of Defense representatives of the Photographers' Association of America have been duly selected by state councils to handle this work in each state for the period of the war. This was completely set forth in a letter from the War College that was reproduced on pages 281 and 282 of the issue of *Photographers' Association News* of September 1 last.

Essential manufacturers and purveyors in all lines, require photography in the distribution of merchandise.

Newspapers and magazines depend upon the photographers of America for a current and necessary service.

The boys overseas depend upon photographers at home to supply them with pictures of the home folks, of the mother, wife, sweetheart or baby left behind.

When filling out questionnaires draftees of the photographic profession are urged to indicate their own profession as a preference for military service. The army finds increasing need for photographers, and as soldier units increase there will be additional photographic units formed.

All draftees should register at once with National Headquarters. General Secretary will be glad to answer any queries.

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## P O R T R A I T

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### Enlist Immediately Convertible Protar Lenses

**T**HE Signal Corps at Washington issues a strong appeal for every available Convertible Protar Lens in this country. Nos. 13 and 17 are especially needed in sizes eleven to nineteen-inch focus for use overseas. Full list price will be paid for the lens if in good condition. It is our war and the lenses are one of the many instruments our boys Over There are using to blast the way to Berlin.

There is no more Protar glass and the manufacturers cannot produce even one more lens of this particular type and size. If you have such a lens and will turn it in at once you will render a service which can hardly be measured in terms of its value. The Government must have lenses *immediately*, but it does not wish to be forced to commandeer them as the European countries have done with lenses they needed. American photographers have shown themselves most patriotic in all demands made on them and we believe they will respond cheerfully and without delay to this appeal.

Address: Signal Corps, Granite Building, Rochester, N. Y. (not Washington). Do not send your lens on until you have written and heard from them.

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### The Pittsburg Salon

The Sixth Annual Pittsburg Salon of Photography will be held in the Carnegie Institute, Department of Fine Arts, during the month of March, 1919.

The conditions of entry and entry blanks will be forwarded on request addressed to Charles K. Archer, Secretary, 1412 Carnegie Building, Pittsburg, Pa. The last day of entry will be February 10, 1919.

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## Expert Photographers Register

Expert photographers including pictorial, commercial, motion and news, are urged to register for military service at once with the National Headquarters of the Photographers' Association of America, Star Bldg., Washington, D. C.

Photography has been foremost in the war. With the enormous increase in the army more photographers are required for oversea and domestic service.

Men in deferred classification only can be inducted.

A number of limited service men are required for this country, also good laboratory men. They must be in deferred classifications.

All photographers in the new draft should register at once, stating qualifications minutely and preference of service, land or air. They should set forth their particular professional qualifications in draft registry and should make application to their commanding officer on reaching camp.

Photographers have made a wonderful record in service and equipment. A larger army requires more "eyes for the army."

The Photographers' Association of America makes all men in Uncle Sam's photographic service honorary members of the organization. The Association is pledged to look after the welfare of all dependents of photographers in service and to see that their business is not placed in jeopardy in their absence.

**A NATION'S STRENGTH  
IS IN ITS FOOD SUPPLY**

**Eat Less — Waste nothing  
Create a Reserve**

**AMERICA MUST FEED  
120,000,000 ALLIES**



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# P O R T R A I T

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## Interesting Views from Overseas

“Pictures tell the story better than words” is aptly illustrated by the following reproductions from photographs taken by our men overseas under direction of the Committee on Public Information, who have kindly consented to our publishing them.

These views are not only interesting as depicting what the soldier is doing and witnessing but also have a world of meaning and convey a message of appeal



*Copyrighted by Committee on Public Information*

### SCENE IN STREETS OF NERVESA

to us at home to back up in a practical way the boys who have left the comforts of home and their loved ones to save our people from going through the experiences suffered by Belgium, France and Italy.

The above is one of the many ghastly scenes being met with in the invaded territory, and clearly depicts the desolation and havoc being wrought by the

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barbarous Hun. This illustration is reproduced from an official Italian photograph secured through the Committee on Public Information, and shows the remains of what was the quaint old town of Nervesa, Italy, where once resided contented humans.

The next view is self-explanatory and brings the horrors of war to our immediate homes. Bishop Brent is speaking at the Decoration Day ceremonies "somewhere in France."



*Copyrighted by Committee on Public Information*

### DECORATION DAY SERVICES SOMEWHERE IN FRANCE

Airplanes are a necessary adjunct of the army, playing a very important part in the maneuvers, and a view of one is always of interest. The cut on page 8 gives an idea of the Handley-Page ("Langley") bombing plane, one of the big fellows that is doing such wonderful work in destroying not only German efficiency but also its morale. The illustration shows one of those

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“Langleys” in the act of ascending in preparation for its errand of destruction, and that it is accomplishing all that has been expected of it is clearly evidenced by the newspaper reports concerning the horror with which the inhabitants along the Rhine territory are imploring the German Government to enter into some agreement with the Allies with a view to the cessation of airplane raids on cities.



*Copyrighted by Committee on Public Information*

### HANDLEY-PAGE BOMBING PLANE

Balloons seem to be slighted in the news reports, as they seldom are mentioned. That they are being utilized is clearly proved by the view shown on opposite page of an American observer at 3,000 feet elevation in an American stream-line observation balloon near the front.

The Committee on Public Information has discontinued the service of furnishing war pictures to individuals at 10 cents each.



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*Copyrighted by Committee on Public Information*

AN AMERICAN OBSERVATION BALLOON

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# P O R T R A I T

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## Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

### X. THEATRICAL EFFECTS

THEATRICAL portraiture is really in a class by itself. In its domain all sorts of devices, unusual light effects, bolder shadows, and more varied accessories aside from the costume, which, in itself, is an attraction, seem to be permissible. It is the very opposite of careful moderation and classic convention. Its tendency is literary and descriptive, and it is sustained by foreign ideas coming from all parts. And instead of trying to get rid of all these embellishing influences, this style of representation thrives by utilizing them to the fullest extent. All that is necessary is that the glare and the caprices of the footlights are held in rein by the judgment of the portraitist. Still, there is always something affected about these productions, but it is more the fault of the person represented than of the portrayer. It is the translation of a world in which forced attitudes and colorful effects are the order of the day.

Our illustrations depict two theatrical celebrities by two of our best American portrait painters. The "Little White Dancer" by Ben Ali Haggin is an exhibition picture, such as are used as advertisements in the lobby of theaters. It has the true flavor of the stage about it. The dancer stands before the curtain and the footlights throw a huge shadow on the same. It does not depict any particular incident, for when a dancer is called out before the curtain to acknowledge the applause bestowed upon her performance she is not apt to stand in such a rigid attitude.

It is here where the portrait proposition enters, as bowing or picking up the flowers would hardly constitute a portrait pose. In pictures of this kind one does not reason so exactly. The main thing is a strong and

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picturesque effect. The lighting from below always conveys the impression of something weird and dazzling and a young woman in the regular ballet costume, although not a lofty vision, is sure to prove attractive. There is nothing delicate and effeminate about this



"Little White Dancer" by Ben Ali Haggin

representation. There was no chance for half tones or a delicately drawn image. The direct and somewhat crude lighting prevented this. The qualities that strike me in this picture are its cheerful vigor, its clearness

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of form, and the unusual virile force of the lady, and indeed of the whole treatment.

The portrait of Mme. Gerville-Reache by Irving R. Wiles, is a costume picture with ordinary studio lighting. The face is kept in due prominence, in this instance not an easy task, as the costume is quite elaborate. It is for that reason, no doubt, that the painter treated the arms and hands apparently so negligently. One arm is foreshortened and hardly shows the hand; of the other only the hand holding the fan is visible. If the arms and hands had been depicted with greater animation, sporting the fan for instance, the face would have suffered thereby. This is another instance where the portrait idea asserted itself. The painter was, after all, more interested in the portrait of Mme. Gerville-Reache than in the depiction of a stage character. The pose is not at all characteristic of Carmen as we know her from Bizet's opera or Mérimée's novel. The excuse, of course, is that portraiture is not illustration. But why then don the costume? Merely for the pictorial effect?

These are the incongruities of theatrical portraiture. The latter rarely possesses simplicity and dignity. It does not strive for naturalness and truth. It is interested in minor artificialities of representation.

And yet it has one merit that cannot be undervalued. It affords greater variety of subject matter. Poverty of invention is almost excluded, and repetition can be more easily avoided. And if judiciously applied many of its little varied expressions could be introduced into legitimate portraiture. Still, artists who explain themselves best in their works generally use more repetitions than others. This is because all good portraitists search for the best poses and the best lighting by which to express their conception of people, and they find it difficult—although they know that variety is pleasing—to quit their best formulae of expression for less good ones.

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Madame Gerville-Reache as "Carmen" by Irving R. Wiles

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Cyko Portrait by Dan Zintsmaster

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## Our Cover Portrait and the Hall of Fame

**D**AN ZINTSMAS<sup>T</sup>ER is a Westerner by nature even though he was born and bred in the East. For many years the call of his real home kept summoning him, now stronger, now fainter, until one day back in 1915 he anchored in Minneapolis and came into his own. Minneapolis had been the battleground where Dan first tasted real success, and where, in 1910, he took his life partner, whose association and helpful cooperation in his business have brought, together with growth and gain, a joy in life which is enviable.

From 1911 to 1915 in Syracuse, N. Y., under the name of The Rembrandt Studio, Mr. and Mrs. Zintsmaster worked steadily and hard to create a business in photography that would give them a field for expression. The years in Syracuse were profitable ones and the volume of business that came as the result of their hard work there brought the Zintsmasters much satisfaction.

Today the product of the Reynolds Studio in Minneapolis is becoming better and better known. An increasing number of pleased parents whose children's first portraits were made there, return year after year bringing the little ones, with the result that as a photographer of babies and children a high reputation is being built up. Mr. Zintsmaster's portraits are natural, lifelike and invariably pleasing to his patrons.

Adoption of progressive ideas and methods has never been wanting in Mr. Zintsmaster's business. With the advent of PROFESSIONAL CYKO he instantly recognized its merit and he has been one of its strongest partisans ever since. CYKO for him, as for many others, has been the foundation stone of success, for no matter how sincere the effort, nor how painstaking the work may be, without a perfect medium of photographic expression, achievement is impossible. CYKO means all this and more to Daniel W. Zintsmaster.

From Equator to the Poles

## HAMMER PLATES

have set the record for Speed, Reliability and Keeping Qualities. They have triumphed over every condition of cold, heat and humidity the world over.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work; and Hammer's Extra Fast Orthochromatic, and D. C. Orthochromatic Plates for color values.



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

Hammer Dry Plate Company

AnSCO Building

129-131 West Twenty-second Street

New York City



## The Right Camera for These Stirring Times

Picture opportunities are plentiful. Be ready for them with the Ansco V-P No. 2. It rests so lightly in your pocket, and gets into action so quickly, that you will want to carry it with you always. Its fast anastigmat lens, in exclusive combination with a simple micrometer focusing device, assures pictures sharp and clear in every detail.

# ANSCO

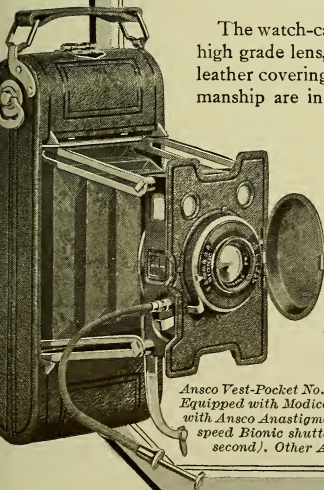
CAMERAS & SPEEDEX FILM

The watch-case cover protecting the high grade lens, the genuine fine grain leather covering and the superb workmanship are in perfect harmony with the pictures it takes, and unite in making the Ansco V-P No. 2 a camera which you will be proud to own.

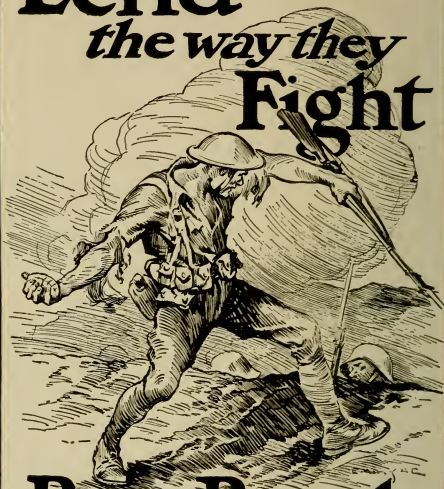
*Write for specimen picture on Cyko Paper. Then ask the Ansco dealer for a demonstration.*

**ANSCO COMPANY**  
Binghamton, New York

*Ansco Vest-Pocket No. 2 makes  $2\frac{1}{4} \times 3\frac{1}{4}$  inch pictures. Equipped with Modico Anastigmat lens, F7.5, \$30.00; with Ansco Anastigmat lens, F6.3, \$27.50; in Extra-speed Bionic shutter (maximum speed  $1/200$  second). Other Ansco Cameras \$2.75 up.*



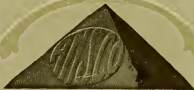
**Lend**  
*the way they*  
**Fight**



**Buy Bonds**  
*to your* **UTMOST**

November, 1918

# PORTRAIT



BINGHAMTON, N. Y.

## Cyko Conserves Labor

“THE RESULTS of our recent trial of Cyko Paper,” writes Mr. H. A. Reedy, of the Artcraft Photo Company, of St. Paul, Minn., “proved that our printers *could make a third more prints in a nine-hour day* than with the other standard paper. This means that in one year four printers could accomplish as much as six had previously done.”

## Cyko Conserves Electric Current

“IT WAS ALSO NECESSARY to reduce the wattage of the lamps, and this, together with the speed of the paper, meant much less electricity used. In this period of labor scarcity the financial saving should not be the only consideration. I do not, however, allow anything for the worry saved me in meeting my labor needs.”

## Cyko Quality Satisfies

“IF THE AMATEUR finisher will apply these proportions to his own costs, he will find that the price of Cyko is practically the same as that of other paper. Then if he believes as I do—that *quality of work* and worry about labor are worth something—he will not hesitate in making the change to Cyko Paper. As ‘beauty is only skin deep’ so the difference in the price of Cyko Paper is in the list price, and not in the final cost.”

Ansco Company

Binghamton, N. Y.

# PORTRAIT

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A MAGAZINE DEVOTED TO ART IN PORTRAITURE, ALSO PROFIT-  
IN-PHOTOGRAPHY, AND COMMITTED TO A "SQUARE DEAL"

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY  
PHOTOGRAPHERS, DEMONSTRATORS AND  
SALESMEN AT THE EXPENSE OF

ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

November, 1918

No. 7

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## What Kind of Printing Paper Is the Photog- rapher Looking Forward To?

**T**HIS question represents somewhat the attitude of mind of our publishers who have heretofore taken the lead in regard to the kind and quality of paper supplied to the photographer.

Cyko Paper stands today as in the past—pre-eminently the paper for beautiful sepia prints (van Dyke brown) and rich platinotype black-and-white prints. There have been times during the crucial periods brought about by the war when absence or scarcity of certain raw materials has interfered with standard quality, but on the whole almost insurmountable obstacles have been bridged over. The outlook is now brighter and we all are warranted in looking forward to normal conditions ere long.

In looking over the portfolios of platinotype prints in our archives made by photographic masters of yore, such as H. P. Robinson, René LeBeque and others, one cannot fail to admire their beautiful tones so devoid of any olive warmth, and we wonder whether in some directions the taste of some photographers has not wandered away from the true conception of beauty as regards the proper black monotypes. Some photographers—among them one or two whose opinions we value in the highest degree—have suggested to our publishers putting out a paper for black-and-white prints only—in fact, such a paper as they have made in an

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experimental way for the purpose of showing what can be done when the sepia tone is to be ignored—a paper with a very long scale of well-balanced steps and gradations but with an extreme warmth. We doubt very much whether there would be a very large demand for such a paper, because however much some photographers may wish to indulge their own notion the public will continue to admire and demand beautiful van Dyke brown prints; but that is also an individual opinion, and what we are seeking is to get the mind of the majority of the photographers themselves from the point of view of their patrons. Our publishers' aim is to please the photographers by giving them what they want, and it would be interesting to learn from them the ideal which they have set for the future regarding a photographic printing medium.

Will whoever may read this take the time and trouble to write to our publishers, the ANSCO COMPANY, expressing his unbiased opinion? The ANSCO COMPANY can do wonders; they can produce anything that is wanted in the photographic line when proper raw materials are obtainable. As an instance of their easy faculty to meet requirements and conditions we think we may cite with propriety their success in producing for the Aircraft Department of the Government at the outset of the war, a certain kind of paper for aero work. All manufacturers were given the opportunity of producing what was needed. The specifications and requirements were rather severe, it is true, but ANSCO COMPANY, after a few experiments, produced the kind of Enlarging Contrast CYKO which was ordered by the Government as the standard in that particular field. They can do for the photographer what they did for the Government if they can find out exactly what the photographer will be looking forward to when times become normal, and when everyone will be looking around for something "just a little different" to attract business.

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# P O R T R A I T

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## Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

### XI. THE GRACEFUL POSE, ITS MECHANISM AND PICTORIAL VALUE

I N the portraiture of women the graceful pose enjoys the greatest popularity. It is the accepted method. A lady sitter, no matter how easy and free in her movements and gestures, rarely makes a perfect composition which would allow copying without the addition of further embellishments. There is in this style little opportunity for the invention of new pictorial devices, and the artist must possess a remarkable capacity for assimilation. Our modern idea of gracefulness and elegance is still infused with the spirit of the great English and French portrait schools.

The capricious moods and nervous gayety of the French classics, the smooth and flowing style of Gainsborough's drapery effects, the sentimental poses of Romney and Greuze, and all the various pictorial inventions of a Reynolds, Raeburn, Kneller, Hoppner, Lawrence, as well as the exquisite hand-posing of van Dyck and the Old Masters, still sway our memory with astonishing pertinacity. Nobody can escape these influences. Although we may have never visited the European galleries, we are well acquainted with their works and cannot but feel their charm.

The artist who is most successful in this style of interpretation seems to be the one who idly follows his inclinations, does not trouble to enter so very deeply into the spirit of the people he meets, but gleans all he can and then reproduces it from a modern viewpoint. This is never deliberate imitation. It is the artist's memory that serves him as he pleases. The traditions reappear unbidden. They may impress us at times as being a trifle forced, but in a line, in a gesture or some part of the arrangement there will



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"Girl in Pink"  
By Wallace W. Gilchrist Jr.



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shine out a clear reminiscence of the accomplishments of former times.

Take, for instance, the hand on the dark cushion in Gilchrist's "Girl in Pink." Comparatively few ladies can pose a hand with such perfect relaxation from the wrist and manipulate the finger in such a fastidious fashion. It needs careful arrangement, suggestion and guidance, and *actual* placing, and is prompted unmistakably by some Old Master idea that haunted the mind of the artist. The tilted head reminds one slightly of Romney and the arrangement of the bust has something of Lawrence about it. Even the way the girl is seated gives us an impression of artificiality. But all these various factors welded together by some dominant idea help to produce the desired effect of a graceful pose. Ecclecticism, i. e., knowledge and application of previous styles, is not harmful as it enhances the composition. Nor does it, if well done, ever bear any direct resemblance to the specific work of another artist. The portraitist who carries all the Old Masters in his mind is the last one to copy; he selects, and it is rather his spirit that is akin to theirs.

Edmund C. Tarbell's portrait, "The Dreamer," is a much simpler composition. The pose is not unlike the other but more naturally taken. Also the technique is broader, and the way in which the right margin line cuts into the figure gives it a more modern aspect. Nevertheless, there is not the slightest doubt that the pose is not an accidental one; on the contrary, that it has been posed and rearranged and altered until it acquired the effect of a compact entity which satisfied the demands of grace and refinement. One feels that the painter experienced considerable difficulties, that he wished to assert his technique (as seen in the background, which, despite slovenly treatment, con-

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"The Dreamer"  
By Edmund C. Tarbell

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veys distance and atmosphere), but that his hand was halted by all sorts of considerations.

The much desired quality of making a portrait "sparkle with life" is difficult to obtain in this manner. Whenever gracefulness is made the main object of a representation, the pictorial harmony becomes tightly bound to the despotic laws of traditional beauty. It is naturally somewhat superficial, sentimental and polished, but it pleases the eye.

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## Of Interest to All

The *Portland (Oregon) Spectator* recently printed the following article, and as it is of interest to you, why not cut it out and have your local paper print it? It will do you and the public good.

### PHOTO-GRAFTERS AT WORK

"Mothers and wives of soldiers should be on their guard against an invasion of sharks who are practicing a comparatively safe but very contemptible species of robbery by a revival of the old photograph. Going to homes where service flags are displayed, the swindlers make an agreement for a specified and apparently reasonable sum to enlarge the photos of the absent soldiers. The pictures are enlarged and enclosed in cheap and flashy frames; and it is in the enforced purchase of these that the wives and mothers are robbed. For the frames, the canvasser demands an exorbitant price, and when the intended victims refuse to pay he becomes insulting and abusive.

"The wives and mothers of soldiers should have nothing to do with the photographers, who usually represent out-of-state principals. There are plenty of legitimate photographers in Portland who, for a reasonable sum, will enlarge and frame the pictures of absent soldiers."—*Bulletin of Photography*.

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## Don't Quit

*Remember, the soldiers are still in the camps,  
So keep right on buying your War Savings Stamps.  
—Exchange.*

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## P O R T R A I T

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### Photographic Enlargements as an Appeal in the United War Work Campaign

ONE of the best publicity features employed in ANSCO COMPANY'S home town, Binghamton, N. Y., during the recent United War Work Campaign consisted of a series of photographic window displays made by a local photographer, in which cut-out CYKO enlargements of home boys in service were the principal figures. The publicity committee of the war work campaign in Binghamton appealed to each of the photographers of the city to make up a window display to help stimulate interest in the work for which the campaign stood, the same as was done here and in other cities in the Red Cross drive last spring. The photographers all responded and many beautiful displays resulted. Mr. L. J. Buckley conceived the idea of utilizing his negatives in an entirely novel way, and after securing the cooperation of a competent window dresser, set about constructing a series of huts, seven in number, each one bearing the emblem of the organization represented in the united campaign.

The huts were made of paper to imitate wooden buildings and were provided with doors and windows. Evergreens used in the background gave an out-of-doors effect. In front of each hut stood one or more cut-out figures of officers and men, enlarged to fifty-four inches in height from Mr. Buckley's negatives. The enlargements, on double weight Enlarging CYKO, were mounted on heavy board and cut to outline with a band saw.

For the activities within the hut special poses were taken. The illustration on the opposite page shows this feature—the boys around a phonograph and writing table within the hut.

The foreground of the window was filled with framed portraits of Binghamton soldiers. At night the display



A Window of Special Appeal  
in the recent United War Work Campaign, Binghamton, N. Y.

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was softly lighted with red lamps, and in order to keep traffic open police guards had to be stationed to see that the crowds kept moving. The success of this display was so phenomenal and the possibilities in its use so many that it has occurred to us that photographers elsewhere would be glad to adopt the idea when called upon to do something for their community as an aid in furthering the interests of the Red Cross or other war-time activities.

A sad element in regard to this particular display came through the news that one of the boys whose likeness appeared in the window, a captain of infantry, had just lost his life in France. A gold star was immediately placed upon his portrait and may be distinguished in the accompanying illustration.

The careful working out of such a display by a single photographer or several in cooperation should prove of wonderful value in stimulating local interest whenever it is attempted.

Countless ideas should suggest themselves for use in connection with Red Cross campaigns, Liberty Loan drives or during periods of solicitation for local philanthropic or charitable institutions.

We publish this article with the thought that any town or city might receive much benefit from such a display made possible through the initiative of its photographers.

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### **Boosting for the Middle Atlantic States Convention**

Twenty-five Northern New Jersey photographers enjoyed the hospitality of William Parker at his studio in Morristown, on the evening of November 4. A big booster dinner will be held in January in anticipation of getting out a big delegation to attend the Pittsburg convention.

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EVERYBODY join up!

This is not a dreary ceremonial. It is a cheerful reconsecration at the season of good cheer, and its collective force means strength, victory and final peace.

You are your brother's keeper. You are the Red Cross. The whole world needs you and is listening for the growing volume of your pledge.

In the lands where the tooth of war has bitten to the bone, where hitherto America had been only the unmeaning name of something very far away, you have carried healing and courage. Your name, the simple name of the Red Cross, has become a synonym of friendship and the surety of relief.

You are warmth to the frozen, medicine to the suffering, food to the hungry, and comfort to the bereaved. And to the American soldier you are "the folks back home." He doesn't want to think that a quarter of you are with him and the rest don't care. He wants to know, and wants the world to know, that you are with him—to a man, to a woman, and to a child. That is what puts heart into him and gives him standing wherever he goes.

And you have got to look him in the face when he comes home.

In the great week before Christmas you will be called to the Red Cross colors, every man and woman, young or old. There will be no exemptions, just one great voice from all together. Let the answering message that "All is well," ring from every corner of a loyal land.

The American soldier has staked his life against every diabolical form of death. He is just a boy and he is human and he is ours, and he wants the "hail from home."

Let us be prompt, everybody, everywhere, to sound it. Let us stand by till the tattered old flag comes home. As you love the "boy" and the country, make it unanimous.

—*Red Cross Magazine.*

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### Official Photographs Showing Activities of United States Forces in France

THE following reproductions are from photographs taken during the great offensive which was started by the Americans and which resulted in their driving the enemy out of the St. Mihiel salient, and which culminated recently in Germany's agreeing to the armi-



*Copyright by Committee on Public Information*

Americans in support beside a road in the captured St. Mihiel salient

stice terms imposed by the Allied governments. Behind the men is seen a German narrow gauge railway for hauling supplies. This railroad was subsequently converted to the uses of the American Forces and greatly helped to keep them adequately supplied with the necessities for successfully continuing their offensive.

While it would be the height of national conceit to



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presume to say that the Americans were the principal cause of Germany's downfall, still we feel assured that this country will not be considered vain boasters in saying that the United States was a mighty factor in the final determination of Germany's quitting, for without the help of the United States in supplying the Allied governments with food and munitions the end probably would have been so far distant that no one would have been able to see it.



*Copyright by Committee on Public Information*

U. S. Sailors Fighting on Land

It is difficult for the average American to conceive of Uncle Sam's sailors doing anything but fighting on the sea and familiar with none but the big guns aboard warships. But the illustration on this page fully demonstrates their versatility as they are here shown as adepts in the use of the powerful little weapons called machine-guns. The havoc wrought by these death-dealing instruments will never be known, but it is safe to say that a great number of Germany's casualties were the result of their use by the Allies.

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P O R T R A I T

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Unconventional lighting. Subject standing in audience. No background used.  
Made by Felix Schanz and Ben Larimer at O. M. I. Convention

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## P O R T R A I T

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### Our Cover Portrait and the Hall of Fame

**F**ELIX SCHANZ got his early training back in the Wet Plate days as an apprentice with D. H. Andrews of New York city, and it is there that he laid the foundation of a successful career.

In the early eighties Mr. Schanz formed his first acquaintance with the Anthony Company, and for several years was a weekly caller at their office, supplying them with photographs of noted actors and other celebrities of the day. These photographs at that time were in great demand by the public and were sold in large numbers by photographic stock houses.

Following the advice of Horace Greeley, "Go West, young man, go West," he struck out for the West and in 1882 landed in Ft. Wayne, Ind., where he decided to locate. Accordingly he opened a studio and for twenty-six years conducted his business on the main street of the city, occupying a whole building.

Mr. Schanz believes in keeping abreast of the times and is a member of the P. A. of A.; in fact he is one of the oldest from the point of continuous membership. He is also a member of various other photographic societies, including the O. M. I.

One of the features of the O. M. I. convention held at Cedar Point, Ohio, this year was a joint demonstration given by Mr. Schanz and Mr. Ben Larimer of Marion, Ind. Their aim was to show that very beautiful results could be obtained by working under unusual light conditions. Accordingly, two sets of negatives were made; one was made showing the conventional method of lighting used in the average studio, and in the other the subject was taken out into the audience and photographed under the light conditions found there.

On the opposite page is shown a reproduction of one of the negatives made at that demonstration.

The sharpest demand for Speed, Reliability  
and Color-range are met by

## HAMMER PLATES

Purity of chemicals, skill in manufacturing  
and modern methods of handling keep  
them always "up to the minute"

Hammer's Special Extra Fast (red label)  
and Extra Fast (blue label) Plates for  
field and studio work; and Hammer's  
Extra Fast Orthochromatic, and D. C.  
Orthochromatic Plates for color values.



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

### Hammer Dry Plate Company

AnSCO Building  
129-131 West Twenty-second Street  
New York City

## The Right Camera for These Stirring Times

Picture opportunities are plentiful. Be ready for them with the Ansco V-P No. 2. It rests so lightly in your pocket, and gets into action so quickly, that you will want to carry it with you always. Its fast anastigmat lens, in exclusive combination with a simple micrometer focusing device, assures pictures sharp and clear in every detail.

# ANSCO

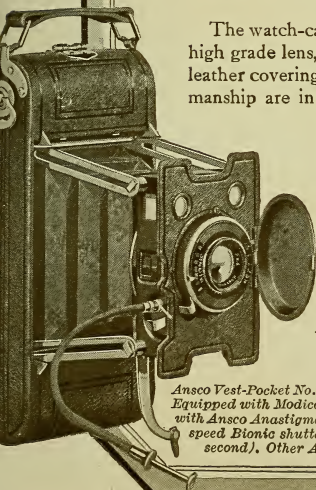
## CAMERAS & SPEEDEX FILM

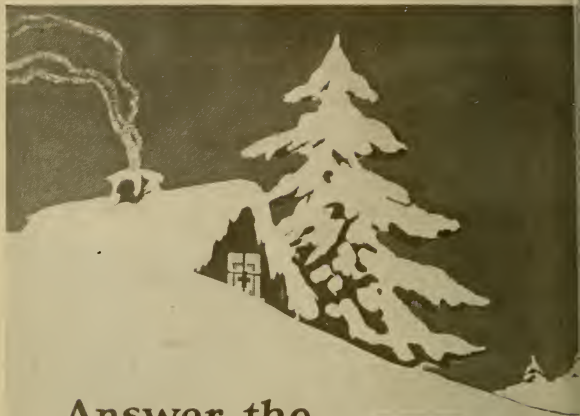
The watch-case cover protecting the high grade lens, the genuine fine grain leather covering and the superb workmanship are in perfect harmony with the pictures it takes, and unite in making the Ansco V-P No. 2 a camera which you will be proud to own.

*Write for specimen picture on Cyko Paper. Then ask the Ansco dealer for a demonstration.*

**ANSCO COMPANY**  
Binghamton, New York

*Ansco Vest-Pocket No. 2 makes 2¼ x 3¼ inch pictures. Equipped with Modico Anastigmat lens, F7.5, \$20.00; with Ansco Anastigmat lens, F6.3, \$27.50; in Extra-speed Bionic shutter (maximum speed 1/200 second). Other Ansco Cameras \$2.75 up.*










Answer the

# Red Cross



Christmas Roll Call 

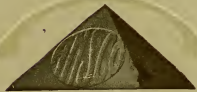
All you need is a heart  
and a dollar    

December, 1918

# PORTRAIT



*David S. Bernad.*  
NEW YORK



BINGHAMTON. N. Y.

# Monomet

The Developer of the Present

MONOMET IS THE ONLY DEVELOPING  
AGENT IDENTICAL WITH METOL  
IN RAPID, ENERGETIC ACTION

MONOMET develops in the same time as Metol and gives the same characteristic richness and quality—with a tendency to more brilliancy. This fundamentally essential point many are endeavoring to secure by the addition of a caustic alkali, as an accelerator, to developers of the paramidophenol class—which addition always tends to rob the print of the typical richness required in prints on developing paper.

MONOMET has been tried out thoroughly in comparison with other modern developers and its results are unquestionably superior.

MONOMET sepias are identical with those produced from prints developed with Metol.

## PRICE

|                         |           |          |
|-------------------------|-----------|----------|
| One-pound container     | - - - - - | \$ 22.50 |
| Half-pound container    | - - - - - | 11.50    |
| Quarter-pound container | - - - - - | 6.00     |
| One-ounce container     | - - - - - | 1.50     |

ANSCO COMPANY Binghamton, N. Y.



# PORTRAIT

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A MAGAZINE DEVOTED TO ART IN PORTRAITURE, ALSO PROFIT-  
IN-PHOTOGRAPHY, AND COMMITTED TO A "SQUARE DEAL"

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY  
PHOTOGRAPHERS, DEMONSTRATORS AND  
SALESMEN AT THE EXPENSE OF

ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

December, 1918

No. 8

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## Greetings of the Season

**T**HIS New Year we truly see the dawn of Peace, and it is not too much to say that there are better times ahead. Of course most of us cannot complain much—not at all when we compare our lot with that of the people of European countries who have waited many years for this great day. **PEACE ON EARTH**—Sublime words! And the lessons of patience taught by their Great Author long ago have been handed on to us by the noble men and women of war-stricken Europe who know better than we of this country what is meant by fortitude.

But now we are to begin again to enjoy the fullness of the earth's bounty, and our first wish is that those who have suffered most in the recent trying times may be the first to feel the spirit of tranquillity that is approaching.

The business of the professional photographer is certain to take on bigger proportions than ever before. With the many thousands of men returning home from the service there is sure to be an unprecedented demand for photographs of soldiers in uniform. These will not be the hastily made small size or post card "pictures," such as many of them had taken before their departure, for they will want something to serve as a souvenir or memorial of a great epoch in their lives. A well-made photograph of them now will be treasured for generations. The significance that such mementos will have, and the sentiment that relatives and friends will have for the portraits of men who participated in the great World War, will live forever. The photographic profession should prepare itself to meet the opportunity.

**GOOD WILL TOWARD MEN**—That is what we want to say to all our readers—and to wish each and every one a Christmas of real joy and a Happy New Year throughout all of 1919.

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## P O R T R A I T

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### The Law of Precedence Among Chemicals

A PHOTOGRAPHER is not necessarily a chemist and, therefore, does not always appreciate the necessity in compounding a solution or mixing the chemicals in the proper order or sequence. "After you, my dear Gaston" will not work in chemistry unless "Gaston" is clearly entitled to come first and "Alphonse" next. Only two instances need be mentioned to illustrate this point.

For example, in the old days, when the ferrous oxalate developer was in common use it was always, quite rightly, the rule to make the working developer by adding the iron to the oxalate solution and not "vice versa."

The reason for that is that ferrous oxalate, which is the active substance in the developer, is freely soluble only in the presence of an excess of oxalate of potash. If the oxalate solution be added to that of the iron, it is clear that at the first instance there is an excess of iron-salts, and some ferrous oxalate must be thrown down as a precipitate, and may not afterward dissolve. The result in that case would be a muddy developing solution, which will lead to staining of the whites of the prints.

It is, in fact, a general rule in practical chemistry that in such circumstances as these it is much easier to keep a substance in solution than to re-dissolve it once it has been deposited.

Another good instance of right and wrong order is in mixing of a fixing bath composed of a mixture of hypo-sulphite of soda and acid.

Hypo is readily decomposed by acid, with the solitary exception of sulphurous acid. Hence, in making up the formula just mentioned for acid fixing bath, the

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## P O R T R A I T

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order should be such that the hypo is not brought in contact with the acid except in the presence of protecting sulphite.

The proper course is thus to mix the acid and sulphite thoroughly together in solution, and then to add this mixture to the hypo, previously dissolved.

It is quite wrong to add first the acid and then the sulphite to the hypo solution, and even if the order of acid and sulphite be reversed, it is quite possible, owing to a local excess of acid before the whole is thoroughly mixed, to cause a certain amount of decomposition of the hypo. While it is impossible to deal at length with the reason for this or that order in making up photographic solutions, these instances will serve to remind the reader that there are reasons for adopting a given order, and, therefore, reasons why it should not be departed from.

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### Drop in When You Are Passing By

ANSCO COMPANY extends a cordial invitation to any photographer who may have occasion to pass through Binghamton to make this Company a visit, so that we may become better acquainted with each other and the business in which we are interested.

There is a great deal of satisfaction to all of us in personally meeting those with whom we are doing business, as it affords an opportunity of becoming familiar with each other's point of view.

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*We must all do our best to make the change from War Work to Peace Work as easy as possible. Co-operation is the Big Thing needed NOW.*

—*Wm. B. Wilson, Secretary, U. S. Dept. of Labor.*

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# P O R T R A I T

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## Pictorial Aims of Modern Portraiture

By SADAKICHI HARTMANN

### XII. DECORATIVE INVENTIONS

THE decorative style in portraiture is largely a matter of embellishment, and quite often superfluous embellishment. It attempts to heighten and enrich the impression we derive from a picture by the introduction of all sorts of beautiful accessories that are beautiful in themselves, but that have really little to do with the main purpose of the representation, provided that the latter is supposed to be a portrait. The artist selects haphazardly a number of picturesque objects, and delights in the enjoyment of their form, color and texture for their own sake, for sincerity of expression takes a second place with this style. Its first idea is to please. What, for instance, has all the bric-a-brac, the candlestick and Japanese jar, to do with the subject in Neilson's "The Hand Glass," except to fill space?

Of course, this overloading of a picture with an incongruity of objects is meaningless. It is only of value when the artist makes them say something. Each object must have its own individuality and importance as a part of the composition so that nothing can be taken away without spoiling the whole. In criticising such an effort we must not forget to distinguish the leading theme from the decorative inventions that encase them. These additions may be sometimes rather commonplace, and yet be pleasing enough to be in good taste. They may be used in order to make an effect-loving public accept a beauty too refined or subtle for general appreciation. Some of the best portrait painters are guilty of this condescension. And so if we find some very ordinary accessories introduced into a composition we must not misjudge the sincerity of the whole. The clever artist makes

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concessions only in points of minor importance. He never tinkers with his original inspiration and the thing he values.



“The Hand Glass”  
By Raymond P. R. Neilson

There is no doubt that if the figure in the Neilson picture had been placed a trifle higher a much simpler

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background would have done just as well. The hand-mirror and the powder-box would have been ample for any incident of occupation. Even the Japanese print behind the head of the sitter did not call for the spottiness on the left side of the picture. But as the expression in the face is an exceedingly virile and spontaneous one, the artist wished to balance it by a general animation throughout the picture. He accomplished the balance, the face stands out clearly. Still we feel that this unusual variety of minor points of interest was hardly necessary. It is surely not a calm and tranquil harmony that has been achieved by this wild outpouring of accessories, but rather an exaggeration of decorative possibilities.

Louise Cox in her "Mayflowers" proceeded with more moderation. It is not as brilliant but is a more rational composition. In the Neilson picture the equilibrium of proportional relations is almost upset; in this case the figure of the little girl is absolutely the center of attraction. It absorbs everything, even to the extent that we hardly notice the Venetian glass with the flowers. Accessories are used merely as accessories, and their decorative value consists solely in producing a more perfect harmony. The shape of the child without the cushion and the flowers would be unsatisfactory, and only through the combination it becomes a continuous shape that is agreeable to the eye.

But this method hardly carries out the true significance of the decorative idea. It must be a little less temperate and calculating than in this picture, and a little more so in the other. The introduction of decorative elements presupposes wilfulness, an unrestrained play of imagination. Such a style cannot be bound by ordinary rules. It should be ex-

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pressive rather by richness and force than by proprieties and niceties. Taste alone can be the regulating power, and a sound sense of balance will



“Mayflowers”  
By Louise Cox

protect the artist against overemphasis and excess, and against anything that oversteps the limits of pictorial imagination.

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# P O R T R A I T

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## Tinting Cyko Paper with Oils

(Reprinted at the request of many readers, from the  
December, 1913, number of PORTRAIT)

**T**HROUGH all the years of photographic manipulation, from the days of the daguerreotype, the photographer has, to a more or less degree, endeavored to produce a life-like effect, lacking in the purely mechanical, chemical process, by touching up the faces, jewelry, draperies and flowers with color and gold. When we look upon some of this crudely tinted imagery of early days we smile at the ridiculous attempts at realism. They did the best they knew and man has strived continuously since to improve methods.

Photography has not kept pace with other means of color reproduction; but there are very few workers today who have not access to, and chance to study, practically, perfect reproductions of the greatest colorists of modern times, through the medium of the three-color process engraving, and by this study gain inspiration and knowledge for their own work.

Many are born colorists but not draughtsmen, and wish for a medium whereby they may give their photographic work a personal, purely man-made element, always lacking to a degree in the chemical image, and making the picture of more interest and value to the purchaser and to posterity. A colored photograph is more life-like and will hold interest for a longer time than a picture in monochrome.

There are many methods of coloring photographs in vogue, but the results usually lack something in atmospheric quality or the colors are unnatural, brilliant and startling and lack in the technique of the real painting. If dyes are used they immediately sink into the paper and cannot be removed or changed. Standard water colors require a special matte surface for correct rendition.

Oil colors have always been considered the most plastic and have been found to give a richer and more life-like effect than other mediums.

All surfaces of CYKO PAPER, with the possible exception of the Glossy, are well adapted to coloring in oils. CYKO LINEN and the Studio surface require no preparatory treatment. It is



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optional with the user whether a thin glue sizing be given to Semi-matte, Plat and Buff. Such a sizing is not essential but may be used for the purpose of giving greater luster to the print.

The method of tinting is simple and the worker with only a rudimentary knowledge of painting is given access to the realm of color previously closed to him by lack of a proper medium.

Remember that there are no strong, brilliant, startling colors in nature, but everything is blended in a low, harmonious tone. Colors should never be used raw, but always in tints and combinations. No gold leaf or bronze should be used to represent jewelry as it cheapens your work and gives it a quality of being unreal. No expensive outfit is required and only a few colors are necessary—a small palette and knife for mixing colors (a sheet of glass and a pocket-knife will do), and the ordinary tube oil colors procurable at any art store. For a starter the following colors only are needed: Yellow ochre, vermilion, ultramarine blue and flake or silver white. Others may be added as found necessary. These practically include the colors of the spectrum and are those used so harmoniously in nature.

The colors are mixed and thinned to the correct consistency for application with turpentine, and for washes must be transparent so that all detail shows through.

A good flesh tint, or color for light or auburn hair, is made with vermilion and yellow ochre.

Yellow and blue make green, with red to warm the shade.

Blue for sky is warmed with yellow.

Browns are combinations of the three.

Purple is composed of red and blue.

Pink is reduced red.

Other combinations will come to you by practice.

Two or three bristle brushes (size No. 4 or 6) are required for applying broad washes. The colors are, if found necessary, then wiped out or toned down with a lintless cloth to the desired tint.

The colors may be used heavy or opaque or made lighter with white for blocking out or working in sky, backgrounds or foliage.

For detail in laces, draperies, jewels, eyebrows, lashes, eyes or lips, the small No. 2 or No. 3 sable brushes are best.

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White is used for tracing lacey draperies and should be mixed with color for the high lights in jewels, etc.

Shadowy flesh tones are washed over with blue, yellow and red to give a warm, slightly greenish cast.

Reds in shadow usually take on a dark purplish tinge produced by mixing a little blue with strong colors.

Shadows are never black but usually take on an atmospheric blue on grass, rocks, foliage, yellow sand or snow.

Shadows in white draperies are always blue, sometimes inclined to green with a touch of yellow.

High lights on jewels are produced by a touch of solid white with trace of original color.

Gold is a reddish yellow made with yellow ochre and a trace of vermilion.

Diamonds, opals, jades or other stones may be reproduced with the changing tints or sparkle of reality with the colors given.

Tinting of cheeks must be very carefully and delicately executed as glaring color is not desired by others than the demimonde. Study your subject and act accordingly. The amount of color in cheeks should of course be governed by age, characteristics and complexion of the individual. The cheeks of babies and young people should be tinted low, and of adults near the temples.

Lips should be delicately pink and blended softly with flesh tones. Eyebrows and lashes are best if not touched unless very slightly.

If eyes are blue, gently touch iris with very transparent ultramarine. If gray—add to this a minute quantity of yellow ochre. For brown eyes use a combination of the three colors. Black eyes require no color.

Remember that the illusion of distance or perspective is produced by combining the real colors with atmospheric blues, purples or warm grays, and that in a landscape subject, the colors become softer until they blend with the distant hills and sky.

Try it!—and you will have a new and better idea of your own latent ability; increase your reputation as an artist and incidentally bring more shekels of the realm into your treasury.

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# P O R T R A I T

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## **Recruiting for the P. A. of A.**

The great number of photographers who have for years been members of the P. A. of A. are aware of the advantages that such membership brings them; those who are not members are invited—and urged—to join in order that they too may share in the benefits to be derived by being one of the Association.

The journal which goes to the members of the P. A. of A. twice a month, free, tends to keep them fully informed on business-pulling methods and achievements, legislation, regulations, etc., and the officers of the P. A. of A. have the interest of each individual member at heart, which goes to make up the success of the Association. Photography as a profession, open to both men and women, can well afford to give and receive the help that the parent body should expect from persons eager to better their own positions and those of their confreres.

A post card sent to the General Secretary of the P. A. of A., Mr. Chas. J. Columbus, Star Building, Washington, D. C., will bring a membership blank and information as to dues and other details.

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## **A Special Mid-Year Course in Photography**

We are in receipt of an announcement sent out by the Clarence H. White School of Photography by which we note that the School is in its fifth year and that the Special Mid-Winter Course, offering daily classes for a period of eight weeks, begins January 13, 1919. Various advanced methods of developing, printing and mounting will be taught. A course for professional photographers who, as the Clarence H. White School Calendar says “are no longer satisfied with the bald, hard portraits of the studio,” is to begin on March 30, and will continue for ten weeks.

Spring and summer sessions of the school, to be held

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## P O R T R A I T

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at Canaan, Conn., beginning May 1st, will give many from the larger cities an excellent opportunity to combine a pleasant summer outing with instruction in photography, which will mean in the end that they are the gainers in several ways. After having spent a profitable and restful six weeks of summer weather in the country one feels more ready to return to fall and winter work; and then too, new things learned at such a school means that one is better prepared to take advantage of bigger opportunities.

A catalog with full information will be mailed to anyone writing to Clarence H. White, 122 East 17th Street, New York City.

### **Pacific School of Fine Arts Photography The Only School on the Coast**

With new conditions arise new problems and the Pacific School of Fine Arts Photography, located at No. 3014 South Grand Avenue, Los Angeles, Calif., offers an excellent opportunity to those who would learn the Art and Science of Photography. This is a profession open to both men and women at all times.

The instructions for the Special Educational Course for the amateur covers a period of two months in field and laboratory work. The Complete Professional Course occupies a period of thirty weeks in lectures and practical work, including over sixty subjects. The Fine Arts Department includes oil and water color effects, and mediums for working out ideal conceptions, harmony of color tones, design and composition.

The Pacific School of Fine Arts Photography has ideal school equipment and thoroughly up-to-date instructors. Exhibits of the ablest photographers' work are held in the class rooms, thus affording the students opportunity to familiarize themselves with the highest grade work. A comprehensive prospectus will be mailed on request to the above address.

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## P O R T R A I T

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### Our Cover Portrait and the Hall of Fame

**M**OST photographers will concede that the portraiture of babies and young children is one of the hardest if not the most difficult branch of the profession. To become proficient in the art of photographing children requires tact, consummate skill and a deep knowledge of child-nature.

Mr. David S. Berns is recognized in the Washington Heights community, New York City, where his studio is located, as an exceptionally successful recorder of baby's cunning ways through photography. His methods are natural and easy. Confidence once gained means that more than half of the task is accomplished, so no matter how much time is required to gain that end Mr. Berns never begins to expose his plates until complete confidence and a mutual sympathy between artist and subject have been attained.

Mr. Berns is a real student of child-psychology, and in accordance with his knowledge of the child's mental processes are his methods varied to suit the temperament and mood of his subject. As a result he produces portraits that please, and so great has his reputation become as a specialist in this one line that fully ninety-five per cent of his sittings are of children.

On his studio Mr. Berns has spent much time and money in order to make it a fitting place in which to carry on his successful work. It is a model from the sanitary point of view, and is completely equipped for the comfort and pleasure of his little friends. Mr. Berns' choice of CYKO Paper as a fitting medium for registering his work is simply in line with his careful thought in everything connected with his work.

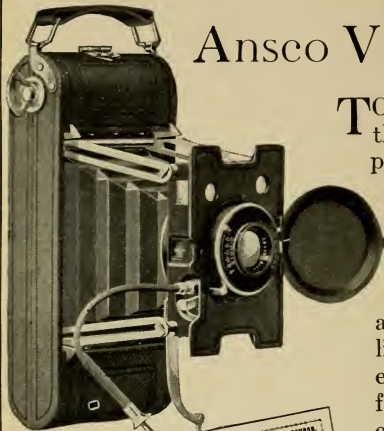
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*Get the habit of doing things right. This will mean: Greater production, less waste, increased earnings. Work for good times all the time.*

*—Wm. B. Wilson, Secretary, U.S. Dept. of Labor.*

*The Gift of Gifts at All Seasons*

## AnSCO V-P No. 2



TO the soldiers of the American Expeditionary Forces no gift can take the place of a camera—and now that hostilities have ceased and the censorship lifted, AnSCO cameras will be called for more than ever.

That the AnSCO V-P No. 2 is the choice of the boys “over there” is well shown by the following letter from one of them:

Approved by War Post  
Approved by P. O. Dept.

AMERICAN EXPEDITIONARY FORCES  
**CHRISTMAS PACKAGE COUPON**

FOR: **Sgt. Maj.** (Rank) (Army Serial Number) **152024**

**Att. Casual Co. # 1, General Headquarters, APO 706.** (Company) (Address)

**PASTE THIS COUPON ON THE PACKAGE**

DIRECTIONS: One Christmas package not heavier than 3 pounds and not larger than 9 by 4 by 3 inches will be carried free from Bethlehem, N. J., to each American soldier in Europe. Standard boxes of these dimensions will be furnished upon application by local chapters of the American Red Cross in the United States. Christmas packages must not contain perishable articles, or any articles prohibited by the postal laws from transmission by mail. **PACKAGES NOT CONFORMING TO STANDARD FURNISHED BY RED CROSS WILL NOT BE ACCEPTED.** This coupon is authority for any postoffice to accept an or before November 25, 1918, a Christmas package conforming to the above regulations for the soldier named herein. Postage to Bethlehem.

**THIS COUPON MUST BE PASTED ON THE PACKAGE TO SECURE ITS TRANSMISSION**

A. O. Perrine Dept. O. R. G. & A. P. 1918.

ANSCO COMPANY,  
Binghamton, N. Y.

Gentlemen:—The enclosed cut of an AnSCO Camera, together with Money Order for \$27.50 and Christmas package coupon, tells what's wanted—ANSCO V-P No. 2, with F 6.3 lens. Stick the coupon on tight. No writing necessary.

Sincerely,

EDGAR C. ATHEY.

ANSCO COMPANY, Binghamton, N. Y.

## Cyko Conserves Labor

“THE RESULTS of our recent trial of Cyko Paper,” writes Mr. H. A. Reedy, of the Artcraft Photo Company, of St. Paul, Minn., “proved that our printers *could make a third more prints in a nine-hour day* than with the other standard paper. This means that in one year four printers could accomplish as much as six had previously done.”

## Cyko Conserves Electric Current

“IT WAS ALSO NECESSARY to reduce the wattage of the lamps, and this, together with the speed of the paper, meant much less electricity used. In this period of labor scarcity the financial saving should not be the only consideration. I do not, however, allow anything for the worry saved me in meeting my labor needs.”

## Cyko Quality Satisfies

“IF THE AMATEUR finisher will apply these proportions to his own costs, he will find that the price of Cyko is practically the same as that of other paper. Then if he believes as I do—that *quality of work* and worry about labor are worth something—he will not hesitate in making the change to Cyko Paper. As ‘beauty is only skin deep’ so the difference in the price of Cyko Paper is in the list price, and not in the final cost.”

**AnSCO Company**

Binghamton, N. Y.

The speed and quality of  
**HAMMER PLATES**

do much to overcome the difficulties of winter photography. They give the longest possible values with the shortest exposures.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work; and Hammer's Extra Fast Orthochromatic, and D. C. Orthochromatic Plates for color values.



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

**Hammer Dry Plate Company**

Ansco Building  
129-131 West Twenty-second Street  
New York City



# The Master Camera

All the knowledge and skill of sixty years' camera making has been concentrated in the Ansco V-P Speedex No. 3—a superb pocket companion for anyone who appreciates that which is the best of its kind.

With the finest of fine lenses and shutter equipments, it produces sharp, clear  $2\frac{1}{4} \times 3\frac{1}{4}$  inch pictures in rain, sunshine or shadow.

## ANSCO CAMERAS & SPEEDEX FILM

The user of the V-P Speedex No. 3 can quickly change the speed, the lens opening and the focus without losing sight of the image in the "finder"—an exclusive Ansco feature which makes picture-taking easier and more certain.

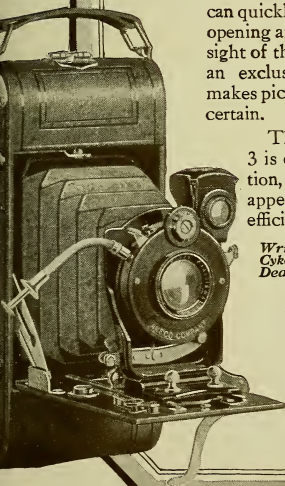
The Ansco V-P Speedex No. 3 is extremely simple in operation, exceptionally beautiful in appearance and extraordinarily efficient.

*Write for specimen picture on Cyko Paper. Then ask the Ansco Dealer for a demonstration.*

**ANSCO COMPANY**  
Binghamton, New York

### **Ansco V-P Speedex No. 3**

Equipped with B. & L. Tessar lens, F 4.5, \$75.00; Ansco Anastigmat, F 4.5, \$56.00; F 6.3; \$40.00; F 7.5, \$31.00; in Acme Speedex shutter (maximum speed,  $1/300$  second). Other Ansco Cameras, \$2.75 up.



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SOUTHERN PHOTO-MATERIAL CO.

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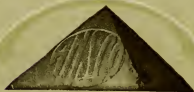


January, 1919

# PORTRAIT



MINNEAPOLIS, MINN.



BINGHAMTON N. Y.

# Monomet

The Developer of the Present

MONOMET IS THE ONLY DEVELOPING  
AGENT IDENTICAL WITH METOL  
IN RAPID, ENERGETIC ACTION

MONOMET develops in the same time as Metol and gives the same characteristic richness and quality—with a tendency to more brilliancy. This fundamentally essential point many are endeavoring to secure by the addition of a caustic alkali, as an accelerator, to developers of the paramidophenol class—which addition always tends to rob the print of the typical richness required in prints on developing paper.

MONOMET has been tried out thoroughly in comparison with other modern developers and its results are unquestionably superior.

MONOMET sepias are identical with those produced from prints developed with Metol.

## PRICE

|                                   |          |
|-----------------------------------|----------|
| One-pound container - - - - -     | \$ 22.50 |
| Half-pound container - - - - -    | 11.50    |
| Quarter-pound container - - - - - | 6.00     |
| One-ounce container - - - - -     | 1.50     |

ANSCO COMPANY Binghamton, N. Y.

# PORTRAIT

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A MAGAZINE DEVOTED TO ART IN PORTRAITURE, ALSO PROFIT-  
IN-PHOTOGRAPHY, AND COMMITTED TO A "SQUARE DEAL"

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY  
PHOTOGRAPHERS, DEMONSTRATORS AND  
SALESMEN AT THE EXPENSE OF

ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

January, 1919

No. 9

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## New Hopes

THE year 1918 has passed into history. For some it ended all things, for others all things have just begun. It marks the greatest of all epochs. It is said that no year A.D. or B.C. can compare with it in significance to mankind. It has marked the downfall of military ambition and brought closer than ever before the ideal of world government. And now that the victory bells are ringing we look forward to the realization of peace for all the world. What a wonderful time in which to live!

During the year just past, photography has brought to all of us a visualization of the making of history. How important to the world has been the peace time development of the camera, now near its perfection, which brings to us pictures from all the world—through the media of newspapers, books, magazines and cinema theaters. It brings us face to face with dear ones separated by long distances, gives us pictures that make us glad, that make us sad; pictures that teach, that preach.

There is a saying that "Printing is the art preservative of all other arts," but with the aid of illustrations from photographs caught while the "picture" was in the making there can be no changing of facts or distorting the actual happening as chronicled—the evidence is always there. Today, as never before, the art and the science of photography should be carefully studied and the wonderful possibilities put to the uses of mankind. We are entering an era pregnant with opportunities of service. Photography will grow during the next decade into a form and stature heretofore undreamed. The researches of the past four years of warfare have developed many things that can be applied successfully in times of peace. During these days of "reconstruction" professional photographers everywhere will find a reward in searching out the goal toward which these new channels seem to lead.

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# P O R T R A I T

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## A National Convention in 1919

**T**HE coming of Peace seems to promise not only a continuance of the prosperity of the professional photographers of the United States but also to increase that prosperity. Every young man who has been in the service, either in the Army or Navy, will be anxious to have his picture taken before he lays aside Uncle Sam's uniform and re-enters the routine of civil life.

The photographers of the country realize that they will all be called upon to play a very important part in the reconstruction program. Interest in photographic topics apparently never was greater than it is today and this fact was carefully considered recently by the executive board of the Photographers' Association of America, that met in formal session on January 13 and 14 in Cleveland, Ohio.

At their meeting the board unanimously decided that there was an opportunity for the Photographers' Association to render an inestimable service to the profession which could best be accomplished through the medium of a big national convention to be held sometime during the coming summer.

The convention plans were definitely laid at Cleveland and the prospects are that the convention which will be held, will surpass previous meetings in many ways.

The program will contain many instructive features which will be worth a great deal to those who attend the national convention.

Particular attention is likewise being paid to the entertaining of delegates and, due to the fact that no national convention has been held since 1916, an ex-

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## P O R T R A I T

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ceptionally large attendance is anticipated. During the interval from 1916 to 1919 the art and science of photography has progressed at an amazing pace. The development of the different photographic divisions of the Army have meant that during the past two years much more has been accomplished in the way of research than the previous decade had brought about. All of these facts mean that there is a great deal for the average photographer to learn in regard to the progress of the times. This very fact should induce every photographer who wishes to incorporate in his business new and progressive ideas to make a special effort to attend the 1919 National Convention. It is not too early to begin making definite plans now.

The convention will probably be held at a centrally located place in the Middle West, either late in July or early in August. Both the date and the place will be definitely announced later.

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### Series of 1919

#### THRIFT STAMPS AND GOVERNMENT SAVINGS STAMPS (WAR SAVINGS STAMPS)

**U**NCLE SAM needs everybody's help in 1919 just as in 1918. Thrift Stamps are for sale exactly as in 1918. Government Savings Stamps are blue in color and bear the likeness of Benjamin Franklin. They cost, during January, \$4.12, increasing one cent each month, and will be redeemable at \$5.00 on January 1, 1924.

Don't give up the best habit the War gave us.

Keep on buying Government Savings Stamps.

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# P O R T R A I T

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## New Studies of the Mechanism of Composition

By SADAKICHI HARTMANN

### I. LOCAL VALUES

IN MOST art schools that I am acquainted with special stress is laid upon the rendering of correct values. Also painters seem to be fond of criticising one another's work from that viewpoint. By local values the painter means the accurate representation of the color of an object seen at a certain distance and its relation to the color of all the other objects that surround it. To render the color as the eye actually sees it rarely looks correct on the canvas; it needs some kind of calculation and sympathetic manipulation to bring the conflicting tints into a harmony.

In photography this is even more difficult as it necessitates translating the color value into monochrome. Certain plates perform the mechanical part well enough but of course do not guarantee any harmony of effect. The photographer ought to know how light or dark colors are recorded under different light conditions. Only this knowledge will make him the master of the situation, as it will enable him to avoid jarring notes and the too conspicuous rendering of certain parts. From a purely artistic consideration, however, the accuracy of local values is not as important in monochrome as it is in painting, as black and white really represent only the gradations of one color, and a yellow dress may be as dark gray in values as a red one. And anything that is not clear in a representation can not be fully appreciated or at least not criticised.

In Fig. 1 we see the facial values of an old man's head drawn by a master's hand. The name of Titian guarantees painstaking observation and skillful execution. On closer examination we will notice that there are only four distinct values: one dark tint employed



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in the few shadows and the actual drawing of the features; one medium gray and one very light gray tint that produced the modeling, and almost pure white for the few high lights on the nose, beard, eye and forehead. And if we pursue this study we will find out that a face rarely needs more than four separate



*Fig. 1*

Head by Titian

tones. Of course there may be gradations so subtle that it would be difficult to state whether they belong to the darker or lighter passages, and the more closely the latter are related to each other (i. e. the smaller the range of their color expression is), the more undiscernible the combining tints will be.

In the Boucher portrait, Fig. 2, there are four values and their differentiation is unusually strong. The

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Fig. 2 Portrait of a Young Woman  
by Francois Boucher

diagram skeletonizes the division. There is a strong light tint that monopolizes almost the entire head. Only the pupils, the shadow under the nose, and parts of the neck, mouth and eyebrows show a decided black. The remainder consists of two middle tints, one particularly noticeable on the cheek and side of the nose, and the other under the eyebrows, at the root of the nose around the eyes, up-

per lip and chin. The artist apparently wanted a well lighted face, but the brightness was keyed a trifle too high, and the result is a somewhat unnatural and chalky appearance.

The values in the portrait of Frank Eugene (of Secession fame), Fig. 3, are much finer in that respect. In this print the facial values are dominated by a middle tint. There are no direct high lights, the middle tint becomes a trifle lighter along the nose, the cheekbone and the forehead, that is all. The darker passages, on the other hand, are firmly carried out and yet not as deep as in the Boucher reproduction. The white collar in this composition proves to be as valuable a pictorial factor as the black cap on the head

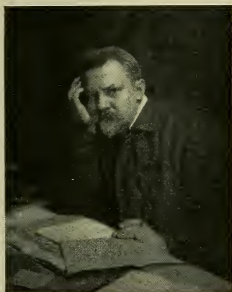


Diagram

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# P O R T R A I T

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*Fig. 3*

Frank Eugene  
Anonymous

of the young woman. Still the photograph has one decided defect, it lacks strength in comparison with the painting.

The merits of these two pictures are combined in the Rembrandt Self-Portrait, Fig. 4. In this portrait we encounter luminosity without any strained effort, and strength despite the softness of gradations. The facial values in a pictorial representation should impress the beholder as being life-

like, like real human flesh, clear and well modeled, and not as manipulated light and shade arrangements. It almost seems as if Fig. 4 was composed only in three tints, and yet the roundness of the face is more convincing than in any of the other examples. So there is no actual rule to follow. The effect will decide. The simplest means, however, are, artistically speaking, preferable to more elaborate ones, as they are more apt to hide the mechanism of technique.

The complexion of a face is in itself so subtle and varied, so constantly



*Fig. 4*

Self-portrait  
by Rembrandt

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## P O R T R A I T

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exposed to minute changes of color either by moods or atmospheric conditions, even in a room or studio, that it should be handled with particular care and not according to a certain stereotyped plan of lighting. For it is largely complexion that lends animation and also character to a face, and the more attention an artist will pay to the local values of flesh, the more lifelike his portraits will become.

There is no reason why we should not, even in ordinary portrait photography, distinguish at the first glance whether the sitter had a pale or ruddy complexion, or whether some fair lady was a blonde or brunette, or dark. Artificial means, however, like powder or vaseline for the high lights should be avoided. They do not help the naturalness of expression. The proper and most reliable means are lighting and a judicious choice in the colors of dress, accessories and background.

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### **The New York Association**

This year the annual meeting of the New York Photographers' Association will take place in Elmira. The Masonic Temple is the place, and the date has been fixed for February 25, 26 and 27. Preparations have been going on for quite some time, and all the participants will share in the benefits to be derived from the well made plans by the officers for the year. Fred T. Loomis is the Association's president, and he and his board associates promise an educational and interesting meeting. There will be demonstrations and talks by those "who know," and all in all it is likely that the promise of a meeting to be long remembered will not only be met, but exceeded.

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# P O R T R A I T

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## Cyko and the Red Cross in Bulgaria

TREVNA, BULGARIA.

November 25, 1918.

HON. ANSCO COMPANY,  
Binghamton, N. Y., U. S. A.

Gentlemen:

For four years and until now I have not employed with perfect satisfaction other than your CYKO photographic paper, which I have in the past obtained from the house of Leopold Loebenstein of Vienna. Just now I am using with a great deal of care my little stock of CYKO, and it is with great regret that I see the quantity dwindling down, inasmuch as the said house is not in a position to furnish us with any more CYKO Paper.

The address of your honorable house I found in one of the direction sheets of CYKO Paper. This enables me to request you to inform me if you are disposed to furnish CYKO Paper by parcel post—naturally, when the post office department is allowed to receive such parcels for carriage to my country. In the event of a favorable response I will thank you to quote me your very best prices and terms.

In addition to this request I wish to be permitted, in my own name and in the name of a large number of my fellow-citizens, to present to you our thanks for the fine treatment and the great humanity of the noble American people toward the little and unhappy Bulgaria.

With my very best wishes.

NICOLA V. SIRNEFF,

Trevna, Bulgaria.

*(Photographer of the Bulgarian Red Cross.)*

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## P O R T R A I T

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### An Automatic Finishing Plant

FOR several years Mr. H. E. Woolever of Crystal Beach, Ont., has employed in his studios a special plate developing machine of his own invention, which has resulted in saving the services of one man at each studio, and which in addition has produced better quality work than the ordinary process. This machine automatically develops, fixes, washes and dries each plate in an average time of approximately fifteen minutes. Mr. Woolever's success with this machine inspired him to pass on his idea to others with the result that about five years ago he decided to make a machine that would develop and handle films in a similar manner which could be sold to the trade and installed in any studio. Several machines were built that worked fairly well, but not until the summer of 1918 was one produced which seemed to be satisfactory in all respects. Machines of this perfected type have now been built and are ready for the market. Mr. Woolever has also completed a system for handling prints with a minimum of labor, mistakes and spoiled work which is based upon the use of his developing machine. The system has fourteen years of practical adaptation back of it, and, according to Mr. Woolever, those who have seen it thus far have only words of commendation for it.

The devices are one automatic developing machine handling films, packs and plates with equal facility; one film drying reel for rapidly drying films; two improved rapid film printers (the inventor claims that he has printed and developed at the rate of \$6 worth of work per hour, day after day, from miscellaneous work as received); one revolving hypo table for prints (this is claimed to insure perfect fixation of every print, as it automatically times the work placed in the baths); one print washer (designed to insure perfect washing), and one improved rapid print dryer.

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The details of the system include methods of booking in work, checking for errors and bad prints, and an account of all business done. This is said to assure the user and his customers of a minimum of mistakes and to give them the benefit of everything pertaining to good work and service.

Mr. Woolever claims that the automatic developing machine will handle films, packs or plates at the rate of one per minute, 60 per hour, 500 per ten hours, allowing thirty minutes to clear the machine of films placed therein.

The operation is said to be very simple, merely unrolling the film, inserting it in a "carrier" and placing the "carrier" in the machine. This operation is repeated until the films emerge, when the operator hangs them up to dry. The films are inserted alternately in the carrier so that the operation is continuous. The development, fixing and washing operations are each automatically timed.

The other devices of the system are said to be simple and easy to operate, especially the printer. The operator may stand on *both* feet to operate the machine, and has *both* hands at liberty all the time to handle paper, films and do his own print developing; or, if he desires, he may operate the machine when seated, or alternately sitting and standing, to make the work easier. There is no lifting the foot all day and resting the entire weight of the body on one foot when using this machine.

We are informed by the inventor that he alone as printer has produced over \$6000 worth of work in twelve months. Mr. Woolever claims that one outfit with two printers will turn out work to the extent of \$100 per day (including enlarging).

What Mr. Woolever insists is the best claim for his system is that all work received up to two hours before

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## P O R T R A I T

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closing time may be finished that same day. Three hours is the minimum time of delivery after receiving films, and the work has been done a great many times by the inventor without interfering with any of the other work in progress. The idea is that one may do rapid service or regular 24-hour service at his option with this system without altering any part of the plant, and to the inventor's knowledge with no other system in use can this be accomplished.

Mr. Woolever will gladly supply any further information in regard to his perfected system upon receipt of enquiries from persons interested.

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### All Roads Lead to Pittsburg

On the evening of January 14 at the Hotel Schenley, Pittsburg, one hundred forty-three photographers and their guests attended a "Booster Dinner," the object of which was to plan for the success of the Middle Atlantic States Convention, which is to be held at the same hotel on March 18, 19 and 20, 1919.

In attendance at this dinner were the officers of the P. A. of A., as well as those of the Middle Atlantic States Association, representatives of several manufacturers and a large number of out-of-town photographers.

Judging from the tremendous enthusiasm which prevailed at the meeting and banquet the M. A. S. Convention has every prospect of being a record-breaker for the Association and a rival of many meetings that have been national in their scope.

Every photographer who wants to learn all about whatever is new in the profession, and who desires to have a wonderfully pleasant time among his brother craftsmen will do well to arrange to go to Pittsburg for the coming convention.



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## Making Pictures Abroad

Without any question the desire is strong in the hearts of many photographers in this country to go to Europe for the main purpose of taking pictures of those places figuring in the recently made history of the world.

Of course the big opportunity is right now—before any very great amount of reconstruction work is done to change the aspect of those portions of devastated country. But going overseas now is not so easy as it would seem. First, it is necessary to apply for a passport to the Passport Bureau of the State Department at Washington, by letter, stating clearly the object of the trip decided upon and the camps one is desirous of visiting. When the passport application for a photographer is approved by the State Department the case is then referred to the Military Intelligence Department, which automatically issues a permit. After that a response is awaited from General Pershing or the commanding officer of the camp in which the visiting photographer wishes to operate on the other side. It is not known at this time the position General Pershing takes in regard to this matter.

It is quite certain that until the middle of the summer there will be several hundred thousand troops in France, and such lasting memoirs as may be made by professional photographers under the existing circumstances will be more highly prized as time goes on.

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*Are we giving our best efforts to the country, or do we think that because the war is over we can take life easy? Prosperity is up to us! Keep the wheels turning!*

—Wm. B. Wilson, Secretary, U. S. Dept. of Labor.

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P O R T R A I T

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Cyko Portrait by Lee Brothers

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## P O R T R A I T

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### Our Cover Portrait and the Hall of Fame

**T**HE name of Lee Brothers has for more than thirty years been associated with a business which ranks first of its kind in a city of many top-notch enterprises and industries, Minneapolis. For the past seventeen years Thorwald Lee has been at the head of the business, his brother Peter having retired from the firm in 1901.

The studios, located at No. 527 Marquette Avenue, right in the heart of the business district, occupy two entire floors of the building. There are operating rooms on each floor, a magnificent reception room and model workrooms.

One of the finest tributes to the photographic talent of the Lee Bros. Studio has been the work accomplished for the Minnesota State Historical Society. Chosen by the State Historical Commission as its official photographers, Lee Brothers set about preparing for the State archives photographic memorials to every pioneer and prominent citizen of Minnesota. The prints for this work are of uniform size, 14 x 20 inch enlargements, all on CYKO Professional Buff, toned sepia. Each print is enclosed in a heavy buff folder, on the outside of which complete personal historical data is given.

It is said that the Minnesota historical records are the most complete and comprehensive in this respect of any state in the Union.

As photographers of men Lee Brothers have made a wonderful reputation. Scarcely less is their reputation along the general lines of photographic endeavor.

Thorwald Lee is a man of rare business genius, and the marvelous business he has built stands as a remarkable testimonial to his ability.

# HAMMER PLATES

possess high speed and great latitude in exposure. Their record is one of unbroken successes. Purity of chemicals, perfection of emulsion and manufacturing methods make them

**ALWAYS DEPENDABLE**

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work; and Hammer's Extra Fast Orthochromatic, and D. C. Orthochromatic Plates for color values.



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

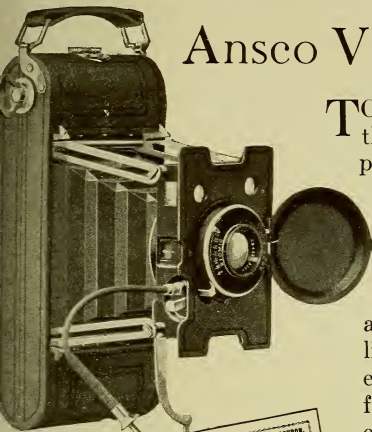
## Hammer Dry Plate Company

Anso Building

129-131 West Twenty-second Street

New York City

# The Gift of Gifts at All Seasons



## Ansco V-P No. 2

TO the soldiers of the American Expeditionary Forces no gift can take the place of a camera — and now that hostilities have ceased and the censorship lifted, Ansco cameras will be called for more than ever.

That the Ansco V-P No. 2 is the choice of the boys "over there" is well shown by the following letter from one of them:

Approved by War Dept.  
Approved by P. O. Dept.

AMERICAN EXPEDITIONARY FORCES  
**CHRISTMAS PACKAGE COUPON**

FOR: Athey, E. C. (Name) Sgt. (Inf.) (Grade) 153024 (Army Serial Number)

Att. Casual Co. # 1, General Headquarters, APO 706. (Address)

**PASTE THIS COUPON ON THE PACKAGE**

**DIRECTIONS:** One Christmas package not heavier than 3 pounds and not larger than 9 by 4 by 3 inches will be carried from Hoboken, N. J., to each American soldier by local chapters of the American Red Cross in the United States. Christmas packages must not contain perishable articles, or any articles prohibited by the postal authorities from transmission by mail. **PACKAGES NOT CONFORMING TO STANDARDS FURNISHED BY RED CROSS WILL NOT BE ACCEPTED.** This coupon is authority for our postoffice to accept on or before November 24, 1918, a Christmas package conforming to the above regulations for the soldier named herein. Postage to Hoboken, N. J., must be prepaid.

**THIS COUPON MUST BE PASTED ON THE PACKAGE TO SECURE ITS TRANSMISSION**

A. S. BERRY'S DEPT., O. R. O. & R. F., 1918.

ANSCO COMPANY,  
Binghamton, N. Y.

*Somewhere in France*  
October 4, 1918.

Gentlemen:—The enclosed cut of an Ansco Camera, together with Money Order for \$27.50 and Christmas package coupon, tells what's wanted—Ansco V-P No. 2, with F 6.3 lens. Stick the coupon on tight. No writing necessary.

Sincerely,  
EDGAR C. ATHEY.

ANSCO COMPANY, Binghamton, N. Y.

OUR BRANCH OFFICES, WHOLESALE  
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AND WHERE LOCATED

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WOODARD, CLARKE & CO.

Portland, Oregon

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ANSCO LIMITED

143-149 Great Portland Street  
London, W., England



February, 1919

# PORTRAIT



*William C. Parker*  
MORRISTOWN, N. J.



RINGHAMTON N. Y

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ANSCO COMPANY Binghamton, N. Y.



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ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

February, 1919

No. 10

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## **AnSCO Professional Printing Machines**

**I**N order that the large army of CYKO users might obtain the best results by working with a dependable light source, we designed and have manufactured for a number of years a printing machine which has met with great favor wherever it has been used.

The trouble with former printing machines was, first, the high price asked for them; second, the difficulty in installing them owing to the fact that they used an arc light requiring special wiring in the studio; third, the great expense of maintenance inasmuch as the arc light was burning continuously between exposures; fourth, the unevenness of the light because of its being an arc lamp. All these drawbacks have been eliminated in the ANSCO Printer. The price is within the reach of everybody and the machine can be connected to an ordinary electric-light socket.

The printer is equipped with a small ruby lamp and four 100-watt nitrogen lamps placed in a horizontal position, which arrangement gives an even illumination and the greatest amount of light.

The ANSCO 11X14 Printer, as the illustration shows, is equipped with side extensions which are easily raised to position or may be lowered to economize space. The system of spring tension is such as to always insure contact of the paper with the negative and give an equal pressure to all parts of the negative. This is much assisted by the special high-grade piano felt of exceptional

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## P O R T R A I T

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thickness with which the under side of the lift is covered. The legs are removable for shipping.

One of the unique features of this useful printing machine is the special side switch, the object of which is to turn on the white lights when required for adjusting the negative, or fixing the mask, and which can be used



ANSCO 11 x 14 Professional Printing Machine

should any accident occur to the main switch. The machine will take any negative up to and including 11 x 14, and make prints on paper up to 14 x 17 in size. It is supplied with plate glass one-quarter inch thick measuring  $13\frac{1}{2} \times 15\frac{3}{4}$ , which gives a free light opening of about  $13 \times 15\frac{1}{4}$ . One ground glass is also supplied.

Because of danger of breakage in transportation, the lamps are not generally supplied and are not included in the price of the machine, as they may be purchased locally from any dealer in electrical supplies.

In operation the red light is burning while the paper is being adjusted to the negative. When the pressure bar is brought down the red light goes out and the

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white light comes on; when the pressure bar is released the white light goes out and the red light comes on. This avoids the necessity of a complicated shutter arrangement, and is also an economy in the use of electrical current for the reason that the lamps are burning only when the print is actually being exposed.

The price, exclusive of the lamps, is in the United States \$50.00; in Canada \$55.00.

We will on request furnish the lamps with the machine at an additional cost of \$6.50.

### ANSCO 8 X 10 PROFESSIONAL PRINTING MACHINE

The ANSCO 8 X 10 Printing Machine as now furnished is made in exact accordance with the Government model and specifications. It was used by the Government in large quantities during the war for field work in France. The motor-lorries containing photographic darkrooms were equipped with ANSCO 8 X 10 Printing Machines after very careful investigation by Government experts of all printing machines regularly manufactured or especially designed for the purpose. The ANSCO machine withstood all their tests and appealed to them because of its simplicity, its ruggedness and its performance.

It will accomplish all that is claimed for the 11 X 14 Printing Machine except that it is a smaller size, being limited to an 8 X 10 negative. Since it is designed to be set upon a table it is not provided with legs, nor has it the side extensions.

It is equipped with four forty-watt Mazda lamps placed horizontally and a ruby lamp, all of which are included in the price. It has an automatic operating switch and in addition a side switch to turn on the white light when required for adjusting the negative and arranging the mask. The moment the current is turned on the red lamp is lighted for the purpose of adjusting the paper. When the pressure bar is brought down this red light goes out and the white light comes on. When

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## P O R T R A I T

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pressure bar is released the white light goes out and the red light comes on automatically, thus insuring the best economy of current.

The machine is well ventilated to take care of the heat and is built of seasoned lumber, mahogany finish. It is furnished with a quarter-inch plate glass, measuring  $8\frac{1}{2} \times 10\frac{1}{2}$ , which gives a full free light opening of  $8 \times 10$ .



ANSCO 8 x 10 Professional Printing Machine

One ground glass is also supplied. The attachment cord which comes with the machine enables it to be connected to an ordinary electric-light socket. The machine is furnished complete with lamps, ready for use.

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# P O R T R A I T

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March, 18, 19, 20

- First Grand Prize—Open to all photographers in U. S. and Canada. Gold Medal. Exhibit to consist of three portraits, which must be made from 8x10 plates, or larger. \$2 must accompany entry, which will pay for membership in organization for one year.
- Class A—Open to all photographers in the Middle Atlantic States. Three portraits to constitute exhibit, the three having highest rating. First prize, Gold Medal; second prize, Silver Medal. All prints to be made from 8x10 plates or larger.
- Class B—Open to photographers in cities of 40,000 to 100,000 inhabitants in the M. A. S. jurisdiction. First prize, Silver Medal; second prize, Bronze. Portraits to be from 8x10 plates.
- Class C—Open to photographers in cities of 15,000 to 40,000 inhabitants in M. A. S. jurisdiction. First prize, Silver Medal; second prize, Bronze. 8x10 plates or under.
- Class D—Open to photographers in cities under 15,000. First prize, Silver Medal; second prize, Bronze.
- Class E—Home Portraiture, for three best portraits not made in a studio. First prize, Gold Medal; second prize, Silver.
- Commercial Photography*—Open to all photographers in M. A. S. jurisdiction for the three best pictures of commercial subjects. Contact prints. First prize, Silver Medal; second prize, Bronze.
- The Abel's Cup—A special prize offered by *Abel's Photographic Weekly*, for the two best portraits, not less than 5x8 inches, made entirely by an employee working in any studio in the Middle Atlantic States jurisdiction. No entry fee.
- Bulletin of Photography Prize—\$10 in gold for the best picture exhibited by a member of the P. A. of M. A. S. Picture can be entered in the classes or as an exhibit.

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# P O R T R A I T

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## RULES GOVERNING AWARDS

Portraits may be framed or unframed.

Three portraits shall constitute an exhibit, except special prizes; awards to be based on the highest rating of the three portraits. No names or identification marks to be on face of portraits. Enclose card or name and address with exhibit, specifying the class in which they



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are entered, which will be placed with your exhibit after they are judged and hung.

A fee of two dollars must accompany all exhibits for the Grand Prize, which carries with it a membership in the organization for one year.

Exhibitors in all other classes must be in good standing in the Association, except Special Classes.

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P O R T R A I T

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Geo. J. Kossuth

A. H. Diehl  
*President*

W. H. Towles  
D. B. Edmondson

Ryland W. Phillips  
Wm. C. Parker

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# P O R T R A I T

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## New Studies of the Mechanism of Composition

By SADAKICHI HARTMANN

### II. CONTRAST

**I**N LOOKING at a picture, whenever our eye is startled and pleased by some note of animation, it is almost always due to the introduction and proper application of *contrast*.

Contrast consists of a successful combination of opposing elements, and is a familiar factor in all arts. In painting it is produced by the juxtaposition of complementary colors as yellow and violet or red and green-blue; in monochrome by a decided differentiation of dark and light values. It can also be carried out by the opposition of large and small shapes, of curved and straight lines, or planes of which one is smooth while the others are crowded



Fig. 1

Study for "Joan d'Arc"  
Anonymous



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## P O R T R A I T

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with texture and detail. But the main vehicle of expression of contrast in monochrome is the juxtaposition of black and white, as shown in the armor of Fig. 1.

Contrast has a stimulating effect on the eye and constitutes the most appropriate means to avoid or break up tonal monotony. It accentuates the dark and light passages and represents to our vision, if they are well balanced, two sources of enjoyment at the same time. The eye glides listlessly over a smooth uniform middle tint, while the play of light and dark within a limited area is certain of closer examination. It holds the interest, even if only for the fraction of a second. And our esthetic appreciation, involuntarily and unconsciously, depends on and is influenced considerably by such minute details.

It is a mistake, however, to compose a picture with contrast as the leading feature. This was attempted in Fig. 2. Contrast does not lend itself to the manipulation of large shapes. The vase and foliage in the background are not of



Fig. 2

Marguerite Namara  
Anonymous

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## P O R T R A I T

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sufficient strength to balance the figure, and the shape and outlines of the figure are too angular to be particularly pleasing to the eye. And the shape is so large and so monotonous in values that the eye notices nothing but the brightness of the figure. In Fig. 1 there is real contrast, but it is repeated too frequently, and the print in consequence looks spotty. Still, it is curious how the face, despite all the spottiness that surrounds it, has kept its importance. It has remained, as it should, the leading point of interest. And this is due to its flatness of tone. The face, although rendered in middle tint, represents the largest light shape in the composition, and for that reason looks more prominent than any of the smaller though brighter shapes.

In the Nattier portrait, Fig. 3, we see contrast employed in the simplest fashion possible. The face and bust represent one broad effect of contrast. The re-



Fig. 3

Louise of Bourbon  
By Nattier

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## P O R T R A I T

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sult is very much like the Boucher portrait in the last number of our publication, the lighted parts look forced and have a chalky appearance. Large lighted planes that are so bright as to show no subtle gradations of tone are always dangerous material to handle. They are apt to look bald and uninteresting, no matter how well, as in this instance, the shadow parts may be modeled. The effect, however, has one decided merit. The face and the bust in themselves are of such pleasing shape and so entirely controlled by the lighter parts (which occupy almost four-fifths of the entire shape) that they make a note of perfect contrast with the rest of the picture, the dress and the plain background. From this viewpoint the arrangement represents a decided improvement on either Figs. 1 or 2.

But contrast to be truly effective must be



Fig. 4

"Man with the Glove"  
By Titian

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## P O R T R A I T

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handled much more judiciously. Titian's famous portrait of the "Man with the Glove" is a noteworthy example. In it contrast is produced in a twofold fashion. First, by the three dominating shapes, the face and shirtfront and the two hands, arranged in triangular fashion, which make a perfect combination of contrast with the dark gown and background. And second, of detail effects of contrast in the three shapes themselves. Notice the highlights in the eyes, on the nose, lips, and forehead. They are so strong and precise that they rise distinctly but not too conspicuously from the rather dark tonality of the face. A still finer effect was accomplished by the ruffles around the neck and also around the wrists. They give a wonderful vitality to the figure. They really make the picture. They are the most important and dominant parts of the composition, and they are so cleverly introduced, i. e., their shape of narrow circular lines is so inconspicuous, that they are after all mere accessories to the more important parts.

So it seems that contrast is truly harmonious only when employed in a frugal manner, in small but distinct shapes within a small area. It should never attract too much attention and occupy the eye for too long a time. No special deciphering (as in Figs. 1 and 2) should be necessary; it should meet the eye in a natural matter-of-fact manner—the mechanism should never be visible, for enjoyment in art does not want to be bothered with technical explanations. They always prove confusing to the layman and hinder him from grasping the total effect, which after all is the principal reason why a picture is made.

Contrast is a vehicle of great force, but it is rather an embellishment than a main factor, merely a minor wheel in the intricate mechanism of composition. And the more delicately it is introduced the more satisfactory will be the result.

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## P O R T R A I T

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### Our Cover Portrait and the Hall of Fame

THE subject of this sketch, Wm. C. Parker, is probably so well known to the photographers of the East as to need no further introduction. He has been a constant attendant at the various conventions in the eastern section of the country where he has exhibited many notable specimens of his work, and has gained a wide acquaintanceship among his fellow craftsmen.

Mr. Parker was born on a farm at Perry, N. Y. When he was twelve years old his father, who was then in failing health, moved to California in the hope that the warmer climate would prove beneficial, but after a short sojourn on the Coast the family returned to Perry, from where, a little later, the father went on a prospecting trip and finally located in Morristown, N. J., where he established the Parker Studio. William and his brother Lewis helped their father in his work and when the father died in 1898, the two sons continued the business. That they have made a success is evidenced by the beautiful building which now houses the Parker Studio. This structure from an artistic viewpoint is probably unsurpassed by any studio in this country; all the architectural work was done by the Messrs. Parker, and the outcome of their efforts is a highly practical workshop of exceptional elegance.

Mr. Parker is a close student of photography and his artistic ability has stood him in good stead as an aid to getting results. He attributes the success of the Parker Studio to strict attention to business, to an earnest desire to make not only a picture but a portrait which will give some idea of the real man or woman, and to the genuine satisfaction in feeling that a patron has been pleased a little more than he expected.

Mr. Parker's warm praise of CYKO and his consistent use of it in his business point very clearly to one element of his success. On the following pages are shown some specimens of Mr. Parker's art.

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P O R T R A I T

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Cyko portrait by Wm. C. Parker

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P O R T R A I T

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Cyko portrait by Wm. C. Parker

When it's hot in some parts of the world  
it's cold in others. Whether hot or cold or  
anywhere between,

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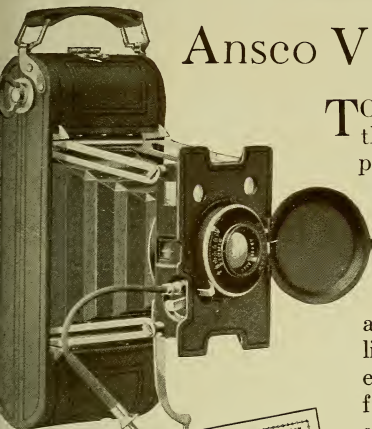
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TO the soldiers of the American Expeditionary Forces no gift can take the place of a camera — and now that hostilities have ceased and the censorship lifted, ANSCO cameras will be called for more than ever.

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AMERICAN EXPEDITIONARY FORCES  
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FOR: **Athey, F. C.** (Name) **Sgt. Maj.** (Rank) **153024** (Army Serial Number)

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DIRECTIONS: One Christmas package not heavier than 5 pounds and not larger than 9 by 4 by 3 inches will be carried free from Hoboken, N. J., to each American soldier in Europe. Standard boxes of these dimensions will be furnished, upon application, by local chapters of the American Red Cross in the United States. Christmas packages must not contain perishable articles, or any articles prohibited by the postal laws from transmission by mail. PACKAGES NOT CONFORMING TO STANDARD FURNISHED BY RED CROSS WILL NOT BE ACCEPTED. This coupon is authority for any postoffice to accept an air parcel before November 20, 1918, a Christmas package conforming to the above regulations for the soldier named herein. Postage to Hoboken, N. J., must be prepaid.

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October 4, 1918.

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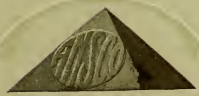


March, 1919

# PORTRAIT



*Geo. J. South*  
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BINGHAMTON, N. Y.

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# PORTRAIT

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A MAGAZINE DEVOTED TO ART IN PORTRAITURE, ALSO PROFIT-  
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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY  
PHOTOGRAPHERS, DEMONSTRATORS AND  
SALESMEN AT THE EXPENSE OF

ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

March, 1919

No. 11

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## AnSCO Enlarging Outfit

THE ANSCO Enlarging Outfit is intended primarily for use in professional studios and high-grade commercial establishments where enlargements up to 20 x 24 are desired from negatives 8 x 10 and smaller. It was brought out by us in 1915 as a demonstration outfit for use at the National Convention in Indianapolis, with no idea of manufacturing it for resale. The outfit met with such hearty approval by the photographers who saw it there that we agreed to make up a few for sale to those who wished them. Since that time a large number of these outfits have been made, all of which are in use with perfect satisfaction in studios in various parts of the country.

The outfit is illustrated on page 3. It consists, as will be seen, of an 8 x 10 Enlarging Camera equipped with extension bellows, and provided with a negative holder and opal glass carrier, copying board or easel, and stand. The stand consists of a supporting table 30 inches high, covering a floor space 31 by 57 inches. This table is fitted with two drawers each 19 x 25 inches in size which can be used for storing paper, tinting masks and other accessories that may be needed for use when operating the outfit. The camera is fitted with rising and sliding front for the purpose of centering the subject, and an extension cone is furnished for use with extra long focus lenses.

The cable controls for operating the camera and easel

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## P O R T R A I T

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are a special feature of the outfit. These enable the operator to focus and adjust the size of the enlargement at one operation without shifting his position from the side of the outfit. The illustration shows the location of the hand-wheels which operate the control cables. Four spiral resistance springs are provided to take up all vibrations and jarring so that, when an enlargement is being exposed, diffusion or loss of focus will be avoided. Two tension screws allow the taking up of any slack in the cables.

The table on which the enlarging camera is mounted is made of whitewood, finished in rich, dark mahogany, and the camera is of mahogany and cherry, finished to match the rest of the outfit. The outfit presents a handsome appearance, although it is built for service and durability rather than beauty. The length of the entire outfit is eight feet and its height at the easel is 67 inches. There is nothing about the outfit to get out of order or out of place. Every part is substantially made and solidly fitted. The supporting table is rugged and strong so that it is not easily jarred. The entire outfit will last indefinitely and give the very best possible service.

The copying board or easel is fitted with hinges so that it can be dropped to a horizontal position, resting solidly on the track for affixing the enlarging paper, from which position it may be instantly swung to the perpendicular for exposure.

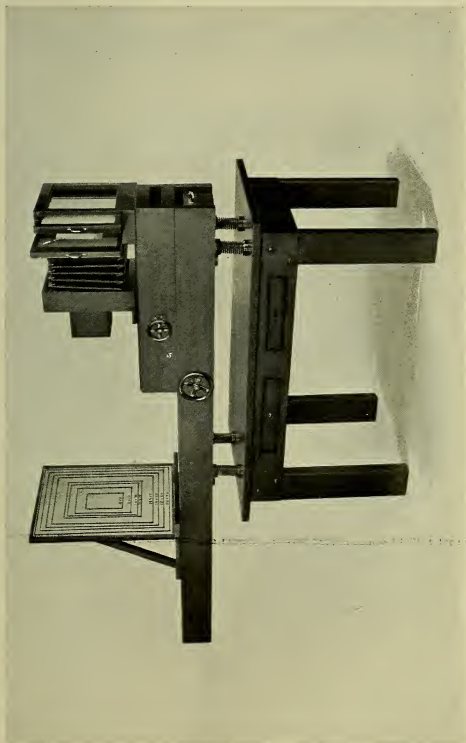
With each outfit is included a ruled guide, which is placed upon the easel to assist the operator in determining the exact size and focus of the projected print without difficulty.

The ANSCO Enlarging Outfit is designed for operation with the Cooper Hewitt Mercury Vapor Light. The lamps, or "M tubes" as they are designated, may be obtained for use with alternating current or for direct current, whichever is specified. This light fulfills the

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AnSCO Enlarging Outfit, complete without light

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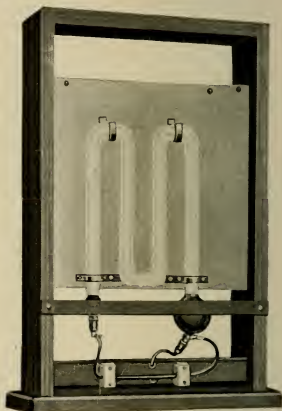
# P O R T R A I T

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conditions demanded of an artificial printing light in that it is steady, without flicker or variation, can be used without condensing lenses or many dense mediums to get diffusion, does not need constant trimming and has a long useful life.



Complete light outfit mounted on stand, showing auxiliary



M-shaped Cooper Hewitt Tube in AnSCO Outfit  
Auxiliary not shown

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| Complete, without light, in U. S. A. . . . | \$120 |
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| ANSCO Outfit No. 54 for direct current . . .  | \$64.00 |
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| Renewal tubes for either outfit . . . . .     | 20.00   |

The quality of the light is such that it brings out the



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## P O R T R A I T

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roundness and the atmosphere of the negative and does not accentuate any coarseness or retouching. It gives a strong, perfectly even field with two sheets of opal glass placed five-eighths of an inch apart.

The light outfit has a special holder and reflector adapted to use with the ANSCO Enlarging Camera. It comprises one M-shaped automatic starting tube, with white porcelain enameled reflector, and an adjustable iron stand, together with the special ANSCO lamp holder with adapter.

When ordering for direct current the voltage to be used should be specified. When ordering for alternating current it is necessary to specify the voltage to be used and in addition thereto the number of cycles.

Light outfits will not be supplied by us for the Canadian trade, but must be ordered direct from Cooper Hewitt Electric Company, Hoboken, N. J.

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### To Correct a Misleading Announcement

OUR attention has been called to the possibility of our having created a misleading impression through the publication of an announcement of the Pacific School of Photography, Los Angeles, which appeared in the December, 1918, number of PORTRAIT. The announcement appears to have our editorial sanction, whereas it was published practically verbatim, by request, on behalf of the school itself. Neither PORTRAIT nor ANSCO COMPANY desires to be placed in the position of endorsing the above mentioned school, which, upon investigation, has been found to be closed at present.

PORTRAIT stands ready at all times to assist any worthy enterprise, but it cannot assume any responsibility, and persons interested in any school of photography should make careful personal investigations of such institutions before arriving at a definite decision.

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# P O R T R A I T

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BENJAMIN WALLACE DOUGLASS

HICKORY HILL  
TREVILAC, INDIANA

*The book, dramatic and film  
rights to this manuscript are  
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AnSCO Company,  
Binghamton, N. Y.  
Gentlemen:

I grew up with a camera in my hand, so when I write to criticise your advertisements I speak with nearly thirty years of photographic experience behind me.

Your statements in regard to Monomet are so misleading that they might be said to be essentially untrue.

I have used Metol on both plates and papers ever since it first came into prominence. I have made thousands of negatives with it and more thousands of prints. I feel that I know Metol forward and backward.

My supply of Metol ran out about a year ago. I never expect to use it again. Monomet produces results superior in every way to the best results obtainable with Metol, and at double the price is more economical than the latter.

It is for this reason that I complain about the inaccuracy in your advertisements.

Sincerely,



February 14, 1919.

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# P O R T R A I T

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## New Studies of the Mechanism of Composition

By SADAKICHI HARTMANN

### III. TONE

ONLY in the most recent art expressions tone has been neglected for other pictorial qualities. Hitherto tone reigned supreme. It was the one attribute that nobody cared to dispense with. At least it was so decreed by painters as well as photographers, and the educated public seemed to show a decided preference for the same.

And there is no gainsay, a complete tonality is a quality that readily meets with approval, as it is so easily appreciated. There are no jarring notes to disturb our vision, and the eye takes in the smooth and harmonious surface almost at one glance. Of the details one becomes only gradually conscious, while the first impression, on which so much depends, is a favorable one.

The portrait of the two children by Drouais, Fig. 1, is overcrowded with detail. It is a real jumble of forms and objects put together without any special line feeling or light and shade division, yet as a tone arrangement no fault can be found with it. The total effect is a pleasant one. Deep blacks as well as crude highlights have been avoided. It is all a matter of delicate gradations in middletints. In photography tone is apt to swallow up most of the details, and it is really rare to see such an elaborate arrangement carried out as a successful tonality.

Most tonal compositions in painting are carried out in middletints. Let us imagine that the line of the diagram represents the entire tonal range from pure white, point W, to pure black, point B, with point M as the middletint (an equal mixture of black and white). Applying this scale to even the most casual study of paintings we will readily discover that the majority of tonal compositions fall within the range of points 4 and

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# P O R T R A I T

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10, avoiding the deepest blacks and the tints that are nearest to pure white, as displayed to such good ad-

W 2 3 4 5 6 M 8 9 10 11 12 B

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vantage in Fig. 1. The photographers, on the other hand, favor the range from 5 to B, which render many of their



Fig. 1 Charles and Marie-Adélaïde de France  
by Drouais

productions too dark. Such at least is my personal contention. It made the shadows too opaque and destroyed frequently the play of subtler gradations.

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## P O R T R A I T

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Of course, tone is not necessarily dark. Satisfactory tonalities can be just as easily produced in the range of 2 to 9. Furman's painting "In the Garden," Fig. 2, is an experiment in that direction. Dress, hat, tablecloth and tableware furnish a motif of light gray within



Fig. 2

"In the Garden"  
by Frederick F. Furman

light gray of which Whistler was so fond in the earlier period of his career. But the background, at least in the reproduction, as light as it is, is still too dark for the figure. The division is too distinct and produces something like a silhouette effect, which was not the original intention. A resemblance of light tonality was

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procured only by the introduction of the two blurred figures in the distance. And yet the task could have been so easily accomplished. If the lawn in the foreground and middle distance and the foliage in the dis-



Fig. 3

Madame Sophie  
by Nattier

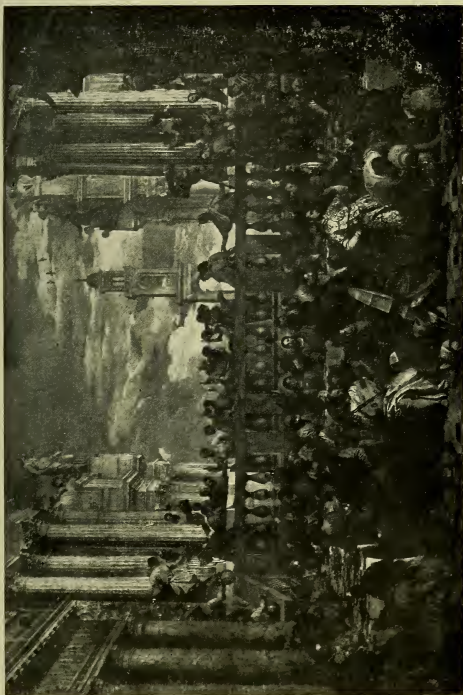
tance had been rendered just a trifle lighter, the tonality would have been perfect.

Rare skill, as far as tonality is concerned, is displayed in Nattier's "Madame Sophie," Fig. 3. Although the

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P O R T R A I T

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By Veronese

Marriage at Cana

Fig. 4

dress is full of detail, the variations of tints employed are extremely limited. Everything is concentrated to

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## P O R T R A I T

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produce a soft, pleasing effect to the eye. The range counting in the few high lights is about 3 to 9. The absence of darker passages is surprising. Apparently depth can be achieved without the deeper shades. Only the pupils of the eyes are really dark in this picture.

Even huge compositions like Veronese's "Marriage at Cana," Fig. 4, are frequently composed within a rather limited scale. In my photographic writings, as many of my readers must have noticed, I have always refrained from using as examples paintings that are impossible to photography, or at least not applicable to portraiture and limited figure composition. If I use one in this instance, it is merely to point out how intricate a study composition can really be. The Veronese painting is one of the largest ever executed, the canvas depicts nearly a hundred separate figures and most of them are life size. A tremendous undertaking, and yet the original, as I have seen it in the Louvre, represents at the first glance an absolute tonality. Veronese was a great colorist and the canvas exploits nearly the whole gamut of the solar spectrum. Still the total effect is one of harmony. It would be difficult to cut out any section of the canvas, and to say here we have an isolated or disconnected part, as can be done so often with other pictorial compositions. In this elaborate arrangement everything seems to hang together, and it is not so much line that does it as a fine sense of proportion and tone. The range is about 3 to 11, and with exception of the vista of the sky about evenly distributed throughout the picture. Only two figures and some of the upper columns are taken in a higher key, the rest are all the result of the sensitive juxtaposition of minor local values, welded together by a master's hand, or rather more correctly expressed by a masterly vision, a gift of perception that sees everything as a harmonious entity. And it is this which constitutes tonal feeling.



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## P O R T R A I T

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### Our Cover Portrait and the Hall of Fame

**T**HOUGH the rugged hills of West Virginia have not had the honor of contributing a president to the United States, they have, nevertheless, harbored a great many men who, in all walks of life, have left their mark upon the pages of fame, and among those who are making great strides in their chosen field is George J. Kossuth of Wheeling, W. Va., who is making a name for himself in the field of photography.

In 1900 Mr. Kossuth started his professional career in the studio of J. E. Griffin in Wheeling, where he continued until 1908, when he launched into the game for himself.

He has made a close study of his profession, and as a result success has been his lot. Nothing new pertaining to photography is overlooked by him, and he is quick to grasp the merits of a better method of doing things and to apply them to his own work.

The Kossuth studio is splendidly arranged, and contains the best procurable apparatus for handling all kinds of photographic work. Mr. Kossuth states that he considers the recently installed ANSCO Enlarging Outfit the best investment in his place.

Though Mr. Kossuth has made many excellent portraits of women and children his reputation seems to be founded on the successful portrayal of men, for most of his exhibits which have received commendable praise have been of the masculine gender. On the following pages will be seen reproductions of some of his recent work. Mr. Kossuth is a consistent user of CYKO and believes its capabilities really wonderful.

He firmly believes in association work and conventions, claiming these are the only and great factors in reaching the trade, both intellectually and photographically, as they afford the occasion of learning how the other fellow overcomes difficulties which seem disheartening to oneself.

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P O R T R A I T

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Cyko portrait by Geo. J. Kossuth

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P O R T R A I T

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Cyko portrait by Geo. J. Kossuth

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*The Gift of Gifts at All Seasons*



## Ansco V-P No. 2

TO the soldiers of the American Expeditionary Forces no gift can take the place of a camera—and now that hostilities have ceased and the censorship lifted, ANSCO cameras will be called for more than ever.

That the ANSCO V-P No. 2 is the choice of the boys “over there” is well shown by the following letter from one of them:

Approved by War Dept.  
Approved by F. O. Dept.

AMERICAN EXPEDITIONARY FORCES  
**CHRISTMAS PACKAGE COUPON**

FOR: Athey, E. C. (Name)  
Sgt. (Maj.) (Rank) (Army Serial Number)  
153024  
Att. Casual Co. # 1, General Headquarters, APO 705. (Army of Service)

**PASTE THIS COUPON ON THE PACKAGE**

**DIRECTIONS:** One Christmas package not heavier than 5 pounds and not larger than 9 by 4 by 3 inches will be carried free from Hoboken, N. J., to each American soldier in Europe. Standard boxes of these dimensions will be furnished, upon application, by local chapters of the American Red Cross in the United States. Christmas packages must not contain perishable articles, or any articles prohibited by the postal laws from transmission by mail. **PACKAGES NOT CONFORMING TO STANDARD FURNISHED BY RED CROSS WILL NOT BE ACCEPTED.** This coupon is authority for any postoffice to accept on or before November 25, 1918, a Christmas package conforming to the above regulations for the soldier named herein. Postage to Hoboken, N. J., must be prepaid.

**THIS COUPON MUST BE PASTED ON THE PACKAGE TO SECURE ITS TRANSMISSION**

A. G. FRANKLIN DARR, U. S. A. & F. 2218.

ANSCO COMPANY,  
Binghamton, N. Y.

*Somewhere in France*  
October 4, 1918.

Gentlemen:—The enclosed cut of an Ansco Camera, together with Money Order for \$27.50 and Christmas package coupon, tells what's wanted—Ansco V-P No. 2, with F 6.3 lens. Stick the coupon on tight. No writing necessary. Sincerely,

EDGAR C. ATHEY.

ANSCO COMPANY, Binghamton, N. Y.

OUR BRANCH OFFICES, WHOLESALE  
DISTRIBUTORS  
AND WHERE LOCATED

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ANSCO COMPANY

AnSCO Bldg., 129-131 W. Twenty-second Street  
New York City

ANSCO COMPANY

325 W. Jackson Boulevard, corner Market Street  
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920-922 Grand Avenue, Kansas City, Mo.

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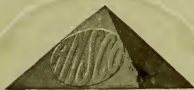
ANSCO LIMITED

143-149 Great Portland Street  
London, W., England



April, 1919

## PORTRAIT



BINGHAMTON, N. Y.

# Monomet

The Developer of the Present

MONOMET IS THE ONLY DEVELOPING  
AGENT IDENTICAL WITH METOL  
IN RAPID, ENERGETIC ACTION

MONOMET develops in the same time as Metol and gives the same characteristic richness and quality—with a tendency to more brilliancy. This fundamentally essential point many are endeavoring to secure by the addition of a caustic alkali, as an accelerator, to developers of the paramidophenol class—which addition always tends to rob the print of the typical richness required in prints on developing paper.

MONOMET has been tried out thoroughly in comparison with other modern developers and its results are unquestionably superior.

MONOMET sepias are identical with those produced from prints developed with Metol.

## PRICE

|                                   |          |
|-----------------------------------|----------|
| One-pound container - - - - -     | \$ 22.50 |
| Half-pound container - - - - -    | 11.50    |
| Quarter-pound container - - - - - | 6.00     |
| One-ounce container - - - - -     | 1.50     |

ANSCO COMPANY Binghamton, N. Y.



# PORTRAIT

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A MAGAZINE DEVOTED TO ART IN PORTRAITURE, ALSO PROFIT-  
IN-PHOTOGRAPHY, AND COMMITTED TO A "SQUARE DEAL"

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY  
PHOTOGRAPHERS, DEMONSTRATORS AND  
SALESMEN AT THE EXPENSE OF

ANSCO COMPANY, BINGHAMTON, N. Y.

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Vol. X

April, 1919

No. 12

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## Watch the Stock Peddlers

**R**EADERS: Get the names and addresses of all persons and companies offering you speculative, doubtful stocks and securities, particularly if in exchange for your Liberty Bonds and War Savings Stamps, with copies of the "literature." Mail them promptly for investigation to the

Federal Trade Commission  
Washington, D. C.

## HELP THE VICTORY LIBERTY LOAN

Upon receipt of such information the Federal Trade Commission will call for full reports in proper cases. The Federal Trade Commission Act provides a penalty of a fine and (or) imprisonment for those who fail or falsely report to the Commission. It may make public so much of the information obtained as may be in the public interest and it can prevent unfair methods of competition and misrepresentations in commerce.

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## P O R T R A I T

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### The M-A-S Convention a Gratifying Success

THE Fourth Annual Convention of the Middle Atlantic States Association was held at the Hotel Schenley, Pittsburg, March 18, 19 and 20, 1919, and was attended by a larger number of photographers and their guests than any meeting previously held by the Association.

The program consisted of demonstrations and talks by a selected list of successful photographers. One of the most interesting of these talks was given by Mr. W. H. Towles of Washington, D. C. He demonstrated many practical lighting effects.

The talk by Mr. Herbert G. Stokes of the W. O. Breckon Studio of Pittsburg was of great interest. His method of transposing negatives is told on pages 10 to 13.

The banquet held on the evening of March 20 was enjoyed by 537 people. Among the speakers were Rev. R. Emory Beetham, lately returned from service in France, who gave a very interesting outline of his experiences. Captain Ed. Cooper of the Air Service spoke at the dinner and was also given a full evening on the convention program in which to describe the work of the Signal Corps in France and the wonderful progress of photography therein.

The photographers' exhibits were of an unusually high order, and the complimentary displays of W. C. Noetzel of Newton Center, Mass., Dr. Arnold Genthe of New York City, and Jos. Strickler of Pittsburg, were greatly admired.

The officers elected were: President, J. B. Schriever, Scranton, Pa.; Vice-President, J. W. Scott, Baltimore, Md.; Secretary, Geo. J. Kossuth, Wheeling, W. Va.; Treasurer, W. J. Goldman, Reading, Pa. State Vice-Presidents: Pennsylvania, O. C. Henry; New Jersey, G. H. Walters; Maryland, N. Levisohn;

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Delaware, J. Sherrill Ellis; District of Columbia, W. H. Towles; West Virginia, W. R. Hook; Virginia, I. W. Cole; North Carolina, L. L. Higgason; South Carolina, W. D. Clark.

Atlantic City was recommended by the committee of location of the next convention as the most favorable place for the 1920 meeting. The final decision as to location rests with the new Board.

The Middle Atlantic States Association demonstrated at the Pittsburg meeting that it is in the most flourishing condition it has ever been. Too much credit cannot be given to President Diehl for his great efforts and accomplishments in behalf of the Association.

A wonderful spirit of harmony prevailed throughout the meeting. Everyone had a good time, and all present consider that the Pittsburg meeting has set the pace for the national convention at Cedar Point in July.

With the hearty co-operation of the amalgamated associations the national convention this year promises to offer an exceptional treat to all who are privileged to attend.

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### **New Headquarters of the P. A. of A. Organ**

We have been asked to announce that the business and editorial offices of the *Photographers' Association News*, the official organ of the P. A. of A., have been moved from Washington to Cleveland, Ohio. Communications intended for the *Association News* should be addressed to the secretary and editor, Mr. J. C. Abel, 401 Caxton Building.

Mr. Chas. J. Columbus' resignation as general secretary of the P. A. of A. took effect March 1st.

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# P O R T R A I T

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## New Studies of the Mechanism of Composition

By SADAKICHI HARTMANN

### IV. THE POSE

**G**RANTED that the character of the tonality produces the first impression as we look at a print, I believe it is safe to state that the particular pose of the sitter comes second in the scale of appreciation. A natural and graceful pose is easily noticed and understood; and it is in most cases the general effect of the figure as it is placed in the picture area—the flow of outlines against the background, and any peculiar twist or expression in the body or face of the depicted person—which produces the impression.

Fig. 1 is pleasant to look at. It is a graceful and at the same time characteristic attitude, which people familiar with the ways and habitual movements of the sitter would readily recognize. But it is little more than a pose. Everything else has been sacrificed. The large pattern and the large space the shawl occupies demanded some turn of the body which would make the bulky form agreeable to the eye.

An entirely different proposition confronts us in Fig. 2, which looks very much like an experiment to avoid all conventional themes and to invent some odd and novel arrangement. Comparatively few sitters would adapt themselves to such a crouching attitude, but this lady is a violinist leaning on her instrument, at a moment of rest and gazing at her audience. The violin explains the pose which is natural enough in itself. Still it depends entirely on the introduction of the instrument, and might be called a "professional" pose.

Simple poses are not necessarily the most desirable ones. There is always something snapshotty about an absolutely natural and unembellished pose. In art we want a little more, some concentrated effort that brings out qualities of grace and refinement and eliminates awkward and abrupt lines. In painting as well as in

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photography the individuality of the sitter must suggest the theme. One can easily lose sight of the peculiarities of individual movements and endow persons with attributes they do not possess, a method of procedure which may result in excellent pictorial arrangements but not in attitudes that would pass as



Fig. 1

Portrait Study  
Anonymous

specially convincing or as one of the most favorable poses possible to the subject.

In painting the sitter merely suggests the motif, the artist can elaborate upon it at leisure, any way he pleases. The model furnishes only the facts which will inspire the painter to assert his peculiar ideas of elimination and idealization. In photography a good deal more

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## P O R T R A I T

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has to be left to the sitter. In Figs. 1 and 2 the ladies had actually to make the pose. The photographer can do little more than to select the most favorable pose of various poses, and to assist, by suggestion and manipulation with his own hands, as well as by the arrangement of light and accessories, to make it more artistic.



Fig. 2

Portrait Study  
Anonymous

It almost seems that a well studied pose is never quite free of artificiality. Neither the portrait of Mme. Sériziat by David nor the Rosa Bonheur by Dubufe is above that criticism. Fig. 3 is a very poor composition. It lacks balance, and would be better without the child. But the pose of the woman is excellent. It has the flavor of intimacy, of ease and

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## P O R T R A I T

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spontaneity, just as if the sitter had returned from a walk and had sat down in a natural carefree fashion, unmindful whether she assumed a graceful pose or not. Still, the principal merit of this character delineation is not its lifelikeness, but its precise drawing that left no fold or shade unrecorded. Despite the instantaneous-



Fig. 3                      Portrait of Mme. Sériziat  
By David

ness of the original pose the representation has become rigid. As it is so often the case in art, the method of execution did not harmonize with the inspiration.

In Fig. 4 everything is artificiality. It is an exaggerated idealization of a public idol. The artist apparently thought it indispensable to make the great woman painter look like a young girl, to dress her up

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## P O R T R A I T

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in some studio garb that is more fit to be worn at a masquerade ball than at work before an easel, and furthermore to leave not the slightest doubt as to her profession and specialty by introducing a young steer and a sketching map. The pose in itself, if one can excuse its theatricality, serves its purpose well enough.



Fig. 4

Rosa Bonheur  
By Dubufe

It possesses a certain dignity, the air of an exceptional personality, and is well placed in the picture area.

But is this canvas by Dubufe really so exceptionally artificial? Can not some Old Master portraits be criticised in the same manner, for instance our illustration of Raphael's "Jeanne of Aragon," Fig. 5. Surely, the young woman is seated in a most rigid fashion, and



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her hands (though rarely beautiful in design) are placed in positions that impress one as being the extreme of artifice. This is true enough, but examine how it is done. In this picture every line, shape, and detail is beautiful and in perfect harmony with every other part. The painter, as it were, invented his own style



Fig. 5

Jeanne d'Aragon  
By Raphael

of representation to suit his individual conception of beauty. In Fig. 3 the handling is accurate, in Fig. 4 ordinarily graceful, while in the Raphael it is masterly throughout. Neither strength nor delicacy, or exquisite refinement is lacking. The artificiality, if such it is, is truly felt. Besides, the sitter was a princess, subject to stiff costumes and ceremonious ways.

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# P O R T R A I T

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## Blending Negatives

The following article contains the substance of an address given at the recent convention of the Mid-Atlantic States Photographers' Association by Mr. Herbert G. Stokes of the W. O. Breckon Studio, Pittsburg. The subject was of such great interest to all who heard Mr. Stokes that we are giving it here for the benefit of the readers of PORTRAIT.

THE photographic business has a great many "trade tricks" or stunts, some of which are constantly turning up. For example, sometimes a photographer is called upon to produce a perfect print from two unsatisfactory negatives. The case hereinafter described is one of these. In this instance a satisfactory print seemed almost impossible. The illustrations show how it was accomplished. Prints from the two original negatives are shown as No. 1 and No. 2. It will be noted that these two negatives have the same background and accessories, yet it would have been just as easy to print two entirely different negatives as they can be blended together at any point.

The two negatives from which we show illustrations are of different quality, one taking 20 seconds exposure to print, the other 25 seconds. In explaining this method we will refer to the two original negatives as No. 1 and No. 2; the two masks we will refer to as A and B.

Negative No. 1 was placed in the printing machine. Over it was then placed a piece of post office (orange) paper cut the exact size of the negative (8 x 10), having the top and left side of the paper exactly flush with the edges of the negative. Holding the paper firmly on the negative, by the transmitted light from the printing machine a penciled line was traced on the orange paper showing just where the second print should be joined to the first. The darkest shadows were followed, running in at the side of the negative, around the figure of the girl, across the boy's sleeve and on around the darkest cloud in the background. The reason for this was that it produced a broader

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blend in the shadows than it would in the high lights, and the longer the blend the easier it is to match the prints together. The negative was then removed from the printing machine, and with a sharp knife the orange paper was cut along the traced line.

The next procedure was to paste each piece of paper on the far side of an 8x10 sheet of glass. In doing this the same principle was observed as in making a tinted border, having the two pieces of glass and the mask register accurately with the top and left edge of the glass. We



Print from Negative No. 1



Print from Negative No. 2

will now designate the glass with the smaller piece of paper on it Mask A; the other we will call Mask B.

With passe-partout tape Mask A was then fastened to the glass side of negative No. 1. This allowed for the printing of the negative showing the three girls and the objectionable image of the boy, as shown in print No. 3, was eliminated. Mask B by the same method was placed on negative No. 2. This obliterated the image of the group of girls and allowed the image of the boy to print, which was the desired image, as shown in print No. 4.

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When this was completed and the mask registered exactly with the top and edge of the negative, as a guide, it was only a matter of first putting the paper on the one negative and exposing it, then on the other, and with the correct time on both negatives a perfect match was the result, as shown in No. 5.

The order called for a dozen finished photographs, and in order to take no chances with the mask being a "little off" in registration and to be absolutely certain



Print No. 3. (Mask A)



Print No. 4. (Mask B)

the mask was outlined on the back of the piece of printing paper with a pencil when the paper was placed on the negative for the first exposure, so that when it was placed on the second negative the printer was doubly sure that it was right.

There are times when most studios can use this process to advantage, especially when it is impossible to photograph the entire group the second time. As it means extra work and time it is only fair that an additional price be asked.

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P O R T R A I T

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Print No. 5

Showing a perfect print without a line

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P O R T R A I T

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**Fight the  
Foes of  
Humanity**

Feed the Hungry—Clothe the Ragged—House the Homeless—Clean the Unclean—Give Comfort where Comfort is Needed and Hope to the Hopeless.

Keep men, women and children, humans like yourself, from going on the rocks. Turn hopeless lives into lives of hope.

Be a human, be a Christian, remember

A MAN MAY BE DOWN  
BUT HE'S NEVER OUT

Fight the foes of humanity. Help those that are down to get up. Support the Salvation Army that is battling in the trenches of poverty.

During the week of May 19 the Salvation Army, which has survived the acid test of war, and emerged stronger, more efficient and more determined to accomplish its great purpose than ever, will ask the support of the Nation. It will ask you for money only this once this year. Give all you can.

Because fifty per cent of the time of Salvation Army workers has been taken in the collection of change, a national campaign for \$12,000,000 has been determined upon and will replace the tambourine system.

Help those who have dedicated their lives to the helping of others.

National Headquarters, Salvation Army,  
120 West 14th Street, New York City.

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## P O R T R A I T

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### Our Cover Portrait and the Hall of Fame

**A**FTER following various lines of business as a salesman, Mr. H. I. Smith, some four years ago, decided to embark in the photographic business. With the late Mr. Laurie, who was an expert photographer, he opened a studio on East Seventh Street, one of the busiest streets in St. Paul. The Nelson Studio, as they christened it, was a success from the start, and Mr. Smith is now, after continuous hustling for business, employing seven persons besides himself. Mr. Smith can lay claim to a thorough knowledge of the business end of the work connected with the studio. As he himself says, "It does not take a photographer to make the studio a success, but it does require a lot of business sense." He aims to give his patrons full value for every dollar spent across his counter by using the best of everything.

Mr. Smith is a firm believer in extensive advertising. The real problem, he believes, is to get the people into the studio. That accomplished, it is comparatively easy to convince them that his goods, workmanship and service are the best that can be procured. He attributes the success of the Nelson studio to constant personal application to business behind the desk. He makes it a point that all customers shall leave his studio satisfied and with a smile on their faces. CYKO has always been his standard of quality, and has been used exclusively since the studio was first opened for business; in fact, his stock of CYKO is never allowed to dwindle. It is stacked up high in his private office where it can be plainly seen from the reception-room. If any discussion comes up in regard to photographic paper, Mr. Smith glances up at the numerous brown labels of professional CYKO and remarks, "We use CYKO and never have any trouble convincing our customers that we produce the best photographs."

Negatives made on  
**HAMMER PLATES**

are notable for the luminous qualities of their shadows, the sparkle and crispness of their high lights and the fullness of detail in their middle tone. For speed and uniformity Hammer Plates are unsurpassed.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for field and studio work; and Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic Plates for color values.



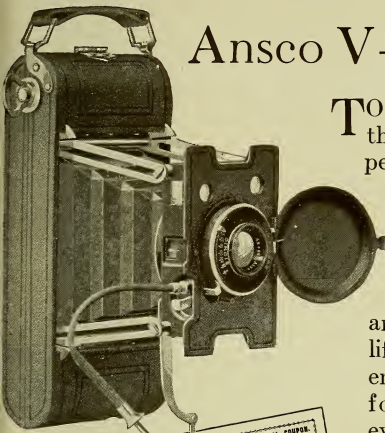
Hammer's little book  
"A Short Talk on Negative Making"  
mailed free

**Hammer Dry Plate Company**  
AnSCO Building  
129-131 West Twenty-second Street  
New York City





# The Gift of Gifts at All Seasons



## Ansco V-P No. 2

TO the soldiers of the American Expeditionary Forces no gift can take the place of a camera — and now that hostilities have ceased and the censorship lifted, Ansco cameras will be called for more than ever.

That the ANSCO V-P No. 2 is the choice of the boys "over there" is well shown by the following letter from one of them:

Approved by War Dept.  
Approved by P. G. Dept.

OFFICIAL COUPON.

AMERICAN EXPEDITIONARY FORCES  
**CHRISTMAS PACKAGE COUPON**

FOR: Athey, E. C. (Name)  
Sgt. Maj. (Rank) (Army Serial Number) 153024

Att. Casual Co. # 1, General Headquarters, APO 706. (Address)

**PASTE THIS COUPON ON THE PACKAGE**

**DIRECTIONS:** One Christmas package not heavier than 3 pounds and not larger than 9 by 4 by 3 inches will be carried free from Hoboken, N. J., to each American soldier in Europe. Standard boxes of these dimensions will be furnished, upon application, by local chapters of the American Red Cross in the United States. Christmas packages must not contain perishable articles, or any articles prohibited by the postal laws from transmission by mail. **PACKAGES NOT CONFORMING TO STANDARD FURNISHED BY RED CROSS WILL NOT BE ACCEPTED.** This coupon is authority for any postoffice to accept on or before November 30, 1918, a Christmas package conforming to the above regulations for the soldier named hereon. Postage to Hoboken, N. J., must be prepaid.

**THIS COUPON MUST BE PASTED ON THE PACKAGE TO SECURE ITS TRANSMISSION**

A. G. PATTERSON DESIG., N. B. Q. & E. T., 1918.

ANSCO COMPANY,  
Binghamton, N. Y.

*Somewhere in France*

October 4, 1918.

Gentlemen:—The enclosed cut of an ANSCO Camera, together with Money Order for \$27.50 and Christmas package coupon, tells what's wanted—ANSCO V-P No. 2, with F 6.3 lens. Stick the coupon on tight. No writing necessary.

Sincerely,

EDGAR C. ATHEY.

ANSCO COMPANY, Binghamton, N. Y.

# Closing Remarks on the Victory Liberty Loan

“*W*E are asked to pay for things that were never used; we are asked to pay for shells that never were fired; for cannon that never reached the battlefield; but we are asked to pay for those things that helped in a major way to bring this war to an end in 1918 instead of 1919. And the bringing of this war to an end twelve months before we could logically look for it means that we are asked to pay for saving the lives of 100,000 or 200,000 American boys who would have died on foreign soil had the war continued another year.”

*Extract from a speech by Hon. Lewis B. Franklin,  
Director War Loan Organization, U. S. Treasury Dept.*

# Victory Liberty Loan













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