

Portrait



William H. Rau
Philadelphia, Pa.



CYKO

Sooner or Later

The motto of the CYKO factory is:

“Quality wins in the end”

The rules:

Employ the best men.

Use the best materials.

Spare no efforts.

Produce the highest quality at
any cost.

Try CYKO every day against
every other brand on the market.

*CYKO must continue to beat
them all!*

CYKO meets price competition by
raising quality.

For every dollar skimmed by competitors
to lower prices, the CYKO factory spends
two dollars to raise quality.

Other papers cannot catch up with
CYKO. They are traveling in opposite
directions.

AnSCO Company

Binghamton, N. Y.



Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, 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.

No. 1

May, 1912

Vol. IV

The New York Studio Outfit is the Outfit
Do Not Buy Any Other Without Comparing

THE Professional Camera Department of the AnSCO Company in casting about for decided improvements in the construction of studio equipments, ordered one each of the different studio outfits made by other manufacturers in this country and in Europe. The construction of each of these outfits was studied in detail, both from a mechanical and from a practical standpoint, and after comparing them with one another a chart was made of the good and bad features of each and how these compared with the New York Studio Outfit, which has been the standard in this country for many years.

These investigations and studies were carried on, assisted by the records at the camera plant of the ANSCO COMPANY, as compiled in the course of years, from letters written to them by photographers, setting forth their requirements for different kinds of work under diverse conditions.

P o r t r a i t

LIBRARY

The conclusion reached—and wisely so, was that the New York Studio Outfit as made heretofore was nearer to being the perfect outfit than any of those that were arrayed against it for comparison. It then remained but to still improve this Outfit, and in this the AnSCO Company has succeeded admirably, by making the following changes:

First—The camera included in the New York Studio Outfit is now made with extra large knobs and swing screws so that the swings can be quickly operated with the palm of the hand.

Second—The camera stand is now so that it can be lowered two inches more than before, which brings it twenty-four inches from top of stand to the floor. This is a great convenience for photographing children standing on the floor in a natural position.

Third—A large driving gear has been provided, by means of which the operator is able to raise and lower the camera stand much quicker than heretofore.

Fourth—It is now supplied with a larger hand-wheel which renders the raising and lowering extremely easy; it also enables the operator to make his final adjustment by getting hold of the outside rim of the wheel without losing sight of the image in the groundglass.

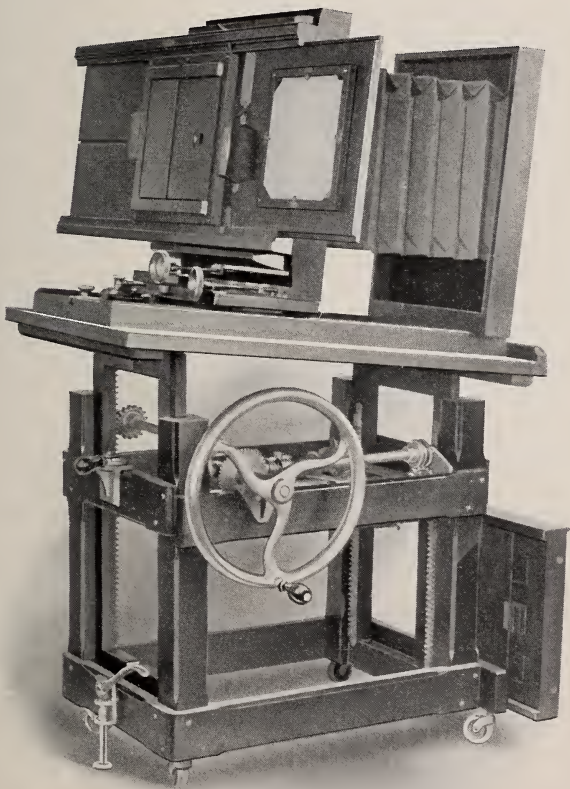
Fifth—It is provided with a driving bevel gear with a spiral spring adjustment which insures a smooth and even engagement with the other gear, and can never wear out.

Sixth—The shifter, formerly on the right side of the stand, has been placed in the rear and constructed in a very ingenious manner, so that the operator can now manipulate any part of the camera or stand from the rear without shifting his position or losing sight of the image on the groundglass, which is an exceptionally good feature.

The Benster Holder, a part of this Outfit, has also been greatly improved by abandoning the two small

770.5 P. 53 v. 4 1912, 1913

Photo Portrait



8 x 10 New York Studio Outfit

P o r t r a i t

locks on the inside of the holder and using instead two long bolts in the bottom rail, which engage into the locks on the inside of the holder, so that the operator, in order to adjust the holder for any size plate, needs only to get hold of these two bolts with one hand, bringing the rails into the desired position, and by releasing the hold on these two bolts the rails lock automatically.

The Automatic Attachment has been reconstructed so as to strengthen all parts which have in the course of experience shown weakness. It is the only real automatic attachment on the market today. There are other attachments on the market which are advertised as such, but which in reality require three operations to bring the plate into position ready for the exposure.

The plate holder for the attachment is finished in mahogany instead of black as formerly, so as to form a harmonious whole.

The reproductions on pages 3 and 5 of the New York Studio Outfit and of a section of the camera stand will quickly show the improvements enumerated herein.

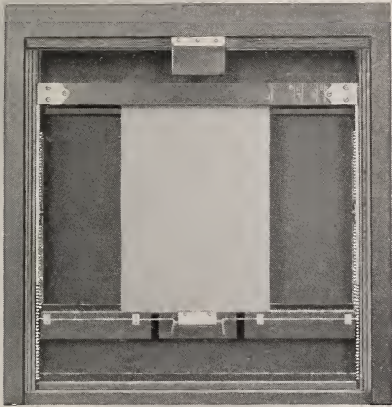
Notwithstanding the additional cost of better materials and the improvements in design, the price of the Outfit remains as heretofore, to wit:

8 x 10 - - \$65.00 11 x 14 - - \$93.50

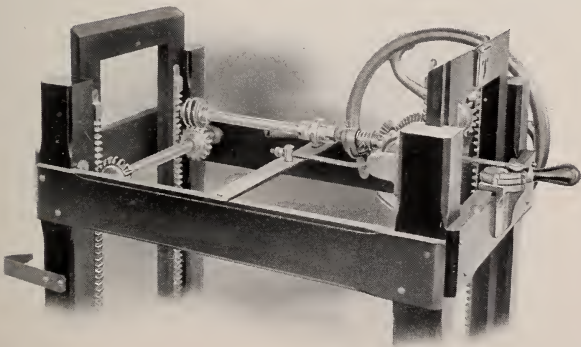
Anyone who contemplates fitting up a studio or replacing old cameras with an up-to-date equipment, cannot afford to make a choice without studying carefully the catalog of CAMERAS FOR THE PROFESSIONAL issued by the ANSCO COMPANY.



P o r t r a i t



Benster Holder



Detail of New York Camera Stand

P o r t r a i t

To Settle Conflicting Ideas Regarding Hypo-Alum Bath

WE find that there are many conflicting ideas in regard to the proper mode of procedure for successful results with the hypo-alum bath, and I hope in this letter to put the matter right and tell you of one method in the sample print department where we must make sepias in thousand lots and have them all alike and of the same high standard in quality obtainable on PROFESSIONAL CYKO by correct manipulation.

First, let me say that due to these conflicting ideas it is necessary for us to go into the chemistry of the bath somewhat, and show why troubles occur and why we should use the standard formula as directed.

All sulphurized hypo-alum combinations, with the exception of the iodide formula, ripened with the necessary amount of silver, give the same tones identically, provided the prints have the same manipulation. It makes no difference if it contains a little more or less of hypo or alum, forty grains of silver or twenty grains, but it must contain enough silver to prevent attack on the silver image, and we have found twenty grains sufficient.

If the fresh bath does not contain enough silver, a slight reduction takes place and an apparently warmer print is obtained, but as the silver is taken up by bath to correct amount, the tone of later prints will gradually be brought back to standard tone. This fact often misleads users to think certain baths have extra merit, some going so far as to state that a particular bath gave more detail in shadows than the original black print contained, which is explained by the reduction of a dark print blocked in shadows. It is also a fallacy to suppose that a stock solution made up without silver and added to a working bath, a small quantity at a time, could give satisfactory or uniform results, as in doing this the

P o r t r a i t

amount of silver in solution is gradually diminished until the point is reached where the silver must be taken from the prints, destroying their quality in proportion to lack of balance in bath.

A fact worth knowing is this: A bath reduced by evaporation will give the same tones as with original amount of water, but for convenience the original bulk should be maintained by addition of water or from a stock solution containing the required amount of silver. The reason for this is that the balance is always the same, as proportion or quality of each chemical is not changed by evaporation.

A bath will gradually work slower with age, and judgment will indicate when it is exhausted and should be discarded or fresh solution added. It is immaterial so long as composition and strength is maintained.

Another important fact worth remembering is that the color or tone of sepia is governed almost entirely by tone and quality of original print, or chemically by the quantity and nature of the oxidized metallic silver image remaining after fixation.

The exposure and development, together with amount of potassium bromide used, are the governing factors in attaining necessary color and chemical quality. The best possible black-and-white prints will produce the best sepias, making it unnecessary to give them special manipulation.

To quote from *Chemistry of Photography*, "Bromide of potassium used as a restrainer in alkaline developing process, its action being apparently to form a more stable compound with the silver salts less easily decomposed by the developer." Therefore, with the correct exposure and development necessary with increased bromide, a smaller quantity of silver salts is reduced in forming the image and a surface print full of detail and color results, which, when sulphurized, gives more warmth of tone than a deeply oxidized, slowly developed

P o r t r a i t

print with less bromide. A surface print may be obtained by over-exposure and short development, but the shadows will be blocked and quality destroyed.

Hoping to have made the subject clear and to have shown the necessity of one standard hypo-alum bath and the great need of uniform quality in black-and-white prints for sepia manipulation, I want to tell you of the bath that up to date stands for all that is best and in which all the bad features have been eliminated—one in which sepias may be made at once or a week later, and which may be used indefinitely if instructions as to keeping it are followed. It has been called the hypo-alum bath a la Anthony, in which potassium iodide is used. (See PROFESSIONAL CYKO POINTER for formula and directions.) It gives uniformly warmer tones and chance for greater latitude in print quality than the others. It should be made up exactly as instructed, and stock solution should always be sulphurized and ripened with necessary quantity of silver when compounded. This stock solution may be added as needed and you will never have to worry about difference in color, except that due to manipulation of original prints, or stand a chance of reduction caused by lack of silver in bath. This bath should not be used cold. If cold bath is desired we advise the original salt and silver hypo-alum solution.

We have always found that prints sulphurize much quicker if they are handled over occasionally during process.

The heavy sediment forming in solution may be discarded without harm and its absence will greatly facilitate the cleaning process.

Receptacle containing solution may be covered when in use, preventing evaporation, keeping a more even heat and causing more rapid action.

(S) W. H. SMYTH.

Portrait



A live Anso dealer, James H. Tinder, Birmingham, Ala.

P o r t r a i t

Pertinent Questions for Women Photographers

Are you a member of The Women's Federation of the P. A. of A.?

Is your name correctly enrolled on our list of one thousand that we may communicate with you on any point in your interest?

Are you going to Philadelphia and share in the good things which the Federation is planning for you? Some of these are the talk Clarissa Hovey of Boston will give on Autochromes; Pearl Grace Loehr of New York will talk on Home Portraiture, and Jane Reece of Dayton, Ohio, will give a demonstration of negative making. These are leaders and well qualified to tell you how, as they have covered each step of the way to success in their special lines.

Do you know that we are going to have a luncheon for the members of the Federation exclusively, which will be well worth while, with a round table discussion which will be instructive and establish good fellowship?

Do you appreciate that we are going to have the very finest exhibit which has ever represented woman's work with the camera?

Don't you want your work to be a part of the exhibit? It will come in under the same ruling as the men's exhibit. Of course you do, so send two prints to Philadelphia by July 18th marked "Women's Exhibit."

Are you fully convinced that NOW is the time to act? Affiliate yourself with The Women's Federation and learn all about it, and in turn let us know about you.

(Signed) KATHERINE JAMIESON,

President.

P o r t r a i t

Timing the Development of a Print Essential to Best Results

The above caption is the keynote of a letter written by Mr. C. H. Anthony which we reproduce in full:

“In the course of conversation with consumers of CYKO paper I find that in those few cases where the best results are not obtained the difficulty is invariably due to over-exposing.

“My first question to anyone who states that he has not been satisfied with results obtained on our PROFESSIONAL CYKO is, ‘how long do you permit the print to remain in the developer before development is finished?’ The answer is so uniform that I can now wager beforehand what it will be. ‘From 45 seconds to 1 minute’ is the answer, which as you know, will not bring out the gradation in PROFESSIONAL CYKO. I therefore suggest that we label prominently every package of paper with the proper time of development to insure the best results.

“For illustration, on PROFESSIONAL CYKO have a label pasted on the top of the box reading, ‘This paper requires development from 1½ to 2 minutes for best results;’ on NORMAL CYKO, ‘This paper requires development of from 30 to 45 seconds for best results;’ on our CONTRAST grade, ‘This paper requires development of from 18 to 25 seconds for best results.’

“This label should be attractively printed and in large type so that it may not be overlooked by any consumer purchasing same.

“It is an undisputed fact that the best results on developing paper depend entirely on proper exposure, and the only way to decide the proper exposure is by timing the development. You would be surprised to know how few photographers are aware of this fact, and the only way to educate them is to keep it before their eyes constantly.”

P o r t r a i t

Mixing an Acid Fixing Bath

IT is important to mix the bath exactly according to formula. Be sure to use No. 8 Commercial Acetic Acid, also known as 28 per cent Acetic Acid. Sulphite of full strength must be used to insure the proper balance. Old sulphite is apt to lose strength and will not do the work.

Hypo is attacked by acid and alum, the action being to decompose the hypo, liberating sulphur. When this takes place the bath becomes more or less milky, having a white precipitate, and prints fixed in this bath are apt to turn brown in color in spots, usually in the lighter portion of print first. Prints are also liable to bleach in high lights.

Sulphite of soda protects the hypo from the action of acid and alum, and if it is in good condition there will be no liberation of sulphur and bath will stay clear.

First dissolve the hypo in water, then dissolve the hardener separately and add to hypo solution. If it becomes milky it indicates weak sulphite or acid too strong. It is sometimes advisable to use more sulphite than formula calls for, and the amount in the formula can be doubled without harm. The only ill effect of too much sulphite is to make the bath milky also, but this will not harm the prints.

The acetic acid clears the bath, but if too much sulphite is present it cannot clear it completely.

You may be at a loss to know just what is causing the bath to be milky, as we have stated that it can happen by an excess of either acid or sulphite.

When the acid is in excess the sulphur liberated throws off a sulphurous gas which can easily be detected by the odor.

When the bath is milky by excess of sulphite there will be no sulphurous odor, and a little bit more acid added will clear the bath.

P o r t r a i t

An Alphabet for the Cykologist

- Aim to make the best.
- Be painstaking.
- CYKO means quality.
- Deliver the goods.
- Earnest efforts bring success.
- Follow instructions.
- Good judgment is your best asset.
- Hold your temper.
- Insist on pure chemicals (ANSCO).
- Justice to all.
- Knowledge is power.
- Lead—don't follow.
- Make friends and keep them.
- Never postpone until tomorrow.
- Old ideas should be forgotten.
- Painstaking efforts will be rewarded.
- Question no one's veracity.
- Rush orders.
- State facts.
- Truth should not hurt.
- Use legitimate methods.
- Vanquish competitors.
- Work incessantly.
- Xcellency should be your standard.
- Yesterdays should be forgotten.
- Zealously guard your reputation.
- & insiſt on PROFESSIONAL CYKO.

P o r t r a i t

Our Cover Portrait and the Hall of Fame

WHEN over-enthusiastic friends pitched "Bill" Rau's hat into the ring at the National Convention last year and nominated him for the presidency of the P. A. of A., there are many who said he would have won. But, being a regular Philadelphian, he had other plans in view, so he promptly seized his hat and invited everybody to come to Philadelphia in 1912.

Conservative investigators say the prevalent idea that Philadelphia is somewhat slow is carefully fostered by astute Quaker businessmen to throw dust in the eyes of their active rivals.

If the business of Mr. Rau is to be taken as an able-bodied specimen of Philadelphia energy the investigators are right. Unquestionably every convention visitor this year will take a trip to Mr. Rau's hospitable photographic manufacturing plant so we will not say too much about the wonders of this, one of the most complete establishments of its kind in America. Every conceivable photographic operation goes on there daily from the production of a thousand lantern slides to the making of ten-foot CYKO prints for the Pennsylvania Railroad.

The visitor will be welcomed, for of all the sunny dispositions in photography "Bill" Rau is the one bright shining light. Turn back to the cover and take a look at Pirie MacDonald's most strenuous effort to make him look serious. The sun is there just the same.

As an Officier d'Académie Mr. Rau wears a bit of ribbon in his lapel significant of the recognition of his work at two world's fairs by the French government, but the source of his greatest satisfaction is the knowledge that wherever two or more photographers get together, from Maine to California, "Bill" Rau's name is sure to come up with the word *friend* attached to it.

NOKO

A Good Developing Paper at a Low Price

Made in one grade only, of medium speed and
for soft effects; in two surfaces as follows:

Surface A (Semi-Gloss). Surface B (Glossy).

PRICE

SINGLE WEIGHT					DOUBLE WEIGHT			
1 Doz.	2 Doz.	½ Gro.	Gross	SIZE	1 Doz.	2 Doz.	½ Gro.	Gross
	\$.20		.75	2¼ x 2¼		\$.25		\$.95
	.20		.75	2¼ x 3¼		.25		.95
	.20		.75	2¼ x 3½		.25		.95
	.20		.90	2½ x 4¼		.25		1.15
	.20		.90	3 x 4		.25		1.15
	.20		.90	3½ x 3½		.25		1.15
	.20		.90	3¼ x 4¼		.25		1.15
	.25		1.00	2¼ x 7		.35		1.25
	.25		1.00	3¼ x 5½		.35		1.25
	.25		1.00	3¼ x 6		.35		1.25
	.25		1.00	4 x 5		.35		1.25
\$.15			1.00	3¾ x 6½		\$.20		1.25
.15			1.00	3⅝ x 5½ Cab.		.20		1.25
.15			1.00	3⅞ x 5½		.20		1.25
.15			1.00	4 x 6		.20		1.25
.15			1.35	4¼ x 6½		.20		1.70
.20		\$.95	1.75	5 x 7		.25	\$1.20	2.20
.25		1.10	2.00	5 x 8		.35	1.40	2.50
.25		1.10	2.00	3½ x 12		.35	1.40	2.50
.25		1.10	2.00	5½ x 7¼		.35	1.40	2.50
.25		1.40	2.50	6 x 8		.35	1.75	3.15
.30		1.55	2.75	6½ x 8¼		.40	1.95	3.45
.35		1.65	3.00	7 x 9		.45	2.10	3.75
.40		1.95	3.50	7½ x 9½		.50	2.45	4.40
.40		2.20	4.00	8 x 10		.50	2.75	5.00
.50		2.90	5.25	9 x 11		.65	3.65	6.60
.60		3.60	6.50	10 x 12		.75	4.50	8.15
.80		4.40	8.00	11 x 14		1.00	5.50	10.00
1.20		6.60	12.00	14 x 17		1.50	8.25	15.00
1.60		9.10	16.50	16 x 20		2.00	11.40	20.65
2.00		11.55	21.00	18 x 22		2.50	14.45	26.25
2.40		13.75	25.00	20 x 24		3.00	17.20	31.25

ROLLS

REG. WT. DBL. WT.

10 yard rolls (25 inches wide) - - - -	\$3.00	\$3.75
10 foot rolls (25 inches wide) - - - -	1.00	1.25

ROLLS—For Cirkut Camera Negatives—Single and Double Wts.

SINGLE WEIGHT DOUBLE WEIGHT

6 in.	6½ in.	8 in.	10 in.	16 in.		6 in.	6½ in.	8 in.	10 in.	16 in.
\$.60	\$.65	\$.75	\$.95	\$1.50	25 ft.	\$.75	\$.80	\$.90	\$1.15	\$1.80
1.20	1.30	1.50	1.90	3.00	50 ft.	1.50	1.60	1.80	2.30	3.60
2.40	2.60	3.00	3.80	6.00	100 ft.	3.00	3.20	3.60	4.60	7.20

Noko Post Cards

Doz: \$.15, 2 Doz: \$.25, ½ gro: \$.75, Gross: \$1.35, 500: \$3.50
5000 f. o. b. factory: \$25.00

Professional Cyko (Brown Label)

SIZE	Regular Weight		Double Weight	
	Doz.	Gro.	Doz.	Gro.
3 $\frac{7}{8}$ x 5 $\frac{1}{2}$ (Cabinet) --	\$.15	\$1.50	\$.25	\$2.00
4 x 5 -----	.15	1.50	.25	2.00
4 x 6 -----	.20	1.60	.25	2.00
* 4 $\frac{1}{4}$ x 6 $\frac{1}{2}$ -----	.25	2.50	.30	3.00
* 4 $\frac{3}{4}$ x 6 $\frac{1}{2}$ -----	.25	2.50	.30	3.00
5 x 7 -----	.30	3.00	.35	3.50
5 x 8 -----	.35	3.50	.40	4.00
6 x 8 -----	.45	4.50	.50	5.00
6 $\frac{1}{2}$ x 8 $\frac{1}{2}$ -----	.50	5.00	.60	6.00
* 7 x 9 -----	.55	6.00	.65	7.00
8 x 10 -----	.70	7.00	.80	9.00
10 x 12 -----	1.00	10.00	1.20	13.50
11 x 14 -----	1.35	14.00	1.60	17.50
*12 x 16 -----	1.70	17.50	2.00	21.50
14 x 17 -----	2.00	21.00	2.40	27.00
*16 x 20 -----	2.50	28.00	3.20	36.00
*18 x 22 -----	3.00	34.00	4.00	46.00
*20 x 24 -----	3.50	40.00	4.80	55.00

Rolls	Reg. W.	Dbl. W.
10-yd. rolls (25 in. wide) -----	\$5.00	\$6.00
10-ft. rolls (25 in. wide) -----	2.00	2.25
* 5-yd. rolls (25 in. wide) -----	2.75	3.25

Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000
3 $\frac{1}{2}$ x 5 $\frac{1}{2}$	\$.15	\$1.50	\$ 7.00
* 3 $\frac{1}{2}$ x 11	.35	3.40	15.85

Price of Imprint

All specially printed post cards must have our regular heading and trade-mark. No charge for imprinting 5,000 cards or more on each order. Smaller quantities \$1.50 extra for first thousand, and 50c. for each succeeding thousand on each order. No orders accepted for less than one thousand.

* These sizes not carried in stock at branch offices, only at the factory.

Post cards in bulk are packed in boxes of 500 cards each.

Strength and Delicacy

The strength that comes from contrast of crisp, sparkling high lights and rich, full shadows and the delicacy of half tones and modeling between, make HAMMER PLATES unequaled for all-round field or studio work.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates are best for general purposes, while Hammer's Orthochromatic Plates give finest possible results in color photography.



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

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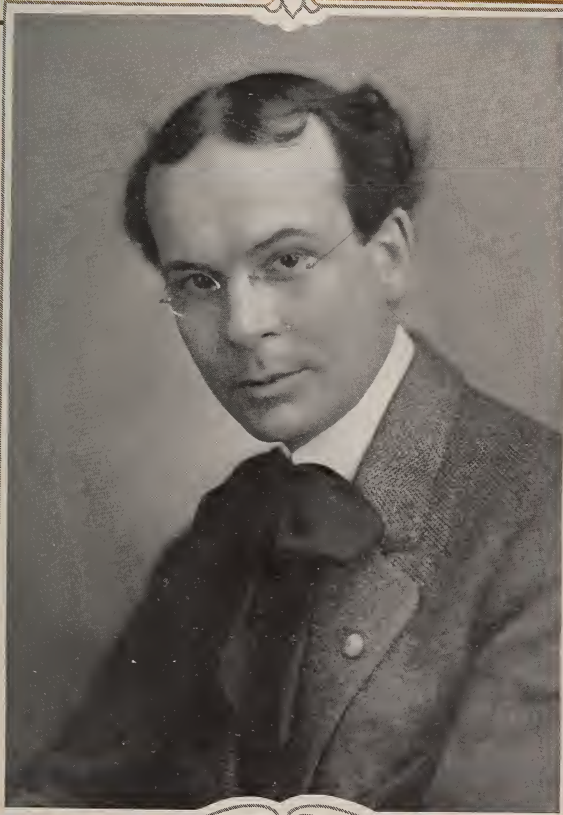
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Portland, Ore.

Portrait



H. C. Galbraith
Minneapolis, Minn.

"Put it up to men who know"

Knowledge without experience is theory. Theory without practice is without value. The choice of a photographic paper must be based on practical knowledge.

The leading photographers in this country use

CYKO

The professional photographer is making prints day in and day out.

A dozen demonstrators wait on him every day to show him that something else is better than what he is using.

The proof of CYKO superiority is that he continues to use

CYKO

AnSCO Company
Binghamton, N.Y.

Portrait

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

AnSCO Company

BINGHAMTON, N. Y.

No. 2

June, 1912

Vol. IV

Eastman Kodak Company Under Rigid Washington Investigation

This is the caption under which a very interesting article appeared in *The Wall Street Journal* of Tuesday morning May 7th.

The gist of the article is to the effect that the Department of Justice is looking into the methods by which that concern is alleged to throttle competition. The charges are that the Eastman Company is acting in restraint of trade in compelling consumers to buy its supplies, and that its next move is to open retail stores all over the country. We quote, "The establishment of Eastman stores is the next move of the Eastman Kodak Company. They will then supply the wholesaler, the retailer and the consumer. They will get all the business."

In the photographic field the ultimate consumer is without question the public that goes to the studios to be photographed. This brings to mind the late advertising copy to be seen in the general magazines with the uniform ending, "There is a photographer in your town. The Eastman Kodak Company."

P o r t r a i t

Something Different in Home Portraiture

FELIX RAYMER

IT seems the time has come when every studio must be prepared to go to the homes of its patrons to make sittings of them in their own atmosphere and surroundings.

The amateurish efforts that for a long time satisfied many who did not appreciate a "finished" result are almost obsolete, for the reason that the public is becoming more exacting in its demands and at the same time realizes that it is necessary to go to or call in one who has been carefully trained in his particular line until he has reached the stage where he can produce strictly up-to-date results. And the public is willing, or at least more so than formerly, to pay good prices for portraiture made in their homes when it has an air of refinement and "finish" about it. There is not the slightest reason for their paying good prices and accepting poor results, and they know it, for the reason that many good up-to-date men have gone in for this class of work and by so doing have helped to educate the public to the degree that they usually know what to expect.

The question has often been asked, "Will it pay a photographer in a small town?" Personally I cannot help but think that it will. There are refined, wealthy people in all small towns—possibly not so high a percentage in some as in others, but they are there just the same, and they like new and attractive things just as much as the city people, and frequently will pay even more for them than the city patron.

A friend and myself were once examining a few prints of home portraiture, when he said, "I do not consider home portraiture artistic; it is too pretty." Here was something to make me think. Because of a picture being pretty, it is not artistic. But, I will agree

P o r t r a i t



Cyko Portrait at Home,
the result of sitting shown on page 5.

P o r t r a i t

with him in a part of his expression, and that is—they are pretty.

As to the outfit necessary to do this class of work, I believe every operator will have his own ideas about that, and of course different conditions, tastes and training will make it impossible for one to lay down any positive rules along this line. I think a portrait lens should be used when making portraits, just as it would be if working in the studio under the skylight. Frequently the mistake is made of using a small view lens, which brings everything practically into the same plane of focus, as well as making it too "wirely."

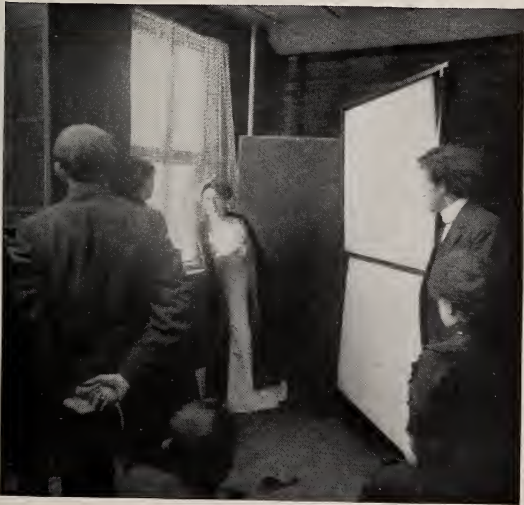
As a rule, I use any window that is most conveniently accessible, for I think the old-time idea that one has to have a northern exposure another belief that should be carefully filed away.

My experience is that screens for softening or diffusing the light are not needed, except that a good large reflector for the shadow side of the face is absolutely necessary. The rule I follow is: The stronger the light falls on the face nearest the window the stronger I make the reflected light on the shadow side. The usual custom is to soften down the light side by using a white screen. My idea is to get all the light possible, thus reducing the time of exposure, and attend to the quality of the negative in the development. The operator must bear in mind that he should develop for the *highest lights* in window work, and more so than any other class of work. Therefore if the light he has to use is excessively strong he should stop the development sooner, so as not to over-develop the high lights and make them harsh. Sometimes, where the light is extremely strong, my reflector is as close to the subject as I can possibly use it without showing it in the negative. Certainly I am aware that some claim this destroys modeling; so does local or brush development destroy modeling, and so does retouching destroy it, and many

P o r t r a i t

other practices that we often resort to for producing good pictures, *pretty* pictures, pictures that sell, destroy modeling, more or less.

As a rule all windows are covered with some sort of lace curtains. These I make use of by allowing them to face, as usual, over the window; they are attractive, and at the same time furnish all the screening for the light that is needed.



Posing at Home

The example of lighting as shown in our portrait belongs to that class of lighting known as the plain or broad effect, and is used more than all others. To secure it the subject has to be posed as near the light as possible, that is if the window is to be shown in the picture. The light can be of any size, and as low or as high as desired. I disregard the time-honored injunction to have the light "fall on the subject from an angle of

P o r t r a i t

forty-five degrees." A reclining position, on the window casing, gives a very attractive pose, and affords one the opportunity for having the subject close up to the light, thus securing brilliance. An operacloak or piece of drapery thrown over the shoulders will often break up unpleasant lines. More will be said of draping the model in a later issue of PORTRAIT.

The subject's face should be turned into the light until a catch light in the shadow eye is secured. Then a reflector (a sheet will answer the purpose nicely) should be placed close enough to take out the sharp line of shadow that is formed on the shadow side of the face where the light from the window leaves off.

By referring to the wide angle view of the room, the pose, windows, camera and accessories may be seen. The average exposure under such circumstances, using a 12-inch lens working at F. 5 and medium fast plate, is about one second.

(To be continued)

Mr. Wm. Dyall and the Photographers' Association of Iowa Are to be Congratulated

Mr. Will Dyall of Mount Pleasant, Iowa, on entering the convention hall where the Photographers' Association of Iowa held its 1912 meeting at Ottumwa, Iowa, was handed a gold medal as first prize in Class B, that through an error last year was given to someone else.

This must be a great satisfaction for Mr. Dyall, and also for the Photographers' Association of Iowa, who are thus able to do justice and make full reparation for what at one time seemed an unexplainable procedure, this in view of the attitude assumed by the Eastman Kodak Company in their house organ *Studio Light* for July 1911. In other words, because it was a CYKO print for which Mr. Dyall was accorded the prize, *Studio Light* was anxious that justice should not be done where justice was due.

P o r t r a i t

Independent Dealers too Wise to be Caught in Trust Underground Trap

IT appears that those who know the source of a film that appeared on the market over night have been endeavoring to post the Independent dealers, but in such a careful way that it leaves some in doubt as to what supposedly Independent manufacturer is really acting as an underground channel for the Photographic Trust, hence the ANSCO COMPANY has received a great many letters of enquiry. We select for publication as a sample of the alarm taken by Independent dealers, letters from Mr. E. C. Barker, 7 East Main Street, Canisteo, N. Y., which we reproduce in full with reply made by the ANSCO COMPANY:

Canisteo, N. Y., May 2, 1912.

ANSCO COMPANY,
Binghamton, N. Y.,
Gentlemen:

Will you please advise me if there is any truth in the veiled insinuations (not direct accusations) that the new film you are supplying the trade is in reality Eastman film wound on your own spools?

We have had this passed out to us twice within a month, and as we would not, if we knew it, handle anything bearing the finger-prints of this Octopus, we will thank you for some authoritative information on the subject.

Yours very truly,
(Signed) E. C. BARKER.

Binghamton, N. Y., May 3, 1912.

MR. E. C. BARKER,
7 East Main St.,
Canisteo, N. Y.

Dear sir:

Your favor of the 2nd inst. is the first we have heard of any veiled insinuations having been made to the effect that ANSCO film is in reality Eastman film wound on ANSCO spools.

P o r t r a i t

It is possible you have heard insinuations made as to another brand of film on the market, and may have been wrongly led to believe that the insinuations referred to ANSCO film.

No one would be so absurd as to make any such insinuation as regards ANSCO film for the reason that every week we have one or two dealers from different sections of the country who make a pilgrimage to Binghamton to visit our factories, and we always take great pleasure in showing visitors our wonderful equipment for making the best film that can be produced in this country.

We are not standing still in regard to the manufacture of film, and we are now about to commence the erection of another \$200,000 building as additional capacity to our film plant.

We greatly admire your spirit and discernment in not wishing to handle anything bearing the finger-prints of the Octopus, and especially anything put out by the Octopus or anyone else that must be marketed through underground channels.

With your permission we will publish your letter in *PORTRAIT*, together with our reply.

Yours very truly,
ANSCO COMPANY.

Canisteo, N. Y., May 7, 1912.

ANSCO COMPANY,
Binghamton, N. Y.
Gentlemen:

Referring again to our letter of the 2nd, we wrote our correspondent, stating that we had been handling the ANSCO products for nearly fifteen years and had given you what business we could, not alone owing to the excellence of your products but as an appreciation also of your plucky fight against the Photographic Trust, and asked them to be more specific in their charges.

We are in receipt of their reply from which the following excerpt is taken:

“We wish to assure you that the remarks in our letter did not refer to ANSCO film. This, to the best of our knowledge and belief, is Independent, and this firm is just as anxious to serve the Independent dealers as we are. The remarks in our letter were directed to another film, which, we have every reason

P o r t r a i t

to believe, is made by the Kodak Co., and sold under another name to Independent dealers."

We never believed that you would be a party to this way of doing business, and are glad to pass this tribute of a competitor on to you.

Yours very cordially,
(Signed) E. C. BARKER.

Cyko at Wholesale Net Prices for the Finisher and Commercial Photographer

The amateur and commercial grades of CYKO, namely, CONTRAST, NORMAL and SOFT, will hereafter be furnished in a special package containing 500 sheets, of the following sizes:

	S. W.	D. W.
4 $\frac{1}{4}$ x 5 $\frac{1}{4}$ -----	\$3.50 net	\$4.65 net
3 $\frac{1}{2}$ x 5 $\frac{3}{4}$ -----	3.00 "	3.95 "
3 $\frac{1}{2}$ x 4 $\frac{1}{2}$ -----	2.80 "	3.50 "
3 $\frac{3}{4}$ x 3 $\frac{3}{4}$ -----	2.80 "	3.50 "
2 $\frac{3}{4}$ x 4 $\frac{1}{4}$ -----	2.80 "	3.50 "
2 $\frac{1}{2}$ x 3 $\frac{1}{2}$ -----	2.35 "	2.80 "
2 $\frac{1}{2}$ x 2 $\frac{1}{2}$ -----	2.35 "	2.80 "

Drying Ferrotyped Glossy Cards

CYKO post cards, including unferrotyped glossy, may be dried in roll blotters by artificial heat then dampened on back with water (or wood alcohol and water to hasten drying), and placed face down between cardboards under pressure until again dry, when they will come out perfectly flat and remain so.

The squeegeed cards may be straightened by dampening and pressure in the same manner, but extreme care must be taken to prevent moisture coming in contact with face of cards as it will destroy the extreme gloss. Dry in warm room.

P o r t r a i t

A Convenient Method for Vignettes and Combination Pictures

A GOOD opaque in vignetting and blocking out negatives: Fill an ordinary drinking glass three-fourths full of Indian Red, add a good layer of LePage's glue (about one-half inch), add water and mix to the consistency of cream.

In making a raised vignette some photographers prefer this method on account of having a little color around the print.

Take a plate box; score on the inside with a knife, turn down edge and tack to the print frame with four tacks. Cut out bottom of box, paste tissue on, and with a brush full of opaque outline the negatives with a broad free stroke. The illustrations herein will explain the raised vignette thoroughly.



Fig. No. 1

In making a clean vignette paste tissue on print frame. With a brush full of opaque outline negative close to the

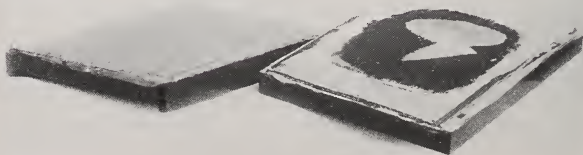


Fig. No. 2

P o r t r a i t

figure, being careful not to run over the figure. Fig. No. 2 will explain this method of making a close vignette. The result you get with a raised vignette is shown below.



Fig. No. 3 - Plain Print



Fig. No. 4 - Raised Vignette

The combination photographs are very easily made with this method of procedure.

Get a piece of heavy cardboard about as thick as the rabbit on a printing frame; cut an opening a little smaller than a 5 x 7 negative, as in Fig. No. 5. Have a sheet of yellow postoffice paper, trace out your combination, lay paper on each negative, outline close to the figure with a leadpencil. Lay the paper on a sheet of glass and with a penknife dig out the openings, as in Fig. No. 6. When ready to print lay the cutout on top of your printing-box; fasten negative on cardboard opening and place over the cutout. Make a test of each negative and have it develop in about a minute-

P o r t r a i t

and-a-half. Should the light creep over the edge and show a line, put a strip of cotton between the negative and the cutout, which will break it up. In printing each negative, outline the figure on the back of the print so as to know where to place each figure.

The following illustrations are some of the work that can be done in this way.

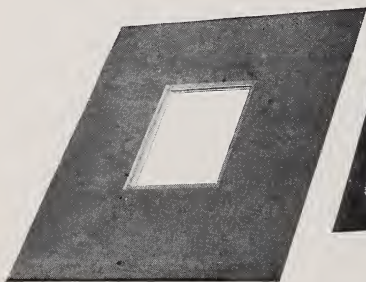


Fig. No. 5



Fig. No. 6

I am a practical worker and not a writer, so have made my descriptions of vignetting with opaque as brief as possible. If my instructions are not clear enough, anyone interested will get further particulars by dropping me a line care of Ansco Company, 171-173 Second Street, San Francisco, Cal.

The illustrations of raised vignettes and combination pictures shown herein are reproductions from CYKO prints, so I will also be pleased to answer any questions about CYKO paper, in my estimation the most wonderful printing medium on the market today.

EVAN JENKINS.

P o r t r a i t

Cyko Combination Portrait



Fig. No. 7

On next page is shown the result of a clean vignette.

P o r t r a i t

Cyko Clean Vignette



Fig. No. 8

P o r t r a i t

Our Cover Portrait and the Hall of Fame

MR. G. CUBLEY, the manager of the Minneapolis office of the ANSCO COMPANY, is very proud of the great Northwest. His satisfaction is never greater than when he has the opportunity of pointing to something worth while in his part of the country.

The portrait reproduced on our cover this month was sent us by Mr. Cubley, which many of our readers will recognize as that of the well known photographer of Minneapolis, Minn., Mr. H. C. Galbraith. Mr. Galbraith is like Colonel Roosevelt—a believer in a third term, but only more so, because he has been the secretary of the Northwestern Photographers' Association for five years running. He is the man who knows "how to stay put," and takes no chances on coming back.

Mr. Galbraith took up photography in 1893, and has conducted his well appointed studio for fifteen years consecutively in the same location. It has been a photographic landmark in Minneapolis for visiting photographers and demonstrators—a place where they are always sure of a cheerful welcome. Mr. Galbraith remarked to Cubley a few days ago, "Guy, I lay a great deal of my success to the conventions and demonstrators, the rest to bullheaded luck and CYKO."

"In Passing By"

The article thus entitled in one of the photographic "weak-lies" is a weakly weekly effort on the part of the editor to carry out the program arranged at Rochester, the purpose of which is to kill all initiative on the part of photographers to manage their own affairs in their own way and for their own interests.

The alternative is to allow the Rochester interests to manage the affairs of the photographers, including their studio and purse, for the benefit of their stockholders and minions, to say nothing of those whom they hire to write such articles as "In Passing By."



A Good Developing Paper at a Low Price

Made in one grade only, of medium speed and for soft effects; in two surfaces as follows:

Surface A (Semi-Gloss). Surface B (Glossy).

PRICE

SINGLE WEIGHT					DOUBLE WEIGHT			
1 Doz.	2 Doz.	½ Gro.	Gross	SIZE	1 Doz.	2 Doz.	½ Gro.	Gross
	\$.20		.75	2½ x 2½		\$.25		\$.95
	.20		.75	2½ x 3¼		.25		.95
	.20		.75	2½ x 3½		.25		.95
	.20		.90	2½ x 4¼		.25		1.15
	.20		.90	3 x 4		.25		1.15
	.20		.90	3½ x 3½		.25		1.15
	.20		.90	3½ x 4¼		.25		1.15
	.25		1.00	2½ x 7		.35		1.25
	.25		1.00	3½ x 5½		.35		1.25
	.25		1.00	3½ x 6		.35		1.25
	.25		1.00	4 x 5		.35		1.25
\$.15			1.00	3½ x 6½	\$.20			1.25
.15			1.00	3½ x 5½ Cab.	.20			1.25
.15			1.00	3½ x 5½	.20			1.25
.15			1.00	4 x 6	.20			1.25
.15			1.35	4½ x 6½	.20			1.70
.20		\$.95	1.75	5 x 7	.25	\$1.20		2.20
.25		1.10	2.00	5 x 8	.35		1.40	2.50
.25		1.10	2.00	3½ x 12	.35		1.40	2.50
.25		1.10	2.00	5½ x 7¼	.35		1.40	2.50
.25		1.40	2.50	6 x 8	.35		1.75	3.15
.30		1.55	2.75	6½ x 8½	.40		1.95	3.45
.35		1.65	3.00	7 x 9	.45		2.10	3.75
.40		1.95	3.50	7½ x 9½	.50		2.45	4.40
.40		2.20	4.00	8 x 10	.50		2.75	5.00
.50		2.90	5.25	9 x 11	.65		3.65	6.60
.60		3.60	6.50	10 x 12	.75		4.50	8.15
.80		4.40	8.00	11 x 14	1.00		5.50	10.00
1.20		6.60	12.00	14 x 17	1.50		8.25	15.00
1.60		9.10	16.50	16 x 20	2.00		11.40	20.65
2.00		11.55	21.00	18 x 22	2.50		14.45	26.25
2.40		13.75	25.00	20 x 24	3.00		17.20	31.25

ROLLS

	REG. WT.	DBL. WT.
10 yard rolls (25 inches wide) - - - -	\$3.00	\$3.75
10 foot rolls (25 inches wide) - - - -	1.00	1.25

ROLLS—For Cirkut Camera Negatives—Single and Double Wts.

SINGLE WEIGHT					DOUBLE WEIGHT					
6 in.	6½ in.	8 in.	10 in.	16 in.	6 in.	6½ in.	8 in.	10 in.	16 in.	
\$.60	\$.65	\$.75	\$.95	\$1.50	25 ft.	\$.75	\$.80	\$.90	\$1.15	\$1.80
1.20	1.30	1.50	1.90	3.00	50 ft.	1.50	1.60	1.80	2.30	3.60
2.40	2.60	3.00	3.80	6.00	100 ft.	3.00	3.20	3.60	4.60	7.20

Noko Post Cards

Doz: \$.15, 2 Doz: \$.25, ½ gro: \$.75, Gross: \$1.35, 500: \$3.50
5000 f. o. b. factory: \$25.00

A firm, quick drying emulsion

with the least possible tendency to frill is requisite for satisfactory negatives under the trying conditions of spring and summer.

That's why Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates are unsurpassed. They have stood the test of the tropics and will do it again every time.

Hammer's Orthochromatic Plates have widest possible range of color values.



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

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WOODARD, CLARKE & CO.

Portland, Ore.

Portrait



Gertrude Käsebier
New York



There is psychology in photography, and it also has its "Cykology," the principal medium of which is C Y K O—the sensitive recorder of that indefinable something in every artistic negative.—*Fra Monte.*

Good negatives may be divided into three classes: soft, normal and "contrasty."

The result depends on the paper used for printing.

Any of these good negatives, if printed on the wrong paper, will produce poor prints, and all will yield beautiful prints on the right grade of

Cyko Paper

Cyko is made in three grades of tone gradation for amateur printing, corresponding inversely to the class of negatives for which each grade is intended.

- | | |
|-----------------------|---|
| Contrast (Blue Label) | For weak and soft negatives. |
| Normal (Yellow Label) | For normal negatives of even gradation. |
| Soft (Red Label) | For contrasty negatives. |

Send for Cyko Manual, the key to prize-winning pictures.

AnSCO Company, Binghamton, N. Y.



Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, 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.

No. 3

July, 1912

Vol. IV

National



Convention

EVERY photographer should make a special effort to attend the National Convention which will be held at Philadelphia, Pa., the week of July 22d. The officers intend to make this meeting a little different from those of the past few years. There will be instruction in the Art and Science of photography by men at the head of the profession, besides practical demonstrations in many branches of photography.

There will be short snappy talks, each of a few minutes' duration, from the men whom we have been brought up to know as leaders.

One of the many features of the Convention will be the talk by Alfred Steiglitz, who, although not a professional photographer, is recognized as a leader of pictorial photography.

P o r t r a i t

There is a change this year regarding the exhibition of members' work.

Every member is requested to send in two pictures by which he is willing to stand or fall. These pictures will be submitted to a jury who will be asked to reject those which they do not consider quite worthy of the honor of being hung.

Wednesday, July 24th, will be Atlantic City Day. Every member of the Association will be given coupons entitling him to transportation, a dinner, and a bathing suit—the latter not necessarily for use at the dinner. Special trains will take the members to the beach and will return to Philadelphia the same night.

The Women's Federation of the P. A. of A. will conduct special meetings, and several well-known women photographers will make demonstrations at the Convention.

The "treat" of the Convention, however, will be the opportunity of renewing the acquaintance of the genial officers.

Ben Larrimer, President, will once more spread his infectious congeniality among the members and this will be his busy week.

Charlie Townsend, First Vice-President, will have the job of presiding over Congress and it is doubtful if anyone will envy him.

Will H. Towles, Second Vice-President, will be kept busy shaking hands with everybody—for everybody likes to shake hands with him. His modesty and ever willingness to impart knowledge has endeared him to all with whom he has come in contact.

L. A. Dozer will hold out both hands as usual to relieve you of the subscriptions, and this year's Convention will certainly be value for money.

Manly W. Tyree, the mercurial Secretary, will be here, there and everywhere looking after the Association's affairs and adding to the gaiety of the occasion.

Portrait

Something Different in Home Portraiture

FELIX RAYMER

PART II

ONE of the most difficult things for the home portraitist to realize is the importance of giving exposure enough. The natural tendency when using a small source of light, such as a window, is toward harshness, and if under-exposure is added to it the negative becomes worthless. Get more in the negative by exposure and not so much by development, is a good rule to follow, for "over-timing" gives softness, but over-development gives harshness.

When making such effects of lighting as shown in our example, and which is one with the greatest amount of contrast, the operator must be specially careful to give exposure enough to reach into the deepest shadows, or his lightings will lack flesh tones, the high lights showing as white, and the shadows totally lacking in detail. Then following the lighting and exposure, the negatives should never be over-developed, as that will cause harshness.

The lighting shown in our portrait is usually called an "edge effect" from the fact that it has the light falling more on the outer edge of the face, the camera being placed so that about a three-quarter view or less of the face is shown. For this lighting the subject does not have to be placed so near the window as for the one preceding it. In fact the distance is of no importance, except that by working near the light the exposure is shortened. The subject's face should be turned from the light until the catch light just disappears. The position of the camera can be seen by referring to the wide angle view of the room.

This effect of lighting is more particularly adapted to blonds and full round faces. The light falling strongly on the cheek farthest away from the camera makes of it

P o r t r a i t

a clear-cut outline, and the subject must be one with good regular features. The reflector must be used close enough to show the color of the flesh through the deepest shadow on the face. If the operator cannot see the color of the flesh he may be sure that his plate cannot.

Sometimes it is impossible to get full detail in the deepest shadows of the hair. Talcum powder and a powder-puff can be secured in any home in America, and if the operator will powder the hair in the parts lacking in detail by "dabbing" the powder into them with the puff, he will not only improve his lighting, but will shorten the exposure.

Just here I cannot refrain from again insisting on the use of a good strong reflector. It may not be in strict accordance with our former ideas of what is artistic, but what is of greater importance—it gives, or helps to give, good clear, catchy pictures, and that, it seems to me, is what we are specially in need of just at this time.

For a lighting showing as much contrast as this I modify my developer somewhat. Just here I will give the formula of my developer, as from this time on I will have to refer to it often. The old-time gray-haired 'pyro' is still doing business at the same old stand so far as I am concerned. The stock solutions are:

No. 1 - Carbonate soda to test	40°
No. 2 - Sulphite soda to test	70°
No. 3 - Water	16 oz.
Oxalic acid	15 gr.
Pyro	1 oz.

These solutions should be kept separate until ready to use.

The normal solution, for a normally lighted and timed plate, is:

No. 1	1 oz.
No. 2	1 oz.
No. 3	1 oz.
Water	8 oz.

P o r t r a i t



Cyko Portrait at Home,
the result of sitting shown on page 6

Portrait

This furnishes the operator with a flexible developer that can be altered in any way he may desire after he once fully understands the nature of the chemicals employed and their action on the plate. Carbonate soda is for action and the softening of the film; the sulphite for color and printing quality, and pyro for blackening and contrast. If, as in our present example of lighting, the contrast is in excess, we know that if possible it



Posing at Home

should be reduced in the development, therefore I would use less of the contrast agent, that is, pyro—say about one-third less, leaving all other constituents the same. By giving full exposure and modifying the developer in some such manner the natural tendency of so small a light toward contrast is in a measure overcome, so that really as soft, pleasing results can be had as by any light of any size.

Very little trouble is encountered in the handling of

P o r t r a i t

white drapery in home portraits. The light being small is more concentrated on the subject's face, so that it does not fall on the lower part of the figure so strongly, and the drapery does not as a rule flash up ahead of the face. This is particularly true where the sill of the window is higher than the subject's hips. However, there are times when one has to protect the draperies. I usually secure better results by allowing the drapery to come right along as it will and then reduce it to the required detail after the negative has been fixed and washed.

In a subsequent article I will give my method for reducing or locally developing for the drapery. By comparing the drapery shown in the wide angle view of the room with that in the portrait it will be seen that the portrait is much lower in tone. It was reduced after development.

(To be continued)

Noko

The ANSCO COMPANY announces the introduction of a good developing paper at a low price.

There are some classes of work which, owing to commercial restrictions, must be produced at a minimum cost, and the difficulty that has beset the photographer heretofore has been the rather disappointing results he has obtained from using "cheap" papers, not only because the prints are really cheap in quality but no saving resulted since the amount of waste more than offset the difference between the price of a good paper and the so called cheap variety.

The emulsion of NOKO is made to give brilliancy with a good amount of warmth in tone and will give soft results from hard or contrastive negatives.

NOKO is of medium speed and is made in one grade only and two surfaces, as follows:

Surface A - Semi-gloss, single and double weight.

Surface B - Extreme gloss, single and double weight.

NOKO post cards may be obtained in either surface.

P o r t r a i t

A Business Convention

THE Southern Photographic Show and Convention recently held at Atlanta, Ga., proved conclusively that, given a good and original program of instruction by men of national reputation, photographers will attend in large numbers.

The attendance was over four hundred—the largest gathering of professional photographers ever gotten together in the South. In fact, the attendance was more than double that of any State Association Convention held this year.

From the time the band struck up “Dixie” when the grand march was made into the Auditorium until the end of the Convention, there was not an idle moment or a lull in the offertories of good things. Demonstrations and lectures succeeded one another in orderly succession and never before has there been such an array of talent at any Convention.

Elias Goldensky of Philadelphia gave two very comprehensive demonstrations, utilizing the selfsame artificial light apparatus as he uses to make the masterpieces for which he is so famous.

Melvin H. Sykes, Chicago, Ill., made a number of negatives, explaining thoroughly his method of posing and draping.

Mrs. Melvin H. Sykes demonstrated “worked in” backgrounds which was an educational feature that was much appreciated by all.

E. E. Doty, Battle Creek, Mich., gave a very entertaining demonstration, using a model to show the right and wrong way to make successful portraits.

Home portraiture was taken care of by Carl E. Ackerman of New York City, while Thomas A. Edison sent a representative to the Convention to demonstrate the latest form of moving picture machine adapted to the home and advertising purposes.

P o r t r a i t

W. S. Lively, McMinnville, Tenn., made a number of autochromes which were very much admired.

C. Huesgen, President of the New York Dealers' Association, held a meeting of Southern dealers and admitted that it was the largest crowd he had had the pleasure of addressing.

There were over four hundred prints entered for competition, the "Open to the World Class" attracting twenty-eight contestants.

The following is the list of awards and we extend our congratulations to the respective winners of the sterling silver CYKO cups:

- Class A N. Brock, Asheville, N. C.
- Class B Veran Blackburn, Valdosta, Ga.
- Class C H. Tees, West Point, Miss.
- Class D E. O. Hurd, Forsyth, Ga.
- Class E O. P. Havens, Jacksonville, Fla.
- Class F Homier & Clark, Richmond, Va.
- Class G H. Lee Bell, Pensacola, Fla.
- Class H Melvin H. Sykes, Chicago, Ill.
- Class J Gibson Store, Jacksonville, Fla.

On another page will be found a reproduction from a photograph of the Auditorium taken during the Convention which conveys some idea of the beauty of the decorations which, together with the lectures and demonstrations, gave the Convention a "National" aspect.

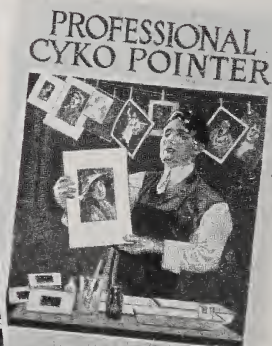
A Correction

In the June issue of PORTRAIT it was announced that the amateur and commercial grades of CYKO would hereafter be furnished in special packages containing 500 sheets at wholesale net prices for the use of the finisher and commercial photographer. One size was given as $2\frac{3}{4} \times 4\frac{1}{4}$, whereas it should have read $2\frac{3}{4} \times 4\frac{1}{2}$, the price of same being \$2.80 net S. W., and \$3.50 net D. W.

Portrait

New Editions of Cyko Manual and Professional Cyko Pointer

The experimental and technical departments of ANSCO COMPANY are continually working in the interests of photographers, and the results of their labors are published in the pages of PORTRAIT and the two books of Cykology, namely, THE CYKO MANUAL and the PROFESSIONAL CYKO POINTER.



New editions of both these volumes are just to hand from the press, and every photographer is requested to send for a copy of each booklet that he or she may learn the latest methods of manipulation of CYKO in all grades. Illustrations of the covers of the "Cykology" books are reproduced above.

P o r t r a i t



Auditorium as it appeared during the Southern Photographic Show and Convention.

P o r t r a i t

The Southern Photographic Show and Convention as Seen by Cykologist Van

ANSCO products set the pace for quality, and CYKO is the paper you will eventually use. Now the simple proven fact is this, that when things are discussed in a convention in a big and general way, these fundamental points find expression through the leaders in the main topics of conversation.

ANSCO quality has long been an established fact, and every speaker realizes that it is an easy matter to talk about the things which his audience knows about and is posted on, and it is easy for him to assist these people to formulate new ideas and establish new and better ways of getting the best out of any line of business. We also realize that we can accomplish more by holding conventions, as we can all get together and exchange ideas and draft new plans to work upon.

The man who is a success himself is the man to be chosen to deliver these lectures, and the daily program at this convention was a solid mass of successful men, dated for different hours to deliver talks, and to make practical, common-sense demonstrations on all branches of photography.

The result of last year's convention has proven to us that this is the proper line to work upon, as this year's convention was three times larger than the one held last year, the principal reason for this being that all photographers and dealers attending last year realized the great benefits derived from attending such a convention, and this proves that the consumer has the quality product at heart as well as a great appreciation of what is being done for him as an independent advocate by the manufacturer of independent photographic supplies.

P o r t r a i t



Tyree

Towles

Larrimer

Townsend

Dozer

OFFICERS OF THE PHOTOGRAPHERS' ASSOCIATION OF AMERICA

P o r t r a i t



Cyko Portrait by Gertrude Käsebier. New York

Portrait

Our Cover Portrait and the Hall of Fame

FROM tracing pictures in the water with baby fingers to the position of one of the foremost women photographers of the world is no small jump, but those who know Mrs. Gertrude Käsebier say that it is not unusual for her. Mrs. Käsebier's mother used to tell with great glee the story of her daughter's earliest experiments in art, and the great advances she made when photography superseded the first attempts at making pictures on the surface of a mudpuddle.

Mrs. Käsebier studied art in Pratt Institute and went to Paris to complete her education. There, on one rainy afternoon, she began to experiment with photography and found that the camera best suited her as a medium of art expression. Returning to America she opened a studio in the Women's Exchange Building and her pictures immediately began to attract attention. Needing larger quarters she moved to No. 273 Fifth Avenue, and took the entire top floor there. Thousands of dollars were expended in making this studio one of the unique show places of the Avenue. Unfortunately Mrs. Käsebier had no lease on the premises and upon one week's notice the landlord ousted her. Not knowing what to do she sat down on a studio chair and watched a crowd of huskies tear down her expensive hand-decorated partitions.

That's why she is a suffragette.

Mrs. Käsebier does not allow her work in photography to sap her interest in other things. She is a brilliant conversationalist and has a fund of anecdotes equal to that of any professional.

A visit to her studio is a treat to the progressive photographer. With a freedom from restraint and a magnificent disregard for conventionality her portraits are stamped with the fullness of feeling of the artist who has but one aim—that to produce upon paper the very spirit of the subject. This, with a lofty respect for the possibilities of the camera as the most modern of art tools, gives to both the photographer and her work an interest which entitles her to the position she now occupies, the "Queen-Mother of Photography."



A Good Developing Paper at a Low Price

Made in one grade only, of medium speed and for soft effects; in two surfaces as follows:

Surface A (Semi-Gloss). Surface B (Glossy).

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SINGLE WEIGHT					DOUBLE WEIGHT			
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	\$.20		.75	2½ x 2½		\$.25		\$.95
	.20		.75	2½ x 3¼		.25		.95
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	.20		.90	2½ x 4¼		.25		1.15
	.20		.90	3 x 4		.25		1.15
	.20		.90	3½ x 3½		.25		1.15
	.20		.90	3½ x 4¼		.25		1.15
	.25		1.00	2½ x 7		.35		1.25
	.25		1.00	3½ x 5½		.35		1.25
	.25		1.00	3½ x 6		.35		1.25
	.25		1.00	4 x 5		.35		1.25
\$.15			1.00	3½ x 6½		\$.20		1.25
.15			1.00	3½ x 5½ Cab.		.20		1.25
.15			1.00	3½ x 5½		.20		1.25
.15			1.00	4 x 6		.20		1.25
.15			1.35	4½ x 6½		.20		1.70
.20		\$.95	1.75	5 x 7		.25	\$1.20	2.20
.25		1.10	2.00	5 x 8		.35	1.40	2.50
.25		1.10	2.00	3½ x 12		.35	1.40	2.50
.25		1.10	2.00	5½ x 7½		.35	1.40	2.50
.25		1.40	2.50	6 x 8		.35	1.75	3.15
.30		1.55	2.75	6½ x 8½		.40	1.95	3.45
.35		1.65	3.00	7 x 9		.45	2.10	3.75
.40		1.95	3.50	7½ x 9½		.50	2.45	4.40
.40		2.20	4.00	8 x 10		.50	2.75	5.00
.50		2.90	5.25	9 x 11		.65	3.65	6.60
.60		3.60	6.50	10 x 12		.75	4.50	8.15
.80		4.40	8.00	11 x 14	1.00		5.50	10.00
1.20		6.60	12.00	14 x 17	1.50		8.25	15.00
1.60		9.10	16.50	16 x 20	2.00		11.40	20.65
2.00		11.55	21.00	18 x 22	2.50		14.45	26.25
2.40		13.75	25.00	20 x 24	3.00		17.20	31.25

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10 yard rolls (25 inches wide) - - - -	\$3.00	\$3.75
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ROLLS—For Cirkut Camera Negatives—Single and Double Wts.

SINGLE WEIGHT					DOUBLE WEIGHT					
6 in.	6½ in.	8 in.	10 in.	16 in.	6 in.	6½ in.	8 in.	10 in.	16 in.	
\$.60	\$.65	\$.75	\$.95	\$1.50	25 ft.	\$.75	\$.80	\$.90	\$1.15	\$1.80
1.20	1.30	1.50	1.90	3.00	50 ft.	1.50	1.60	1.80	2.30	3.60
2.40	2.60	3.00	3.80	6.00	100 ft.	3.00	3.20	3.60	4.60	7.20

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5000 f. o. b. factory: \$25.00

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hold the record of superiority, not alone for the heat and humidity of the tropics, but for the most trying hot weather conditions of any climate. Their keeping qualities are unexcelled and they develop quickly with firm tough films and with minimum tendency to frill.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label).



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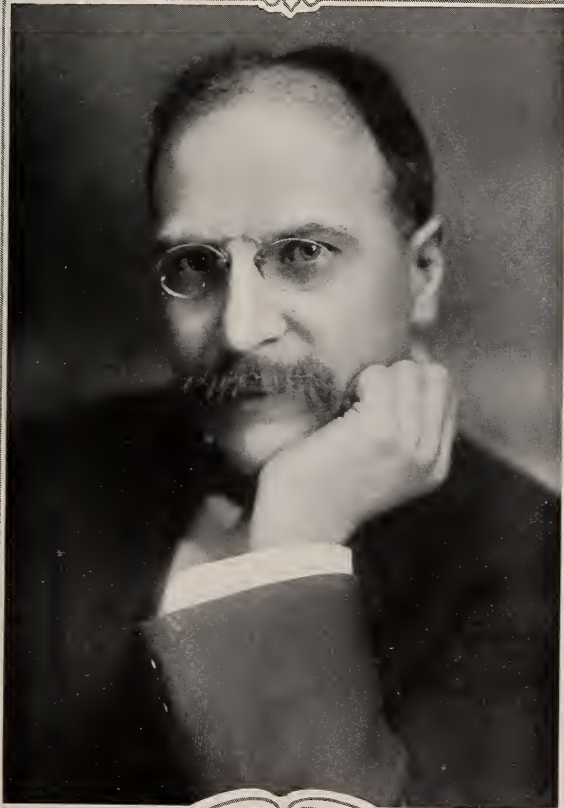
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1011 Capitol Avenue, Houston, Texas



WOODARD, CLARKE & CO.

Portland, Ore.

Portrait



J. B. Schriever
Scranton, Pa.



There is psychology in photography, and it also has its "Cykology," the principal medium of which is C Y K O—the sensitive recorder of that indefinable something in every artistic negative.—*Fra Monte.*

Good negatives may be divided into three classes: soft, normal and "contrasty."

The result depends on the paper used for printing.

Any of these good negatives, if printed on the wrong paper, will produce poor prints, and all will yield beautiful prints on the right grade of

Cyko Paper

Cyko is made in three grades of tone gradation for amateur printing, corresponding inversely to the class of negatives for which each grade is intended.

Contrast (Blue Label) For weak and soft negatives.

Normal (Yellow Label) For normal negatives of even gradation.

Soft (Red Label) For contrasty negatives.

Send for Cyko Manual, the key to prize-winning pictures.

AnSCO Company, Binghamton, N. Y.



Portrait

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

PUBLISHED MONTHLY BY CYKO USERS, EDITED BY PHOTO-
GRAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

AnSCO Company

BINGHAMTON, N. Y.

No. 4

August, 1912

Vol. IV

The Philadelphia Convention

NEARLY fifteen hundred photographers attended the National Convention and enjoyed the many good things offered by the Association. From start to finish there was never a hitch.

As usual the CYKO exhibit attracted a great deal of attention. The main display on the ground floor consisted of a number of individual collections of CYKO portraits all printed, finished and framed in the respective artists' studios. The prints shown were from the galleries of Käsebier, Selby Sisters, Core, Sykes, Steffens, Davis & Sanford, Gessford, Buckley, Towles, Mishkin, Pach, Ellis, Brock, Phillips, Bradley and Goldensky.

A further exhibit of CYKO portraits was on the main floor and was also much admired, especially the oil paintings on CYKO LINEN exhibited by the Gerhardt Sisters.

The local entertainment committee must be congratulated on the success of the social side of the Convention. Atlantic City Day will surely be remembered by all for many years to come.

P o r t r a i t

A Photographic Special

*Chartered by a progressive Ansco dealer
for amateur photographers*

THIS unique idea was conceived by the Ossen Photo Supply Company of Denver, Col., in the spring of 1911 when they ran a train of several coaches loaded with amateurs, to Pine Grove, Col. Encouraged by the enthusiasm shown they decided to make it an annual affair, and this year the date was set for May 30th.

A special train of seven coaches, consisting of a smoker, two day coaches and four observation cars, were chartered to Strontia Springs, Col., and two weeks in advance the salesmen were boosting for the big excursion; also a circular letter in the form of an invitation was sent to every patron of the store. A special rate of one dollar for the round trip was secured, and the tickets were on sale only at the store, which brought them in in large numbers to secure their tickets and purchase supplies for the trip.

The time for departure from the Denver Union Depot was set for 8:30 A. M., and long before the hour "Anscuers" were very much in evidence, each one carrying a camera and wearing an Ossen badge which was presented to them at the store.

The journey commenced, and soon we were entering the picturesque Platte Canon on our way to Strontia Springs which was reached at 10 A. M. At this point there was no lack of subjects; in fact it was a feast for the amateurs, and soon they were selecting the spots that would make the best pictures. There was a force of instructors made up from the help at the store to show them how to make the proper exposures and to select the better subjects.

On the return trip the employees went through the train and gathered up the films to be developed, and the Ossen Photo Supply Company report a large sale of ANSCO films and other supplies.

P o r t r a i t

Something Different in Home Portraiture

FELIX RAYMER

PART III

THE portrait shown in connection with this article is of an effect of lighting specially suited to young ladies dressed in white draperies. It is commonly called the Rembrandt effect, and is particularly attractive from the roundness and softness it shows.

The subject should be faced far enough toward the light to get a catch light in the shadow eye, and the reflector should be so placed that it catches up the light where it leaves off on the shadow side of the face and blends it backward to the outline of the ear. If the reflector is used so as to round the cheek out it will save much unnecessary retouching; for if the shadowy line formed on the cheek where the light from the window leaves off is not taken out in the lighting it will have to be done in the retouching. Pictures that show sharp lines and shadows have never pleased my trade very much, and I have my doubts of their pleasing any trade.

It will be noticed that a small bit of drapery is thrown carelessly over the shoulders and arms. This serves to break up sharp outlines. Where the outline of a figure is clearcut against a dark ground it detracts too much from the important parts of the composition. Not only does it soften the outlines, but what is possibly of greater importance, it serves to cover the sleeve of the dress so that the particular "style" is not so noticeable. This is a good thing in view of the fact that as a rule the styles change about once or twice a year and the sleeves of a gown show a greater change than any other part of it, so that in a very few months the picture is likely to be "out of style." By draping the shoulders and arms lightly the style never changes and the picture is up to date for a much greater time, which is no small item from an advertiser's point of view.

P o r t r a i t

The detail in the white drapery shown here was secured by local reduction after developing. The solution I use for that purpose is equal parts of a saturated solution of permanganate of potassium and sulphuric acid, in six ounces of water. After the negative has had the hypo thoroughly washed out of the film, with a bit of cotton dipped into this solution I run over those parts of the drapery that are too highly illuminated, and continue to apply it until the desired effect is attained. The operator must work rapidly so as to avoid streaks or uneven reductions. The process is a simple one and anyone should be able to do it the first trial if he knows just what he wants to do. Every time the negative is touched by the cotton it should be immediately dashed with clear water to stop too rapid action of the chemicals; then apply the chemicals again and another dash of water, and so on until the work is accomplished.

The proper effect of light on the subject should be one where the face is the attraction, therefore the light should be concentrated to the face, but sometimes it spreads over the drapery in a broad expanse of white that detracts from the face. To reduce it properly the operator should begin work at the base of the figure and gradually work upwards until the highest light on the drapery is just on top of the shoulder. Care must be taken to keep from making it "splotchy." When this trouble is met the solution is too strong and is working faster than the operator can handle it. The first few times the operation is tried it may be wise for one to use the solution much weaker than I gave it—the operator's judgment will have to decide.

There are times when one has to intensify certain parts of the drapery and even certain high lights on the face. Of course it is an easy matter to intensify the whole negative but it is not always needed, and there are often times when we would like to add some

P o r t r a i t



Cyko Portrait at Home
the result of sitting shown on page 6

P o r t r a i t

strength or brilliance to a small portion. For this purpose I work on the negative after it is dry, and with a small sable brush I "paint" the part with a saturated solution of bichloride of mercury. After it turns white I clear it off with a solution of sulphite of soda. Be sure the negative is well washed after this treatment.

Another suggestion I wish to make here is that the



Posing at Home

operator must have a better understanding of the values the different colors and shades have than is necessary in the studio. This is necessary for one thing so that he may know what is going to show in the plate and what is not. Many times one may go to considerable trouble to keep some objectionable pattern in the wallpaper from showing, when as a matter of fact it would not

P o r t r a i t

have shown anyway. Often the walls make fine backgrounds, or at least they furnish the base for "worked-in" grounds, but as a rule I do not care for "worked-in" effects where the window itself is included in the picture; it appears too crowded. Reds, greens, buffs, etc., photograph dark, and generally make good grounds as they do not attract very much attention. Blues, violets and indigoes come out white, and as a rule are not good for grounds as they show too plainly, and if the pattern is figured it is liable to attract too much attention from the face. Also the color of the surroundings in a measure controls the exposure. If light colors predominate, or colors that come out as light, the exposure will be less than for dark tones or tones that come out as dark.

By referring to the wide angle view of the room the placing of the camera and accessories can at all times be seen. This I think, makes it possible for one to understand quite easily.

(To be continued)

The Canadian Convention

THE Convention held in Toronto, Ont., July 9th to 11th, was one of the largest attended affairs in the history of this active organization. Photographers from all parts of the country came with smiling faces to lend a helping hand to make it one of the most successful of any heretofore. A large collection of photographs was displayed on the walls showing a marked advancement along the artistic line of effort. As usual PROFESSIONAL CYKO took a leading part in the grand display.

The members of the Association showed their confidence and appreciation of services past rendered by the executive officers, and unanimously elected the old board of officers to again lead the Association on to greater triumphs.

P o r t r a i t

Sadakichi Hartmann Says Ansco Exhibit of Individual Collections is Surpassing

Written by Sadakichi Hartmann
(Sidney Allen)

STEFFENS, Core, Sykes, Ellis, Mishkin, Buckley, Pach, Gessford, Selby Sisters, and Bradley. These names alone are sufficient to make any exhibition interesting, but on this special occasion they seem to have surpassed themselves. The pictures are without exception above the ordinary, or in other words, true exhibition pictures. The display consists of about one hundred pictures and are shown to their best advantage on ten panels and two folding show cases. Among the exhibits are those of Phillips, Goldensky, Towles and Käsebier, each of whom is represented by six or seven prints, and attract the most attention. Mrs. Käsebier does not seem, at least in this instance, to indulge any more in blurred effects. Her work is clear and precise and shows a subtlety of values and tones of quality that is peculiar to CYKO.

Richness of tone of a deep, warm quality is one of the characteristics of this medium. Some of the workers try for soft effects, others, like Sykes and Gessford, for instance, try for more contrast and brilliancy. The paper apparently responds to all these demands. It records light effects, even the unusual ones of those which Mr. Goldensky indulges in with astonishing accuracy. Shadows never look opaque but always retain some atmospheric quality, and accessories can be delineated without becoming intrusive.

There is no blurring nor no dead black. The principal charm is harmony and refinement of the middle tints; in other words, as the charming memoir, CYKO POINTER states, "the light and shadows blend so harmoniously through such soft, progressive gradation of tones that there is no strong dividing line," and yet there

P o r t r a i t

is no flatness. The photographs stand out and there is a feeling of space behind.

All these qualities are favorably brought out in the exhibit. There is no doubt that "this prize winning paper" has exceptional qualities. That it lends its service to the fullest expression of character portrayals and artistic inspiration is sure.

Core, of New York, has presented a very charming group of children's portraits. They show the usual vivacity and lifelike likeness of all his work.

Melvin H. Sykes made a very good thing in his "Spirit of Music." Goldensky's nudes are very much admired. They show a knowledge of composition and skill in the handling of flesh tints worthy of a painter. Very interesting exhibits were furnished also by Davis & Sanford and Commodore Steffens. Of the other exhibitors who were represented I would especially mention the work of Ellis, Mishkin, the Misses Selby and Bradley.

[Sadakichi Hartmann was the official critic of the P. A. of A. at the National Convention.—ED.]

From a Prominent Dealer

Mr. H. S. Smith, of the firm of Pinkham & Smith of Boston, said in a recent letter:

"The writer begs to state that beyond a shadow of doubt, PROFESSIONAL CYKO was so far in advance in quality of all other papers as shown by the pictures at Philadelphia, that it resolved itself into a question of who was second, not who was first. We congratulate your Company, not only on the CYKO exhibit, but on the disposition shown there by your Mr. Topliff to uphold and stand by the real Independent dealers."

P o r t r a i t

The Ansco Developing Tank

MESSRS. Platter & Company, the ANSCO dealers in Seymour, Ind., took advantage of the article published in the January issue of PORTRAIT and adopted the ANSCO method of developing films by the use of a small tank which meant a great saving in labor and material, besides enabling them to give their patrons better service. Their letter is reproduced below, giving the dimensions of the tank they had constructed, as illustrated on page 11.

PLATTER & COMPANY'S PHOTO STUDIO

Independent Dealers in Photographic Supplies,
Hand Cameras and Films

Seymour, Ind., June 18, 1912.

ANSCO COMPANY,
Binghamton, N. Y.

Gentlemen:

We are sending you a print of the tank we use for developing film. The tank was made from your suggestions in the January issue of PORTRAIT.

We reduced the inside measurements to 5 x 10 x 27 inches, making it hold about six gallons of developer. We use your formulae and find that from twenty to thirty minutes is sufficient time. In place of the clips you advised we are using a weighted safety-pin, which has the advantage of requiring a great deal less room.

Thanking the editors of PORTRAIT for the suggestion, we beg to remain,

Respectfully,
(Signed) PLATTER & COMPANY.

P o r t r a i t



Illustration of Developing Tank described on page 10

P o r t r a i t

What Many of the Leading Photographers Said About the Cyko Exhibit

Ben Larrimer, President of the P. A. of A. said, "My opinion can be summed up in two words, 'perfectly wonderful.' "

"I have just arrived from Bridgeport, and naturally saw the ANSCO booth first. I want to say that if the rest of the exhibits come up to this standard it will sure be a mighty good Convention."—J. P. Haley, Bridgeport, Conn.

"I had never been able to get what I wanted out of any paper until I struck CYKO, especially for sepia work and I don't believe there is anything to equal it. Certainly the ANSCO Exhibit is a clincher as to what can be done. Have no trouble in getting any range of tone or anything of that kind."—C. E. Smith, Evanston, Ill.

"In this exhibit you have a wonderful collection of the best photographers' work and exceptionally well arranged. I think these prints register the values of the tones most beautifully."—Miss Mary Carnell, Philadelphia.

"CYKO is the finest exhibit. Don't think there could be a better exhibit altogether; in fact, it is a book of revelations."—Victor Georg, Springfield, Ill.

"The finest ever."—Frank Bacon, Philadelphia, Pa.

"It is the big show."—Andy Rosch, New Rochelle, N. Y.

"I think the CYKO exhibit is great."—B. Frank Moore, Cleveland, O.

"I think it perfectly beautiful."—Rockwood, Jr., New York City.

"The CYKO display at the thirty-second Convention I think is very fine, and I use CYKO in my studios exclusively"—W. F. Core, Cincinnati, Ohio.

P o r t r a i t

“CYKO has the good qualities of carbon and platinum combined. It represents the delicate tonal qualities of carbon and the pictorial effects of platinum.”—H. L. Bowersox, Cleveland, Ohio.

“Every path leads to the CYKO show.”—Al. Lipp, Philadelphia, Pa.

“The master minds of the profession show CYKO to exceed anything produced up to the present time.”—J. E. Giffin, Wheeling, W. Va.

“The CYKO exhibit is simply perfect and a great treat to me.”—W. G. Mandeville, Louisville.

“We use CYKO paper in most all of our portrait work, preferring the CYKO sepia, as it seems to be the most attractive to our customers and inducive to good prices. The exhibit here is beautifully arranged and every picture has charm. CYKO paper makes a photographer independent of weather conditions. Melvin Sykes’ picture, ‘The Spirit of Music,’ is one of the greatest that has been produced in pictorial photography. I understand that Mr. Sykes uses CYKO exclusively in his business.”—William H. Rau, of Philadelphia.

“I think the Convention is up to the standard, at least, although I am not much of a convention man. I am very much pleased with the ANSCO exhibit. CYKO paper is good enough for me.”—N. Brock, Asheville, N. C.

“I think the exhibit is beautiful and I do not see how it could be improved. It represents the best photographers in the world. It is simply beyond criticism.”—H. B. Schaeffer, Altoona, Pa.

“The ANSCO exhibit on CYKO paper is simply wonderful.”—Miss J. C. Reith, of the Strauss Studio, St. Louis.

“Finest exhibit in the house.”—E. E. Doty, Battle Creek, Mich.

P o r t r a i t

"I think as far as the Convention as a whole is concerned it is the most successful that has ever been held and the prints on CYKO paper have been said by critics to be the best in the Hall."—B. C. Guttenstein, Milwaukee.

"It is exceedingly fine in every respect and the best display in the Hall. I use CYKO paper very extensively in our work and exclusively when desiring sepia tones."—M. S. Wildermuth, of Stearns, Wildermuth & Stearns, Wilkes-Barre.

"After examining the entire exhibit of this Convention I feel that the CYKO exhibit is the best at the present Convention. It shows entirely new ideas and is thoroughly deserving of the recognition and comment of the photographers of America."—D. D. Tennyson, Litchfield, Ill.

"It is a splendid exhibit. Some of the prints I have seen made on other mediums from the same plates are weak and insipid as compared with the prints made on CYKO in the ANSCO exhibit."—I. Buxbaum, former President of the Photographers' Club of New York.

"The exhibit of prints on CYKO paper is very beautiful and superior to any in the Hall. CYKO is my main standby."—Chas. Fritsch, of Pittston, Pa.

"Most beautiful display I ever saw."—W. G. Thuss, Nashville, Tenn.

"Positively great." Ben Strauss, Kansas City, Mo.

"It is one more step towards the height of our profession."—Ben. C. Golling, St. Paul, Minn.

"CYKO is the greatest paper—I would be lost without it."—L. J. Buckley, Binghamton, N. Y.

"It is a wonder."—Pirie MacDonald, New York.

"It is a privilege to be able to look over such a display. It is a liberal education in the perfection to which artificial light paper has been brought"—E. B. Core, New York City.

P o r t r a i t

Our Cover Portrait and the Hall of Fame

THE biographies of the leading photographers show that, analytically speaking, the craft may be divided into three classes; firstly, those who look upon portrait photography from the art standpoint only and produce artistic pictures with no regard to the financial side of the profession; secondly, those who look upon the profession as a means of financial gain irrespective of the artistic merit of their portraits, and thirdly, those who combine the above two attributes, paying attention to the financial end and at the same time producing good work.

In the last class we find Mr. J. B. Schriever of Scranton, Pa., whose photograph is reproduced on the cover of this issue. "Jim" Schriever can hardly be called an "old timer," but his experience dates back to 1888 when he started to run a business with Mr. S. L. Bergstresser at Kane, Pa., and shortly afterwards opened a studio in that town. Some time later Mr. Schriever opened a branch studio at Emporium, Pa., which proved to be such a success that the returns soon exceeded those of the parent studio, which was disposed of by him later.

Mr. Schriever is another example of the successful photographer who ungrudgingly admits that a good deal of his prosperity is traceable to the photographic conventions. He won a first prize at the National Convention at Celeron, Pa., and the list of prizes he has won since amounts to no less than sixteen.

In 1911 he was elected President of the Pennsylvania State Association, and is well known throughout the photographic world by his being part author and editor of the *Self Instructing Library of Practical Photography*, a work which comprises ten volumes.

Mr. Schriever removed to Scranton, Pa., in 1900, and is now operating a chain of studios throughout the State and is constantly extending his field of endeavors. He does not hesitate to acknowledge the superiority of PROFESSIONAL CYKO, which he uses in his numerous studios.



A Good Developing Paper at a Low Price

Made in one grade only, of medium speed and for soft effects; in two surfaces as follows:

Surface A (Semi-Gloss). Surface B (Glossy).

PRICE

SINGLE WEIGHT					DOUBLE WEIGHT			
1 Doz.	2 Doz.	½ Gro.	Gross	SIZE	1 Doz.	2 Doz.	½ Gro.	Gross
	\$.20		.75	2½ x 2½		\$.25		\$.95
	.20		.75	2½ x 3½		.25		.95
	.20		.75	2½ x 3½		.25		.95
	.20		.90	2½ x 4½		.25		1.15
	.20		.90	3 x 4		.25		1.15
	.20		.90	3½ x 3½		.25		1.15
	.20		.90	3½ x 4½		.25		1.15
	.25		1.00	2½ x 7		.35		1.25
	.25		1.00	3½ x 5½		.35		1.25
	.25		1.00	3½ x 6		.35		1.25
	.25		1.00	4 x 5		.35		1.25
\$.15			1.00	3⅞ x 6½	\$.20			1.25
.15			1.00	3⅞ x 5½ Cab.	.20			1.25
.15			1.00	3⅞ x 5⅞	.20			1.25
.15			1.00	4 x 6	.20			1.25
.15			1.35	4½ x 6½	.20			1.70
.20		\$.95	1.75	5 x 7	.25		\$1.20	2.20
.25		1.10	2.00	5 x 8	.35		1.40	2.50
.25		1.10	2.00	3½ x 12	.35		1.40	2.50
.25		1.10	2.00	5½ x 7½	.35		1.40	2.50
.25		1.40	2.50	6 x 8	.35		1.75	3.15
.30		1.55	2.75	6½ x 8½	.40		1.95	3.45
.35		1.65	3.00	7 x 9	.45		2.10	3.75
.40		1.95	3.50	7½ x 9½	.50		2.45	4.40
.40		2.20	4.00	8 x 10	.50		2.75	5.00
.50		2.90	5.25	9 x 11	.65		3.65	6.60
.60		3.60	6.50	10 x 12	.75		4.50	8.15
.80		4.40	8.00	11 x 14	1.00		5.50	10.00
1.20		6.60	12.00	14 x 17	1.50		8.25	15.00
1.60		9.10	16.50	16 x 20	2.00		11.40	20.65
2.00		11.55	21.00	18 x 22	2.50		14.45	26.25
2.40		13.75	25.00	20 x 24	3.00		17.20	31.25

ROLLS	REG. WT.	DBL. WT.
10 yard rolls (25 inches wide) - - - -	\$3.00	\$3.75
10 foot rolls (25 inches wide) - - - -	1.00	1.25

ROLLS—For Cirkut Camera Negatives—Single and Double Wts.

SINGLE WEIGHT					DOUBLE WEIGHT					
6 in.	6½ in.	8 in.	10 in.	16 in.	6 in.	6½ in.	8 in.	10 in.	16 in.	
\$.60	\$.65	\$.75	\$.95	\$ 1.50	25 ft.	\$.75	\$.80	\$.90	\$ 1.15	\$ 1.80
1.20	1.30	1.50	1.90	3.00	50 ft.	1.50	1.60	1.80	2.30	3.60
2.40	2.60	3.00	3.80	6.00	100 ft.	3.00	3.20	3.60	4.60	7.20

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Portrait



The Launey Sisters
Savannah, Ga.



FAITH AND FACTS

may both be important factors in deciding the merits of a photographic paper, but it is SAFER TO KNOW than to believe.

KNOW THEN that

Cyko Paper

is used by most of the real masters of photography.

CYKO PRINTS contributed by these masters formed the most artistic and educational feature of the Convention of the Photographers' Association of America held in Philadelphia the last week in July.



They were all exhibits by artists who are actually using CYKO in their daily work.

Each grouping of CYKO prints was so different in expression, showing such distinct personality, that the wonderful qualities of CYKO paper were never so impressively presented.

For the PROOF of these statements see issue of August *Portrait* for "What Many of the Leading Photographers Said About the CYKO Exhibit."

AnSCO Company,

Binghamton, N. Y.



Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, 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.

No. 5

September, 1912

Vol. IV

Photographic Dealers Organize

PERMANENT organization of the Photographic Dealers' Association of America became an accomplished fact at the National Convention recently held in Philadelphia.

The attendance at the meetings was very encouraging to the dealers who started the movement which should be so effective in promoting still further the friendly relations which exist between dealers and those manufacturers who conduct their business on fair principles.

The offices of the Association are located at No. 223 West Thirty-third Street, New York City, and President Chas. S. Huesgen particularly desires all photographic dealers who are not members of the Association to communicate with him in order that the aims and objects of the organization may be explained in detail to all dealers. The other officers elected at Philadelphia are as follows: First Vice-President, E. H. Goodhart, Atlanta, Ga.; Second Vice-President, W. A. Bell, Philadelphia, Pa.; Third Vice-President, A. E. Schaeffer, Houston, Texas; Fourth Vice-President, H. S. Smith, Boston, Mass.; Secretary, Wm. Hartman, New York; Treasurer, H. M. Bennett, New York.

P o r t r a i t

Ohio-Michigan Convention

ALTHOUGH the Convention held at Cedar Point, Ohio, August 6th to 9th, did not draw as large a crowd as was expected, yet the three hundred photographers who attended were well repaid for the trip.

Will H. Towles of Washington, D. C., was certainly at his best, and the demonstration and lecture he gave on Tuesday morning and Thursday evening were not only interesting as well as instructive, but Mr. Towles struck a new keynote in his endeavor to elevate the profession to which he is so proud to belong.

The array of talent which the enterprising officers of the Ohio-Michigan Association had secured for their Convention this year was a strong one. Frank Scott Clark of Detroit, Mich., always a drawing card—explained very lucidly his method of lighting and posing. Frank B. Moore of Cleveland, Ohio, also instructed the members and showed them the way he produces the beautiful pictures that adorn his show cases.

The several business meetings were well attended. The proposed bill of Senator Lodge restricting the rights of the photographer in regard to the use of portraits for advertising purposes was discussed. If this measure becomes a law it will prohibit the profession from reaping the benefit which they are entitled to by displaying samples of their work. Action on this bill was referred to the National Association, and it is to be hoped that they will be successful in their endeavors to have the bill amended.

The nominating committee's selection for President did not materialize, the honor being conferred on Mr. W. Triplett of Bluffton, Ohio. The other officers are as follows:

Vice-President for Mich., Frank Scott Clark, Detroit.

Vice President for Ohio, Frank Bill, Cleveland.

Secretary, G. Smith, Oak Harbor, Ohio.

Treasurer, J. W. Paine, Jackson, Mich.

P o r t r a i t

Something Different in Home Portraiture

FELIX RAYMER

PART IV

ONE branch of our business that is a very lucrative one, and particularly so in the home portraiture work, is that of groups. Many times a very substantial order can be obtained if the husband and wife or mother and daughter, or even the whole family, can be included in the picture, showing them as they are at home. Following the system of lighting and posing that has been outlined in this series of articles it becomes a much easier matter than by any other system or method I know of.

The matter of handling groups is simply one of posing units, and each unit should be as carefully handled as if he or she was the only one to be shown in the picture. Each figure should be so handled that if every other figure in the entire composition were to move out of the field of the lens the remaining one would be a good single figure study, correctly lighted and posed. To accomplish this result the operator should handle only one figure at a time, and not make the mistake of many by having all that are to be photographed walk under the light at one time. This is not only confusing to the best operators but accurate results cannot be had.

The light should be as equally distributed over the entire group as possible. Frequently we see groups that are strongly illuminated on the side, while the other side is many shades lower in tone. This is due to one end of the group being nearer the light than the other, but working as I have described in former articles, using the windows in the homes of our patrons and including the window in the picture, I have not experienced this trouble. In addition to that, by a little careful local reduction of the negative the two ends of the negative may be balanced perfectly.

In the placing of the figures, particularly in the home,

P o r t r a i t

the operator should use extreme care to do so, that by this means he can further assist in balancing the illumination. For example, it likely will be the case that there are draperies ranging in tone from black on up to white. If the whites were placed nearest the light it would make that end of the group appear much lighter illuminated than the other; but by reversing it and having the blacks or darks nearest the light, it assists the operator in evening up the light.

The "spacing" is of course attended to in very much the same manner as under the skylight, except that as a rule one is confined to smaller quarters. This however, is of no serious trouble if one is provided with a reasonably short focus lens. But here again one must be careful, or by the use of a lens of too short focus distortion of the figures may be the result. One of the most important parts of home portraiture is a thorough knowledge of the lens employed—so often we fail through having used a lens not intended for the purpose in hand. Of course in groups every figure feels that he or she is of just as much importance as any other person in the picture, and it should be the operator's aim to show them. Unless he can manage his lens for that purpose it will be a matter of an impossible nature to give this air of importance to his subjects; for example, one or two of them may be perfectly "sharp" while one or two may be badly out of focus. This is caused usually by having the figures placed in different "planes" so that the lens will not "cut deep enough" to bring in all of the planes. To offset this the operator has in most cases resorted to the use of diaphragms or stops. This helps but does not absolutely correct the fault. The proper plan is to arrange the groups in the posing so that its formation "favors the lens." By this we mean that the group should be somewhat in the form of a semicircle, so that it is deeper in the center than at its edges. This is necessary for the

P o r t r a i t



Cyko Portrait at Home, the result of sitting shown on page 6

P o r t r a i t

reason that as a rule portrait lenses working at F-5 or F-4 focus sharper at the center than on the edges, or vice versa, due to the fact that they have to a greater or lesser degree the fault of spherical aberration, which causes the rays of light passing through the center of the lens to be somewhat longer than those passing through the edges; thus, when the lens is focused on



Posing at Home

the center figure the outer figures may be out of focus, or when the outer figures are focused the center is out. To get them as near together as possible the group is posed in circular form so that the rays can go farther back coming sharp on the center, while the outer rays are bringing the edges in, due to their being shorter. This is of course the case where a regular portrait lens is being used, but if one is using an anastigmat of some

P o r t r a i t

description it is not so noticeable. However, I cannot say that I care so much for the anastigmat in *portrait* work, and if one prefers to use it I think it much better to have two lenses—one for portraits, and the other (the anastigmat) for the groups. Each lens can be fitted to its own front-board so that a change from one to the other can be made instantly.

The lighting of each face is as a rule the same as for single figure work. The face of each should be turned toward the light until the light on the shadow side of the face extends back to the outer corner of the eye. And again I call special attention to the reflector. It will be seen that I am very “strong” on the use of plenty of reflected light. I in common with hundreds, possibly thousands, of operators have condemned the use of reflected light, feeling that it destroyed the modeling of the face. I have lately found that it is not the reflector which destroys the modeling but the *operator* who does not know how to use it. Many of our old ideas and prejudices are becoming obsolete, and this is one of them. Just as good modeling can be had by the use of *reflected* light only as by direct light, and if the operator can but realize that it is only a matter of *balancing* the shadow side with the light side, he will experience but little trouble after that from the reflector, for he will know that to balance a lighting is to use more reflected light, as the strength of light increases on the light side of the face.

My method of focusing is to focus first on the center of the picture, next use the “swing back” until I bring the front and rear extremes into reasonable focus, next refocus on the center, next use the “side swing” until I get the two extremes reasonably sharp, and next refocus on the center. By following this method I “even” up the entire group, and then if the “degree” of sharpness of the entire group is not what I want it I use the stop that will give it to me.

(To be continued)

P o r t r a i t

Another Experience

NOW and then in my calls on photographers there is a complaint as to the quality of *СУКО*. I can scarcely recall a case however, where the *paper* was at fault. As an illustration I will give a late experience.

In calling on a good photographer—one of the best in the city and a large consumer of *СУКО*, using it almost exclusively—I was informed that a batch of paper just received (Double Weight Plat) would have to go back as it was “light struck.” I wondered at this and was unwilling to admit that it was faulty and insisted that they would have to show *me*. We made up fresh developer per our formula. I asked for his bromide bottle which was handed me with the assertion “this is freshly made up and a saturated solution.” I added to the developer the necessary amount and tried the paper, which immediately went into a fog. I took some of the paper which I had with me and tried it, which fogged in the same manner. I then knew something was wrong other than the paper.

The bottle of bromide when handed me was filled to the cork, but when I had used some of it I noticed that it looked limpid for a saturated solution. I called for his bromide in *crystals* and put possibly a teaspoonful into the bottle, which was immediately dissolved. I put as much more into the same bottle, which was one of four ounces. This also dissolved readily.

To sum up the matter, in making up the solution Mr. Photographer had unconsciously forgotten to put in the bromide at all.

On trying the paper afterward the resulting pictures came out clear, clean and brilliant, and the paper was then pronounced “O. K.” and stayed right there.

This is only one of many cases where the paper is condemned when it is absolutely faultless.

A. B. CROSS,
Cykologist.

P o r t r a i t



Photograph of the store of Arthur F. Gibson, Jacksonville, Fla.

P o r t r a i t

Maryland Photographic Clubs Affiliate

THE editors of PORTRAIT have received the following communication regarding the affiliation of the Photographic Club of Baltimore and the Maryland Academy of Sciences.

The Photographic Club of Baltimore City

PORTRAIT,
ANSCO COMPANY,
Binghamton, N. Y.
Gentlemen:

July 9, 1912.

We have the pleasure of announcing the affiliation of the Photographic Club of Baltimore City with the Maryland Academy of Sciences.

Under the plan of affiliation The Photographic Club retains its own identity and organization, but will be known as "The Photographic Section of the Maryland Academy of Sciences," with the parenthetical explanation (Photographic Club of Baltimore City).

The Photographic Section of the Academy will occupy handsomely appointed rooms on the ground floor of the Sciences Building, 105 West Franklin Street, and will have ideal facilities for all phases of photographic work. The Assembly hall of The Academy will be at the disposal of The Photographic Section for exhibition of lantern slides, lectures and other entertainments.

There is every expectation of increased membership once the Club is fully established in its new quarters. Even at the present time, with many of our most active members away for the summer, some ten or twelve new members have been elected.

The Club extends, through the courtesy of your valued magazine, a cordial invitation to all patrons of the "art beautiful" to sojourn with us when in Baltimore.

The officers of the Club are as follows:

President - James F. Ferguson
Vice-President - Harry A. Harvey
Secretary - George H. Rowe
Treasurer - J. A. O. Tucker

With fraternal good wishes, we are,

Sincerely yours,

(Signed) GEORGE H. ROWE,

Secretary.

P o r t r a i t

AnSCO Film

Pittsboro, N. C., July 15, 1912.

ANSCO COMPANY,
Binghamton, N. Y.

Gentlemen:

I am writing this letter to you—not in response to one sent me, but simply because I feel impressed that you should know just what I think of ANSCO film. Now I am a portrait photographer but make a specialty of kodak finishing, having been in this place nearly a year, during which time I have developed thousands of feet of film, and there is an ever increasing demand for ANSCO film in this section, and presume it is the same in other places. It should be anyway.

I have used film of nearly every manufacture and must say that there is not another film made that in any way equals the ANSCO.

My customers too, are constantly reminded of the fact that if they want the best results they should use ANSCO, and if they begin talking about the popularity of some other film then I have a little test that I show them—not through prejudice to the firm but because it is a fact. It is this test as follows that I show them.

Last Easter Monday two kodakers went out with kodaks—one a camera loaded with - - - - film, and the other with a No. 2A Buster Brown loaded with ANSCO, and as it happened they both took the same view from practically the same standpoint and only thirty minutes apart and under the same weather conditions. Both were developed with the same developing solution and the result was that the print from the ANSCO film exceeded in every way the one made from the other.

Wishing you much success, I remain,

Yours very truly,

(Signed) MAX H. JOURDAN.

P. S.—Many are the marks of merit for ANSCO film.

P o r t r a i t



Cyko Portrait by N. Brock, Asheville, N. C.
Negative on Hammer plate

P o r t r a i t

The West Virginia Convention

MR. J. E. GIFFIN, President of the West Virginia Association is preparing a big feast for the photographic brethren who will attend the Convention at Wheeling, W. Va., October 9th to 11th.

One of the editors of PORTRAIT was fortunate enough to have the opportunity of discussing the West Virginia Convention with Mr. Giffin, and from all accounts this Association will provide one of the best programs that has been offered at any State Convention.

The West Virginia Association has progressed so far since its inauguration last year that the auditorium at Wheeling has been placed at its disposal. That the attendance will be large is a foregone conclusion and over one hundred photographers have already notified President Giffin of their intention to be present.

The constitution of the Association precludes the admittance of photographers from other States, but it is likely that the West Virginia Association will at this meeting alter its constitution so that the photographers in the neighboring States will have the privilege of joining this enterprising Association.

Every photographer in West Virginia should endeavor to help the Association to affect a change for the better in business relations between the photographer and the consumer. This question, which is of vital importance, will be threshed out at the business meetings and every member owes it to himself to attend.

The Missouri Convention

The Planters Hotel, St. Louis, Mo., will be the meeting place for the annual Convention of the Missouri Photographers' Association, September 2d to 5th.

Mr. L. S. Kucker of 214 Boonville Street, Springfield, Mo., will be pleased to hear from any member wishing further information.

P o r t r a i t



Cyko Portrait by Launey Sisters, Savannah, Ga.

P o r t r a i t

Our Cover Portrait and the Hall of Fame

IT gives the editors of PORTRAIT much pleasure in reproducing the portrait of the Launey Sisters on the cover of this month's issue.

The Launey Studio dates back to 1886, at which time Mr. Launey bought out D. J. Ryan's business, and six months later purchased the business of O. P. Havens, now a prominent photographer of Jacksonville, Fla.

Some time ago Mr. Launey's health became impaired and his daughters, faithful to the love for their father and equal to the great responsibility devolving upon them, took his place in conducting the studio and were in complete control and management when finally death overtook him. We grow by doing and by helping others, and the work done in such a noble spirit continued to be more and more appreciated by the people of Savannah, Ga., so that the ultimate success of the Launey Sisters is a just reward for devotion to their art by filial affection.

Photography as a business and as an art is admirably adapted to women. The many prominent women photographers represented by the CYKO exhibit at the recent Philadelphia Convention of the Professional Photographers' Association of America prove it. Photography is distinctly a home business—a gentle, refined occupation, painstaking, and requiring that subtle intuition which is woman's strongest attribute. The Launey Studio bears out this theory strongly. Their portraits are full of inspiration, of wide vision, and of that close detailed portrayal of the individual which is the main purpose of studio photography.

The Launey Sisters join in the world-wide chorus of praises for PROFESSIONAL CYKO which is the printing medium they use exclusively, and the plasticity of which is of great assistance to them in stamping their strong individuality on their pictures.



A Good Developing Paper at a Low Price

Made in one grade only, of medium speed and for soft effects; in two surfaces as follows:

Surface A (Semi-Gloss). Surface B (Glossy).

PRICE

SINGLE WEIGHT					DOUBLE WEIGHT			
1 Doz.	2 Doz.	½ Gro.	Gross	SIZE	1 Doz.	2 Doz.	½ Gro.	Gross
	\$.20		.75	2½ x 2½		\$.25		\$.95
	.20		.75	2½ x 3¼		.25		.95
	.20		.75	2½ x 3½		.25		.95
	.20		.90	2½ x 4¼		.25		1.15
	.20		.90	3 x 4		.25		1.15
	.20		.90	3½ x 3½		.25		1.15
	.20		.90	3¼ x 4¼		.25		1.15
	.25		1.00	2½ x 7		.35		1.25
	.25		1.00	3¼ x 5½		.35		1.25
	.25		1.00	3¼ x 6		.35		1.25
	.25		1.00	4 x 5		.35		1.25
\$.15			1.00	3¾ x 6½	\$.20			1.25
.15			1.00	3¾ x 5½ Cab.	.20			1.25
.15			1.00	3¾ x 5¾	.20			1.25
.15			1.00	4 x 6	.20			1.25
.15			1.35	4¼ x 6½	.20			1.70
.20		\$.95	1.75	5 x 7	.25		\$ 1.20	2.20
.25		1.10	2.00	5 x 8	.35		1.40	2.50
.25		1.10	2.00	3½ x 12	.35		1.40	2.50
.25		1.10	2.00	5½ x 7¾	.35		1.40	2.50
.25		1.40	2.50	6 x 8	.35		1.75	3.15
.30		1.55	2.75	6½ x 8½	.40		1.95	3.45
.35		1.65	3.00	7 x 9	.45		2.10	3.75
.40		1.95	3.50	7½ x 9½	.50		2.45	4.40
.40		2.20	4.00	8 x 10	.50		2.75	5.00
.50		2.90	5.25	9 x 11	.65		3.65	6.60
.60		3.60	6.50	10 x 12	.75		4.50	8.15
.80		4.40	8.00	11 x 14	1.00		5.50	10.00
1.20		6.60	12.00	14 x 17	1.50		8.25	15.00
1.60		9.10	16.50	16 x 20	2.00		11.40	20.65
2.00		11.55	21.00	18 x 22	2.50		14.45	26.25
2.40		13.75	25.00	20 x 24	3.00		17.20	31.25

	ROLLS	REG. WT.	DBL. WT.
10 yard rolls (25 inches wide)	- - - -	\$3.00	\$3.75
10 foot rolls (25 inches wide)	- - - -	1.00	1.25

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6 in.	6½ in.	8 in.	10 in.	16 in.	6 in.	6½ in.	8 in.	10 in.	16 in.	
\$.60	\$.65	\$.75	\$.95	\$ 1.50	25 ft.	\$.75	\$.80	\$.90	\$ 1.15	\$ 1.80
1.20	1.30	1.50	1.90	3.00	50 ft.	1.50	1.60	1.80	2.30	3.60
2.40	2.60	3.00	3.80	6.00	100 ft.	3.00	3.20	3.60	4.60	7.20

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Doz: \$.15, 2 Doz: \$.25, ½ gro: \$.75, Gross: \$ 1.35, 500: \$ 3.50
5000 f. o. b. factory: \$ 25.00

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Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates.

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*Hammer's little book,
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Portrait



*M. O. Schellenberg,
San Diego, Cal.*

The Consumer is the Trial Judge

WHEN a lawyer in making his address in behalf of a client can only offer high falutin' claims unsupported by proof or fact, the client generally goes to jail and the lawyer is labeled a "hot air jammer."

Cyko Wins Out

with the consuming photographer because every photographer in the country has been furnished with proofs and facts of Cyko superiority.

His printing room is putting daily those proofs to the test.

His show case contains the evidence.

His pleased customers act as witnesses.

His Convention Exhibits proclaim his good judgment.

Never have photographers been so critical as now in their desire to get at the heart of the matter and sift out the truth "from the chaff which the wind bloweth away."

AnSCO Company
Binghamton, N.Y.

Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, 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.

No. 6

October, 1912

Vol. IV

An Interesting Phenomenon and a Source of Trouble to Prints on Developing Paper

THE chemical change that takes place in the sensitive emulsion with which plates, films and papers are coated is as much a mystery today as in the time of Daguerre, and the answers given by scientists are so at variance that they might as well be classed under the head of mere theories. This much is absolutely certain, and that is that there is a shade of difference in the latent or invisible image formed by exposure in the sensitive emulsion with which plates and films are coated and the slow speed emulsions with which developing-out papers are prepared.

It would be too lengthy to discuss the question of what this difference is, but photographers should know that there is a difference to prevent their getting into trouble. Because they know that plates or films may be exposed and laid away for weeks or years and still produce fine negatives under satisfactory conditions, many have fallen into the habit of exposing large quantities of prints for future development with the result, especially in very humid weather, that the prints either do not build up or else show indications of under-exposure.

P o r t r a i t

The system of waiting too long after exposure before developing the prints is inadvisable as there is always a variation in the intensity of the light, and if this variation is not ascertained promptly one runs the great risk of wasting a lot of time and material through under-exposure, but still more serious trouble is due to the gradual disappearance of the latent image after exposure. This mysterious action has been found by experiment to take place in about the same degree in all slow-printing developing papers made for the use of the professional.

A print correctly exposed and left for ten or fifteen minutes before developing shows slight indications of under-exposure, which in most cases may be satisfactorily overcome by forced development. The greater the lapse of time the more pronounced is this variation, and in a few hours only a faint, gray print can be obtained. This does not mean that every print must be developed as soon as exposed, but that for the best results no more prints should be exposed than can be conveniently developed within a few minutes. By following this method no time is lost and uniform satisfactory prints are obtained. Where two work together a dozen prints may be developed at a time in a slow working developer while a dozen more sheets are being exposed, and this is in my opinion the best and surest mode of manipulation.

W. H. SMYTH.

The Ansco Printing Machine

IN order to enable the large army of CYKO users to get the best results by working with a dependable light source the ANSCO COMPANY has designed and manufactured a printing machine which has met with great favor wherever it has been shown and used.

The great trouble with the professional printing

P o r t r a i t



A Dependable Printing Machine—The Ansco

P o r t r a i t

machines on the market has been, first, the high price asked for them; second, the difficulty in installing them; third, the great expense of maintenance inasmuch as the light is always burning between exposures; fourth, the unevenness of the light because of the carbon lamp. All these drawbacks have been eliminated in the ANSCO machine. The price is within the reach of everybody, and it can be connected by anyone to an ordinary common electric light socket.

The machine is made for nine 40-watt tungstens and one ruby lamp. In operating the machine the red light is burning while the paper is being adjusted. When the pressure bar is brought down the red light goes out and the white light comes on; when the pressure bar is released the white light goes out and the red light comes on, thus it will be seen that there is absolutely no waste of current. Another feature of the machine is that any one of the nine lamps may be put out by a turn to the left of the socket. This is very useful in holding back under-exposed parts of a negative.

The machine is well ventilated to take care of the heat, and is built of well seasoned lumber, mahogany finish. The legs are screwed into the bottom by large wooden screws so that they may be detached from the machine when it may be desired to use the machine on a bench or table. It will take any negative up to and including 11 x 14, and make prints on 14 x 17 paper. It is supplied with quarter-inch plate glass and one ground-glass. On account of breakage in transportation the tungsten 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. The price, exclusive of the lamps, is as follows:

In United States	-	\$40.
In Canada	-	\$45.

The manufacturers will on request furnish the lamps with the machine at an additional cost of \$5.

P o r t r a i t

Something Different in Home Portraiture

FELIX RAYMER

PART V

THE example of work shown this month is one of those little novelties that very frequently can be used to add dollars to the photographer's bank account. The people like a change and they like it in pictures just as much as in clothes or "eats," and the photographer who can give them something different is the one they are looking for.

By examining the wide angle view of the room the manner of making this catchy little idea can easily be seen. A very close study of the portrait by an expert operator would no doubt show a few faults to be found with it as a "lamplight" picture, but the average person will be fully satisfied. The light was of course falling from the window and passed over the lamp to the subject, giving the appearance of the subject having been reading by lamplight. For this class of work low tones are of course much better, and in most cases the surrounding "atmosphere" must be secured by local reduction of all the unimportant parts.

Concentration of light towards the face is of the utmost importance as the suggestion is made that the lamp is the source of illumination, and our preconceived ideas of a room lighted by a lamp are entirely different from one being lighted by electricity. The lamp is more concentrated in its nature, therefore any portion of the subject being lighted by it will be more accentuated than any other portion. In this case of course it is the subject's face that has the light concentrated on it, and is therefore the accentuated part; on the other hand we know there are other parts that are not of such importance and should be subordinated. This is done by either so arranging and controlling the light that those parts are placed in shadow, or else by locally re-

P o r t r a i t

ducing them after development and fixing. It matters not which method is chosen so long as the purpose and effect are obtained.

A very pretty "firelight" scene can be made by seating the subject upon a table close up to the window and closing off all the light above the subject's head by drawing the windowshade down to the required height. After the negative has been dried it will need a little work done on the back of it to suggest a fireplace, grate or gaslog—something to carry out the idea of a firelight picture. In such pictures of course the light is forced upward on the face instead of downward as it is in straight portraiture. This reverses all of our ideas of light and shade formed by years of constant study and precept, and to more fully satisfy our feelings to this reversal it is best to show the fire so that the lighting is more readily explainable. Without the fire the light on the face becomes more or less grotesque, not being in accord with our education along these lines. The lamplight does not produce this effect since the light is allowed to fall as we are in the habit of having it when using the skylight, i. e., at an angle of about 45° . The light should be so arranged that it appears to fall from the lamp, and to do it the source of light must be small—such as a window would furnish, and also the lamp should be so placed as to catch the light, reflecting it back, or off, and thus illuminate the lamp strong enough to suggest as near as possible that it is lighted.

The operator must observe the ordinary rules for posing and lighting just as carefully as when using his studio. I have a few rules that I apply on all occasions, and having them carefully arranged in consecutive order it requires but an instant to observe the subject so as to apply my rules. Just here I will suggest a few of them which may prove of benefit to others, or at least serve to aid them in arranging others.

First—For all round full faces, use contrast lightings,

P o r t r a i t



Cyko Portrait at Home. the result of sitting shown on page 8

P o r t r a i t

camera more to the shadow side, and as little reflected light as possible.

Second—For thin faces, hollow cheeks, use very soft diffused effects, camera more on the light side of the subject, and considerable reflected light.

Third—For very prominent or “pop eyes” have subject well up under the center of the light, turn the



Posing at Home

face from the light as far as possible *without losing the catch light in the shadow eye*; camera on the shadow side of the subject.

Fourth—For hollow eyes, deep sunken, have the subject well back from under the light, turn the face into the light as far as possible *without allowing the light to touch the shadow ear*; camera on the light side of the subject.

P o r t r a i t

Fifth—For a short “turned up” nose a position leaning well forward, head lowered a trifle, camera raised a little above the average; camera on the shadow side of the subject, far enough around so that the end of the nose just passes outside of the outline of the cheek.

Sixth—For a long nose, position erect, head raised a trifle above the average, the camera lowered a trifle below the average, and on the light side of the subject.

Seventh—Long neck, body turned from the light until shadow shoulder is almost lost to view, face turned back towards the light until shadow ear almost comes into light, head lowered, below the average, camera raised above the average.

Eighth—Short neck and double chin, subject standing—even though it is to be a bust negative, camera raised above the head so that the head has to be raised, thus drawing out the double chin; camera well around on shadow side, body facing toward the camera—the face from it.

Ninth—Short neck, no double chin, head elevated, camera lowered, camera on shadow side of subject, body facing camera, face turned away from it.

(To be continued)

The Missouri Convention

THE eighteenth annual convention of the Missouri Photographers' Association was held at St. Louis September 2d to 5th, and proved to be one of the best attended and most successful state conventions held this year. The members loyally supported the energetic efforts of the officers of the Association and the attendance reached the satisfying figures of 356.

The business meetings were especially interesting and many suggestions were put forward for the betterment of conditions which, at present, hamper the profession. Mr. Fred Hammer Jr., made an appeal to the Asso-

P o r t r a i t

ciation to instruct its delegates to the next photographic congress to endeavor to persuade the national body to send around to all the state conventions the permanent exhibit which the P. A. of A. has collected and which ordinarily can be seen but once a year at the national convention.

The proposed "fraudulent photographers' bill," fathered by Senator Lodge, was discussed at some length and a committee was appointed to draft a resolution, copies of which will be sent to the Congressmen and Senators representing the State of Missouri at Washington.

The beautifully decorated hall at The Planters Hotel was ideal from a convention point of view and the CYKO exhibit was a center of attraction. The CYKO portraits by the Gerhard Sisters received many favorable comments, and other work in the ANSCO display by Strauss-Peyton, Schweig, Steffens, Sykes, Core and Goldensky was much admired.

Considerable interest was also taken in the new model of the New York Studio Outfit and the Ansco Printing Machine—its simplicity and practicability appealing forcibly to the photographers who have been looking for a machine which will give an even and unchanging light.

The social events of the convention reflected much credit on the entertainment committee and afforded a variety of amusement and recreation. A sumptuous banquet was held the first evening, over two-hundred-fifty being present. A swimming and theater party took place the following evening, and on Thursday a boat was chartered and four hundred photographers made a moonlight trip up the Mississippi river, while dancing and music added to the gaiety of the occasion. As a grand finale fifteen touring cars took the members for a ride around St. Louis, incidentally calling on over a dozen of the leading galleries in the city.

The interest taken in this convention shows what can be accomplished when the state associations are run by an enthusiastic and energetic board.

P o r t r a i t

Amende Honorable

ANSCO COMPANY, Evansville, Ind., Sept. 20, 1912
Binghamton, N. Y.,
Gentlemen:

This morning when I opened the current number of PORTRAIT I was very much surprised to find on page 14 a halftone of my study of a child which won the silver medal and was retained for the Daguerre memorial collection, credited to The Launey Sisters, Savannah, Ga. Inasmuch as my work is all on CYKO paper you will please do me the honor to have this picture appear in your next issue with proper credit.

Sincerely yours,
(Signed) W. NEAL WALDEN.



[The above letter and halftone reproduction explain the error made by our printers in not giving Mr. Walden credit for his beautiful CYKO portrait which was attributed to The Launey Sisters in our September issue.—ED.]

P o r t r a i t

Williamsburg, Va., August 26, 1912.

ANSCO COMPANY,
Binghamton, N. Y.

Gentlemen:

About two months ago I wrote you that Mr. Raymer didn't know his business—or something like that. As soon as the letter was mailed I regretted being so "smart."

I took exception to his statement that "a good large reflector for the shadow side of the face is absolutely necessary." Now I am making home portraits every day (I have no studio) without a reflector of any kind, so I immediately "took my pen in hand" and wrote you that Mr. Raymer did not know what he was talking about. The next day I read the article again and took a second glance at the halftone showing the result of the use of a reflector, and I saw at once that to make *that lighting* a reflector is surely necessary. Since receiving July and August PORTRAIT I can see that Mr. Raymer and I are working along different lines. He says in August PORTRAIT "pictures that show sharp lines and shadows have never pleased my trade very much, and I have my doubts of their pleasing any trade." He needs CYKO. You do not get sharp lines with CYKO after just ordinary retouching—Sidney Allen tells why better than I can. He says, speaking of CYKO, "the light and shadows blend so harmoniously through such soft, progressive gradation of tones that there is no strong dividing line," and "shadows never look opaque but always retain some atmospheric quality."

Mr. Raymer is making home portraiture too complicated. A friend who makes beautiful work in a studio wants to take up home portraiture; he asked what kind of background I used and what size reflector. I wrote him that all I use is a camera and lens, tripod and plates. Think of a man carrying around a background and large reflector!

I am sending you by this mail some prints that I gathered together today; some are finished prints, some are rejected prints, and some, proofs. Not one of them was made for your inspection—just my regular everyday work—and I am sending them simply to make good my promise. They were all made with an anastigmat lens, and of course are not as soft as if made with a good portrait lens, but they please my trade, and please remember that the question is simply "the use of a reflector." My customers are plain people—this is a small country town, but they appreciate clean work.

I wish you would kindly return the mounted prints—I have taken them from my sample case, and I dislike printing so much that it would be very kind to send them back—you

Portrait

see I do my own printing too. Of course you are welcome to any or all of them if you wish to keep them, but rather than throw them away please return them. My workroom is an old kitchen and water is carried from a pump in the yard.

Hoping the prints will please you,

Very truly yours,

(Signed) E. L. OWENS.



Cyko Home Portrait by E. L. Owens

P o r t r a i t



Cyko Home Portrait by E. L. Owens

P o r t r a i t

Our Cover Portrait and the Hall of Fame

“**W**ORK as if you were working for your own interests, not for an employer's. Master every detail of your work.”

This has always been the motto of the young man whom we feature on this month's cover, and for several years the leading studios of the Pacific Coast vied with one another in securing the services of this young man as head operator.

About four years ago he opened a studio of his own and success was his almost from the start. When complimented on his achievement, both in a financial and artistic way, he refreshingly answered, “I am not yet satisfied with my work for I can see where it might be improved.” It is undoubtedly this spirit that enables him to go everybody and everything “one better.”

He is an enthusiastic and consistent user of CYKO paper, and generously attributes a large share of his success to that fact. Be that as it may, we are proud to have among the long list of critical and conservative men who use CYKO in preference to all other mediums, the name of M. O. Schellenberg of San Diego, Cal.

The man who succeeds is the man who is active, does not wait for orders, and is prepared for tomorrow's opportunity.

A first-class operator, J. Henry Gough of 127 Dakota Street, Dorchester, Mass., formerly connected with the Otto Sarony Company of Boston, desires position in some up-to-date studio.

☐ BEST PLATES ☐

mean those that with the highest speed produce negatives of fullest detail, depth, roundness and brilliancy. In other words, "BEST PLATES" mean Hammer Plates every time.

Special Extra Fast (red label) and Extra Fast (blue label) for all 'round work and Hammer's Orthochromatic Plates for color values.



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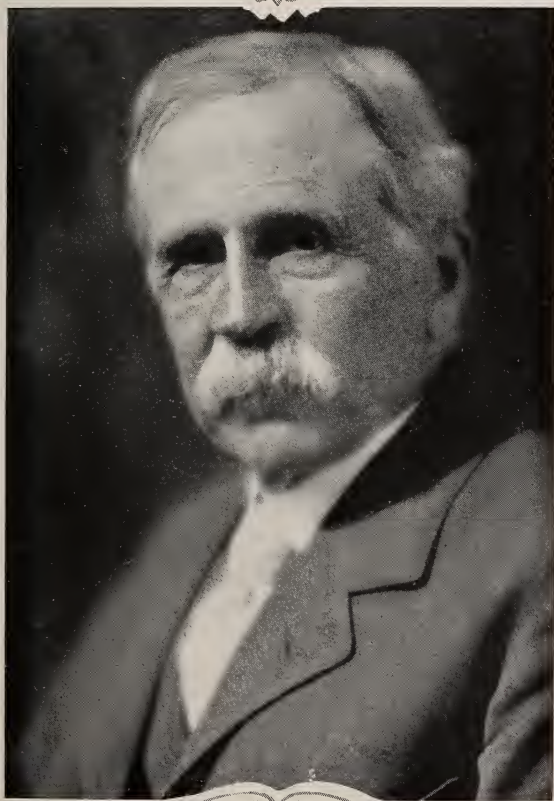
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Portland, Ore.

Portrait



E. B. CORE,
New York

Home Portraiture

EVERYBODY is making or trying to make home portraits, because they generally tell a complete story. The difficulty has always been in lighting the subject properly. Home portraits generally show sharp lines and shadows which are not pleasing and destroy likeness.

Mr. E. L. Owens claims the difficulty is solved with

CYKO PAPER

and quotes Sidney Allen, the photographic art critic of the Photographers' Association of America, as having said:

“You do not get sharp lines with CYKO.

“The light and shadows blend so harmoniously through such soft, progressive gradation of tones that there is no strong dividing line,” and “shadows never look opaque, but always retain some atmospheric quality.”

The photo-twin books, “The Negative and Positive of Photography,” are yours for the asking.

ANSCO COMPANY, Binghamton, N. Y.

Portrait

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AnSCO Company

BINGHAMTON, N. Y.

No. 7

November, 1912

Vol. IV

The Nebraska Convention

THE Annual Convention of the Photographers' Association was held at Grand Island, Neb., and a good percentage of the members attended to hear the lectures and see the demonstrations which the manufacturers provided for their benefit and instruction.

President Leschenski and his board of officers were responsible for a good program, and much interest was manifested in the demonstration of sepia prints on CYKO LINEN.

Apart from the technical information imparted to the members of the Nebraska Association the usual athletic events were pulled off. The annual baseball game between the photographic manufacturers and the photographers resulted on this occasion in the manufacturers winning the game.

The Nebraska Convention is always a convivial one and this year the talks were especially interesting inasmuch as they contained many suggestions for increasing business.

A banquet was held on the evening of the last day of the Convention, and the large attendance proved how great the attractions were.

Portrait

Something Different in Home Portraiture

Shadow and Rembrandt Effects

FELIX RAYMER

PART VI

OBJECTION is often made that the window cannot be used for any effects of lighting except some broad effect such as "plain lighting." This has not been my experience; in fact some of the most exquisite work I have done has been by a small window and in several different effects.

The illustration we use this month shows two different effects of lighting, the lady standing being the Rembrandt profile, and the lady sitting, a shadow effect.

The Rembrandt profile is practically the same thing as the "plain lighting," except it is viewed from a different angle. The lightest light on the face should fall on the forehead over the light eye, and the deepest shadow should fall on the opposite side of the face on the neck under the ear. The camera is so placed that the pose is shown in profile.

One serious fault operators generally have is the under-timing of the Rembrandt effects. They seem to think that because it is much the same as plain lighting the exposure should be the same, forgetting that they have to move the camera around so far on the shadow side of the face that but very little of the light side is seen from the camera, and that this being the case it would be just the same as moving the camera around on the shadow side of a house and giving the same exposure that had been given on the light side. Most all know the one on the shadow side of the house would be under-timed, but many do not realize the same is true in portraiture. To under-time a Rembrandt lighting adds harshness to an already "contrasty" lighting. The effort of the operator should be to secure softness in the

P o r t r a i t



Portrait at Home, the result of sitting shown on page 4

P o r t r a i t

Rembrandt, and it is in no small degree brought about by giving ample time for the very deepest shadows.

It sometimes becomes necessary to powder the subject's hair in this lighting, particularly if she is a brunette and the hair is very dark or black. The powder should be applied with a puff and only to those parts in which the detail or color of the hair is lost.



Posing at Home

If the detail cannot be *seen* by the operator his plate will not see it either, so to expose on it under such conditions would simply be a waste of material. The powder will help very much but it should not be put on so thick that it makes the subject appear gray-haired. Remember it is only to be used in the black spots if there are any.

P o r t r a i t

The profile of the subject should be rather better than usual, as it is thrown in relief against the ground. The light falling full on the front of the face brings it into prominence and any inaccuracy of outline will show very decidedly. Frequently the retoucher must use his knife to secure better outline, such as taking off a hump from the nose, a too prominent lower lip or a double chin, as well as other changes of greater or less importance. The tendency is to "flatter" the subject when this lighting is employed, but the pity of it is that it cannot be used on all subjects.

The shadow effect as shown on the other subject is much simpler, inasmuch as there is practically but one high light on the face, and that is on the neck extending forward to the ear. This lighting should be very soft and delicately made, allowing the light to recede gradually across the face until the nose is in the lowest key on the face. The profile does not have to be of such accurate proportions as for the Rembrandt, for the reason that the front of the face is turned from the light and is of course in shadow, which has the happy faculty of subordinating any small inaccuracies that may be present. A "full" face is generally better for this effect as it allows the light to fall away from the high light in a very even blending without sharp, harsh breaks and shadows that might occur in the case of high cheek bones or hollow cheeks. This is a good effect of lighting for white drapery, as the body of the subject is usually turned from the light a trifle and this throws the front of the drapery into shadow, and thus the detail in the whites is retained.

The exposure on the shadow effect is about the same as for the Rembrandt, which should be about twice that given a "plain effect," all conditions being the same. Often the question is asked when we are making a group and there are figures lighted in Rembrandt and others in plain lighting, and the exposure is made for Rem-

P o r t r a i t

brandt, if the plain lighted figures will not be over-timed. Now right there is where many a good man bumps into the rocks. Where the trouble comes, he forgets that he is to expose for the shadowy parts but is to stop developing when the lightest parts are done. If he exposes and develops for the shadows too, it is likely he will over-time the highest lighted parts.

By a careful study of the different effects of lighting and posing, and also by closely "reading" your subject's face, so to speak, one may combine different effects of lighting in the same group to good advantage. As a rule, the average group shows but one effect of lighting on all faces, and sometimes two at most, and they are plain and Rembrandt "three-quarter" views of the face. By using other effects, and once in a while introducing a profile into the group, I find I can add very much to the pictorial quality.

By special request I am asked to show a "line lighting" made by the window but not taking in the window. This I will gladly do in the next issue of PORTRAIT.

(To be continued)

Core as Seen by MacDonald

Inspiration is one, whether back of the camera, guiding the brush, or impelling the pen to the production of that which is artistic.

Hence the versatility of the true artist—the man with broad vision and sympathies.

Pirie MacDonald is such a man, and to this he owes his versatility as a photographer of men—a writer and orator.

The picture of Core is his work; the character sketch in this issue is his contribution, and a just tribute to a worthy confrere and friend.

P o r t r a i t

System in the Printing Room

GOOD advice is very often disregarded but to systematize your printing room is a duty you owe to yourself and to your employes.

Save steps. That is, arrange your room so that the working tools are placed in proper sequence. Don't keep your tinting masks at the opposite end of the room to the printing machine. Arrange your negatives that are to be printed from systematically. Before commencing the day's work look through the negatives, placing the average ones in a pile, the thin or weak negatives in another, and the strong or dense negatives in a third pile. In this manner you have a succession of negatives of similar density. No printer on earth can accurately time the first print when he is jumping from a dense negative to a thin one and then back again to an average negative. He may do it occasionally but by sorting the negatives in the above manner much time and paper is saved.

Don't wait until the rush is on before ordering your stock of CYKO or chemicals. Estimate your probable wants and order early. Look over your trays—be sure that you have enough of them to adequately take care of the increased business you will do during the holiday season. Thoroughly examine your sinks and washing tank. If you use cheesecloth stretchers for drying see that they are clean.

Appoint certain days in the week for making CYKO sepias. Your hypo-alum tank may be too small. It is likely you will receive more orders for sepias than you anticipate; if you do not possess a good size tank buy a small sink and have the outlet stopped up but do not use lead for the purpose.

Make a large hypo-alum bath *now*, say five or six gallons, according to the Anthony formula given in the latest edition of the PROFESSIONAL CYKO POINTER. If you haven't a copy send for one.

P o r t r a i t

By the way, if possible, erect your hypo-alum sink in close proximity to your washing tank so as to avoid dropping some of the solution on the floor every time prints are conveyed from the bath to the washer.

These may seem to all be small points but if followed they lead to good prints and thoroughness on the part of the printer, whether he be employer or employe.

The West Virginia Convention

PRESIDENT J. E. Giffin is to be congratulated on the success of the Second Annual Convention of the West Virginia Association which took place recently at Wheeling, W. Va.

The special feature of the program was the engagement of Sadakichi Hartmann, perhaps better known as Sidney Allen. Mr. Hartmann talked of the old masters and the lessons which could be learned from them by photographers, but he condemned very strongly the tendency of the photographic artist to copy them so slavishly as to introduce Roman columns, or English landscapes into the backgrounds of portraits depicting American men and women of today adorned in up-to-date finery.

Mr. Hartmann showed that as a matter of fact the really successful portrait painters rarely introduced any shading or vistas in the backgrounds of their portraits.

The use of the gum process by photographers was scathingly denounced by Mr. Hartmann who asked the photographers to be proud of their profession and not to sink to the level of mere copyists.

Theodore Brinkmeir, a local photographer, gave a very interesting entertainment with a moving picture machine of his own invention.

On the last day Mr. Hartmann selected about two dozen prints from the photographers' display and criticized them from an art standpoint and suggested a remedy for each of his criticisms.

P o r t r a i t

The Next Best

NOKO is the next best paper on the market and is made by the manufacturers of CYKO—the acknowledged best, both in the grades for professional use and in the grades for amateur requirements.

The best paper must command a certain price, permitting the use in its manufacture of the highest grade materials—the best linen paper—the best baryta filler—the most careful sorting—the concentrated skill and attention of the highest priced chemists and emulsion makers.

Those photographers whose reputations, work and customers require the best cannot afford to use any other developing paper than CYKO. A gold dollar cannot be made to sell for fifty cents, and if any such is offered it will sooner or later show the stamp of the confidence man. There are studio photographers and commercial men however, the nature of whose business seems to stand the use of cheaper grades of papers, and some are, in our estimation, paying too much for the so-called cheap papers that are dear at any price.

NOKO is the next best paper and sells for the same price as the lowest of the so-called cheap papers.

Those photographers should be interested to know all about NOKO.

NOKO is a slow-developing paper requiring thirty seconds' exposure with an ordinary Welsbach burner, or from two to four seconds by daylight; with an ANSCO printing machine, about fifteen seconds. It is a soft working paper for correctly made negatives of the proper density and vigor, therefore specially suited for the work of the professional photographer. It is made in one grade and four surfaces, as follows:

Surface A—Semi-gloss

Surface B—Glossy

Surface C—Medium Rough (dead matte)

Surface D—Buff (medium rough-dead matte)

See price list and further details on next page.



The "Next Best" Developing Paper at a Low Price

Made in one grade only, of slow speed and for soft effects; in four surfaces as follows:

Surface A (Semi-gloss) Surface B (Glossy)
Surface C Med. Rough Surface D Buff (D.W. only)

PRICE

SINGLE WEIGHT DOUBLE WEIGHT

1 Doz.	2 Doz.	½ Gro.	Gross	SIZE	1 Doz.	2 Doz.	½ Gro.	Gross
	\$.20		.75	2¼ x 2¼		\$.25		\$.95
	.20		.75	2¼ x 3¼		.25		.95
	.20		.75	2¼ x 3½		.25		.95
	.20		.90	2½ x 4¼		.25		1.15
	.20		.90	3 x 4		.25		1.15
	.20		.90	3½ x 3½		.25		1.15
	.20		.90	3½ x 4¼		.25		1.15
	.25		1.00	2¼ x 7		.35		1.25
	.25		1.00	3¼ x 5½		.35		1.25
	.25		1.00	3¼ x 6		.35		1.25
	.25		1.00	4 x 5		.35		1.25
\$.15			1.00	3⅜ x 6½	\$.20			1.25
.15			1.00	3½ x 5½ Cab.	.20			1.25
.15			1.00	3⅝ x 5⅝	.20			1.25
.15			1.00	4 x 6	.20			1.25
.15			1.35	4¼ x 6½	.20			1.70
.20		\$.95	1.75	5 x 7	.25	\$1.20		2.20
.25		1.10	2.00	5 x 8	.35	1.40		2.50
.25		1.10	2.00	3½ x 12	.35	1.40		2.50
.25		1.10	2.00	5½ x 7¾	.35	1.40		2.50
.25		1.40	2.50	6 x 8	.35	1.75		3.15
.30		1.55	2.75	6½ x 8½	.40	1.95		3.45
.35		1.65	3.00	7 x 9	.45	2.10		3.75
.40		1.95	3.50	7½ x 9½	.50	2.45		4.40
.40		2.20	4.00	8 x 10	.50	2.75		5.00
.50		2.90	5.25	9 x 11	.65	3.65		6.60
.60		3.60	6.50	10 x 12	.75	4.50		8.15
.80		4.40	8.00	11 x 14	1.00	5.50		10.00
1.20		6.60	12.00	14 x 17	1.50	8.25		15.00
1.60		9.10	16.50	16 x 20	2.00	11.40		20.65
2.00		11.55	21.00	18 x 22	2.50	14.45		26.25
2.40		13.75	25.00	20 x 24	3.00	17.20		31.25

ROLLS

REG. WT. DBL. WT.

10 yard rolls (25 inches wide) - - - -
10 foot rolls (25 inches wide) - - - -

\$3.00 \$3.75
1.00 1.25

ROLLS—For Cirkut Camera Negatives—Single and Double Wts.

SINGLE WEIGHT DOUBLE WEIGHT

6 in.	6½ in.	8 in.	10 in.	16 in.		6 in.	6½ in.	8 in.	10 in.	16 in.
\$.60	\$.65	\$.75	\$.95	\$1.50	25 ft.	\$.75	\$.80	\$.90	\$1.15	\$1.80
1.20	1.30	1.50	1.90	3.00	50 ft.	1.50	1.60	1.80	2.30	3.60
2.40	2.60	3.00	3.80	6.00	100 ft.	3.00	3.20	3.60	4.60	7.20

Noko Post Cards - Surfaces A and B

Doz. \$.15; 2 Doz. \$.25; ½ gro. \$.75; Gross, \$1.35; 500, \$3.50
5000 f. o. b. factory, \$25.00

P o r t r a i t

The Titling of Negatives

FOR some time we have received many enquiries for information in regard to the titling of negatives enabling the photographer to place letters, numbers or description upon the finished print by the photographic process in a neat and workmanlike manner. The many crude methods employed, such as marking by hand with ink, pencil or etching tool, certainly detract from the general professional appearance of the finished print, even the expert finding it difficult to print small letters reversed. There are three processes that appeal to us as being the best for the work.

First we will describe the one called "Titleit," which consists of thin metal letters and figures in style and size desired, attached by gelatin or other adhesive to a sheet of glass, and a quick drying, transparent glue with which the letters, after being transferred to the negative, are held in place. Full instructions are sent with the outfit and same may be purchased through your stock house or from Messrs. Burke & James, 240 E. Ontario Street, Chicago, Ill.

Another process which will appeal to the professional is called "Photocrypt," and consists of a font of rubber faced metal type in several styles and sizes, together with ink, inkroller and holder for one or two lines of type. The type is easily set up and prints reversed on negative. To title the negative the wording or number is placed in holder, inked with roller and applied to negative by firm, even pressure. The imprint is then dusted with bronze powder which renders letters absolutely opaque. It dries quickly and gives cleancut white letters. Special designs and autographs or trademarks are made to order. The outfit complete is manufactured and sold by Williams, Brown & Earle, 98 Chestnut Street, Philadelphia, Pa.

The process "de Luxe" in use by the print depart-

P o r t r a i t

ment of the ANSCO COMPANY, while somewhat more complicated, has been found to be the most practical, especially if large quantities of prints are to be made, as it gives perfect protection to valuable negatives. The printing is done on very thin celluloid, one and one-half thousandths of an inch, which may be purchased from most stock houses for about fifteen cents per square foot in any quantity desired. Owing to the glass-like non-absorbent surface a special ink must be used. The printing may be done by your regular job printer and he will be sure to have a large assortment of type to meet individual requirements. The ink, called Celluloid Black, is absolutely opaque and dries very quickly. It may be purchased from Chas. Eneu Johnson Co., 410-412 Pearl Street, New York, and a small can will last indefinitely. When printed the celluloid is reversed and placed upon negative with letters in place desired and attached with gum strips to hold in place. Expose in regular way. If negative is sharp the imposed celluloid will make no perceptible difference in contact and letters will be clear and white.

If a certain titling is to be placed on different negatives which vary in size, the celluloid should be cut somewhat larger than the largest negative, with printing in center about one and one-half inches from bottom, then it may be shifted to almost any spot on lower portion of small sizes, and 8 x 10 may be used for cabinets.

If the photographer desires to do his own printing he may purchase a small handpress, such as was given him by doting parents in boyhood days, and do very satisfactory work with it. Ordinary printers' ink may be used with the addition of a small quantity of gum arabic. Care must be taken to dry perfectly before using.

We hope photographers will try these methods, and that in future fine prints will not be spoiled with crude hand lettering.

W. H. SMYTH.

P o r t r a i t



Children at Home with E. B. Core

P o r t r a i t

Our Cover Portrait and the Hall of Fame

NOBODY ever knew what the E. B. stood for so they call him "Pop," but then there are other reasons why they call him "Pop" which we will tell you about later.

Photographers commenced hearing about him when he was in Cincinnati, but the fact is he had been a photographer for years and years and years before that in Illinois in a little town, and that's why when anybody comes to him with a problem from way down the line he sympathizes and knows the answer and tells you all about it. You see, no matter how poor you are, or how little you know about the business, or how rich you are or how much you know, he has been over the same ground you are traveling and he is able and willing to help you.

Fourteen or fifteen years ago he realized that his pictures of children were making a big hit in Cincinnati, and he also realized that the reason was that he loved children. Very few people can do things really well unless they love to do it. Then the thought came to him that because New York was bigger than Cincinnati of course there were more children—to love, and he went to New York and made nothing but pictures of children, and for years he has been making work for the best families in New York, and the child who hasn't been photographed by Core is a sort of social outcast.

The quality that has made him successful with children, pretty children, homely children, good children, bad children and medium kind of children, is the same quality which has endeared him to everybody who knows him, so that you just want to call him "Pop."

Studio Equipment, Essentials and Conveniences are Combined with Beauty, only in a

NEW YORK STUDIO OUTFIT

ESSENTIALS :

Double swing-back operated by swivel screws, with threads of a high pitch, permitting quick adjustment with delicacy.

Automatic attachment requiring only one operation to bring plate into position quickly for exposure.

Adjustable plateholder for any size plate, locking the plate automatically in the true center.

Camera stand quickly operated without once losing sight of the image on ground-glass.

CONVENIENCES :

Lever for focusing, providing for instant and accurate adjustment.

Camera stand with minimum and maximum height—either secured almost instantly.

See catalog of Cameras for the Professional for specifications

AnSCO Company, Binghamton, N. Y.

☐ HIGH SPEED ☐

and Other Qualities to Match Make Hammer Dry Plates The Best For Short Days and Weakening Light.

Hammer Special Extra Fast (red label) and Extra Fast (blue label) Plates hold the record of superiority over all. With the least possible exposure they produce the greatest possible tone and detail.



*Hammer's little book,
"A Short Talk on Negative Making"
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Portland, Ore.



Portrait



L. F. HAMMER,
St. Louis, Mo.

$40 \div 1000 = 40000.$
 $30 \div 1000 = 30$



The Cost is Seldom Calculated

The cost of using low-priced papers is seldom calculated. A photographer spends:

One-third of his time testing his negatives with low-priced brands of papers, of which no two emulsions are alike in speed, and have no latitude to compensate the variation in exposure;

One-third of his time making over prints that cannot be delivered;

The remaining third of his time explaining his failure to make good.

The successful photographer uses:

CYKO

The dependable paper—the paper that produces results.

Send for
CYKO MANUAL and PROFESSIONAL
CYKO POINTER.

AnSCO Company

Binghamton, N. Y.

Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, 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.

No. 8

December, 1912

Vol. IV

The Double Attraction in Syracuse

I was attracted to Syracuse by the double inducement of the school of your competitors and the CYKO exhibit and demonstrations. The school was held in the assembly room of the Y. M. C. A., and was attended by about fifty photographers, mostly from nearby towns. The same faces were seen at the school and at the CYKO exhibit and demonstrations in the Seitz Building alternately.

You know, of course, all about the beautiful CYKO exhibit and the range of the demonstrations, but thought that you might be interested in those things that impressed me at the school of your competitors. I attended the following lectures: Tuesday 2:00 to 3:00 P. M., Developing Papers; 4:00 to 5:00 P. M., Business Development; Wednesday 2:45 to 3:45 P. M., Demonstration of Printing; 8:00 to 9:00 P. M., Enlarging on Bromide and Chloride Papers; 9:00 to 10:00 P. M., Lenses—Proper Use of Same.

The lectures were very interesting and great care was taken to explain minute details in the various manipulations. In the lecture on developing papers no mention

P o r t r a i t

was made of competing products. The point was brought out that the extreme olive is not desired by the average worker, and especially by photographers who cater to the better class of trade, and it was recommended that saturated solution of bromide be used in minimum amounts to overcome this tendency. Bromide was also recommended as the best method for controlling the tones in sepia; less bromide in the developer, colder tones; more bromide, warmer tones. Dianol was suggested as a non-poisonous developer and recommended for black tones; edinol for blue-black and sepias. This shows that they are trying to overcome the tendency to yellow in sepias. For controlling the gradation in prints the following suggestions were made: more metol and less hydrochinon, or soaking exposed prints in water before development for softness; more hydrochinon and less metol for brilliancy. It was also stated that a solution composed of one and one-half ounces sodium carbonate added drop by drop to the developer will produce more brilliancy. It may be used even in the proportion of one and one-half ounces to sixteen ounces of developer, but if used to excess will produce stains due to oxidization. They recommend the use of an acid shortstop made with commercial or eight per cent acetic acid, to produce an acid condition of prints when entering the fixing bath, as when they are transferred directly from developer the prints are alkaline, and if the bath becomes saturated with an alkali it destroys its action. Option was given of using glacial acetic acid, but in that case it must be diluted in the proportion of one ounce of glacial acetic acid to three ounces of water. They laid great emphasis on the temperature of developer required for their chloride papers, namely: 65 to 70 degrees, and stated that under 65 degrees the gradation is lost, and that over 70 degrees means ruin. They recommended as very important to test temperature after every two dozen prints. It was

P o r t r a i t

stated that fixing bath should not be colder than 50 degrees, as excessive change in temperature causes expansion or contraction of gelatin and weakens cell structure.

A formula for Photo Flat was given:

- (A) 36 ounces boiling water
3 sheets Nelson's gelatin
- (B) 12 ounces hot water
2 drachms powdered alum

Mix and strain while hot. Add one ounce of oil of cloves as a preservative. Apply to back of prints.

They recommended the use of boiled water for compounding developer, as boiling kills all animal and vegetable matter and causes it to settle to bottom of container, together with iron, lime, magnesium or sulphur that might be present. By this method water anywhere in any country may be used.

Wood alcohol was advised in stock solution, to prevent recrystallization and precipitation of developing agents. It was stated that stock solution made with it will keep a year in tightly stoppered bottles placed upside down on a rack.

All prints made in demonstration were from school negatives, and were in my estimation very ordinary. To make them more attractive they used tinting masks. The masks used were negatives on celluloid, and in my estimation are especially fine.

The gold hypo alum bath was demonstrated and worked fairly well for a few prints, but has a tendency to show purple in half tones and tinted borders. All prints made for observation were shown wet.

A new device was shown for obtaining correct proportion of borders in trimming, also a new device for making masks, which is supposed to cut the mask of any size absolutely true and clean. It seems a good thing and sells for \$10.00. Masks were shown made

P o r t r a i t

of orange celluloid, which are furnished in various sizes for amateur and professional use, and postoffice paper was recommended as the best for cut-outs. The paper recommended for enlarging was the fast chlorides in preference to bromide, alleging what is very true and what everybody knows, that a chloride paper gives more brilliancy and better tone gradation. The enlargements made were very disappointing to me. They were flat and smoky and cold in tone, the results not being far removed from bromides. Even the enlargements and contact prints on exhibition were not up to what I consider standard. The apparatus used for enlarging was composed of a camera with cone and five groundglasses, using an Aristo lamp without condensers, as the illuminant. Time of exposure was from 40 to 60 seconds. Tinted borders on enlargements were produced by use of masks of size for contact printing. They were placed in holder in same position and projected as negative for enlargement. What struck me most forcibly were the great pains and efforts taken by the men to teach, also their pleasant demeanor and quiet delivery, coupled with the convenient arrangement of necessary apparatus for use and observation.

They took a shot at CYKO LINEN by stating that they did not make it for the reason that to obtain the linen effect the weave had to be put on after coating and would break up the gelatin surface, causing blisters. This struck everyone—especially those who like me have been working CYKO LINEN with the greatest satisfaction and without ever being bothered with blisters—as a case of sour grapes. _____ A CYKO USER.

We take this occasion to call photographers' attention to the necessity of supplying us with correct address for our mailing list for PORTRAIT. In the event of sending a change of address it is very essential that the former as well as the new address be given.

P o r t r a i t

Something Different in Home Portraiture

Line Lighting

FELIX RAYMER

PART VII

AS announced in the last issue of PORTRAIT I herewith show a portrait in line lighting, also the wide angle view of the room showing how it was made. Personally I do not altogether like the portrait, although there is something very attractive about it. This effect of lighting is quite a bit more difficult to accomplish than any of the others from the fact that the camera is facing directly into the light and the result is in nearly every case, fog. But if one can attend to the development locally he can often prevent its fogging so badly.

By referring to the wide angle view it will be seen that the light passes around the background, which is placed directly in front of and to one side of the window. This permits the light to fall over the top of the background and also from the side of it. The subject should turn from the light until all the light goes off the shadow side of the face. The camera should be moved around toward the shadow side until a decided profile is seen. The line will extend all around the head and the front of the face, giving a decidedly clearcut line of light. The shadow side of the face must be illuminated by strong reflected light and the hair should be powdered. The exposure on this lighting should be at least seven times that of the plain lighting made under the same circumstances. I will here close this series of articles by giving my method of exposure.

If a plain lighting requires one second exposure, the Rembrandt three-quarter view will require two seconds, the Rembrandt profile three seconds, the shadow effect three seconds, and the line lighting seven seconds.

P o r t r a i t

This table* is based on the supposition that all other conditions are the same; any change whatever will make a change in the succeeding exposures.

If there are any readers of *PORTRAIT* who would like to ask questions and will take the trouble to ask them, I shall be very pleased to do my best to answer same. If I cannot answer them I will say so.



Posing at Home

Death of O. Pierre Havens

It is with regret that we record the death of Mr. O. Pierre Havens, who was at one time very active in promoting the interests of the National Convention.

He was a native of New York State and was born at Ossining in 1838, but for the last twenty-four years he lived in Jacksonville, Fla., where he was identified with many fraternal organizations, including the Knights of Pythias, Shriners, Knights Templar, Elks, and was an active member of the Jacksonville Board of Trade.

P o r t r a i t



Portrait at Home, the result of sitting shown on page 6

P o r t r a i t

Time and Temperature

THE advent of winter again brings up the question of the best means to employ to keep the temperature of the developer to the proper degree. It is essential that some attention be paid to this matter if uniformly good prints are desired.

It is a very simple matter to keep the temperature of the developer between 65° and 70° Fahrenheit and many different methods may be employed, but here are a few hints from Cykologists:

Have a tinsmith make a flat tin box about 11 x 14 x 3; that is eleven inches wide, fourteen inches long and three inches deep. There should be a hole in one corner through which hot water is poured, after which the hole can be stopped up with a cork or a screw stopper. This box will retain the heat for many hours.

Another method is to place an eight-candlepower lamp under an inverted box and place the developing tray on same. The slight heat emanating from the electric bulb will keep the developer at an even temperature.

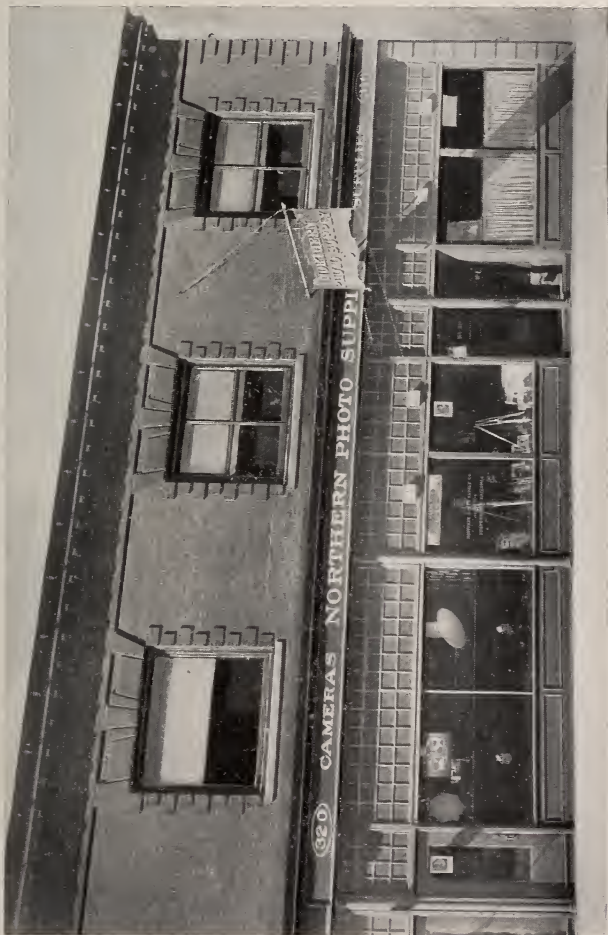
Some use hot bricks and some the regular rubber hot-water-bottles.

Anyway, with these examples of simple methods there is surely no excuse for anyone to continue to use a cold developer and then expect to get good rich prints with warmth and roundness.

Remember that PROFESSIONAL CYKO should be fully developed in about ninety seconds. If, however, you are using a developer which is very cold, a print which is dark enough in ninety seconds is bound to be over-exposed—which means contrasty prints and clogged shadows.

Watch the time of development and the temperature of the developer. This simple expedient will make your winter troubles vanish and will vastly improve your results.

Portrait



The Independent Stock House of the Northwest — The Northern Photo Supply Company, Minneapolis, Minn.

P o r t r a i t

A Question of Adhesives

MANY methods of producing flat prints, both on single weight and double weight papers, have been given in various periodicals, but correct methods of mounting and the adhesives to use have been left for the photographer to find out for himself; therefore, I think it pertinent to give the result of my experience in order to help those who are having trouble along this line.

We all know the effect of pasting a wet gelatin print and squeegeeing to a mount and leaving for a few days to atmospheric conditions, so it will be unnecessary to go into this further.

Prints for dry mounting must first be made to lie perfectly flat by one of the various methods, and be absolutely free from moisture. Fish glue has been found to be very satisfactory under most conditions for this method of mounting, and works equally well with either single or double weight. By fish glue I do not mean the patented glues sold under various trade names, as they usually contain an acid that in time will stain the prints—but the ordinary inexpensive glue sold in bulk. The kind used by the ANSCO COMPANY is made by the Russian Cement Company of Gloucester, Mass., and we have never had trouble with stains.

For use, the glue should be thinned to the consistency of cream, with water or alcohol. (The alcohol will hasten drying somewhat.)

The flattened print is laid face down and glue applied to corners or run in a line along edge of print about a sixteenth of an inch inside with a small round bristle brush, either No. 4 or No. 6, according to size of print. The print is then placed in position on mount. Continue the process and lay one on top of another to the number of five or six if of ordinary size, and place under heavy weight or in a letter-press for ten or fifteen minutes, after which they will be found to be fast and perfectly

P o r t r a i t

flat. A little practice will give the required proficiency.

Thick glue should be avoided, as it should spread easily and smoothly if of correct consistency. If too much is used it will ooze out along the edge. In such cases it may be removed by careful use of damp cotton.

Dry prints to be framed may be mounted solid on heavy cardboard used for backing, with ordinary hoof or bone glue heated in glue pot with sufficient water to spread easily. The print should be laid face down and back evenly covered with a flat paste brush; it is then placed on mount and rolled into contact. If any bubbles show they may be wiped out with a dry clean cloth. Place under heavy pressure until thoroughly dry.

Something new in the line of adhesives came to my notice a few weeks ago through a photographic friend in the South. It is sodium silicate, commonly called liquid or soluble glass. It is sold as a thick colorless liquid, and may be purchased cheaply of any druggist. It is largely used by farmers and produce merchants for preserving eggs, but is excellent for tacking prints or for solid mounting with dry prints. It dries very quickly so that one must work rapidly. Two or three minutes under pressure will be sufficient for drying with perfect contact. It is especially good for small work. I was somewhat afraid of some deteriorating chemical action on prints, but after thorough tests we find that it does no harm to paper or emulsion. Chemically it is an alkali and is produced by fusing fine sand, sodium carbonate and powdered charcoal. It is little affected by cold water but may be thinned with hot water.

Great care must be taken in drying and flattening prints unless the cumbersome process necessary with dry mounting tissue is gone through with, and I am sure that if due care is exercised no prints will buckle.

This is only given as my personal experience, and as we all succeed by using knowledge absorbed by others, I am sure we may all benefit from an exchange of ideas through the medium PORTRAIT. W. H. SMYTH.

P o r t r a i t



Cyko Portrait referred to in Mr. Nicolas' letter on opposite page

P o r t r a i t

Not an Unusual Experience

Kane, Pa., November 7, 1912.

ANSCO COMPANY,
Binghamton, N. Y.

Gentlemen:

I enclose under separate cover a print on CYKO PLAT which I consider rather good. The paper was so old that I expected nothing short of failure and was as much surprised as pleased with the result.

The paper was marked—"Will not be replaced for fault in manufacture later than November 1st, 1910."

Very sincerely yours,

(Signed) A. A. NICOLAS.

One Effect of Underexposure

A letter was recently received by the ANSCO COMPANY enclosing two prints which, it was stated, were made with paper taken from the same box but which showed a difference in grain. The correspondent's conclusion was that two different kinds of stock had been used at the factories. Such, however, was not the case—the difference being due to improper manipulation.

The rougher or grainy surface of one print was entirely due to underexposure and, consequently, forced development. The image consisted of a surface deposit of silver, whereas if proper exposure had been given the deposit would have been heavy enough to cover the grain of the stock.

This incident again calls attention to the importance of carefully watching the time of development. It has been repeatedly mentioned in this magazine that the proper time is 90 seconds, and although there is considerable latitude, yet care should be exercised in seeing that all prints are fully developed in as near 90 seconds as possible.

P o r t r a i t

Our Cover Portrait and the Hall of Fame

“**W**HY, it is Mr. L. F. Hammer of the Hammer Dry Plate Company!” will be the exclamation on seeing the picture on our cover this month. “I thought the cover of PORTRAIT was to be reserved only for successful and leading photographers”—and so it is. Mr. Hammer is first of all a good photographer and one of the most successful of those who have worked under the skylight in St. Louis, Mo. It is true, therefore, that he is the only manufacturer of dry plates who is a well seasoned studio man, and to that is due the subtle quality of Hammer plates for portrait work. He knows what the work requires and demands, and he puts the result of his experience into the plates.

Mr. Hammer came to this country from Germany in 1854, and excepting for a few months which were spent on a farm, his entire life has been devoted to photography—first as an apprentice, then as an assistant, next as a prosperous owner of a studio, and at present as the head of the great manufacturing plant of the Hammer Dry Plate Company.

The Hammer Studio is still a landmark in St. Louis.

Papa Hammer, as he is affectionately called by those who know him well, has made good in all he has undertaken. As an employee he was faithful to his employer's interests, and this was vouched for by a most romantic episode recorded by the beautiful wife of his employer. His kindly ways, courteous demeanor, as well as his good looks, have won him many friends, among both men and women, and above all, the stanchness of his character. He left his first employer, for whom he worked many years, to start in business for himself. By dint of hard work, energy and interest in his art he achieved a leading place as a studio photographer. He married a sweet, wholesome woman and

P o r t r a i t

raised a large family of boys and girls, every one of whom is a prominent member of society in St. Louis and contributes to the higher citizenship of that city.

To Mr. Hammer belongs the distinction of being the one great photographer to make enough money and gain sufficient experience in the business of making and selling photographs to launch and carry to success one of the leading manufacturing plate industries in the world. Mr. Hammer is of a very modest and retiring disposition, and therefore dislikes to be in the limelight. Sometime ago when attending a National Convention, his main competitor, after making a very long speech, referred the audience to Mr. Hammer. Mr. Hammer acquitted himself as follows: "My competitor is a good talker and has told you all he knows. I am a very poor speaker, and besides it would take me many hours to tell you all about plate making. Everything that I may tell you about Hammer Dry Plates is contained in 'Hammer's Little Book,'" and with that he sat down.

"At Christmas, play—and make good cheer,
For Christmas comes but once a year."

The above oft repeated quotation is never trite, and we hope that the mission of this magazine has accomplished its purpose of placing the photographer in a position to—"At Christmas, play—and make good cheer."

To play, one's work must be done on time, and CYKO developing paper is necessary to accomplish it.

To make good cheer there must be profit in one's work. CYKO does that.

Dear friends, a Merry Christmas and a Happy New Year to you all!

“Get There”

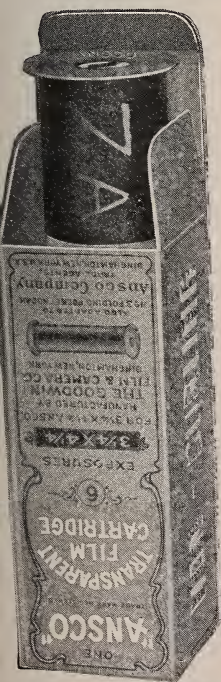
IN picture making, as in everything else, there is always a way of getting there. Under a tree, under the shadow of a hat, in the shade of a porch, indoors, or wherever a picture is waiting to be taken, a quick lens and the speedy

ANSCO FILM

will get you there.

“Not enough light,” “moving too fast,” “the hat throws a shadow on the face,” “come out from under the tree,” are the despairing remarks of the fellow with a slow lens, a film lacking in speed and who will not take advantage of all the possibilities of the AnSCO Way—the only way in photography.

ANSCO COMPANY,
Binghamton, N. Y.



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Wholesale Distributors,
and Where Located

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SCHAEFFER PHOTO SUPPLY CO.

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WOODARD, CLARKE & CO.

Portland, Ore.



Portrait



*T. J. Leatherdale,
Toronto, Ont.*



Here's what we mean by paper quality

EVERYBODY comes to Binghamton in search of photographic help. A recent visitor—the former manager of a competing manufacturer of photographic paper—thus expressed himself:

“My people have become unreasonable because we cannot make a dent in the CYKO trade, but it's just like this :

“My men would demonstrate and everything was lovely until the photographer made prints from the same negatives on

Cyko Paper

It's like going up against a stone wall.”

Ansco Company . . . Binghamton, N. Y.

Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, 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.

No. 9

January, 1913

Vol. IV

Quality in Negatives

EVERY photographer should desire to produce good photographs, and to do so they must make good negatives of proper quality. With developing paper, so universally used today, the negative should be of neutral tint or no color, and I find many who do not know how to do this.

If a negative has too much color it will produce a hard, contrastive print. This can be overcome by increasing the sulphite of soda until a neutral tint is obtained. On the other hand, if the negative is too dense and no color, then reduce the pyro and carbonate of soda until the proper balance is obtained. By understanding the chemicals used in the developer it is possible to produce any class of negative desired. Three things are necessary to know in order to obtain these results, and we will take pyro developer as an example because it is most in use: Pyro is the developing agent, sulphite is the preserver and controls color. Carbonate of soda is an accelerator; thus pyro and carbonate produce more or less density, according to how they are used, and sulphite controls the color of the negative.

P o r t r a i t

Should there be too much density reduce the pyro and the carbonate; if too much color and you have the right density, increase the sulphite until the neutral tint is obtained.

I called recently on a prominent photographer in his own town who makes photographs above the average and found he was having trouble with his negatives. While they were full of detail and apparently all right, the prints produced from them were flat and unsatisfactory. In his case I found his developer was weak in pyro for his light; by increasing the same we produced negatives of the proper quality and snap, producing beautiful CYKO prints full of gradation and softness, yet brilliant and of good color. A photographer who is not making satisfactory negatives will find it well worth his time to experiment along these lines.

J. W. BULL.

Death of L. F. Hammer Jr.

We regret to announce the death of Mr. L. F. Hammer Jr. of St. Louis, Mo.—Fred Hammer, as he was affectionately called by his intimates.

For many years the name of Fred Hammer has been as it were, a landmark in photography, in which he has always occupied one of the foremost positions. It was however, as a politician, and later as Collector of the City of St. Louis, that he became a State-wide personality.

A man of immense mental energy, a clear and rapid thinker, a fluent and elegant speaker, and possessing great powers of organization, Fred Hammer was always a central man at National and State Conventions. We join his family in mourning his untimely death.

P o r t r a i t

Interesting Correspondence

THE article by W. H. Smyth in the October issue of this magazine has elicited a great many letters from our readers, from which we have made selection of that of F. D. Pangborn of Jersey City, N. J., as a sample of the opposite view held by many photographers to that expressed by Mr. Smyth. The letter is as follows:

“ANSCO COMPANY,
“Binghamton, N. Y.

“Gentlemen:

“As other photographers are doubtless interested in the article by W. H. Smyth (October PORTRAIT), so am I. May I take exception to his statement? Theoretically there *is* a falling off in the building up of prints that are developed some time after exposure, with the result that forcing becomes necessary—sometimes useless. Why? In my opinion, because the print was *not fully timed*; in fact, when the prints are to be developed a considerable period after their exposure, they should be slightly overexposed.

“Necessity has many times compelled me to expose as many as a gross or more from as many negatives, and to let their development wait until the following day. In such cases I have yet to experience any noticeable ill results in the looks of these prints, nor has it been necessary to force development. On one occasion I did not return until three days after exposing my prints and felt sure that I must make them over. Much to my surprise they came up to the proper tone, but in this case forcing became necessary and four out of the three dozen had to be reexposed.

“This is simply my experience along this line. Let us hear from others.

(Signed) F. D. PANGBORN.”

Mr. Smyth has read the correspondence and has this to say:

“Many photographers have had no trouble along the lines of my suggestion; others have been in serious difficulty by exposing a great number of prints for future development.

P o r t r a i t

“The difference is without doubt due to the length of exposure given. If prints are slightly overexposed to make up the loss in quality they may build up all right, and very likely there are many who persistently overexpose without knowing it and obtain prints that are satisfactory *to them*. It also depends on the weather; a damp, hot day will cause the undeveloped image to be more fugitive.

“My object in giving the results of my experience was to prevent the photographer from leaving prints for future development without a full knowledge of what might occur. If he is forewarned he will simply be taking his chances with eyes open. My aim is to eliminate guesswork and uncertainty in the printing-room, as only so can A-1 results be obtained.”

Yellow Stains Caused by Photo Paste

Mr. R. E. Resler of West Palm Beach, Fla., writes the editors of PORTRAIT as follows:

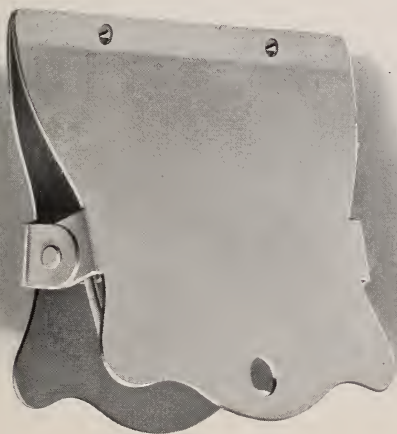
“In reference to the staining of photographs I find that a certain white paste marketed by one of your competitors turns blue litmus paper red in a few seconds. I sent the manufacturer a sample vial of their paste. They have evidently been sending out paste which was not neutralized. This inexcusable oversight has undoubtedly caused immense damage in the photographic fraternity. I think it would be well for your next issue of PORTRAIT to give publicity to this trouble, otherwise your CYKO paper might get the blame.”

The ANSCO COMPANY is continually receiving requests for back numbers of PORTRAIT from photographers who receive the magazine regularly, and it is not always possible to furnish the particular copy they require. The editors would therefore urge each reader to carefully file all copies for future reference.

Portrait

Ansco Metal Film Clip

The advent of the Ansco developing tank, which the ANSCO COMPANY introduced to simplify the development of films in large quantities, created a large demand for film clips.



New Ansco Metal Film Clip

The new metal clip which supersedes the wooden one is manufactured of brass and has a strong spring. The clip is equipped with two sharp prongs so that there is no risk of the clip becoming detached from the film during development in the tank. There is a hole in one end for use in hanging up the films to dry, and both springs and clip are heavily nicked to prevent corrosion from the developer. The illustration shows the clip two-thirds size, and the price is twenty-five cents.

P o r t r a i t

Snapshots Under the Skylight

FELIX RAYMER

MANY operators do not like the making of short exposures of their subjects, claiming that they result in the expression being superficial, and so on, but it has been our experience that there are many, many times when such exposures must be made, as in the case of children or very aged people who have become more or less nervous so that they cannot hold a position for any length of time.

Our method of handling such subjects is to open the light, entirely free from all curtains, flooding the room with light—the more the better. Then the subject is placed squarely across the room facing the light, and in order to get the proper balance of light and shade have the subject face away from the light until her back is toward it. Next, have her turn slowly toward the light until the catchlight appears in the shadow eye, after which move the camera around to the light side of the face until the ear on the shadow side is just out of view from the camera, and we have a three-quarter view of the face. If a front view is wanted, have the camera so that both ears appear the same; if a profile is wanted, after the camera is placed for the three-quarter view of the face, have the subject turn her face from the camera until the eye on the shadow side of the face is out of view of the camera.

The distance the subject is from the light should be governed by the size of the light. For example, if the light measures from its lowest point up to its highest point, say fifteen feet, the subject should be out in the room fifteen feet from it; if the light measures only ten feet the subject should be only that distance away from it. The illustration we use was made in a 25th of a second, using an automatic shutter. The wide angle view of the room gives a clear idea as to the manner of placing the subject.

P o r t r a i t



Portrait at Home, the result of sitting shown on page 8

Portrait

Of course the use of screens is barred for the reason that screens necessitate the giving of longer exposures, and it is assumed that in this class of work it is a necessity that the exposure be limited. It is not every subject that requires such short exposure, but when we do have one requiring it we simply have to face the music and make it. The draperies, if too white, will have to be reduced after development or by local development during the process of development.



Posing at Home

We also resort to the use of white backgrounds in making this class of work where it is possible—not that it shortens exposure, for it has not been our experience that it does, but for the reason that it is not so necessary that the draperies be toned down where they are used. The ground being already whiter than the drapery throws the drapery down to a lower tone, and does away with the need of so much screening. If the nature of the subject required the use of a dark ground, then is the occasion for reducing the drapery in the after treatment of the negative.

P o r t r a i t

To make such work in such short time one must be fitted out for it, using a large source of light, fast plate and quick working lens working at full opening—F.4-5. To stop down, of course prevents the making of short exposures. By the use of the swingback and sideswing on the camera the focusing can be done in such a manner that the required degree of sharpness can be attained without stopping down. We have had some say that this manner of opening up the light to its full capacity will give harsh results, making the high lights too high, or lacking in flesh tones. This has not been our experience any more than it has been the experience of thousands of amateurs when making the pictures of their friends out in the open. We all have seen some of the most exquisite results made out-of-doors, showing perfect detail in the high lights and shadows as soft and silky as could be desired. Such is the case in working under the skylight. There is no reason why the light should be harsh when made under a skylight if it is not *overdeveloped*. In this class of work we must carry out literally the instructions of the old operators to *expose for the shadows and develop for the high lights*.

The New York Convention

Conventions seem to be always with us, and the Professional Photographers' Society of New York will hold its annual meeting in the Metropolitan Life Building, February 12th to 14th.

President B. J. Falk and his associates are preparing an original program with many new features which should appeal strongly to the members.

It is generally known that this convention is exclusive, only members of the association being admitted, but the ANSCO COMPANY extends a sincere invitation to all members to visit their offices in the Ansco Building, at 129-131 West Twenty-second Street.

P o r t r a i t

A Rogue in New England

THERE appears to be an epidemic of lens stealing in New England, although the authorities are of the opinion that it is the work of one man. Both photographers and dealers have suffered losses, complaints being received from Danvers, Mansfield, Taunton and Lowell, Mass., three lenses being stolen from as many different studios in the last mentioned city in one day.

The thief's tactics have also been successful in Bangor and Skowhegan, Maine. His method of operation is to pay a first call at a studio ostensibly to make an appointment for his wife and child and to look over backgrounds, etc., and thus getting the lay of the land. The depredator calls a second time, pretending to await the arrival of his family, and watching his chance he departs with his booty.

Nearly all the stolen lenses were of expensive makes and had been unscrewed from the front of the studio cameras. He has also succeeded in abstracting cameras from dealers' showcases and removing them from the counters while the salesmen's attention has been diverted, and his quick "get away" has led to the belief that he has the assistance of an automobile.

In one case reported the receptionist saw the man in the act of unscrewing a lens from a camera and walked to the finishing-room to warn her employer, but although he returned quickly to the studio the man had decamped—also the lens.

This warning behooves our readers to be on the lookout for this plausible rogue, who is described as a tall man with a thin, smoothshaven face, and wearing a long gray coat, but at the time of going to press no clues are forthcoming as to his identity, but if this warning is heeded it should be difficult indeed for the thief to continue his operations with any success.

P o r t r a i t



Cyko Portrait by B. C. Golling, St. Paul, Minn., which won Gold Medal
in Home Portrait Class at the Northwestern Convention

P o r t r a i t

Higher Priced Portraits

MANY photographers who complain of being unable to sell more higher priced portraits have only themselves to blame. As a rule the difference between \$5.00 a dozen pictures and those which sell at \$10.00 a dozen is merely a matter of size or else the print is adorned by a more expensive card mount.

In order to get your prospective customer to realize the value in the difference in price it is necessary that there be a difference in the picture itself. Be sure that the specimens in your showcase and reception-room bear this out.

Study portraits made by the leaders and endeavor to improve the lighting and posing, taking more pains in the operating-room. Be sure that the prints are the best that can be obtained from the negatives. If necessary dodge them, either by local reduction or when making the prints.

CYKO will help you in your printing-room because the latitude and plasticity of the emulsion not only allows of individual treatment, but also takes care of any errors in the time of exposure of the negative. Should your negatives be a little over or undertimed PROFESSIONAL CYKO will respond readily to variations in the developer. Metol added in dry form to the developer will give more softness, and an excess of hydrochinon will yield brilliancy and build up the shadows.

Your higher priced pictures should be distinctive; for instance, LINEN CYKO could be used for a certain line and BUFF CYKO for another style; higher prices too, can always be obtained for sepia prints.

Last but not least, dry the prints with care. CYKO prints, if dried properly, will have no tendency to curl, and the various methods of drying are fully explained in the PROFESSIONAL CYKO POINTER.

P o r t r a i t



The Independent Store of Hoerter Photo Supply Co., Louisville, Ky.

P o r t r a i t

Selling Enlargements

PROGRESSIVE photographers have awakened to the advisability, from a business and financial standpoint, of making enlargements. Some rely on the speculative method which usually consists in making the large picture without asking for a specific order and then showing it to the customer at the time the portraits ordered are delivered. Although this method may be suitable in many cases, yet we have sufficient faith in enlargements to suggest that each and every photographer should endeavor to obtain orders for enlargements, either at the time the proofs are shown or when the patron places the order for the small portraits.

It is not so very many years ago that photographers were obliged to send their negatives away to have the enlargements made, but today a large number have installed their own apparatus with benefit and profit to themselves. CYKO enlargements need no working up with the airbrush on account of the wonderful roundness, detail and depth of the print.

When showing enlargements to a prospective customer do not offer a print all rolled up, and be sure that the print is properly spotted. Perhaps some minor defects in the original negative may not appear obtrusive in the small print, but when enlarged might require spotting. Either have it nicely straightened, or better still, place it in a suitable frame. This may take a little time but it may mean the sale of the frame. The backboard need not be tacked in. Have on hand a few frames of different sizes and place turn buttons on the backboard, cutting corresponding slits about a quarter inch deep in the moulding. An enlargement can be placed in the frame in a few seconds and the customer cannot fail to see the enhanced effect of a framed print.

P o r t r a i t

Our Cover Portrait and the Hall of Fame

TO T. J. Leatherdale of Toronto, Ontario, falls the distinction of being the first photographer carrying on a business in Canada to be featured on the cover of *PORTRAIT*. The selection is a natural one for Mr. Leatherdale is president of the Photographers' Association of Canada.

Starting his photographic career when a boy of twelve he, by determination, artistic ability and good business methods, rose to the honorable position he at present occupies. He is very popular with his brother photographers among whom he is known as "Tom," and their best wishes and sincere friendship are numbered among his most cherished possessions.

Mr. Leatherdale's apprenticeship was served with T. H. Smith of Galt, Ontario, from which town he moved several years later to open a studio in Hamilton, Ontario, where he was in business twenty-six years. At that time he felt that a larger city would afford greater opportunities for doing better work and increasing his bank account, and next we find him on Yonge Street, Toronto, where his success was instantaneous. The possibilities of developing paper appealed strongly to Mr. Leatherdale and he has devoted a good deal of time to a study of the chemistry of D. O. P., but not until he tried CYKO did he feel that he could adopt the use of developing paper as a forward stride in his effort for improvement.

His claim for fame, however, is not only the excellent portraits he makes, but also the fact that he resurrected the Photographers' Association of Canada so that now the annual conventions are really live events. He has instilled into the members of the organization a desire to help one another, and as a mark of appreciation by the members he was again elected president, thus giving him an opportunity to continue his splendid work.



Made in three grades and four surfaces as follows:

SLOW SOFT----- for Studio Work

FAST MEDIUM----- for Normal Negatives

FAST HARD---- for Weak, Thin Negatives

Surface A (Semi-Gloss)

Surface B (Glossy)

Surface C (Med. Rough)

Surface D (Buff, D. W. and Slow Soft, only)

SINGLE WEIGHT

DOUBLE WEIGHT

SINGLE WEIGHT				DOUBLE WEIGHT				
1 Doz.	2 Doz.	½ Gro.	Gross	SIZE	1 Doz.	2 Doz.	½ Gro.	Gross
	\$.20		.75	2½ x 2½		\$.25		\$.95
	.20		.75	2½ x 3½		.25		.95
	.20		.75	2½ x 3½		.25		.95
	.20		.90	2½ x 4½		.25		1.15
	.20		.90	3 x 4		.25		1.15
	.20		.90	3½ x 3½		.25		1.15
	.20		.90	3½ x 4½		.25		1.15
	.25		1.00	2½ x 7		.35		1.25
	.25		1.00	3½ x 5½		.35		1.25
	.25		1.00	3½ x 6		.35		1.25
	.25		1.00	4 x 5		.35		1.25
\$.15			1.00	3¾ x 6½		\$.20		1.25
.15			1.00	3¾ x 5½	Cab.	.20		1.25
.15			1.00	3¾ x 5¾		.20		1.25
.15			1.00	4 x 6		.20		1.25
.15			1.35	4½ x 6½		.20		1.70
.20		\$.95	1.75	5 x 7		.25	\$1.20	2.20
.25		1.10	2.00	5 x 8		.35	1.40	2.50
.25		1.10	2.00	3½ x 12		.35	1.40	2.50
.25		1.10	2.00	5½ x 7½		.35	1.40	2.50
.25		1.40	2.50	6 x 8		.35	1.75	3.15
.30		1.55	2.75	6½ x 8½		.40	1.95	3.45
.35		1.65	3.00	7 x 9		.45	2.10	3.75
.40		1.95	3.50	7½ x 9½		.50	2.45	4.40
.40		2.20	4.00	8 x 10		.50	2.75	5.00
.50		2.90	5.25	9 x 11		.65	3.65	6.60
.60		3.60	6.50	10 x 12		.75	4.50	8.15
.80		4.40	8.00	11 x 14		1.00	5.50	10.00
1.20		6.60	12.00	14 x 17		1.50	8.25	15.00
1.60		9.10	16.50	16 x 20		2.00	11.40	20.65
2.00		11.55	21.00	18 x 22		2.50	14.45	26.25
2 40		13.75	25.00	20 x 24		3.00	17.20	31.25

ROLLS

REG. WT.

DBL. WT.

10 yard rolls (25 inches wide) - - - -

\$3.00

\$3.75

10 foot rolls (25 inches wide) - - - -

1.00

1.25

ROLLS—For Cirkut Camera Negatives—Single and Double Wts.

SINGLE WEIGHT

DOUBLE WEIGHT

6 in.	6½ in.	8 in.	10 in.	16 in.		6 in.	6½ in.	8 in.	10 in.	16 in.
\$.60	\$.65	\$.75	\$.95	\$1.50	25 ft.	\$.75	\$.80	\$.90	\$1.15	\$1.80
1.20	1.30	1.50	1.90	3.00	50 ft.	1.50	1.60	1.80	2.30	3.60
2.40	2.60	3.00	3.80	6.00	100 ft.	3.00	3.20	3.60	4.60	7.20

Noko Post Cards - Surfaces A and B

Doz. \$.15; 2 Doz. \$.25; ½ Gro. \$.75; Gross, \$1.35; 500, \$3.50

5000 f. o. b. factory, \$25.00

Only plates that combine the highest degree of SPEED and QUALITY will meet the requirements of shortening days and weakening light.

That
HAMMER PLATES

do possess these qualifications is proven by their unparalleled record of superiority.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates are quickest and best.



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

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WOODARD, CLARKE & CO.

Portland, Ore.



Portrait



S. L. PREBLE,
Waterville, Me.

The Reason in a Nutshell

By Sidney Allan

The photographic art critic of the *photographers' Association of America* thus explains the superiority of

Cyko Prints

“The light and shadows blend so harmoniously through such soft, progressive gradation of tones that there is no strong dividing line.

“The shadows in CYKO prints never look opaque, but always retain some atmospheric quality.”

Can you afford to use any other paper?

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.

No. 10

February, 1913

Vol. IV

Photographic Prizes Half a Century Ago

IT will be interesting to our readers from a historical standpoint to know that as far back as 1852 silver cups were offered as prizes in photographic competitions. They were then called "pitchers." The accompanying illustration of the Anthony prize pitcher and goblets was reproduced from a magnificent engraving shown in Vol. IV of *The Photographic Art Journal* published in 1852. The pitcher and goblets there shown were offered by Mr. E. Anthony, one of the founders of the ANSCO COMPANY. *The Photographic Art Journal* makes this allusion to the prize offered by Mr. Anthony:

"This magnificent pitcher will be on exhibition at his store, No. 308 Broadway, New York, early in October, and we shall give a fine engraving of it in our next issue. All our readers must be aware that Mr. Anthony was one of the first who ever practiced the art in this country; we can remember when his and that of Mr. Butler, were the only two rooms in the city of New York. He took his first lessons of Professor Morse in 1839 and pursued the business up to July 1848, when

P o r t r a i t

he was obliged to relinquish it on account of ill health, and establish his present business. On leaving the daguerreotype he did not leave behind him his love of the art and his desire for its improvement, for improvement—he was convinced, was much needed. It is well known also that he has endeavored in many ways of late to advance its interests, and that last year in furtherance of this object he offered the liberal prize of \$500 for the greatest improvement that might be made during the year 1851.”

To better give an idea of the intrinsic value of the prize given by Mr. Anthony we will quote the statement made by him and reproduced in *The Photographic Art Journal*, which is as follows: “I have decided to invest the above amount in a massive silver pitcher of appropriate design to be awarded as a prize for the four best daguerreotypes that shall be offered for competition previous to November 1, 1853.”

It is quite evident that the fathers of photography in this country, Edw. Anthony and W. Irving Adams, both founders of the ANSCO COMPANY, were fully alive to the fact that prize incentives would do much to accelerate the development and growth of the art of photography. The prizes offered then by them were of considerably more value intrinsically and otherwise than those given at photographic conventions nowadays.

The Photographic Dealers' Association Convention

The convention of the P. D. A. of A. will be held in Rochester, N. Y., March 24, 25 and 26. A comprehensive program is being prepared and a further announcement will be made through the photographic press. All interested dealers are invited to communicate with the secretary, Wm. Hartman, 1442 Third Avenue, New York City.

P o r t r a i t



ANTHONY PRIZZ, PITCHER AND GOBLETS

1851-52

© 1851-52, by the Pitt Rivers Art Society

The stimulus of Anso in the last century

P o r t r a i t

How to Manage Very Small Babies

FELIX RAYMER

WE are asked frequently for "a way" to manage very small babies who are not old enough to know what is doing. We all know that the first baby is brought to the studio at a very early date after his arrival on this planet; the second does not make his appearance quite so soon, and the third is still slower about getting in, and so on until after a time the baby's picture is not made until he is no longer a baby. But it is the first baby that the parents are more particular about and it is up to the operator to do his best to please.

It has been our experience that an ordinary high-chair, such as is used for the baby when he is first brought to the table, is about the best accessory for the holding of the baby in position. The arms of the chair gives his back a support, and the chair being high gets him up high enough so that the camera does not have to be lowered so much as to make it impossible for the operator to get the focus without standing on his head to do it.

This chair is placed under the light so as to get the greatest amount of illumination, for we believe in making the kiddies in snapshot fashion, not giving them a chance to move. Then the chair is covered with a portiere curtain, one end of it being thrown over a background so that it drops down over the chair in folds. The curtain can be of any design or pattern the operator prefers, or of as fine a quality, depending upon the length of the proprietor's pocketbook. Then the baby is placed in the chair so that the curtain is pushed backward into the chair by his body; the chair being high allows the long dress to drop downward and prevents the "bunching" up of it that is so objectionable to all mothers. Now here is where two good features of

P o r t r a i t



Portrait of child posed by method described on page 4

P o r t r a i t

handling the youngster in this manner comes in. After the baby is in place have his mother or the nurse, whoever it is that comes in with him, stand behind the curtain, and catch his dress from behind, holding him through the curtain, so as to prevent his falling out, and at the same time, with her other hand hold the edge of the curtain so that it covers her body from view. The first good feature here is to prevent the child from falling; the second is to get the mother out of the way in a diplomatic manner, by having her *behind the curtain* and not out in front retarding "action" on the part of the operator and finding fault with every exposure he makes on the grounds that the baby is not smiling or laughing. This gets the mother or nurse away so that she does not see the expression or position until the proofs are shown, and if any changes are desired before showing them the operator has a chance for making them.

If a vignetted print is desired the curtain should be of a lighter color or tone. Remember that the curtain is nothing more or less than a background, only it is used in such a manner that it helps the operator to get the small youngster in such close quarters he cannot move during exposure.

Of course we know there is nothing of an excessively artistic nature in the handling of the children in this manner, but as a rule we cannot practice any great amount of artistic ability when we are making sittings of a three months' old baby. As stated before we believe in making all sittings of this kind in as short a time as possible; an exposure even if a little short, can be handled in the developing so that a good negative will be the result, as young children are very prone to move, and we all know the disappointment and consequent taxing of our patience when plate after plate is spoiled by the baby moving during exposure.

P o r t r a i t

Further Evidence of the Fine Keeping Qualities of Cyko

THE following letter is typical of many received recently from enthusiastic CYKO users who were led to relate their experiences by the publication of Mr. Nicolas' letter in a recent issue.

Painesville, Ohio, December 17, 1912.

"Editor PORTRAIT,
"Binghamton, N. Y.

"Dear sir:

"Today I have received a copy of the December PORTRAIT. On page 13 I note a letter on "old" Cyko, and while it is good I can beat it. I am enclosing a print made in November 1912 (this year) while the paper (Contrast Cyko) was marked to expire in April 1908. This would indicate that the paper was about five years old. It had reposed peacefully in a locker in the darkroom of the Storrs & Harrison Nursery Company. They are large users of Hammer Plates and CYKO paper and employ a photographer by the year. This Mr. Repler discovered the old package and made a print of himself; I enclose it herewith,

"Yours very truly,
(Signed) "BENJ. B. PARK."

Photo-Paste

Cykologist W. A. Rockwood writes: "A number of times I have been asked for a good formula for photo paste, and no doubt many readers of PORTRAIT would be glad to learn of one that is efficient and has stood the test of time. Here it is.

Dextrine (white)-----	1 lb.
Water-----	2 qts.
Oil of Cinnamon-----	$\frac{1}{2}$ oz.

The water should be quite warm and add the dextrine slowly to avoid lumps. Stir the solution all the time. Then add the oil of cinnamon and strain through clean cheesecloth and allow to cool. Should the paste be too stiff it can be made thinner by the addition of warm water."

P o r t r a i t

P. A. of A. Officers Meet at Kansas City, Mo.

AT the call of the president, Chas. F. Townsend, the board of officers of the P. A. of A. met in executive session at the Baltimore Hotel, Kansas City, Mo., on January 6th.

The president appointed a number of strong committees which will deal with the various interests of the Association and expedite the work of the congress.

The convention will be held during the week of July 21-26 at the Convention Hall, which has been placed at the disposal of the Association by the city.

The secretary was instructed to prepare a letter of resolutions to the Senators and Representatives in Congress of the five States represented on the board, asking them to assist in defeating that portion of the Lodge bill relating to the sale and display of photographs.

The local entertainment committee has prepared an elaborate program which includes automobile rides at 8 A. M. and 4:30 P. M. during the entire week for tours of parks and boulevards, and on Wednesday evening the members will attend Electric Park as their guests.

Each exhibitor will be restricted to five pictures, to be passed upon by a jury, and not more than twenty will be selected from the exhibits for reproduction in the Record.

Further details of the interesting program arranged for will be announced from time to time, and from all reports the coming convention will be one of the best from every point of view.

NOKO with the affix "Soft" is a slow printing emulsion. NOKO "Medium" and "Hard" are rapid printing papers.

P o r t r a i t

The Grades of Cyko to Use For Enlarging

The ANSCO COMPANY is frequently requested to furnish information regarding the grades of CYKO best suited to enlarging, and the following remarks should therefore be of interest to those who have already installed an enlarging apparatus, as well as to those who anticipate doing so in the future.

If the illuminant used is of high power, such as a good arc lamp in conjunction with condensers, the Professional grade will produce brilliant enlargements with a roundness and wealth of definition, and in many cases superior to the contact prints. The exposure might run into a few minutes but the results are well worth the extra time taken. If you wish to be convinced make one enlargement on bromide and another on PROFESSIONAL CYKO—both from the same negative. This test will settle the matter once and for all.

Should the illuminant, however, be of a less candle-power than the ordinary arc lamp the Soft grade of CYKO should be used. This grade is approximately five times faster than PROFESSIONAL CYKO, and also produces brilliant enlargements much superior to the flat bromide prints and with an entire absence of that smoky effect which is so often seen in portrait enlargements.

Should the negative be thin the Normal grade will give added brilliancy, and for newspaper work this grade is especially useful when enlarging from under-timed negatives.

The choice of surface will of course depend on the purpose for which the enlargement is made. For portraits, Buff and Plat double weight are eminently suitable, the surface being just broken enough to prevent the retouching showing in a disagreeable manner. For groups where the faces are small the Semi-Matte or Studio surface should be used as they yield all the detail in the original negative.

P o r t r a i t

For commercial or newspaper work both the Glossy and Studio surfaces are ideal, as good halftones may be made from either surface.

Bear in mind that if the negative be good CYKO enlargements need no working up—the shadows are clear and strong while the details in the high lights are faithfully preserved.

The professional department of the ANSCO COMPANY welcomes any queries on enlarging from readers of PORTRAIT, and requests for information on this subject will be promptly replied to.

Just a Word About Bromide to the 25,000 Readers of "Portrait"

HOW many readers know what a "saturated solution" is, and how many can tell the difference between a saturated solution and one of ten per cent?

Those photographers who have read past numbers of PORTRAIT ought to be well posted on the use of CYKO, but many seem to think that for any trouble that occurs bromide is the redeemer, and when results are not satisfactory they put in some bromide, and then some more, with no regard for "quantura sufficit."

Lately I questioned ten different photographers, asking them if on using one drop of a saturated solution of bromide, how many would they use were it ten per cent. Each and every one immediately replied that they would put in ten drops for each one of the saturated solution, which showed that the strength of the saturated solution in *their* opinion was one of one-hundred per cent. They did not consider that the pure *crystals* were less than one hundred per cent. Had they consulted the list on "Solubility of Chemicals" they would see that bromide of potassium can be dissolved in its own weight at a given temperature, which would approximately be but fifty per cent solution.

P o r t r a i t

With this solution chilled down toward the freezing point crystals would immediately form, leaving the solution possibly not more than one of twenty-five per cent.

All of these might be termed "saturated solutions" but of varying strengths.

Anyway, taking the ordinary saturated solution, it would be seen that by putting in ten drops of the ten per cent solution instead of one drop of the saturated, they are putting in about double the quantity intended.

I find in many cases they wonder at the slow action of development which is accounted for by having double the quantity of bromide they *thought* they were putting in. This, to those who are not thoroughly up to the game, would induce overexposure and consequent blocking of shadows.

For a nicety in the addition of bromide the ten per cent solution is most accurate. Because a bottle has crystals at the bottom, it does not follow that the solution is *saturated*. Many times have I found bottles with a lump of crystallized bromide at the bottom, while the solution was little more than water. They squirt in a few drops and condemn the paper, because the whites are not clear or the prints not warm enough.

A. B. CROSS.

Increase of Business Compels The Northern Photo Supply Company to Seek Larger Quarters

The Northern Photo Supply Company, the independent stock house of the Northwest, has found it necessary to move into new and larger quarters. This enterprising firm has secured a lease in the Reid Corners, corner North and Nicollet Avenue, Minneapolis, Minn. These new premises situated on the main thoroughfare will contain more than 9000 square feet of floor space, and will enable them to better handle their rapidly growing business.

P o r t r a i t

Fair Prices for Good Negatives

THOMPSON ART COMPANY

76 Spring Street

Portland, Maine, Dec. 23, 1912.

“ANSCO COMPANY,
“Binghamton, N. Y.

“Dear sirs:

“We notice that you are offering to purchase on a competitive basis twenty-four fine negatives. Now we are looking for some fine nature pictures, and as you will have thousands submitted to you out of which you will only select twenty-four, could you not notify the entrants when you return their negatives or prints to them, that we would be interested to have prints submitted to us, for which we will pay a fair commercial price. If you could do anything along these lines your courtesy and interest in our behalf would be much appreciated.

“We trust that we shall be able to reciprocate by using larger quantities of CYKO in the future than in the past, and with the compliments of the season, we are,

“Yours truly,

THOMPSON ART COMPANY.

Hypo Alum Tanks

The ANSCO COMPANY has received many enquiries regarding the best kind of tank to use, while others have gone ahead and utilized various metal vessels which proved unsatisfactory. For instance, a lead-lined sink is fatal. Do not use lead in any form where it will be attacked by the hypo alum solution. A plain rimmed steel-enameled sink (without wastepipe hole) makes an ideal hypo alum sink, and these are manufactured by the Standard Sanitary Manufacturing Company of Chicago, and doubtless may be ordered through any plumber. A wooden rack, weighted at each end by a narrow strip of plateglass, should be placed in the bottom of the sink.

P o r t r a i t



Cyko Portrait by S. L. Preble, Waterville, Me.

P o r t r a i t

Our Cover Portrait and the Hall of Fame

THOSE who travel in New England and down in the State of Maine will recognize the genial Sam L. Preble, whose portrait finds a place on the cover of this issue.

Mr. Preble is an "old timer," having commenced his photographic career in 1876, and after working for eight years in Maine the call of the West asserted itself and Mr. Preble filled positions as printer, operator and retoucher in many galleries during his search for knowledge and improvement, and among the names of his early employers we find that of Commodore Steffens, and it is also recorded that Mr. Preble spent many interesting hours in the Chicago Art Institute where he studied assiduously. In the early nineties Mr. Preble returned to Maine and in company with the late A. J. Jordan bought out the Carlton Studio at Waterville where he is located at the present time.

Mr. Preble can not only shoot with a camera but also with a gun, which is evidenced by the fact that he held the State championship for many years and was also the amateur holder of the United States title.

Mr. Preble considers that he hit the bull's-eye when he selected CYKO for exclusive use in his gallery and the white background effects, in which he specializes, are gems and have done much to add to the success and popularity of his studio, and it is only fair to state that the artistically worked-in backgrounds are the work of Mrs. Preble who takes an energetic interest in the Preble Studio.

If quantity of hypo alum toning bath is reduced by evaporation, original bulk must be maintained by addition of fresh stock solution, only.



Made in three grades and four surfaces as follows:

SLOW SOFT-----for Studio Work

FAST MEDIUM-----for Normal Negatives

FAST HARD----for Weak, Thin Negatives

Surface A (Semi-Gloss) Surface B (Glossy)

Surface C (Med. Rough)

Surface D (Buff, D. W. and Slow Soft, only)

SINGLE WEIGHT **DOUBLE WEIGHT**

1 Doz.	2 Doz.	½ Gro.	Gross	SIZE	1 Doz.	2 Doz.	½ Gro.	Gross
	\$.20		.75	2½ x 2½		\$.25		\$.95
	.20		.75	2½ x 3¼		.25		.95
	.20		.75	2½ x 3½		.25		.95
	.20		.90	2½ x 4¼		.25		1.15
	.20		.90	3 x 4		.25		1.15
	.20		.90	3½ x 3½		.25		1.15
	.20		.90	3½ x 4¼		.25		1.15
	.25		1.00	2½ x 7		.35		1.25
	.25		1.00	3½ x 5½		.35		1.25
	.25		1.00	3½ x 6		.35		1.25
	.25		1.00	4 x 5		.35		1.25
\$.15			1.00	3½ x 6½	\$.20			1.25
.15			1.00	3½ x 5½ Cab.	.20			1.25
.15			1.00	3½ x 5½	.20			1.25
.15			1.00	4 x 6	.20			1.25
.15			1.35	4½ x 6½	.20			1.70
.20		\$.95	1.75	5 x 7	.25	\$1.20		2.20
.25		1.10	2.00	5 x 8	.35	1.40		2.50
.25		1.10	2.00	3½ x 12	.35	1.40		2.50
.25		1.10	2.00	5½ x 7½	.35	1.40		2.50
.25		1.40	2.50	6 x 8	.35	1.75		3.15
.30		1.55	2.75	6½ x 8½	.40	1.95		3.45
.35		1.65	3.00	7 x 9	.45	2.10		3.75
.40		1.95	3.50	7½ x 9½	.50	2.45		4.40
.40		2.20	4.00	8 x 10	.50	2.75		5.00
.50		2.90	5.25	9 x 11	.65	3.65		6.60
.60		3.60	6.50	10 x 12	.75	4.50		8.15
.80		4.40	8.00	11 x 14	1.00	5.50		10.00
1.20		6.60	12.00	14 x 17	1.50	8.25		15.00
1.60		9.10	16.50	16 x 20	2.00	11.40		20.65
2.00		11.55	21.00	18 x 22	2.50	14.45		26.25
2.40		13.75	25.00	20 x 24	3.00	17.20		31.25

ROLLS

	REG. WT.	DBL. WT.
10 yard rolls (25 inches wide) - - -	\$3.00	\$3.75
10 foot rolls (25 inches wide) - - -	1.00	1.25

ROLLS—For Cirkut Camera Negatives—Single and Double Wts.

SINGLE WEIGHT **DOUBLE WEIGHT**

6 in.	6½ in.	8 in.	10 in.	16 in.		6 in.	6½ in.	8 in.	10 in.	16 in.
\$.60	\$.65	\$.75	\$.95	\$1.50	25 ft.	\$.75	\$.80	\$.90	\$1.15	\$1.80
1.20	1.30	1.50	1.90	3.00	50 ft.	1.50	1.60	1.80	2.30	3.60
2.40	2.60	3.00	3.80	6.00	100 ft.	3.00	3.20	3.60	4.60	7.20

Noko Post Cards - Surfaces A and B

Doz. \$.15; 2 Doz. \$.25; ½ Gro. \$.75; Gross, \$1.35; 500, \$3.50
5000 f. o. b. factory, \$25.00

The Quickest Plates

possessing the widest range and greatest power of rendering detail are the *Only* Plates suited to winter work.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates answer these requirements and are absolutely the *Best* Plates in the market today.



*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 Picture way of making Enjoy-
ment last forever is

A n s c o

Take no chances with your pictures. Use

A n s c o F i l m

There are many dealers bound by agreement to other manufacturers who will endeavor to sell you a film of some other kind. Insist on getting ANSCO FILM the COLOR VALUE FILM.

ANSCO FILM is the original, genuine, perfect film.

The patent for the first camera film was applied for by the Rev. Hannibal Goodwin in 1887. All ANSCO films are made by a process which grew out of the one patented by Goodwin. ANSCO FILM has behind it years of experience of the highest order. It is made by the Goodwin Film & Camera Co.

Send for the AnSCO Film Book.

Yours for the asking.

AnSCO Company

Binghamton, N.Y.

Our Branch Offices, Wholesale Distributors, and Where Located

ANSCO COMPANY

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

ANSCO COMPANY

46 Cornhill, Boston, Mass.

ANSCO COMPANY

228 East Fifth Avenue,
Cincinnati, Ohio

ANSCO COMPANY

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY

416 Third Avenue South, Minneapolis, Minn.

ANSCO COMPANY

171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY

70 Bond Street, Toronto, Ont.

ANSCO LIMITED

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

BURKE & JAMES

240-258 E. Ontario St., Chicago

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

WOODARD, CLARKE & CO.

Portland, Ore.



Portrait



*BERGER AND SON,
Cleveland, Ohio.*

An Advertising Suggestion

By H. C. Whipple

“The aim of an advertisement should be to point out to the people how to fully meet their wants so that every one may be satisfied. For my holiday work I confined myself entirely to

C Y K O

Not a cog slipped in the printing room. Prints always came out just as anticipated, and satisfactory in every way. The uniform speed and quality of CYKO removes all guesswork and anxiety from the printer's mind. The *uniformity of speed* is a feature that appeals to me very strongly, and I believe is a good point for you to put forward in advertising.”

AnSCO Company

Binghamton, N. Y.



Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, 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.

No. 11

March, 1913

Vol. IV

AnSCO Town Still Growing

THE more the ANSCO dealers' business grows the more we build.

"When are you going to stop building?" is asked by everyone in Binghamton and by the many customers who visit us periodically.

We no sooner complete one building than we have to commence another without even having time to cart away the debris. We do not think we will stop building as long as we continue to make the best photographic papers, the best films, and the best of everything photographic. As long as we lead in quality and business courtesy and in the spirit of fair dealing the ANSCO dealer will require more goods to meet the demand, and more buildings will be erected in AnSCO Town—the mecca of all Independent dealers and of all photographers who appreciate quality at the right price.

A new group of two buildings forming one structural unit—shown in the illustration—is to be used for making film base, thus increasing our film base capacity measured in terms of the finished product to over 100,000 spools of film a day.

P o r t r a i t

The structure is of reinforced concrete 200 ft. long and 90 ft. wide, and equivalent to a six-story building in height.

The factory buildings in Ansco Town are numbered from 1 to 18. Imagine eighteen good size factory buildings, and Ansco Town must still grow to supply the ever-increasing demand for ANSCO products!

The Eight Hour Service

DEVELOPING a film and making prints from the same negative in eight hours means increase of business. First of all the numbering of the negatives should be accomplished in an expeditious manner. At the convention of the Dealers' Association of America, which is to be held in Rochester, N. Y., March 24-26, S. W. Whiteman will explain the new system at the ANSCO booth.

Think of the advantage you will have over your competitor, considering the fact that all films handed in before nine o'clock can be printed and delivered at five o'clock!

Some customers desire more than one print from a negative. In the ANSCO booth you will see a method of showing negatives so that the assistant will not lose time, and the customer will not have to break his or her neck in looking through the negatives for the purpose of ordering prints.

Lastly, and by no means less important, you will be presented with a film and print envelope which criticises the negatives contained therein and points out the errors and suggests a remedy.

The more information an amateur can get, the more he is pleased and the more the dealer gets. There is a great demand for good "amateur finishing" and someone must get the business. Install the eight hour system and get it.

Portrait

The Use of a Side Screen for White Draperies

FELIX RAYMER

THERE are many ways for reducing the extreme whites that are natural to the photographing of subjects clothed in white draperies, but as a rule they require considerable time and no little knack in their successful manipulation. Among them might be mentioned the local development idea where they are held back by the use of bromide of potassium during the progress of developing the negative, and the local reducing of them by the use of ferricyanide of potassium or permanganate of potassium, and other ways. These are of course all good and are used every day by many good workmen. The results are exquisite, depending more or less upon the ability of the operator; but at the same time they are somewhat lengthy for the operator who has many sittings to develop after his day's work. If the same results can be accomplished with less work and time it is better for all concerned. It has been our experience that in most cases a simple screen used in connection with the lighting of the subject will answer every purpose. If the screen cannot be used to the desired end the local treatment can be used in connection with it. The screen we use in our work is made with a frame of much the same style that is used for stretching backgrounds upon, except that it is fitted with two opaque curtains such as are used for window shades in every home in the country, the difference being in the manner of hanging them on the frame; instead of having them hung from the top they are hung from the bottom, and by means of pulleys at the top of the frame they can be drawn upward. This frame is five feet wide and eight feet high, the curtains being wide enough to allow of a liberal lap so that no light can get to the subject between them. By referring to the wide angle view of the room the screen can be seen, and the manner of its use.

P o r t r a i t

We have found that for best results in white draperies a side light is better than top light, or even a combination of the two. The side light allows the light to fall more across the folds of the dress and makes deep shadows that give better detail than when it falls downward, filling the shadows with light. If one has a top and side light, or what is commonly known as a double



The proper use of the side screen

slant light, he can easily close off the top part and use only the side light, getting his results much easier and with better quality. The lighting of the face should be the same as for any other work, and after having secured the effect desired for the face, and also having the subject properly posed, the side screen is then brought into use. It should be out of the way until this has been accomplished. It is not of any service so far as the pose is concerned, having only to do with the lighting of the drapery.

P o r t r a i t



Illustration showing effect of proper use of side screen

P o r t r a i t

To use it easily and so that one can see the effect it gives with little or no trouble, the curtains should be down to the bottom of the frame, and then bring the frame up close to the subject—as close as is possible without showing it in the plate when the exposure is made. The nearer it is to the subject the more decided its effect will be. After having the frame in the proper place draw both curtains upward to about the top of the subject's head—that is, as high as the subject's head. Of course if the subject is standing they will have to be higher than when the subject is seated. If a very delicate effect is desired, pull the curtain farthest from the operator up to the top of the frame, leaving the one nearest the operator at the height of the subject's head, thus making a very small opening for the light to pass through to the subject. The idea is to screen the drapery down from about the shoulder to the bottom of the figure. This method of using the curtains is usually the one followed where the lighting is of a broad effect on the face; but if more of the shadow side of the face is to be shown, the curtain nearer the subject and farther from the operator is the one that is left to about the height of the subject's head, the one nearer the operator being drawn to the top of the frame. This screen is primarily for the purpose of bringing our light close down to the subject so that we can concentrate it more closely on certain parts of the face and drapery. Almost any operator knows that a light that is down low—close to the subject, can be handled much easier and quicker than one that is high up; the reason being that when the light is near the subject the shadows are usually more pronounced and the operator can see the effect he is getting. If the light is high up it blends and diffuses before it gets to the subject. Now, this screen is to offset the high up wide light so that the lights and shadows may be more pronounced.

In addition to these two opaque curtains that we have mentioned, if one wants a softer result than is possible

P o r t r a i t

by their use there can be a white curtain placed on the screen running crosswise on a wire so that the light can be softened by drawing it over the opening left after bringing one of the curtains up to the top of the frame. This curtain however, should not be used until after the opaque curtains have been properly drawn, and then if the operator thinks the effect will be too harsh let him draw the white curtain over the opening far enough to get the desired softness.

We do not want to give the impression that the screen can only be used under a side light, for by moving the subject away from the light farther it can be used under a direct top light as well, but the idea is to prevent any light falling over the top of the curtains on frame so as to fill the folds of the drapery with light.

A Matter of Importance

The parcels post system is a step in the right direction but the photographer is not materially benefited thereby. The contents of the letter reproduced below from Mr. J. R. Blair are interesting and provide food for thought.

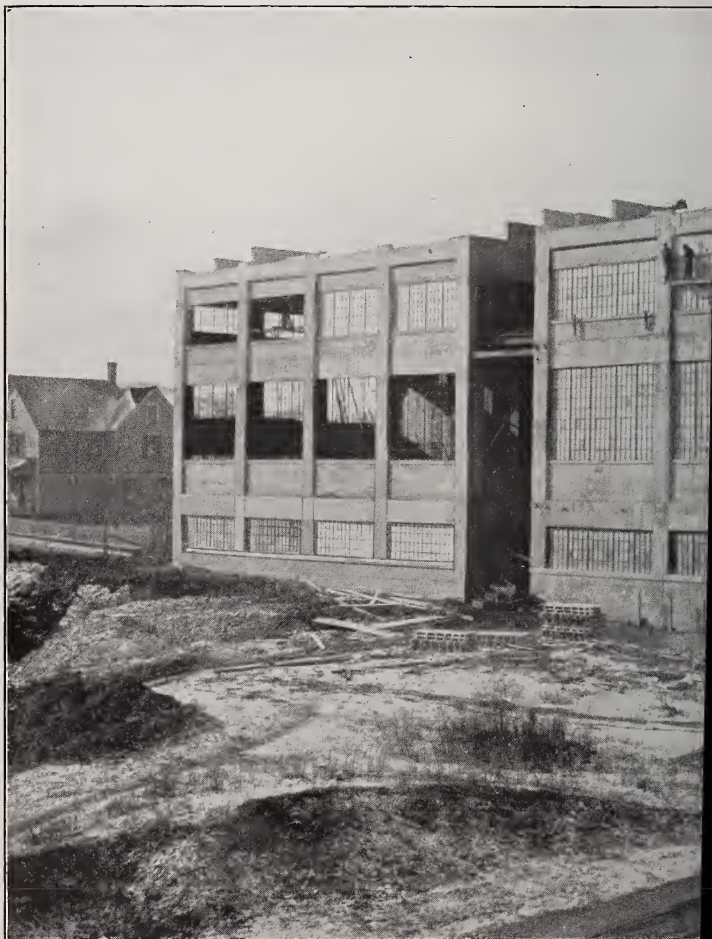
Russell, Kans., January 13, 1913.

PORTRAIT,
Binghamton, N. Y.
Gentlemen:

I am in receipt of a letter from the Third Assistant Post Master-General in which he states that photographs in parcels are still treated as third class matter, rate one-half cent per ounce. There is certainly no plausible reason why photographs when sent out by photographers in packages to their customers should not be classed as parcels post matter, and I believe it would be a good thing for all photographers to take the matter up and see if something can be done. We are certainly discriminated against in this matter, as photographs bear the same relation to us as merchandise does to the other business men. If the parcels post were extended to us it would no doubt result in quite a saving to all photographers.

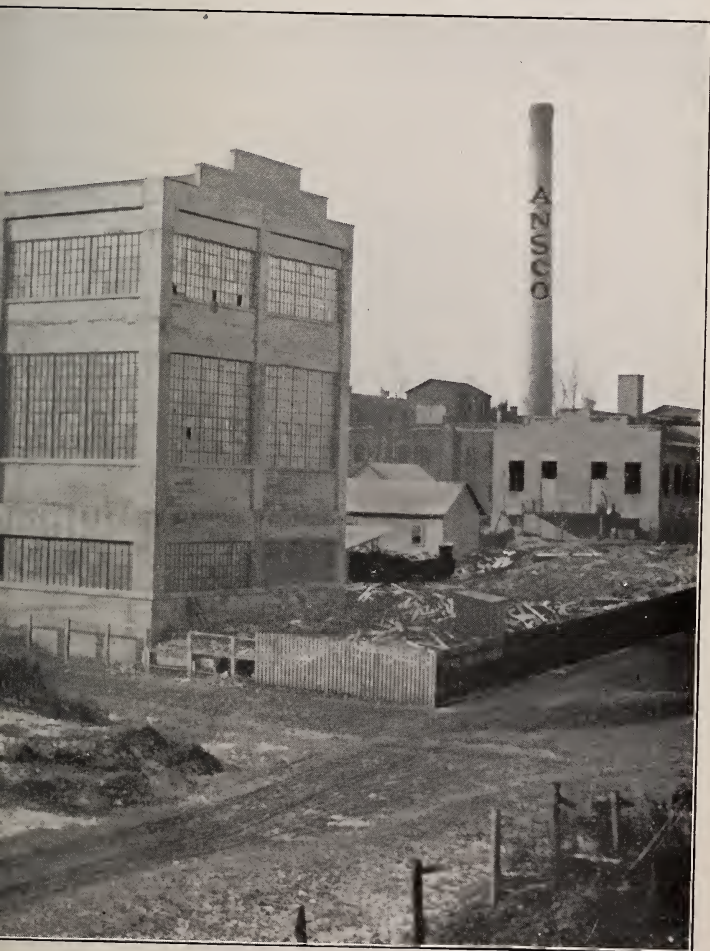
Yours very truly,
(Signed) J. R. BLAIR.

P o r t r a i t



Again another building for Ansco Film—See page

P o r t r a i t



culars, and search for the reason on third cover

Portrait

Portrait



Again another building for AnSCO Film—See page 1 for particulars, and search for the reason on third cover

P o r t r a i t

Syracuse University

Department of Photography

THE manifold applications of photography to scientific, artistic and commercial purposes, has led Syracuse University to establish a department of photography, giving instruction in all its branches.

Much has been accomplished in this field, but the result of a combination of the scientific side of photography with adequate instructions in art lines has not heretofore been considered, and it is this combination which the University now offers. The aim of the department is to provide for students a thorough grounding in the optics and chemistry of photographic processes, a practical course dealing with every department of photography; the art training necessary for the utilization of photography for expressing artistic feeling, and advanced or specialized courses to enable students to take positions as studio operators, photo-chemists and investigators.

Candidates for admission to the course in photography are required to show by examination or by certificate that they have studied with satisfactory proficiency the following subjects, namely: English Grammar, Geography, Arithmetic, American History, together with two years in High School work, which must include Elementary Chemistry, Physics, Elementary and Intermediate Algebra and Plane Geometry.

COURSE OF STUDY FIRST YEAR

General Optics.—Reflection, refraction, dispersion and diffraction of light. Elementary Photometry. Light standards.

Photographic Optics.—Optical glass; the general principles of lens construction; lens aberrations; choice and uses of lenses for special work.

Exposure.—The illumination of the subject. The factors controlling exposure.

P o r t r a i t

Sensitive Materials.—Plates and films, ordinary and color-sensitive. Color filters.

Development.—The chemistry of developers and development. Time, thermo and tank development.

Printing.—Silver printing; development processes. Platinum transparency making. Lantern slides and projection.

SECOND YEAR

Studio work.—General principles of lighting by day and artificial light; groups, copying of black and white and colored objects. Retouching the negative.

Color photography.—The spectroscope; the science of color and photographic reproduction of the same by the additive and subtractive processes.

Photomicrography.—The microscope, principles of construction and use; high and low power photomicrography.

Stereoscopic photography.—Binocular vision; the practice of stereoscopic photography.

Elementary emulsion making.—Negative and positive processes; printing-out emulsions.

Plate testing.—Sensitometry of ordinary and color-sensitive plates; spectrographic testing.

Enlarging and reducing.—Principles and practice of the two methods.

All students will be expected to provide such sensitive materials, chemicals and apparatus as may be considered necessary for carrying out ordinary practical work.

This course in photography is in charge of E. J. Wall, F. R. P. S., a prominent investigator in the science of photography.

We would recommend anyone interested in the art and science of photography to write the Dean of the College of Fine Arts, George A. Parker, for all particulars.

P o r t r a i t

A Method of Developing Plates With AnSCO Film Tank

The letter reproduced below from the ANSCO dealers, Frank & Gossard, Springfield, Ohio, contains a very helpful hint for using the ANSCO film tank for developing plates. This wire frame can be made very easily but care should be taken to have it nickelplated.

Springfield, Ohio.

ANSCO COMPANY,
Binghamton, N. Y.
Gentlemen:

We have one of your tanks for film and if we could not get another we would not sell it for any price. The film we used to develop by hand in a day we can now do in an hour, but we have added a little improvement to it to develop plates. This arrangement consists of a frame-work with crosspieces made of brass and then nickelplated. It is made just the size of the tank with handles resting on arms screwed in about three inches below the developer, and makes a very handy way to develop a dozen or two plates at once. We find it much better than the regular plate tank. Please let us hear from you in regard to this and what you think of same. We thought it might help some of your other tank purchasers, and we are always glad to help and make it easier for the man who does the developing.

Yours respectfully,

(Signed) FRANK & GOSSARD.

A Promising Opportunity

Carmel, N. Y., January 20, 1913.

ANSCO COMPANY,
Binghamton, N. Y.

Dear sirs:

Regarding the conversation I had with you while in Binghamton a short time ago relative to a rare photographic opportunity in a city where is situated a large and rapidly growing University, I shall be pleased to give detailed information to any *good* portrait photographer who wishes to invest some capital in a portrait business that promises a bright future.

Very sincerely yours,

GEORGE B. GANONG.

P o r t r a i t

Hypo Eliminator and Removal of Stains

A FEW days ago the ANSCO COMPANY received a communication from a CYKO user who was in difficulty owing to the fact that there is no efficient water service in his town, and therefore he is compelled to use water which is of a brownish hue due to its passing through a swamp and in consequence taking up vegetable matter. Prints washed in this water discolor in about five minutes, and the correspondent wished to know if the stain could be removed, or failing this whether there was a reliable method of eliminating the Hypo without prolonged washing. The experimental department of the ANSCO COMPANY replied as follows:

“The yellow stains on prints may be removed by immersing them for about ten minutes in the following solution:

Water..... 10 oz.
Neutral oxalate of potash..... 2 oz.

After immersion the prints should be rinsed in running water.

Hyposulphite of soda can, however, be eliminated by the following method:

Give the prints one change of water after taking them from the fixing bath and transfer them to a solution of

Water..... 1 gal.
Peroxide of hydrogen (20 volum) 1 oz.

After allowing the prints to remain for ten minutes in this solution give them three changes of water and dry.

[The water in many towns contains either iron salts or sulphur, and in consequence photographic prints are liable to become stained. Should any photographer be confronted with difficulties of this nature the experience of our professional department is at their service.—ED.]

P o r t r a i t



Cyko portrait from the studio of Bakody & Berger, Cleveland, Ohio

P o r t r a i t

Our Cover Portrait and the Hall of Fame

OUR cover this month is ornamented by a portrait of two Bergers who belong to the well known studio of Bakody & Berger of Cleveland, Ohio. This well appointed studio is run and managed on business principles and system holds sway. When an order is promised for a certain day it is "dollars to doughnuts" that the prints are ready on time.

The office force, under the management of the genial Mrs. Bakody, secures the orders, the chief operator does his part, and then the finishing department backs up the artistic efforts of the operators by turning out only the best prints procurable from the negatives.

With PROFESSIONAL CYKO as their exclusive paper the Bakody & Berger Studio has built up an envious reputation and a large and growing patronage that reflects creditably upon their sound judgment and business foresight. It is an old saying "merit has its own reward," and by using CYKO the artistic effects are reflected between the finished print and the cash register.

The work turned out from the studio is of a high order, notwithstanding the large number of portraits that are made annually. Just as much care is given to a small order as to a large one and this personal interest and courtesy to patrons has been instrumental in building up the successful business of Bakody & Berger.

We know very little of the life history of the senior Berger, but the younger, unlike his father, evidently believes in "hitting the bottle" while he has the chance.

System in business is like gasoline in an automobile—if you haven't it you don't get very far.

“HIGHEST EFFICIENCY” PLATES

are plates that do the most work, of the best quality in the shortest time. HAMMER PLATES are such, giving full detail, depth and roundness with the shortest possible exposure.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates, best for winter work.



*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

PERSONAL RECOMMENDATION

THE KEYNOTE OF SUCCESS

Your friend Walter tries an ANSCO FILM and gets beautiful pictures.

"By George!" he exclaims, "I must tell Joe about that. It will certainly interest him!"

You are Joe. You profit by his thoughtfulness and you pass the good word along.

The steady and tremendous growth of

ANSCO FILM

is due to your personal recommendation. The demand has steadily grown since 1903, in spite of the efforts of our competitors to stem the tide.

1904 increase	50%	} No magazine publicity during this period.
1905	60%	
1906	58%	
1907	45%	
1908	80%	
1909	75%	} National publicity during this period.
1910	100%	
1911	148%	
1912	180%	

AnSCO Company

Binghamton, N. Y

Our Branch Offices, Wholesale Distributors, and Where Located

ANSCO COMPANY

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

ANSCO COMPANY

46 Cornhill, Boston, Mass.

ANSCO COMPANY

228 East Fifth Avenue,
Cincinnati, Ohio

ANSCO COMPANY

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY

416 Third Avenue South, Minneapolis, Minn.

ANSCO COMPANY

171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY

70 Bond Street, Toronto, Ont.

ANSCO LIMITED

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

BURKE & JAMES

240-258 E. Ontario St., Chicago

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

WOODARD, CLARKE & CO.

Portland, Ore.



Portrait



MANLY TYREE,
Raleigh, N. C.

A BIT OF ADVICE

A dabbler in all things is proficient in none, and finds it difficult to strike a foothold in the front rank.

“If I could make

CYKO PRINTS

as good as so-and-so,” a topnotcher in the business, “I would use nothing else.”

This is a remark sometimes made by photographers who use several brands of paper, including platinum.

They never will succeed.

The successful photographer is the one who concentrates on CYKO and learns how to use it.

AnSCO Company
Binghamton, N.Y.

Portrait

A MAGAZINE DEVOTED TO ART-IN-POR-
TRAITURE, 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.

No. 12

April, 1913

Vol. IV

A Curious Case

ALL solutions should be kept in either glass bottles or crocks, not forgetting corks for the bottles and lids or covers for the crocks.

The folly of using tin cans or other utensils is exemplified by the following episode related by Cykologist J. C. Corbitt:

"I had the pleasure of calling on a photographer the other day who had been having a lot of trouble with his prints turning yellow in the fixing bath. He had lost several batches of prints much to his and his customers' annoyance.

"He told me he had tried everything he could think of and had even written to numerous other photographers in an endeavor to discover the cause of his trouble but no one seemed to be able to help him out of the difficulty.

"His investigations then led him to the druggist from whom he had purchased his chemicals and the trouble was soon found. It appears that this druggist was keeping acetic acid in a tin can which was rusty.

"The photographer has had no trouble since but now he is particular where he buys his chemicals."

P o r t r a i t

The National Association Takes up the Question of Parcel Post

I N the last issue of PORTRAIT the question of admitting the products of the photographer under the parcel post system was brought forward and the ANSCO COMPANY has been advised that the National Board of the P. A. of A. has decided to back up our efforts.

It is the duty of all members of the Photographic Associations to acquaint their representatives with their ideas of this unfair discrimination.

We reproduce herewith a copy of a letter sent by the Photographers' Association of America to the Government and this matter has been left in the hands of Mr. Will H. Towles of Washington, D. C., the second vice-president of the Photographers' Association of America.

The substance of the letter is as follows:

March 14, 1913.

"To the Hon. Postmaster-General,
"Washington, D. C.

"Dear sir:

"Under the rulings of the parcel post system to date, the mailing of photographs is prohibited.

"The photographers of the United States, through their Association and various organizations, and as individuals, consider this ruling as an injustice.

"*We are informed that you have the authority to regulate at all times articles to be received, rates, weights, etc., and we desire to hereby appeal to you to permit photographs to be received as parcel post matter.*

"This affects thousands of people, especially the masses, who in the end, have been forced to stand the express rates charged for such packages.

"A ruling by you to admit photographs as parcel post matter we believe will be gratefully received by the Association and the people generally, and especially by

Portrait

the thousands of photographers of the United States and will further save the people thousands of dollars annually, and will also, in this manner, promote the object of the parcel post system by saving the masses large express charges on small packages.

“Anything you may do in this respect for our benefit will be most highly appreciated.

(Signed) “WILL H. TOWLES,
“Second vice-president Photographers’ Association of America.”

More Evidence of Cyko Quality

The following letter will be read with interest and is a wonderful tribute to the quality of CYKO emulsion. To expose 2750 prints and develop them nearly a month afterwards and lose only nineteen through overdevelopment is surely a record.

Taneytown, Md., January 14, 1913.

ANSCO COMPANY,
Binghamton, N. Y.
Gentlemen:

A very interesting article appeared in the January issue of PORTRAIT, the gentleman’s name signed being Mr. F. D. Pangborn. I wish to state that having a position with the Tidewater Portland Cement Co. of Union Bridge, Md., as construction photographer, my photographs are used by our salesmen to sell stock from, and I make on an average of 1000 8 x 10 prints per month. On May 27, 1911, I made 2750 CYKO post cards for the company. They were given to each person at the opening of the plant, the date of same having been changed from May 1st to 27th owing to some unfinished part of the work. These cards were exposed on April 30, and receiving orders not to finish them, same were held over twenty-six days, after which I developed the lot and only nineteen out of the whole number were not quite up to standard, due to overdevelopment.

The cards used for this order were Normal Glossy Cyko, and were purchased from The Maryland Photo Stock Company of Baltimore, Md.

I make this statement in behalf of my own experience along this line.

Yours very truly,
(Signed) FRANK S. THOMAS.

Portrait

Another Old Guard Gone

THE sad news of the death of Henry Clay Price came to us through his nephew, W. I. Lincoln Adams, the editor of *The Photographic Times* who, writing to Mr. Lamoutte of the ANSCO COMPANY, remarks: "Another old guard gone! This narrows the circle down still closer to you and me."

Henry Clay Price was certainly an old guard, the eldest of those remaining out of a crowd of men and boys that worked so hard in the employ of the Scovill Manufacturing Company, The Scovill & Adams Com-

PHOTOGRAPHY,

PAST AND PRESENT.

The Scovill Manufacturing Co.

is continually improving all the appliances required in the practice of Photography, and is *Headquarters* in this line. This Company's outfits for the amateur are models of lightness, compactness and portability. The cut "new style," represents the comfort with which one can travel and secure mementoes of his trip—photographic negatives of all places and objects of interest. Dry plate Photography affords this long desired boon. The process is simple, and easily acquired by *any one*.



Old Style.



New Style.

An advertisement of the predecessors of AnSCO Company in 1831

pany and The Anthony & Scovill Company, to make applied photography what it is today. Henry Clay Price was an old guard indeed, both in the furtherance of photography and of the interests of his country. He was a veteran of the Civil War, going out with the 8th New York Volunteers as its 1st Lieutenant. He soon became acting Captain and led a regiment of colored troops at Fort Wagner. He served through the entire war and was honorably discharged at its close.

Photography was not a matter of business with him, for he would spend hours and hours teaching someone what he knew, even without the least expectation of

P o r t r a i t

being remunerated. He helped to simplify amateur photography with a quick transition, as represented by one of the early advertisements of The Scovill Manufacturing Company, reproduced on the previous page, from *The Photographic Times* of August, 1881. Henry Clay Price was the first one to design the folding style of hand camera, the first of that type being marketed under his name, the Henry Clay Camera, and which is substantially the style of instrument still in use.

Sweeley's Stock House Removes to Larger Quarters

The increase in business done by independent dealers last year caused a number of them to look for larger quarters in order to better take care of their trade.

We have been notified that Sweeley's Photo Supply House of Renova, Pa. removed on April 1st to a four-story building between Fifth and Sixth Streets.

The new premises combine a floor space of 7000 square feet, thus giving this firm adequate additional space for their ever increasing business.

The growth of Sweeley's Photo Supply House is in line with all the utterances of the independent dealers at the recent Dealers' Convention held in Rochester. They were all agreed that their business had grown beyond their most sanguine expectations, and that ANSCO products were in themselves quite sufficient to provide them with a maximum of success, and that they really do not need and do not want to sell any of the so-called Trust goods.

Manly Tyree

The character sketch in this issue's "Hall of Fame" is an appreciation by one of Mr. Tyree's personal friends, the Secretary of the Navy, Mr. Josephus Daniels.

P o r t r a i t

Cyko at Yellowstone National Park

THE interesting illustrations accompanying this article are from photographs taken in Yellowstone National Park by Mr. F. Jay Haynes of St. Paul, Minn., who has been an enthusiastic Cyko user for many years. As official photographer he has procured an unequalled collection of views of the geysers, hot springs, terraces, mountain peaks, cañons and waterfalls of that remarkable region, which he publishes in a variety of forms and sizes.

In Yellowstone Park where the largest geysers are, there also do they occur in the greatest numbers. There are hundreds of erupting geysers and thousands of thermal springs, some quiescent, others boiling furiously; many fissures on the other hand are apparently empty and exhale steam from their sulphur-lined throats; some pour forth deadly gases, while others are filled with pasty, beautifully colored masses of silicious material in constant agitation. The majority of basins and fissures, however, are filled to their brims with the clearest water imaginable, so transparent that every detail in their craters is seen.

At the head of the Grand Cañon of the Yellowstone, which is conceded to be the most beautifully colored cañon in the world, is the Great Falls, three hundred sixty feet in height; above it is another no less grand where the foaming waters leap over a one-hundred twelve foot precipice, strike a shelving rock formation at the base and are hurled out in rocket-like columns.

As no hunting is allowed in the park many wild animals are seen there in their native haunts; elk, deer, antelope, buffalo, mountain sheep, various species of birds, and small animals in great variety. Perhaps the best known of these are the bears which are seen around the hotels at every stop in the park. Fishing for trout in the lakes and streams is one of the chief sports en-

P o r t r a i t



Yellowstone Park Deer

Portrait

joyed by the visitor; there are few places, if any, better suited to the habits of the trout than in the fastness of those mountains.

The Yellowstone Park is unique in that the traveler sees Nature in its primitive and most wonderful phases while riding in the luxurious coaches patterned after the old overland stage; the roadways which lead to all points of interest are built and maintained in first class condition by the government engineers, who have accomplished many difficult feats of engineering in their construction.

Mr. Haynes has a portrait studio and publishing house in St. Paul and two studios in Yellowstone Park. The accompanying photograph of his studio at Mammoth Hot Springs shows his remarkable fence built of two hundred fifty pairs of elk horns gathered in the vicinity. It is remarkable that horns of such great size can be grown to maturity in a few months to be lost and regrown each year. The elk sheds his horns about March first of each year, and by the middle of July they attain their full size, at which time they are covered with a short fur called "velvet."

Don't—But if You Do

Don't be persuaded into using cheap photographic papers. It does not pay. But if you cannot meet competition on the strength of the quality of your work, write the ANSCO COMPANY for suggestions that may lead to improvement. The best paper is CYKO, and there is only one "next best"—NOKO, which costs no more than the cheap papers now on the market.

The envelope folder enclosed with this issue gives full information, including prices, of NOKO. It will be found by comparison with the price lists of the so-called cheap papers, which are dear at any price, that NOKO—the next best paper to CYKO, costs no more.

P o r t r a i t



Haynes' Studio, Yellowstone Park, showing elk horn fence

P o r t r a i t

A Useful Printing Dodge

“A FEW weeks ago I came across what I considered a pretty good scheme for printing negatives that are hard and brickly. It also works admirably for preserving all detail in white draperies.

“At this time of the year, when the days are sometimes dark, I find many cases where a lot of doctoring or dodging is necessary in order to obtain the best possible print.

“Sometimes the photographers reduce the negatives and sometimes they do not, and if you happen along when they have a few of these puzzles (and you always do) they hand these very negatives to you to print from.

“These same negatives generally call for some of their highest price work, so it is up to you to get busy cutting out tissues and dodging various parts of the negative.

“I now have all these old dodging methods skinned a mile. When calling on my old friend Carl Thomas of Madison, Wis., he showed me this scheme which I have tried with much success. The formula is as follows:

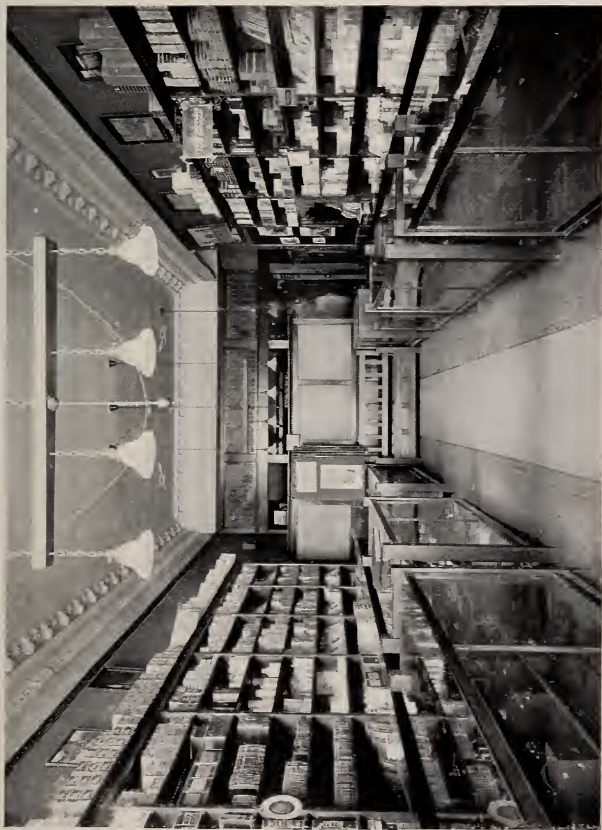
“Sandarac -----	90 gr.
Mastic -----	20 gr.
Ether -----	2 oz.

“Dissolve sandarac and mastic in the ether and add one ounce benzole. Then dissolve three grains analine red in three drams alcohol and add to the above. This makes a good tinted matt varnish. If it is too transparent add more benzole, and should you require a deeper color dissolve some more analine red in alcohol and add to the varnish.

“Now for the application. Where you have a negative with hard draperies flow this solution on the glass side and then scrape off, with a sharp knife, the parts you wish to print in and you will find the negative will then yield a print full of detail in the hardest draperies, which would otherwise print hard and chalky.

“Cykologist A. J. ROSEMEYER.”

P o r t r a i t



Ossen Bros., Ansco Store, Denver, Colo.

P o r t r a i t

The Convention of The Photographic Dealers' Association of America

As we go to press we learn that the First Annual Convention of the Dealers' Association was very well attended and that there were representatives from fifteen different States.

Instructive talks on advertising, cooperation, salesmanship, price cutting, cost systems, window trimming, etc., were given by various men prominent in the photographic world.

There were no less than thirty-six manufacturers represented and the Convention Hall on Tuesday, which was manufacturers' day, presented a great object lesson in the growth of the photographic industry. The large hall was filled with the wares of the various manufacturers, and among other attractions was the large photograph, twelve feet long, of the eighteen ANSCO buildings, by the side of which was hung a photograph of the two original buildings, showing the amazing growth of ANSCO COMPANY during the last six years.

The Harrisburg Convention

The Convention of the Pennsylvania State Photographers' Association held at Harrisburg, Pa., was a pronounced success and much interest and activity was displayed in the excellent program provided by the officers.

Mr. Will H. Towles' talk on the Lodge bill and the Parcel Post System was especially interesting, and further mention of the work being done by the P. A. of A. will be found elsewhere in this number.

Elias Goldensky gave another of his interesting demonstrations of posing and lighting by artificial light.

The next Convention will be held at Scranton, Pa., and the following officers were elected: President, J. B. Schriever; First Vice-President, J. H. Kellberg; Second Vice-President, James Brown; Secretary, Wm. McKay; Treasurer, W. I. Goldman.

P o r t r a i t

A Valuable Pointer on "Frilling"

MR. A. D. GRIGS, whose studio is located at Topeka, Kansas, has written the editors of PORTRAIT his experience in connection with frilled plates. The letter is reproduced below:

"I noticed an article on reticulation published in a house organ in which the author offers no relief from a frilled negative other than to make it over; there are many cases where this is impossible and a remedy that is almost an antidote ought to be satisfactory.

"Having had some experience with this class of trouble I will offer a little story of my own, giving a glint of the light that I got at 'Knockabout University.'

"One day I left a negative in the water to soak while I went to dinner; when I came back and tried to lift the negative from the water, it slipped half off the plate and finally slipped entirely loose from the plate. I floated it back on to the plate as carefully as possible and as I could not hang this plate up to dry I laid it down flat on a table to dry. Strange to say, the buckles all went out of the film and I delivered fairly good work from this what I thought would be a ruined job.

"After this when I got a frilled negative I would always lay it down flat on a table to dry, and I have never lost a single negative from this trouble since resorting to this expedient.

"My theory for the even drying down of the film is that the corrugations dry down on top first, which takes up some of the buckle in the film, and that the valleys dry down lastly, thereby contracting and taking up the remaining pressure in the film, leaving the negative comparatively normal.

"Believing that there are many who might be benefited by this bit of information, I would suggest that it be passed along."

P o r t r a i t



Cyko Portrait by Manly Tyree

P o r t r a i t

Our Cover Portrait and the Hall of Fame

THE town of Raleigh, N. C. is made famous by reason of the fact that there is in the old Capital City a studio that is far famed. Rarely do you find in a city of less than 20,000 population a photographer who is known out of the tributary sections, but Tyree's Studio gives to the town added interest because he is an artist in the true sense of that much abused word.

Mr. Tyree was chosen president of the Virginia, North Carolina and South Carolina Association of Photographers in 1909 after serving one year as vice-president. In 1910 he was elected secretary of the Photographers' Association of America in Milwaukee and re-elected in St. Paul in 1911, and elected first vice-president at Philadelphia the succeeding year. He has been a member of the Photographic Congress five years, representing North Carolina.

Mr. Tyree during his sophomore year at Bethel College at Russellville, Ky., became interested in photography, and in his junior year spent all his time at the photographers, assisting them just for pleasure. At the end of this session he returned home and persuaded the home photographer to teach him. He gave him a six months' lesson for \$50.00 and Tyree promised to assist in cleaning up or doing anything that he could be useful. At the end of six months' probation Tyree opened a studio at Clinton, Tenn., and sold his best work for \$3.00 per dozen but there was no bargain rush for the product of his gallery. At the age of eighteen he married and sold out his studio and went to Louisville, Ky., and accepted a position as assistant printer at a salary about half enough to make both ends meet.

When he came to Raleigh in 1905 he was receiving the highest salary paid by any Louisville photographer, and in Raleigh he has made a reputation that extends far beyond the borders of his state.

Speed, Detail and Brilliancy

Three great assets of a photographic Dry Plate. HAMMER PLATES are noted the world over for these and other good qualities. They hold the record of efficiency for all kinds of work under all sorts of light conditions.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates.



*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

When Dreams Come True

The practical photographer of Philadelphia, Pa., Elias Goldensky, shows in the catalog cover here reproduced, that dreams come true with an

AnSCO



Why dream?

The beautiful conceptions of life are real. They are fugitive and elusive, according to our moods. Grasp them and fix them permanently. Go to the nearest dealer and buy an

This catalog is yours for the asking.

AnSCO

The AnSCO way is the only way to "make enjoyment last forever."

AnSCO Company
Binghamton, N. Y.

Our Branch Offices,
Wholesale Distributors,
and Where Located

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AnSCO Bldg., 129-131 W. Twenty-second Street,
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416 Third Avenue South, Minneapolis, Minn.

ANSCO COMPANY

171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY

70 Bond Street, Toronto, Ont.

ANSCO LIMITED

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

BURKE & JAMES

240-258 E. Ontario St., Chicago

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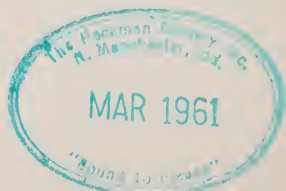
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