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W. I. LINCOLN ADAMS

WILSON I. ADAMS
ASSOCIATE EDITOR

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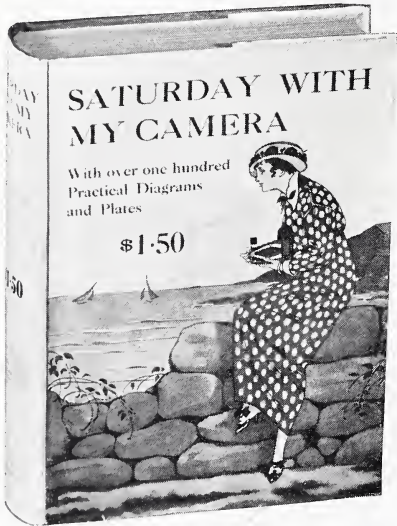
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135 W. 14th Street, New York

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JANUARY, 1914

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THE GIRL WITH THE CIGARETTE

Harry D. Williar

The Photographic Times

With Which is Combined
The American Photographer
and
Anthony's Photographic Bulletin

VOLUME XLVI

JANUARY, 1914

NUMBER 1

EXHIBIT OF PHOTOGRAPHIC PRINTS BY HARRY D. WILLIAR AT THE BALTIMORE CAMERA CLUB

BY WM. L. MACLEAN

With Nine Illustrations



SEVENTY-FIVE years ago "Amateur Photography" was an infant in swaddling clothes. To-day, it is a giant that, while full grown, persists in continuing to grow.

It promptly differentiated from the methods of "Professional Photography" which, though keeping stride in the general advance, was yet confined in a large measure to the beaten path.

The evolution of "Amateur Photography" has, during its successive stages, been contemporaneous with the continuance and rapid improvements—particularly as to compactness—in the various kinds of cameras, accompanied by an increasing multiplication of facilities, thus constantly extending the Amateur's range of performance and making possible entrance to territory previously supposed to be forever forbidden to camera users—the territory called the "domain of Art."

The fact that such evolution has in some measure been turned into professional or commercial channels, does not invalidate the above statement. In fields of worthy achievement, there are pioneers who have the initiative of imagination, of originality—perhaps genius, and of the endeavors which these elements inspire. In photography this has been the case, and conspicuously, as in the pioneering of the Amateurs.

In this connection, Baltimore can boast of contributing splendidly, especially of late. Concrete evidence of this there is in the fresh impetus through the activities of the Baltimore Camera Club, now well housed in its new and well equipped headquarters at 1121 Dolton street. Among the salient features of the club's policy of progress is the design of holding successive exhibits of



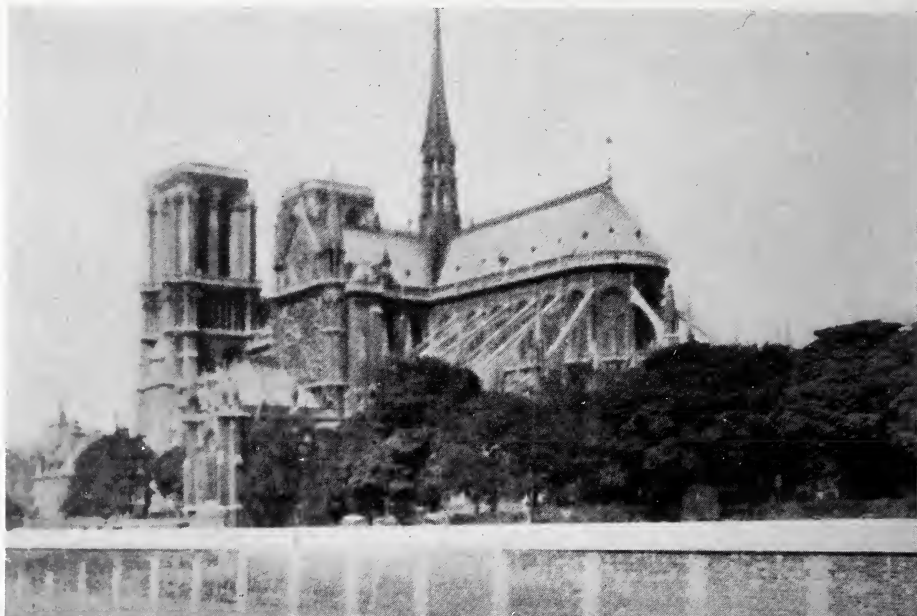
A CUP OF TEA

Harry D. Williar



POSING

Harry D. Williar



NOTRE DAME

Harry D. Williar

the work of members. The one recently held, that of Messrs. Neeson and Taylor, strengthened the already hardy esprit du corps of the club as well as adding to the individual reputations of the two exhibitors.

Recently the exhibit of the camera work of Mr. Harry D. Williar was opened to the public, and was continued until Nov. 23rd. The hours were from 8 to 10 P. M. each evening and on Sundays from 1 to 5 P. M. No admission charge was made and the exhibit received the attention its high order of interest and merit deserved, the rooms being crowded during the hours specified. Mr. Williar's work has for a number of years had high standing among those familiar with it. The recent exhibit did not fail to increase his prestige.

The first impression was one of surprise at the extent of this "One Man Exhibit" which might do honor to two or three. The collection closely covered all the walls of the exhibition rooms and overflowed upon the walls of the long hallway. The second impression was of the sustained evenness of superior qualities, technically and artistically; the third impression, the variety of themes presented. Next followed a noting of the groupings according to subjects, then inspection of the pictures individually. These were two hundred and eleven in number. Most of them were about 7 x 10 inches in size and were enlargements from smaller negatives. This, in fact, was one of the important elements in the artistry of the productions.

There were numerous portraits and figure subjects, heads and figure poses that were subjective in intent; all of them impressive. These were mingled in one extensive grouping. Seashore pieces, with incidental figures, and several landscape and water views, with sheep, ducks, geese, etc., for another. A



EDGE OF THE FOREST

Harry D. Williar

group of flower subjects, one of foreign scenes, mostly of quaint streets and houses, a few landscapes; then a large grouping of landscapes in the hallway.

First, as to the technique. It could not fail to be a revelation to one unused to photographs of this order to discover what wonders have been worked through the cold, non-discriminating eye of the camera. It is the artistic intuition of the man behind the lens that has worked the miracle from the first taking of the picture, through the various stages of treatment, to the final one of making the print. In the figures the posing, the lighting, the instinctive securing of expression, all combined to portray, with insistent effectiveness, life and character. Many of these portrait studies might well be advantageously coned by the portrait painter. Space does not permit indulgence of the desire to speak in particular terms of some of the examples.

The flower subjects were distinguished for the evidence of aesthetic sympathy; in their tone, to their characteristically exquisite softness and for the delightfully decorative arrangement of some of the pieces.

The pictures of the sea, showing stretches of glistening beach and surf were most atmospheric. The extreme sharpness of detail and line, peculiar to many fine photographs, as such, has been eliminated to great advantage in these subjects. The foreign subjects showed by their selection and treatment a lively perception of the picturesque. The landscapes in the hallway were marked by a prevailing note of the poetic; in subject; in lighting and in the treatment of the prints. In the main, they were subdued in tone, with an occasional bright flash where the theme was the glow of an evening or morning sky contrasting



PEONIES

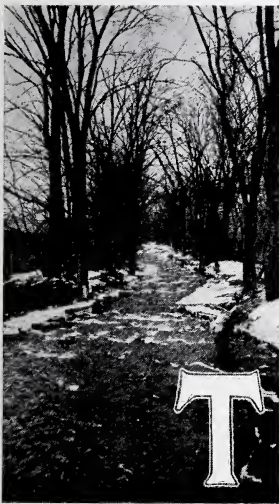
Harry D. Williar

with the deep tones of the landscape. These hall pictures deserved close and sympathetic study. They were the sort that "grow on you." They showed, unmistakably, that the user of the camera here, was seeking even through a medium, restricted by mechanical limitations, to coax from nature the very secrets that are the inspiration of the poet and the painter. To a considerable degree he has succeeded. These pictures gave evidence of a definite artistic and poetic sensibility which in a skilled wielder of brush and colors combine to make a painter of rare endowments. It is the more to Mr. Williar's credit that he has achieved these subtleties through the elastic medium of photography.

PRACTICAL PHOTOGRAPHIC ADVERTISING CONSTRUCTION

Concluding Paper

W. CLEMENT MOORE



HERE are a great variety of things to be considered in the preparation of photographic advertising. Thus early in our advertising experience, we meet with a problem which apparently seems easy to solve, but which, owing to that fact, is apt to cause us a great deal of trouble. During the writer's experience in general advertising, criticism and placing, he has often had occasion to present to advertisers opportunities for securing a certain advertising space in various publications at a reduced rate—and if the offer was five lines, nine out of every ten accepting the proposition, on an average, would send from 30 to 35 words—always a word or so more than the space allowed. Now very evidently these same advertisers were well satisfied with their efforts in placing such a closely computed advertisement—even though they were very much dis-

satisfied with the results from the advertising thus placed. Just another instance which happened only a few days ago—a concern received in their art department an order for a three-inch designed advertisement. The advertisement was already filled to the brim with reading matter set in agate type—still the advertiser wanted the whole thing in a design and desired to add twenty-five words. Happily, however, the advertising concern were able to persuade him to allow them to cut out unnecessary wording and a good, clear advertisement was the result.

The best way to look up the purchasing of a certain space in a periodical is not in the light of how much you can get in that space, but how that space can be utilized to the best advantage. If you can get all you think is necessary



CANOEING

Harry D. Williar

in a half dozen words, don't under any consideration say any more, but have those put in sight.

In the proper filling of space we must look at the issue from all sides, the typographical display, which includes the manner in which you want the advertisement set, size of display and body type, etc.—the number of important words to be displayed and the manner of displaying them—the general order of the advertisements similar to yours which are to appear in the same journal—the class of readers to which the journal is circulated every issue, as to whether they are close and attentive readers or not, and the general appearance of the paper itself. All of these points are worthy of the closest consideration. That is why the services of an advertisement writer and general advertising man is worth the money he asks for advice in this work—he is constantly in touch and on the alert for the consideration of these points—its his business.

Be careful, then, to have your photographic advertisement as clear, concise, short and convincing as it is possible for you to make it. After it is first written, run through it, re-write it and run over it again, then maybe it will pay to re-write again and after repeating these efforts five or six times if you are still dissatisfied you had better send it to an expert. Above everything else, don't send an advertisement out until you are well satisfied with it yourself. Don't be a pig and eat more of your own space than is good for your digestion and your pocket-book.

Avoid the Eleventh Hour

An expression which dates far back into Biblical history is that which we quite naturally apply to the man who is always on the last end of every proposition,



MEDITATION

Harry D. Williar

and, as a natural consequence, is found to be also at the "eleventh hour," when profits are being dealt out.

In the advertising business there is every reason for us to steer clear of the "eleventh" and its associations. We must, as a matter of fact, be prompt in deciding, and prompt in relation to our customers.

The subject commands our attention first of all in regard to preparing copy for advertisements and the forwarding of the same to their respective publications. Unless a series of advertisements are sent, say ten or twelve on a sheet, to the publisher on a contract basis, and each advertisement numbered so that the compositor may know just which advertisement he is to use for the forthcoming ten or twelve issues—unless this is done (and very few small dealers do it), there should be a careful record kept of the dates of closing of forms in use by the various publications issued, and all copy for advertisements or changes in advertisements should be mailed to these various offices at least ten or fifteen days before the date of closing with monthlies, and always a week in advance with weeklies. If this be done let us note the manner in which these advertisements are treated. First of all, they are read, corrected, punctuated, and planned out by an experienced ad man, then sent to the ad compositor who will place them in type with the greatest possible care. A proof is taken and a proofreader carefully renders the advertisement perfect. All of this care is

taken with each of the early advertisements because everybody has the time. But, on the other hand, during the days of closing forms there is always a rush, everybody is busy, and late copy has a bare possibility of being any more than thrown together, and the advertiser must suffer the loss of the imperfection of his advertisements.

Similar methods may also be well observed in connection with all printed matter, circulars, booklets, etc. The circular for New Year's or even later advertising should be anticipated—prepared now, then you will have an opportunity to have it properly, thoroughly and comprehensively prepared—in fact you will be able to thoroughly satisfy yourself in regard to the completeness of your line of advertising matter. Another advantage, of course, in this respect, will be the fact that when the time comes to use the matter it will be fully prepared, and your undivided attention can then be given to the proper circularizing.

FIREWORKS NOW USED FOR WAR PHOTOGRAPHY

BY LEONARD KEENE HIRSHBERG, A.B., M.A., M.D. (JOHNS HOPKINS)



ALTHOUGH the Turkish-Bulgarian war has yielded numerous devices and schemes for modern warfare, although the balloon, aeroplane, and dirigible are showing additional uses each day in offensive and defensive manoeuvres, undoubtedly the best little plan for finding out what the enemy is doing has been made by Herr Alfred Maul, a friend of the Bulgarian army.

While the pseudo-peace discussion was recently in progress in London, Mr. Maul sent his invention to the allied armies encamped this side of Taehalja. By means of it, the Bulgarians and their friends were able to take perfect photographs of the Turkish plans, equipment, fortifications, and numerical strength. Briefly, Mr. Maul has designed a camera that is placed on a skyrocket. Fireworks are thus at last made to serve both a useful as well as ornamental purpose.

Hereafter the nation or country that goes into a military campaign without a plentiful supply of skyrockets, negatives, and skyrocket kodaks, will labor under such a serious disadvantage that all of the airships and flying machines in the world will be unable to put it together again. For skyrockets with cameras can go up in all kinds of weather conditions, while other craft of the Blue, must await the pleasure of King Aelis and Jupiter Pluviores.

Mr. Maul's skyrocket and camera are shot into the air about a half mile—2,600 feet—by means of an electric, air pressure catapult. The skyrocket has a

cap or holder on its top in which is a gyroscope that holds the picture machine in the correct direction to receive the impressions. The stick of the skyrocket is five yards long with the arrow-head feathers or card-board found at the bottom of all skyrocket sticks.

Instead of leaning the skyrocket against something and lighting it as boys do on the fourth of July, the army officer helps its flight by firing it upwards with a pop-gun-like spring from a trellis-like frame or light gun-carriage. Eight seconds after the electric spring is shot the rocket is at its highest point, the camera points as it was intended, a snap-shot flashes, and the shutter is released. Almost at the same moment a little parachute is broken open, and the rocket splits into two portions, one of which—the parachute and camera are wafted slowly to the earth beneath.

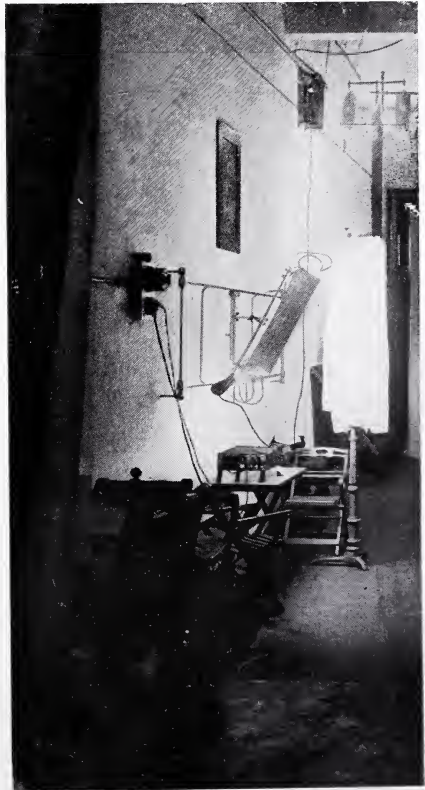
The most perfect pictures ever taken are developed from Mr. Maul's skyrocket camera, and it is said by several London correspondents that as long as the Turk's lack this equipment they will be powerless before the advance of the conquering Bulgars.

MERCURY LAMPS IN PHOTOGRAPHY AND DRAFTING ROOM

BY FRANK C. PERKINS



THE accompanying illustration shows a German photographic gallery equipped with mercury arc lamps of the Hagen type as constructed at the glass works of Jena. These lamps produce a remarkable actinic light value in photography. The lamps noted at the left are arranged in a tilting frame. The tubes are 22 millimetres in diameter and are 40 centimetres, 60 centimetres and 90 centimetres long for this service. The quicksilver vapor produces a powerful light when placed on a circuit of 100 to 110 volts or 200 volts, the longer lamps being used on the higher voltage lines. The weight of the complete outfit with resistance is said to be 15.2 kilograms to 16 kilograms.



A GOOD SUGGESTION

BY WILLIAM H. BLACAR



O the amateur who has made some study of the science of photography, and who wishes and intends to know more, I would suggest that one of the great hindrances to a student is just simple cowardice, which holds him back from thinking for himself. He is willing to take anybody's word even if they don't know half as much as he does and is always looking for knowledge from those who "speak as one having authority" and hardly stops to realize that "authorities" differ more than any other class of people. There is hardly a statement made about things photographic by an "authority" that is not flatly contradicted by some other equal "authority."

When "doctor's disagree" one must decide for one's self and to make any kind of an intelligent decision one must educate his mind and his courage.

I don't mean simply bull-headed courage but the courage of intelligent convictions.

Just take the question of efficiency of different styles of shutters and if you can conceive of one statement so false that it has not been advanced by some "authority" as truth I should like to see it.

Now I would suggest to the earnest learner a way to learn, and to brace up his courage at the same time.

Just take your favorite magazine, THE PHOTOGRAPHIC TIMES, for instance, get a comfortable chair, two or three pencils, a good cigar if need be, and commence a big job of criticism.

By criticism I don't mean simply to find the bad in a thing but also to find the good in it though, perhaps, you can't really find one without finding some of the other if it is there.

Commence with the cover and criticize the size and shape of the magazine, the color of the cover, style of print, the picture on it and write it all down on the margin, and don't dodge. Put just *what* and *all*, you think about it.

Then take the first page of ads and read them line by line and put down just what you think of them. Are they truthful, are they misleading, are they "spread eagle," does it seem to you as if they had a reliable firm behind them? Don't dodge, write it all down in the margin.

Then take the editor's articles and criticize them as if you "knew it all." Are they worth reading, are they instructive, are they written by one who had something to say or were they put in to fill up? Are they good or are

they like the sermon the old Scotch woman said was "neither edifying nor entertainin'?" Don't dodge, put it all down in the margin.

How about the contributed articles? Do they appear to be written by one who is in the ABC class, or by one who knows as much as you do, or by one who appears to know more and who has studied the subject with brain power and courage and who appeals to your reason? Don't dodge, put it all down.

Criticize the pictures to the "best of your knowledge and belief" (and perhaps this will take some courage) shape, composition, exposure, printing, artistic talent shown, everything as if you were the one perfect critic on earth. Put it all down and don't dodge. Then some days after just go over it again and read over your criticisms and add what you left out before and do this for the twelve issues, and at the end of one short year if you don't know more about photography than if you had merely read the magazines as we usually do I lose my guess, and if you can get a friend to do the same and exchange with him it will be better still, and no doubt you will be much surprised to find how much more courageous and how much more modest you have become.

Some will say that they hope that they never will have the "courage" to put it down "on the margin" but I very much doubt it. One can criticize in one's mind in a very slipshod way but when one tries to put one's ideas on paper he has his work cut out for him, and he will have to do ten times the thinking and then he won't admire himself much. Anyhow I find it that way in my case.

Many will say that is it not becoming for them to criticize pictures made by photographers and artists who are far in advance of themselves, but I say that these are just the pictures that they should criticize, for if they can't see and realize the good and bad points of these pictures then they can't realize the good and bad points in their own.

Perhaps, if we ever get up the courage to realize that there is not a perfect picture on earth, we may get up the courage to criticize (study) any picture that is set before us, no matter who made it, and for our own benefit "write it down in the margin."

I once heard of a business man who, whenever anyone came to him with a scheme and wanted him to invest money in it, listened patiently to all that they had to say, and then would quietly remark, "Yes, I guess I will put in a few thousand dollars there but first just put all you have said down on paper, I want to see just how it would look in black and white," and the result was that it seldom looked well enough on paper to warrant the investment.

We all have our thoughts and sometimes we express them in speech, but it is a good plan occasionally to put them down on paper and take a good, big look at them and then criticize them just as hard as we did the writings of the other fellow; but *be sure and write it all down in the margin.*

SQUIRREL HUNTING WITH A CAMERA

BY G. H. MCKELWAN

With Five Illustrations by the Author



G. H. McKelwan

YOUNG lady friend of the writer has a photograph, taken by herself, of which she is quite proud. It was taken in a park and, at first glance, seems to be of the ordinary class of amateur picture. Taken on a dull winter day there is no brightness or snap to it, and, although the trees and ground are covered with snow, the subject is not one of beauty nor is the composition such as to bring out the best there is in it.

But in the path can be seen a squirrel and pictures of those little animals are seldom taken by the average amateur so therein lies its value to her. It is therefore treasured although the squirrel was fifteen or twenty feet away from the camera and not in a picturesque attitude.

However, if this young lady had taken a little time and pains she might have made quite a collection of good squirrel pictures, getting her subjects in many different but all pleasing poses, and as the same opportunities which she had are offered to and neglected by so many amateurs it is hoped that this article may encourage some of them to try and see that it is not very difficult to get good squirrel pictures.

As in nearly all kinds of photographic work the better the camera that you possess the better the chance of your obtaining good pictures, although it is by no means impossible to get fine ones occasionally with cheap equipment. There is, however, a much greater probability of obtaining what you want with high class equipment and, therefore, it should be used whenever possible, as it is usually difficult to get the little animals out into the bright sunlight, and snapshots in the shade are almost invariably failures with the cheap cameras which seldom work at a greater aperture than F 16. While you will see many fine pictures taken in the shade



G. H. McKelwan



G. H. McKelwan

with these inexpensive cameras it will be found, upon investigation, that they were time exposures and not snapshots. And it is hopeless to expect to make a time exposure of a live squirrel, even if he is quite tame, for the little creatures seem never to be entirely at rest for more than a moment and their movements are so quick that very often the slow instantaneous speeds of a shutter are too slow to stop all motion, and even the $1/30$ second exposure, which is the best that can be expected from the box cameras, will be found to be too slow to prevent perceptible movement in many of the pictures.

Another reason for using a good camera and lens is that unless the squirrels are quite tame it will be impossible to approach close to them and, as a result, the figure of the animal will appear very small in the picture, and an enlargement of the whole or part of the latter will be necessary. Although good enlargements can be made from many negatives taken with cheap cameras they cannot be expected to be nearly as satisfactory, as a whole, as those from films or plates receiving their images through a high class lens.

While with a reflecting camera it is possible to focus very accurately and be sure of just what your pictures will contain, and while the focal plane shutters supplied with such cameras not only can be speeded up to $1/1000$ second, and even faster with some makes, and are so made as to admit an usually large amount of light in a very short interval of time, much more light than would pass through the ordinary between-the-lens type in the same time, yet it has the disadvantage that the whirring of the shutter, even when worked at much less than its maximum speed, is loud enough to frighten the



G. H. McKelwan

subject being photographed and prevent the taking of a second picture of him. Again, on slow speeds, it is very difficult to hold such a camera still enough to prevent blurring the picture and the hunter may consider himself very fortunate if he has a chance to steady the camera on the ground, a rock, or some other immovable object.

It will very seldom be found necessary to use more than moderately high shutter speed, say $1/100$ second, and much work can be done at $1/50$ th or even $1/25$ th. Sometimes it is possible to work at even lower speeds but such instances are rare and the photographer is always running the chance of having the picture spoiled by the squirrel making a quick, jerky motion, which, although perhaps confined to its head or one paw, will yet spoil the picture.

While it is necessary to use a comparatively high shutter speed in many cases, yet, in order to get a fully exposed negative, it will be necessary with such speed to use the lens very nearly wide open, which will mean that only a small part of the whole picture will be sharply defined, therefore, accurate focussing is necessary and, although this is most easily done with a reflecting camera, yet careful judgment and long experience will enable one to use another kind and yet be sure of good results. However, do not use the diaphragm wide open at all times but instead use the smallest stop giving full exposure at the necessary speed. This will make the figure as sharp as possible and will help in making good enlargements.

The use of comparatively small stops will also be found to be a great advantage when the squirrel is more or less hidden behind leaves or brush,

or is at least so far behind them that to focus on it with a wide open lens would place the foreground much out of focus.

It will be found impossible to stop down very much and get a fully exposed picture when the squirrel is in shadow except when more than usually fast plates or films are used. Therefore the photographer should supply himself with those coated with only the fastest emulsions.

In case one does not use a reflecting camera the finder should be of the direct view type as it will be very difficult to see the little animal at all clearly in one of the ordinary mirror type. And the rule when choosing a direct view finder is to take the largest that can be fitted to the camera as only then will the subject be sure to show up with the greatest possible clearness.

At first it will be difficult to get close enough to the squirrels to get large images of them, and unless they are quite tame, the feat will be impossible for some people even after much practice. Others, however, will soon learn to approach so as not to alarm the game and will be able to secure clear, sharp, life-like pictures of the animals running about on the ground, sitting up alert, eating the nuts which, used as bait by the photographer, are often the only way in which he can approach near to them and secure pictures of them at rest, or as nearly at rest as a squirrel ever becomes. There will also be pictures of the squirrels digging up or burying their food, climbing up and down the trees, or sitting in them when far enough away to be sure of escape from the person whom they suspect of having designs upon their lives, instead of his real attempt at trying to make them immortal.

In many of the parks some of the squirrels will be almost too tame and will suppose that anyone taking the least interest in them intends to feed them and will run up close or even upon their admirer, and it will be difficult indeed under such circumstances to get them properly posed as regards background and other surroundings. At such time considerable ingenuity will often have to be exercised to avoid getting formal paths or benches as important objects in the pictures.

On the other hand, attempting to photograph wild squirrels in the country will be found to be a very different matter. It will be always hard to approach near enough for any kind of a picture and very seldom that the animal will be close enough to the camera to show up in the picture sufficiently well



G. H. McKelwan

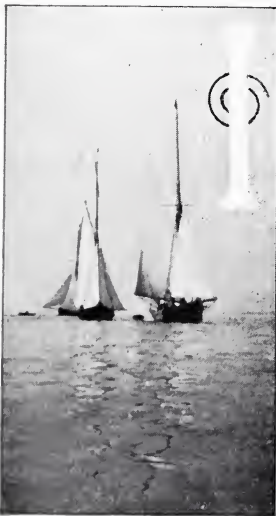
without enlargement. Again, the quantity of the underbrush generally found in the woods where the squirrels will allow fairly close approach by their hunter will make it possible on only rare occasions to get a picture with both animal and foreground in focus. Difficult as this work is it will be found well worth trial and the comparatively few good pictures obtained by it will be more valued by their possessor than many more where the squirrel has given no trouble, and good pictures have been easily obtained. The wilder surroundings will also make much better pictures than the ones where the cultivation of the grass and trees is too apparent.

However, it must not be supposed from the preceding paragraph that the photographing of squirrels in the parks is either easy or uninteresting. Even there will be found plenty of squirrels not tame enough to snap easily, and beautiful pictures can be made there as well as in wilder country. With some persons the hunt of the tamer animals will be the only way in which squirrel pictures can be obtained and whichever way is followed, pleasure, both at the time, in taking the pictures, and later when looking at them in an album or hung on a wall, is sure to be enjoyed.

ON THE TOW-PATH

BY W. L. F. WASTELL

With Five Illustrations by the Author



It is my good fortune on quite a respectable number of days in the year to be able to set forth with camera and pipe as companions, and to have around me a wide and varied countryside through which to choose a path for idle wandering. Sometimes I am in the mood for the shaded solitude of the woods; at other times the sunny, breezy, rolling downs prove irresistibly attractive. But there are certain days when, without a moment of dubious hesitation, I make for the tow-path.

Had I to write an essay on canals I should wait eagerly for the section arraying the benefits they confer on mankind, that I might place the tow-path first in the list and attempt to do it justice. Perhaps, I had better confess that I take my tow-path only at its best. Time and place are factors to be reckoned with. I have my favorite reaches—a mile or so here, a hundred yards there. And I have my chosen days—when lark after lark bursts skywards from the grassy fields; when the meadowsweet fringes the canal bank; when the autumn mists all but hide the distant willows. There is, of course, the squalid tow-path through the murky town; and even the



LEISURE HOURS

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W. L. F. Wastell

choicest stretches of the canal are not always at their kindest. Bare are the willows and the great elms, the rushes are brown, the hedges gaunt and scanty, and icy winds sweep the muddy path, and whip the dark waters into chilly waves.

But given the right kind of day and of season, and the tow-path has its enchantments. I know many a spot where one may sit under the path-side hedge and see nothing but a panorama of sheer perfection. There is not a single inharmonious note. And presently comes the climax, the finishing touch. First, the approaching plod, plod, plod of the horse's hoofs on the tow-path; then the horse itself, straining sideways to its labor, with a silent man in fustian for its companion; then the taut vibrating rope in mid-air; and, last, the gliding glory of the gay barge.

It is not all gay and glorious. The subtlety of contrast has been employed. The prow that comes first into view is commonplace and business-like, and gives no hint of the splendor to come. Neither does the long body of the craft, with its pent-house roof and tarpaulins, or its open load of timber, or coal, or unashamed rubbish. And then suddenly comes the stern. Examined in cold blood I suppose the stern of a monkey-barge is crudely barbarous. It is reminiscent of the ice-cream barrow, and the swings and roundabouts of the country fair. Strangely enough, too, it hints furtively at Egyptian art. There is that in its colors and design that brings faint visions of the mummy-cases of the Pharaohs. When the artist has dealt faithfully, according to his lights and the resources of his paint-pots, with the imitation rope-coils of the rud-



BESIDE STILL WATERS

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W. L. F. Wastell

derpost, and with the friezes and frescoes of the cabin house, he will break into landscape or wind architecture on convenient panels; or, greatly daring, will adventure a portrait of the "Mary Ann" whose name he has inscribed on stern and bows.

The apparition of such a piece of artistry as one sits under the tow-path hedge ought to strike a discordant note. To my mind, however, the whole thing is beyond improvement. Whether the reds, blues, and greens gleam in varnished freshness, or bear themselves more soberly by reason of age and wear, they appear to me to be always right and appropriate. Gliding between open meadows, creeping under shaded banks, in the depths of the lock, at the quay side, the stern of the barge with its broken reflections in the water has a fascination all its own. There is nothing quite like it.

Other details may be noted as the barge slips past one's hedgerow seat. From the cabin chimney trails blue wood-smoke, and on the cabin roof a caged bird or some gay flowers may be seen. From the little door of the cabin house protrude small heads, crowned with touzled tow or hung with elf-locks of jet. It is generally a woman who holds the tiller with a strong, brown hand. The man tramps ahead with the horse, and is at work betimes with the gates and sluices of the lock.

Sometimes there is no approaching sound of hoof beats, but instead the dull throb of an engine, and a steam barge fusses past with its train of slender craft, each with its gay climax at the stern.



THE STEAM BARGE

Copyright

W. L. F. Wastell

On the whole the country tow-path is quite secluded. The passing of a barge is its most exciting incident. Two or three children straggle along gathering flowers; an angler fishes hopefully; an occasional laborer tramps by; sheep nibble the lush grass on the water's edge; cattle drink in the shallow offsets of the canal; the sunshine glows, and the birds carol gaily; and through it all glides the silent barge.

I miss the barge on some waterways otherwise beautiful. I have seen willows on the tow-path, where the river bends near Dedham and Flatford Bridge, with their trunks deeply grooved and scored. They were bitten into by the tow-ropes of barges that Constable watched in their passing, and that he immortalized in his pictures. But the barges pass no more, and the wounds in the willows are slowly healing. Passing under bridges over other tow-paths I have noted the stout iron posts let into the masonry when the bridge stands at a bend in the canal, and into the solid metal the tow-ropes have cut their way inches deep. The grooves are bright, and bear witness to the still constant passage of the barges.

I hope that for many years to come I shall not fail to spend a summer hour or two on the tow-path. There is no rush or hurry there. Even the steam barge is yet in a minority, and is leisurely at its worst. The old stage coach has vanished from the roads, and its place has been usurped by the rushing car; but where the old canals traverse the pleasant country the path by their side is peaceful, beautiful, restful. And there are always the barges.



MINDING HOUSE

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W. L. F. Wastell



AT THE TILLER

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W. L. F. Wastell

PRACTICAL NOTES FOR THE BEGINNER

BY F. C. LAMBERT



THE average amateur is often anxious to see the result of his negative making in the form of a trial print, and grudges the time needed for the spontaneous drying of his negatives. The printing of a wet negative is a somewhat risky process at the best of times, and is not to be generally recommended. But if a moderate measure of care be taken no harm need result. It is assumed that bromide or gas-light paper is to be used. There are three slightly different courses open to us. In all cases the back of the negative must be carefully cleaned, or markings will result. (It is also assumed that the negative has been well fixed and washed.) The negative is put in a deep dish containing water, and the paper to be used is well soaked in water in another dish. Then in the deep dish the paper is put with its film side next to (*i. e.*, in contact with) the film side of the negative, great care being taken to avoid enclosing any air bells between the paper and the

negative. A roller squeegee will be found the safest tool to use for this purpose. The glass side of the negative is now carefully dried. For the exposure we can hold a small negative in the hand, *i. e.*, touching only its opposite edges with the thumb and fingers, but for large sizes it is safer to lay the negative and adhering paper inside a dish, or on a flat board. After the exposure the negative and paper are put into water, when the paper can be easily separated from the negative and developed in the usual way.

We may vary the procedure thus: An old thin celluloid film negative is taken, and from it are removed all traces of its previous gelatine coating. It is then cut to the exact size of the negative to be printed. This thin film is put into water along with the negative and the two brought together with careful avoidance of air bells. The glass side of the negative and also the free side of the celluloid film are carefully dried, when a dry piece of bromide paper is put in contact and printed in the usual way. Experience shows that if we use an ordinary thin celluloid negative film in the above way there is no appreciable falling off in definition in consequence of this thin film intervening between the paper and the negative. Thirdly, we may combine the two foregoing methods thus: The thin film is put into wet contact with the negative, and then a piece of wet bromide paper is laid on the film as in the first method. The chief risk to the negative is in over-hasty removal of the paper or film which we have put into contact with its gelatine coating, as this is all too easily pulled off the glass, or otherwise damaged.

One of the troubles to which we are liable is frilling of the film along the edges of the plate, or blistering at other parts. The two forms of trouble are in reality the same thing, inasmuch as they both arise from the gelatine film absorbing so much water as to cause it to part company with the glass. To prevent this happening it is customary to bathe the plate in a saturated solution of common (*i. e.*, potash) alum. But chrome alum is to be preferred (quarter saturated strength, *i. e.*, one part saturated solution and three parts water), or better still, one part formalin and fifteen parts of water. In each case the plate may be in the hardening bath for about eight minutes, and then have five to ten minutes' washing. It is to be remembered that the mixing of alum and hypo brings about a precipitation of sulphur, and this finding its way into or on to the film is likely to produce ineradicable spots or stains. With some plates the use of alum induces a kind of mottling which it is not possible to remove, and apparently this marking seems to grow worse as time goes on. It goes a long way towards preventing blistering or frilling if all the solutions are kept at one temperature, and this should not be higher than 70 degrees Fahr. If anyone is persistently troubled with frilling he will be wise to change his brand of plates.

When photographing wild or other animals in cages, railed enclosures, and the like, we are often greatly troubled by these objects which come between the camera and the subjects engaging our attention. Visitors to zoölogical gardens may be glad of a hint or two in this connection. In the first place one must never forget—and especially when dealing with near objects—that the

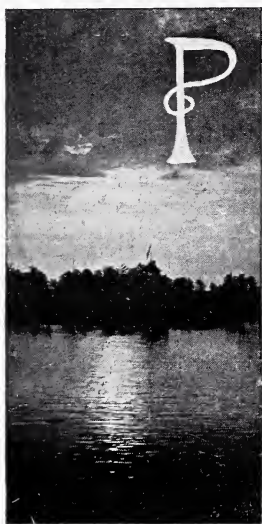
finder lens does not see "eye-to-eye" exactly the same view as the taking lens does. Thus we may be working close to some rails, and, being guided by the finder only, may think that because we notice no rails in the finder that they are not affecting the taking-lens view. This may or may not be the fact. In such a case our care must be so to place the camera that the acting lens is looking between two rails, no matter how the rails come in the way of the finder. But a little caution is needed to guard against such near objects cutting off part of our picture. By way of example, suppose we are using a quarter plate with the long side horizontal. This we may reckon as 4 inches, and further suppose that the lens is of 5 inches focal length, but as we are dealing with a near object, let us say that the lens is 6 inches from the plate. It will easily be seen that 4 inches wide at 6 inches distance measures our view angle, so that if the opening between the palings between which we are looking is 4 inches, our lens must not be more than 6 inches away, but if the palings are, say, 10 inches apart, then the lens may be 15 inches away.

Another very useful thing to know or remember is that if only a small object is brought near enough to the camera lens, we may ignore its existence so far as its coming into the picture is concerned. For instance, we may wish to deal with some specimen in a cage of somewhat small mesh wire netting. When the finder is only a few inches away from the netting, it may appear as a fatal hindrance to our desires. But if we take a small object like a match stick and hold it close in front of the finder lens, we shall not see anything like an image of the match, but merely a slight diminution of the brightness of the finder picture. Similarly, if we bring our taking lens close up to the wire netting, we shall not see anything of it in our resulting picture. But one must not forget that although we do not see it, yet it is in front of the lens and is stopping some of the light, so a little extra exposure is required.

The observant photographer is already likely to have observed that at the seaside we now and again have days when the sky takes on a peculiar dark-blue gray haze which gives us a negative that in turn yields a noticeably dull and dead-looking sky effect which is apparently not true to nature, nor is it acceptable from a pictorial point of view. It is pretty generally accepted now that what we call blue sky is not the result of our looking into illimitable vacant space, but of sunlight behind a vast cloud of exceedingly minute particles of water, or, as some say, of "cosmic dust"—whatever that may be. This vast cloud or earth envelope, many miles thick, acts as a diffusing or scattering agent; the longer light waves are largely absorbed, so that there is a preponderance of rays towards the blue end of the spectrum band which gives us our blue sky. Thus it would appear that our summer dark haze sky indicates a still greater absorption of the rays towards the red end, and also more of the blue rays as well. The practical moral for the photographer is to give extra exposure; but as the result is not very likely to be pictorial in any case, on account of the dead and dull appearance of things generally, often the wiser course is to put off the exposure till a more favorable condition of sky obtains.

WIRELESS MESSAGES NOW PHOTOGRAPHED

BY LEONARD KEENE HIRSHBERG, A.B., MA., M.D. (JOHNS HOPKINS)



HOTOGRAPHY which has already come to the aid of chemistry, physics, astronomy, biology radiography, and all of the other sciences has now been enlisted in the good cause of wireless telegraphy. This latest aid to wireless stations has just been introduced at the University of Liverpool, England by Professor E. W. Marchant. It is the gift of that alert scientist and photographer, Sir William Hartley. It is an ingenious instrument which photographs automatically every signal sent and received. Indeed, the wireless operator can dispense with his telephone if he so desires and watch the signals instead of listening to them.

The adjustment of this new photographic instrument has been a task of great delicacy. The utility of the device is not only to make precise measurements of the strength of the signals received, but to permanently preserve them for future reference.

The current through the detector is passed through a specially sensitized galvanometer. This instrument was designed by Professor Einthoven and consists of a powerful magnet, between the poles of which is placed a thin silver quartz fibre with a diameter of about 1-10,000 of an inch. The current of the detector passes through this.

A shadow of this fibre is thrown on a plate and as the plate moves the vibration of the fibre is recorded. In this way it is possible to show the effect of every spark at the Eiffel Tower Station with which the University Station is in daily communication. Already an immense number of experiments in this way have been carried out with the French signals. Indeed irregularities never before detected by the ear can now be discovered by means of the photographic plates and films.

Thin wavy scrawling lines are the visible signs on the photographic plates. Thus the darting, dashing electric current when agitated by the sending station is recorded on the plates.

Numerous discoveries never before suspected will soon be announced by the University. Systematic observations have disclosed curious effects of the atmosphere, the full moon and other factors upon the wireless waves. They have already found by these photographs that after sundown there is the startling fact of a sudden 50% increase in the strength of the wireless signals except on full moon nights. Then another variation occurs which has not been thoroughly worked out as yet. Numerous other important matters have also been recorded.



THE DEBUTANTE

Curtis Bell

Editorial Notes



It is reported in the daily press that the corporation by means of which the Eastman Kodak Company does business in Europe has acquired thirty-three acres of land near Budapest and will erect a large factory there. Inducements, in the way of subsidies and freedom from taxation, were offered by the Hungarian Government.

What a contrast with the attitude of our Govern-

ment! As George W. Perkins recently said, our Government treats as criminals men who would be knighted abroad for their commercial achievements.

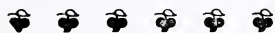
A great business enterprise here which gives employment to thousands of our people and has invested millions of dollars in American property is induced to go to Europe to extend its plant, because of the more favorable attitude of foreign governments toward large commercial enterprises than our own.

We wonder how long the long-suffering and patient American people will stand for this kind of treatment on the part of its Government?

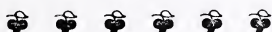


SOME exception has been taken to the statement in the paper delivered before the Photographic Society of Philadelphia, on "The Application of the Cinematograph for Educational Purposes," that "films actually indecent and others highly suggestive are quite common"; and we think the exception is well taken. In the beginning of this form of entertainment the character of the films, it is true, were not always all that could be desired; but there has been a marked improvement in this respect, particularly during the past year or so, with the result that one now rarely, if ever, sees a film to which the slightest objection could be made. On the whole we are inclined to agree with those who believe that the modern moving picture entertainment is not only an innocent source of diversion to large numbers who cannot afford a more expensive form of entertainment, but that it is also educational in character, many reels being instructive, as well as entertaining and amusing.

THE steadily increasing popularity of the bromoil process is evidenced by the number of lectures and demonstrations of the process at photographic societies. On one day no fewer than four different societies had "bromoil" as the subject of the evening. One of these was the Camera Club, of London, where Mr. Seyton Scott discoursed on and demonstrated bromoil transfer. In this process, attributable to M. Demachy (Paris), a bromoil print is made in the usual way, except that the ink is put on the print with a little more than usual liberality. Then a piece of clean paper is laid on the top of the ink print, and considerable pressure applied. On separating the two papers it will be found that the ink has, for the most part, left the first support (bromide print) and adhered to the previously blank paper. In former days when steel engravings (prints) were used to illustrate books it was customary to place a piece of tissue paper over the ink print and quite frequently this adhered to the picture. On removing it we had a feeble "offset" of the print by transfer. Mr. Scott showed that with one pigmenting it was possible to get a first and also a second impression, but the second "pull" was much more feeble than the first, which had taken off the greater part of the pigment or ink. The same print can be pigmented again and again, giving a fresh transfer each time. But be it noted that there is always some risk of the gelatine coating parting from its paper support.



WHY pigment one piece of paper and then transfer the picture to another paper? The reply is that the process enables us to use a much greater variety of papers than is possible if we limit ourselves to bromide papers. Further, in the making of the printing bromoil we must use a paper that carries a coating of gelatine. This is apt, in some eyes, to give an objectionable degree of shininess or "soapiness," as it is sometimes called. Also by using a stout paper in the first instance for the bromoil or by backing up a thin one in the pressure frame by a piece of thin card we can get, if we so wish, that semi-sham known as a "plate mark."



AT the Royal Photographic Society not long ago, Mr. A. Kapteyn gave an admirable lecture and exposition of his various methods of combination printing in the making of lantern slides and enlarging, so far as the addition of cloud and sky is concerned. First, in the case of a negative which shows clouds, but in which the sky part is so dense that an exposure sufficient to bring out the clouds would be excessive for the other portions. In this case he makes a printing mask by contact printing on another plate, giving a minimum exposure and a maximum development. If the sky part of this mask shows any action through the sky portion this is removed by a reducing solution (*e. g.*, hypo and ferricyanide). The first negative is now unscreened and then printed sufficiently for the landscape part. Then the land mask is put in con-

tact with the negative and a further exposure given to get out the sky and clouds. In order to get exact register a special holder, or, rather, a pair of holders, had been designed.



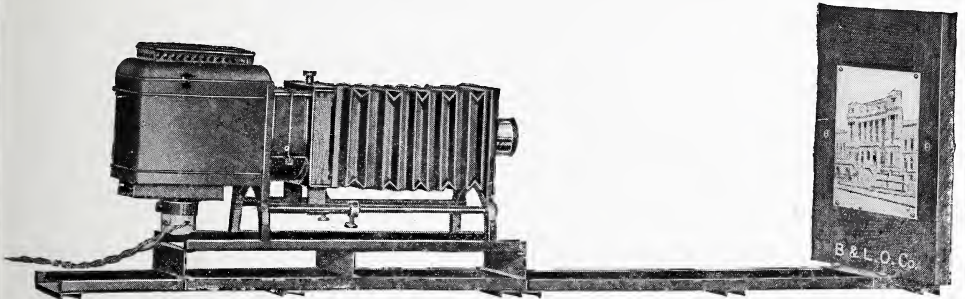
NOT the least interesting part of the lecture was that devoted to showing the effect of "contact" printed masks when the plates were not in complete contact in consequence of the lack of absolute flatness of the supporting glasses. In such a case the mask printed with divergent light is likely to be a trifle larger than is required, and so leads to a white ghost-line in the combined result. This is in the main due to using a diverging pencil of light. But if a converging pencil—such as may be easily obtained if the condenser of an ordinary enlarging lantern is employed—the difficulty can be met. The special point to note is that the angle of the converging pencil of light with which the combination is made must be the same as the angle with which it will be used in the enlarger.



PLAYING INDIAN

P. Vincent Brown

Enlarging and Lantern Slide Making with MODEL B BALOPTICON



Model B Set Up for Enlarging (with Incandescent Lamp)

Three Outfits in One:

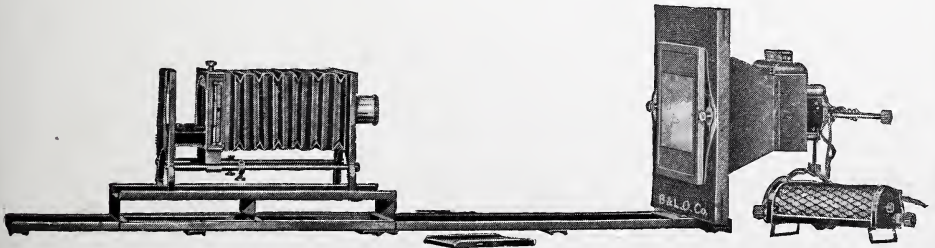
**Balopticon for Lantern Slide Projection, Enlarging Camera
and Lantern Slide Camera**

Accessories for enlarging and lantern slide making include:

1. Special Holder for negatives up to 4 x 5 in., an area approximately 4 in. in diameter being illuminated.
2. Easel Board, accommodating 11 x 14-in. paper held either vertically or horizontally.
3. Frame for holding negatives up to 5 x 7 in.—attaches to easel board after removal of central portion of board; lamp house with ground glass attaches to back of easel board and illuminates negative.
4. Special Frame, fitting in slide carrier support and taking ground glass and lantern slide plate holder.
5. Metal Tracks with mounting for Model B Balopticon and easel.

Model B Balopticon is supplied with either arc, incandescent or acetylene lamp, as desired, and may readily be used separately for regular projection.

Send for special circular or further information.



Model B Set Up for Lantern Slide Making (with Arc Lamp)

BAUSCH & LOMB OPTICAL CO., 561 St. Paul St., Rochester, N. Y.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

THE KODAK CORRESPONDENCE COLLEGE

Now that the Christmas Kodaks have been distributed, the thoughts of the fortunate ones turn to picture making. The enormous sales of Kodaks at Christmas have made us thoughtful for the amateur, the person who has never owned a Kodak and who is liable to make mistakes that are not unusual and cannot be foreseen. It is for the benefit of such Kodakers the world over that the Kodak Correspondence College is maintained.

It was established for the purpose of assisting the Kodaker over the rough places on the road to successful picture making. No one willingly makes mistakes and all are usually glad to learn how to avoid them.

The Kodak Correspondence College includes a corps of capable, experienced instructors who are conversant with the latest and most approved methods of picture making. A member is expected to take up the different photographic processes step by step and to submit his finished work. It is the business of the instructors to offer such criticism as will be helpful in each particular case.

It means that you will receive individual attention. The Kodak Correspondence College is not a department where the teachers mail form letters to the interested amateur. Each individual receives as careful and thorough instruction, by mail, as he or she would receive were it possible to attend such a school in person.

The instructors are ready and anxious to acquaint the amateur with his faults, to help him over his disappointments and teach him the simplicity of picture making correctly. The college affords instruction in the technical as well as the artistic branches of photography.

We invite your enrollment and feel confident that you will be well repaid.

In the manual given with each Kodak you will find an application blank for membership in the college. The fee is two dollars which covers only the cost of the college text-book and pays a portion of the postage and stationery. We pay the postage in returning prints and films submitted by a member but the member is expected to pay transportations both ways on all glass plates.

If you have mislaid your manual, ask your dealer for an application blank. He will be glad to accommodate you.

“How to Make Good Pictures.”

A book for the beginner or the advanced amateur, profusely illustrated with examples of results obtained by following the practical instructions given in its pages.

Every photographic process in common use is treated in a practical and thoroughly understandable manner that gets at the heart of the subject and gives the simplest and most direct road to good results.

“How to Make Good Pictures,” paper covers, 25 cents, Library Edition, cloth covers, \$1.00 at your dealers.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

A NEW FIELD FOR YOUR KODAK.

If you are interested in outdoor sport or games, your Kodak can be put to very good use, not only in recording exciting incidents of the game and skillful plays of the contestants, but in showing the good or bad form of the players as well.

Speed Kodaks and Graflex Cameras are being used systematically in many branches of amateur athletics. A good idea of the uses to which they are put may be had from the following press clipping.

CAMERA PLAYS A GREAT PART IN OUR SPORT.

The camera is rapidly earning a place of importance in athletics and sport competition both in America and abroad. No contest or match of real interest goes unphotographed, and the readers of newspapers and magazines are daily brought face to face with the heroes of the diamond, foot ball field, tennis court and aquatic sports. During the past few seasons, however, the lens has been found capable of filling a more useful field in the realm of amateur pastimes and recreations. The wielder of racquet, mashie or oar can see himself as others see him with faults in playing form clearly illustrated.

This ability to depict the strong and weak points of individuals and teams in sports and games has been discovered to be of much help to coaches and instructors. Consequently the camera is being constantly called in action by those who direct the activities of the college, club and unattached athlete. Photographs of the crews in training at Cornell and Columbia are taken each season and thrown on the canvas in enlarged form while the coaches point out faults in watermanship. The same sys-

tem is used in the development of several of the big varsity foot ball teams.

Even the motion picture machine is found of assistance. The German Olympic commission, which recently spent a month investigating the American athletic system, took back reels of films showing some of our leading athletes in action. Pictures of one of the leading United States tennis players were taken last spring to prove to England that he did not foot fault in serving. Perhaps in years to come it will be possible for a competitor to rise to the pinnacle of sporting fame uncoached except by the films which will show him his faults as compared to those of the competitor who is considered the final word in perfect playing form

Kodak Dry Mounting Tissue.

Mount your prints on the thinnest of album leaves or mounts without the slightest danger of warping or cockling the mount by using Kodak Dry Mounting Tissue.

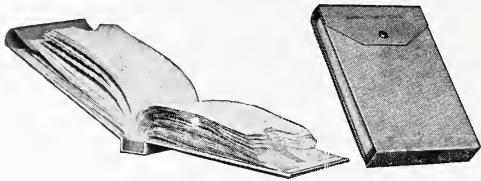
The process :

Tack a piece of the tissue to the back of the print by touching with the point of a warm iron. Trim the print and tissue together, place on the mount, cover with a blotter and press with the hot iron.

Kodak Dry Mounting Tissue in 10 cent packages at your dealers.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



THE RIGHT WAY TO KEEP FILM NEGATIVES.

When you wish to make a print from a particular film negative made during your summer's vacation, do you reach for your Eastman Film Negative Album, look in the index, turn to pocket 57 and take out the negative? Or do you look through your writing desk, table drawers, and finally give it up when you have gone through half the books in your library?

Film negatives may be stored between the pages of a book with perfect safety, but you usually forget which book you have stored them in, and, when you least expect it, they have a habit of dropping out of some book you are reading, and you place them in another. This is makeshift at best.

Keep your films in an Eastman Film Negative Album, and the film you are looking for is always at your finger tips. And once you have substituted method for makeshift there will be no occasion for lost, scratched or finger marked negatives.

Each album is provided with one hundred strong, transparent film pockets, which hold the film negatives and permit of their being examined without removing. The pockets are numbered consecutively and an index bound in the front of the album permits one to keep a record of the negative in each pocket. The albums are bound in strong cloth covers and may be had from your dealers in the following sizes:

THE PRICE.

For 100 negatives $1\frac{3}{8} \times 2\frac{1}{2}$,	-	-	-	\$.75
For 100 negatives $2\frac{1}{2} \times 4\frac{1}{4}$,	-	-	-	.75
For 100 negatives $3\frac{1}{2} \times 3\frac{1}{2}$,	-	-	-	.75
For 100 negatives $3\frac{1}{4} \times 4\frac{1}{4}$ or 4×5 ,	-	-	-	1.00
For 100 negatives $3\frac{1}{4} \times 5\frac{1}{2}$,	-	-	-	1.00
For 100 negatives 5×7 ,	-	-	-	1.50

You can make

Enlargements

as easy as making

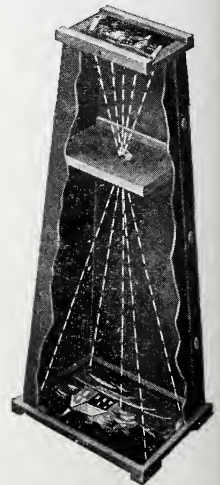
Velox Prints

with a

Brownie Enlarging Camera

In fact the enlargement may be made on Velox, or if you prefer, on Bromide Paper.

The paper is placed in one end of the camera, the film in the other and the exposure made to daylight. The resulting large print is as sharp as though it were made in contact with the negative.



**Brownie Enlarging Cameras, \$2,
\$3 and \$4 at your dealers.**

Discoveries

[All readers of THE PHOTOGRAPHIC TIMES are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—THE EDITORS.]

PHOTOGRAPHIC MINIATURES.

With any ordinary focusing camera fitted with a ground-glass back, it is possible to make charming miniatures from cabinet photographs, paintings, or drawings.

The picture to be photographed is fixed upright upon a board or table in the best light obtainable, and the camera is set up a few feet away, with the lens parallel with the object.

It is important that the light be the same over all parts of the picture, so that there shall be no shadows; it is always best to remove the glass from a framed picture, for it is likely to cause confusing reflections.

The desired size for the miniature can be obtained upon the ground glass by varying the distance of the camera from the object to be photographed.—Y. C.

* * *

A PHOTO PASTE.

An excellent photo paste may be made by making an ordinary starch paste and letting it stand until nearly cold. When this point has been reached, add a few drops of oil of wintergreen or peppermint, and stir well. If the oil is added when the paste is hot it will evaporate.

This paste is harmless to the photo prints. It will keep indefinitely if placed in tight jars so that the water will not evaporate.

EDWARD A. MAN.

TO REMOVE FRICTION MARKS FROM DEVELOPING PAPER.

WHEN making prints with large white margins, on developing paper, one is often-times annoyed by friction marks which fail of removal by the usual methods of using a rubber erasure or rubbing the dry print with a tuft of absorbent cotton dipped in alcohol, and besides, these methods, when used on mats or rough surfaces tend to give them a gloss.

The method which I use for their removal is to use Farmer's reducer applied to the margins only, with a tuft of absorbent cotton; this will remove the most obstinate friction marks and leave the margins beautifully white and clean. One must be careful not to get the reducer on the image else that will be reduced. If, as sometimes happens, when the reducer is too strong or applied for too long a time, yellow stains are produced, they can be almost instantly removed by immersing the prints in a fresh acid fixing bath.

Of course one could use potassium iodide in the developer and thus avoid friction marks, but this is very apt to destroy the purity of the blacks and give the prints a slate colored tone and it also renders the prints unfit for toning in the hypo-alum bath.

HARRY G. PHISTER.



Secure perfect control of
your illumination with

EASTMAN FLASH SHEETS

Easier to handle than daylight.
Just pin the light where you need it
or place a sheet in the Eastman Flash
Sheet Holder and ignite with a match
from the back.

Ask your dealer for the booklet, "By Flashlight."

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At Your Dealers.

Items of Interest

ISAAC ALMSTAEDT, of Tompkinsville, New York, is the photographer chosen to illustrate the cover of *Portrait* for December; and is the subject for the "Hall of Fame" in the same number.

☆☆☆

"The Dutch School" is the subject of the second paper on "The Ten Leading Styles of Portraiture," by Sadakichi Hartmann in the *Portrait*. It describes the realistic interpretation of character, and should be read by every professional and portrait photographer.

☆☆☆

JOHN I. HOFFMAN, formerly secretary of the Commercial Club of Marysville, Mo., has been chosen to fill the position of General Secretary of The Photographers' Association of America, by the special committee appointed to select the candidate. This is a paid position, and Mr. Hoffman has been well vouched for as thoroughly competent to "hold down the job."

☆☆☆

THE IMPORTANCE OF THE FIXING BATH

The hypo fixing bath and the work it does are subjects to which average amateurs, and possibly some professional workers, pay but little attention. The placing of hypo crystals in water, using the solution when they have dissolved, and removing the negative the moment the creamy color has disappeared, are the simple operations which must of necessity follow development, and these are often carried out without any thought being given to their real meaning. Even more carelessness is noticeable when prints are being fixed, as is shown by the very unsatisfactory quality of many printed-out and developed prints, both new and old.

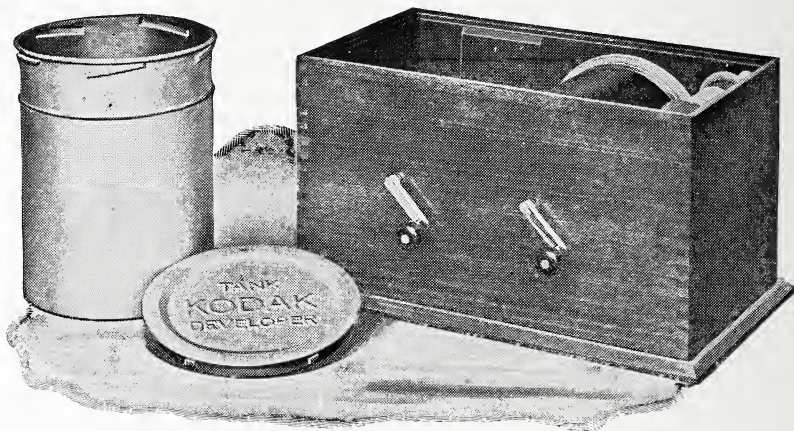
Temperature is an important point, and as hypo interferes with temperature, this calls for special attention. The best re-

sults are obtained when the temperature of developers, toners, fixers and washing waters are of the same degree; any difference may cause blisters to appear, particularly on bromide and gaslight papers. The most satisfactory temperature is anything between 65 degrees and 70 degrees Fahr.

When developers are made up immediately before use, the addition of the necessary chemicals makes little difference in the temperature of the water, if cold water is used. Hypo, however, acts differently, and equal parts of hypo and water form a sort of freezing solution. The solutions for fixing negatives and prints are not as strong as this. A normal fixing bath, as soon as mixed, drops only about ten degrees, but this is enough to cause trouble if the amateur is not prepared for it.

In summer weather the chilling of the fixing bath may be advantageous, but in colder weather hypo should never be dissolved in cold water, but in hot or warm water, and the bath should be used as soon as the temperature has dropped sufficiently. Cold fixers work very slowly, and this matters little in negative-making, because the dissolving out of the unacted-upon silver can be seen distinctly. When prints are fixed, however, the disappearance of the silver is not a visible operation, and guesswork comes more or less into play. Should the fixer be very cold there will be a danger of imperfect fixing, because the work takes so much longer than the average worker expects.

The time for fixing depends upon the strength of the bath as well as upon its temperature. There is no advantage in using a fixing bath too strong. I prefer 6 ounces of hypo to the pint of water for negatives, and half that strength for P. O. P. It is a good plan to make up a strong stock solution of hypo and dilute for use, as in this way the hypo itself is not



A dark-room or

The Kodak Film Tank

Which do you choose; the fuss and bother of the one—the convenience, cleanliness and better results of the other.

The Kodak Film Tank assures the best results from every exposure—makes amateur photography a simple, all-by-daylight process.

The Experience is in the Tank.

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

At your dealers.

only dissolved but there is no excessive coldness, assuming that the solution has been made up some days before use. A standard stock solution is made by placing one pound of hypo in a bottle and adding water—hot preferred—to make 32 ounces. For plates 6 ounces of the stock solution are taken and 4 ounces of water added, while for P. O.P. 3 ounces of stock and 7 ounces of water are mixed to make 10 ounces of fixer ready for use.

Negatives should remain in the fixer as long again as it takes for the cream color to disappear, or be placed in a fresh bath for a like period. This is necessary if permanency is desired, because at the time the unacted-upon silver disappears, an invisible compound is present in the film, which only an excess of hypo will remove, water being practically useless until the hypo has acted thoroughly and dissolved the compound in its first forms.

P. O. P. prints are, as already said, more difficult to judge, because the work the hypo does cannot be seen, and one should make doubly sure of thorough fixation, since it is imperfect fixing and not improper washing that causes the fading of prints or the appearance of yellowish-brown patches in them. Fresh and clean alkaline fixing solutions should always be used for prints, and the time of fixing never be cut short.

A solution of hypo in water is, or should be, alkaline, that is, not acid, but very cheap hypo is sometimes acid, and in order to make sure that a bath is alkaline, it is the custom of some workers to add a few drops of liquid ammonia to the bath. The ammonia does no harm to P. O. P. prints, but rather improves the tone, which an acid fixing bath does not. A still better plan is to add a few grains of carbonate of soda to the bath.

If a really acid bath is wanted for use with negatives, bromide, or gaslight prints, the way to make it is to add a little potas-

sium metabisulphite to the hypo and water, the proper quantity being one-quarter that of the hypo crystals. The acid fixing bath keeps clear in use and prevents stains, but there are still many workers who prefer solutions of hypo and water only, for both negatives and prints. A fact in connection with acid fixers, and one not generally known, is that negatives and prints need washing for a longer time than is necessary after an alkaline bath, because it is more difficult to get rid of the hypo.—*P. R. Salmon in Photographic Scraps.*

☆☆☆

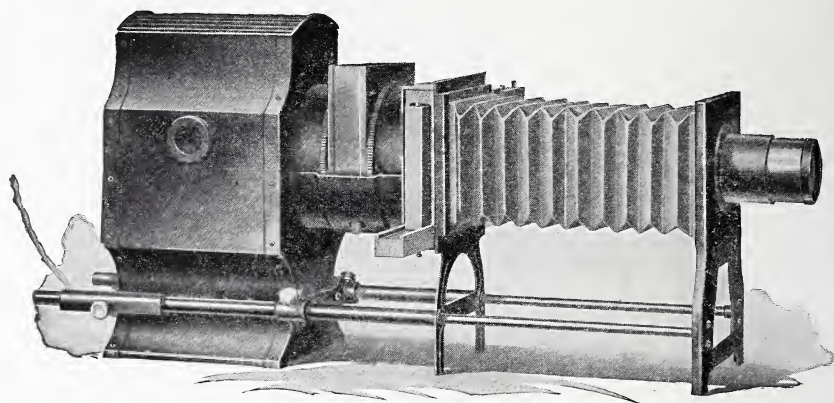
GOODWIN MEMORIAL TABLET TO BE PLACED IN LIBRARY.

The Goodwin tablet, for which the Essex Camera Club proposes to gather contributions, as a memorial to the Rev. Hannibal Goodwin, inventor of the photographic film, will be placed in the Free Public Library. The trustees of the library gave permission at a recent meeting. The only restrictions are that the design must be approved by Dr. Mercer, chairman of the committee, and that the location must be as the trustees designate.

Librarian John Cotton Dana stated that he personally was pleased at the offer to thus preserve the memory of the illustrious Newarker and that the trustees had willingly given their permission for the erection of the tablet. The memorial will probably be placed on one of the marble pillars facing the stairway on the main floor.

The Essex Camera Club has appointed a special committee on the Goodwin tablet. It will solicit subscriptions not only in Newark but through the columns of several photographic journals. The president of the club, George A. Hardy, of 872 Board street, Newark, N. J., has been made custodian of the funds. THE PHOTOGRAPHIC TIMES will also receive any donations for this purpose, and forward them to Mr. Hardy. The camera club has started the subscription list with \$30.





THE KODIOPTICON

One of the most fascinating forms of home entertainment is the projection of your Kodak pictures on a screen in enlarged form by means of the Kodiopticon and Velox Lantern Slides.

You can make the slides on Velox Lantern Slide Film as easy as making Velox prints and anyone can operate a Kodiopticon. It is Kodak Simplicity applied to lantern slide making and projection, and it has eliminated the difficulty and bother of former methods.

*Kodiopticon circular free at your
dealers or by mail.*

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

The Cleveland Camera Club gave a very successful exhibition of pictures, from the first to the fifteenth of December, at the Case Library, in the Caxton Building of Cleveland. This was the second exhibition which the Cleveland Camera Club has given, and both were very creditable affairs.



THE POSTAL PHOTOGRAPHIC CLUB

At the recent annual election of this club Mr. Gustavus A. Brandt and Mr. Charles E. Fairman were re-elected President and Secretary, respectively, for the year 1914. The *Album* for December, 1913, was issued on the first of the month, containing thirty prints. Mr. Preston M. Williams, of Bangor, Me., was recently elected to membership.



THE TORONTO CAMERA CLUB

The Annual Salon for 1914 of the Toronto Camera Club will be held during the week of April 27th to May 2nd, inclusive. A Gold Medal will be awarded to the best picture in the Salon, and a Silver and Bronze medal to the first and second in the following classes:—Portrait, Landscape, Genre and Marine. Full particulars can be obtained by addressing Mr. Edward Y. Spurr, Secretary.



NOTES FROM THE ILLINOIS COLLEGE OF PHOTOGRAPHY, AND THE BISSELL COLLEGE OF PHOTO-ENGRAVING, EFFINGHAM, ILL.

The management has decided to keep a complete file of the photographs of all students of the college, with names, addresses and other data. The purpose of

the system is to supplement the school register and class records. All the present students have been thus photographed and all future students will be taken as they enroll.

A new Century No. 2 11 x 14 Studio Outfit has been installed in the operating department at Rembrandt Hall.

Mr. Jas. F. Radcliffe, student of 1912 visited the college last month on a trip around the world. Mr. Radcliffe is connected with a large dyeing concern and travels a great deal in quest of new coloring materials and processes.

Mr. Bert Green of 1912, who has been managing a newspaper plant at Decatur, Ill., has returned to take up advanced engraving and three color work.

Mr. and Mrs. Bissell have just returned from a month's visit with their daughter in San Francisco.

Mr. Victor Dominguez has finished a course in photography and returned to his home at San Jose, Costa Rica, where he will open a modern studio.

The students enjoyed a very merry hay ride during the last week of November. The party was chaperoned by Mr. and Mrs. Worthington of Colorado.

The College Camera Club held its quarterly election of officers last month and Messrs. Heebner, Hopsecker and Hill were elected president, secretary and treasurer respectively. The contest prizes were won by Mrs. Child, Mr. Heebner and Mr. Ludwig.

Mr. Carl Burkhardt who finished a course in photography last month has taken a position at St. Augustine, Fla.

An Invaluable Book for the Practical Photographer

“Landscape and Figure Composition”

By SADAKICHI HARTMANN
(SIDNEY ALLAN)

Illustrated by more than 150 Photo-Engravings from Celebrated Paintings and Original Photographs.



This handsome volume by Mr. Hartmann, includes the chapters on Landscape and Figure Composition which recently appeared in “The Photographic Times,” with all the original illustrations. The articles themselves have been carefully revised for re-publication in book form, with some new matter added. Mr. Hartmann is a well known writer and critic on art subjects. He is an expert with the pencil and brush—as well as with the camera, and his instructions, therefore, may be depended upon as thoroughly reliable, practical and helpful. The following table of contents suggests the scope of the book:

Preface	The Placing of Figures
Introduction	Different Principles of Representation
Geometrical Forms of Composition	Background Arrangements
The Point of Interest	Foreground, Middle Distance and Distance
Line Combinations	One-Figure Composition
A Method of Spotting	Two-Figure Composition
	Composition of Three or More Figures

It is printed in large quarto size, on heavy woodcut paper, and is handsomely bound in red cloth, with gilt lettering, and full gilt edges.

For sale by all dealers in photographic materials, book sellers, etc. Price, in a box, sent post paid on receipt of

\$3.00

THE PHOTOGRAPHIC TIMES PUBLISHING ASS'N,
135 West Fourteenth Street, New York

Photographic Reviews

"THE AMERICAN ANNUAL OF PHOTOGRAPHY"
FOR 1914; GENERAL SALES AGENTS
GEORGE MURPHY, INC.

THIS interesting and valuable annual, which was founded by the founders of THE PHOTOGRAPHIC TIMES, once more makes its welcome appearance on our table, and fully maintains the traditions for usefulness and interest which were established by its editorial management many years ago. The pictures are fully up to the high standard of the *American Annual*; are varied in subject and treatment, and well reproduced. The articles, as usual, cover a wide field in subject, and are, for the most part, thoroughly practical and helpful. We regret to say that the advertising pages do not seem to keep pace as well as the other departments, as this certainly should prove a profitable medium for the photographic dealers and manufacturers. The price remains the same as heretofore; 75c in paper covers; \$1.25 cloth bound, with postage 15 cents additional. The book may be obtained through our own publishers.

☆ ☆ ☆

Portrait for November contains the first of a series of instructive papers by Sadakichi Hartmann on the "Ten Leading Styles of Portraiture." The first paper is devoted to the "Old Master Idea," and is amply illustrated by examples of the old masters and more modern painters. The leading article is a scientific one on "Sodium Carbonate" by W. H. Smith, which should be read by every practical photographer. "An Experience that Might be Valuable to Someone Else" is contributed by C. H. Anthony, and certainly is a valuable one. H. Lee Bell, of Pensacola, Fla., is the subject of the cover *Portrait* and the "Hall of Fame" for this number, and a charming child picture by Mr. Bell embellishes the valuable little magazine.

"PHOTOGRAMS OF THE YEAR 1913."

Photograms of the Year has for the past eighteen years been regarded as the annual specially devoted to the pictorial photographer and his work. This year's volume just published, contains a remarkable collection of fine pictures made with the camera by the leading workers in all parts of the world, and indicates in many ways the great advances made in pictorial photography as an art.

Photograms of the Year 1913 contains nearly a hundred full-page pictures of large size, printed in a new double-tone process that renders each reproduction practically a facsimile of the original. The collection also includes a fine reproduction in colors of a picture made in the latest screen-plate method of natural color photography. Apart from the great interest of the annual to photographers generally, the book forms a notable volume of fine pictures that all art-lovers should see.

Literary and pictorial contributions from all over the world are included in *Photograms of the Year* 1913, which is edited by Mr. F. J. Mortimer, F.R.P.S., Editor of *The Amateur Photographer*, and published by Hazell, Watson & Viney Ltd., 52 Long Acre, London, W.C. The price of the annual is 2/6 net in stiff paper covers, or 3/6 net in cloth boards, and it is obtainable from all bookstalls, newsagents and photographic dealers throughout the world.

☆ ☆ ☆

"THE SPELL OF SWITZERLAND," BY NATHAN HASKELL DOLE, L. C. PAGE & CO., BOSTON.

This handsomely illustrated book on Switzerland fully maintains the interest in the "Spell" series, which was established by similar works on Italy, France, England, Holland, the Italian Lakes, etc.

The present volume is very freely illustrated from photographs, some of which are handsomely colored. Also maps and

THE NEXT PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on April 1st, 1914, so as to be announced in the May Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Commended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Home Portraiture."

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used; those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than the first of April.

a comprehensive index at the end. The book is handsomely bound in a specially designed cover, and is one which every photographer will be interested in. It can be obtained from the publishers, booksellers, or will be sent post paid on receipt of price (\$2.50) by The Photographic Times Publishing Association.

☆☆☆

The Defender *Tipster*, a booklet of photographic information, has come to our desk filled with valuable formulae and directions for using the Defender products. Any amateur or professional photographer can obtain a copy of this useful booklet by applying to the Defender Photo Supply Co., Argo Park, Rochester, N. Y.

☆☆☆

WILSON'S ANNIVERSARY NUMBER

The Fiftieth Anniversary issue of *Wilson's Photographic Magazine*, which is also

an appropriate holiday number, makes its appearance at our editorial table, and calls forth our most sincere admiration. It is a double number, full of timely and valuable articles on practical subjects, with a wealth of illustrations, beautifully printed in color, and with a specially colored frontispiece made by the Polychromide process. The advertising pages containing, as they do, practically every advertiser of photographic goods in this country, shows that the manufacturers and dealers are appreciating the enterprise of our honored old contemporary. *Wilson's*, under its new management, is more than "making good," and we congratulate our esteemed contemporary and valued friend, Mr. Thomas Coke Watkins, the present editor and manager of this sterling photographic magazine, on his success.



AN OLD LOG CABIN

Harry D. Williar

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

LeR. Hanson, of 1618 Ainslie Street, Chicago, Ill., is advertising a stereoscopic camera which will commend itself to all practical photographers. They make a single lens camera, or Kodak, a stereoscopic machine, and thus open a new field to the photographer. A leaflet giving full particulars, with samples of their work, may be had for the asking.



The Defender Photo Supply Co., have issued a little catalogue of Defender chemicals and Photo-Pure preparations, which should be in the hands of every practical photographer, whether amateur or professional. This little catalogue includes some valuable information, such as tables of weights and measures and formulae for various photographic processes. We recommend to our readers that they procure a copy of this useful list.



One of the advantages of Argo paper is to be found in the superiority of the Sepia prints which may be secured either by bleaching and re-developing, or by the hypo-alum bath. Another feature which is particularly appreciated by beginners is the peculiar hardness of the hard grade. Those who use water colors in coloring prints say that the rough surface of Argo is better suited for their purpose than the surface to be found on other papers.

Messrs. Burke & James, Inc., have just issued A New Catalogue of Projective Apparatus, Moving Picture Cameras, Lenses, Stereopticons, and other goods. We advise all readers who are interested in this fascinating department of photographic work to send for a copy of this useful and interesting catalogue.



ASSUR COLORS

In a circular recently issued by Messrs. Schering & Glatz of New York, a series of opinions concerning the Assur Coloring Method are given by Professional Photographers, Amateurs and Artists,—which prove that this new method of coloring photographs is the simplest and most effective on the market. Even those who have but a very limited knowledge of the use of colors are in a position to color their photographs effectively and because the colors can be readily removed with turpentine without the least injury to the print, several attempts may be made on one photograph, should the first one not satisfy the artist.

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CONTRIBUTIONS.—All literary contributions, correspondence, "Queries," etc., should be addressed to *The Editor*; all advertising matter to the Advertising Manager.

LETTERS should be addressed:

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135 West 14th Street, New York.

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Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

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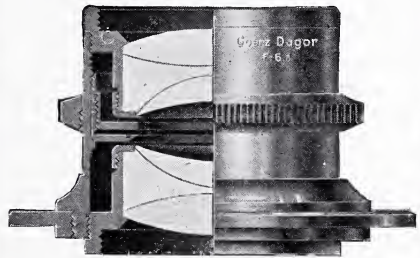
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| XXIII COLLODION, ALBUMEN AND OTHER
SILVER PAPERS | |
| XXIV PLATINOTYPE | |

Appendices:

Chemicals in general use in photography

Miscellaneous notes and formulæ

Tables of weights and measures

Diaphragm numbers

Thermometric table

Table of distances for enlargements

Table of comparative speed numbers of plates

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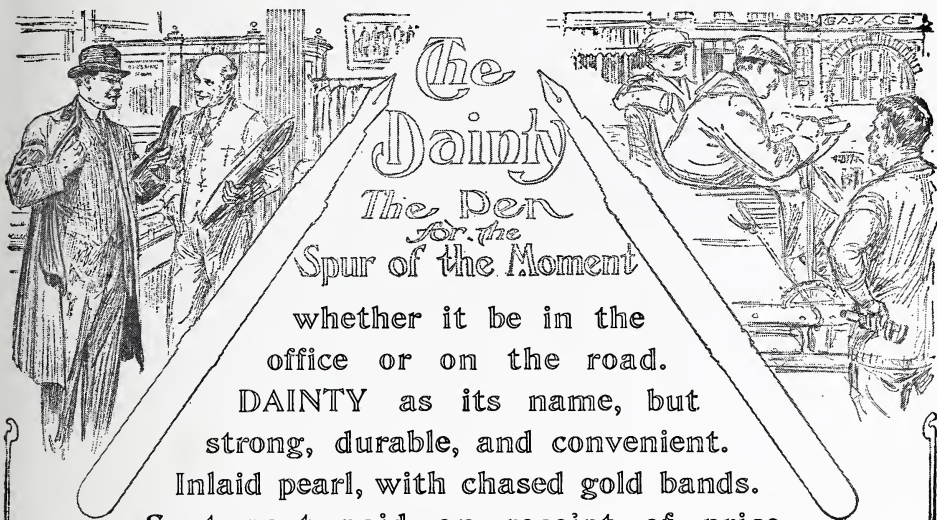


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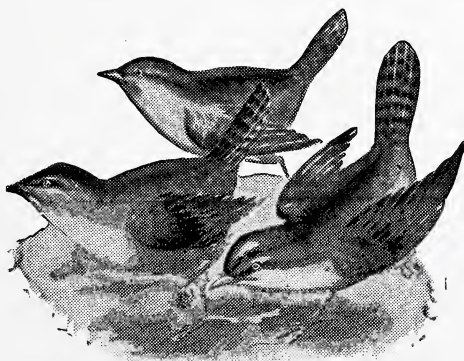
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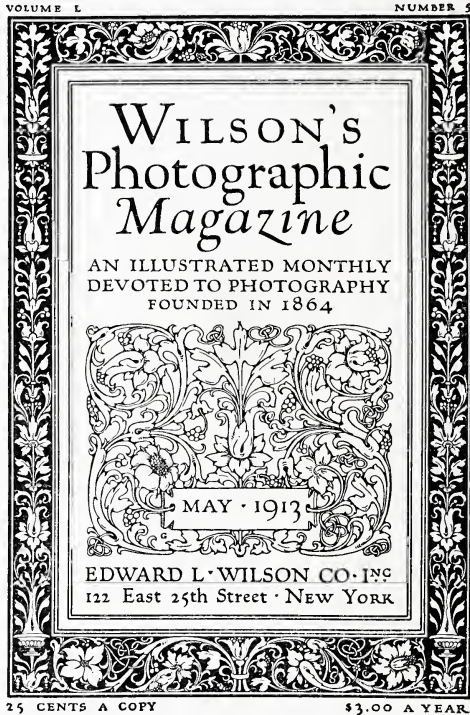
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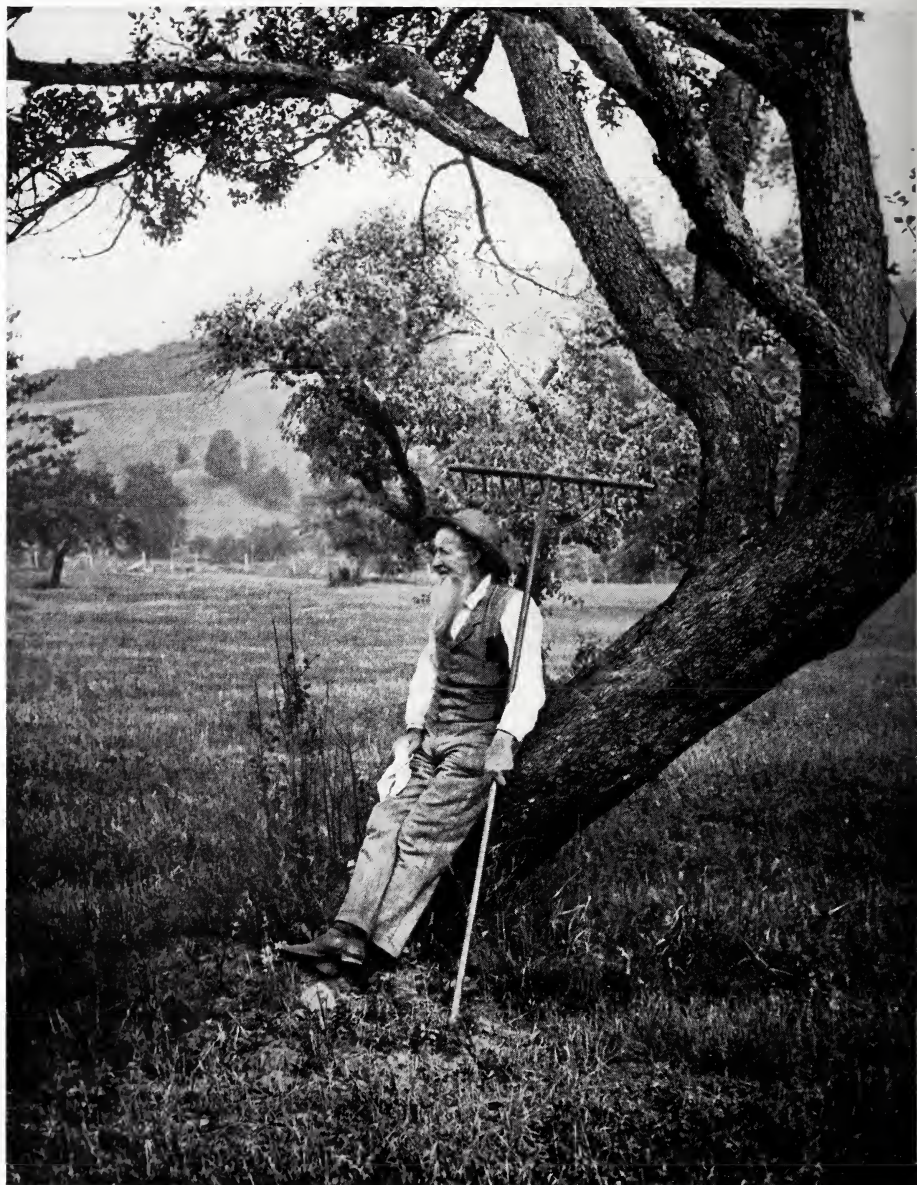
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VOLUME XLVI

FEBRUARY, 1914

NUMBER 2

THE PHOTOGRAPHIC TIMES PRINT CONTEST

EDITORIAL

With Twenty Illustrations



THE second revived PHOTOGRAPHIC TIMES Print Competition, which closed December 31st, has proved a greater success even than the first one, which we recorded in our November number of last year. The present contest differed from the previous one in that it had a single subject for competition, namely, "Vacation Memories," which naturally limited the pictures to some extent. But, notwithstanding this limitation, the number of contesting prints received by the judges was in excess of the number submitted in the previous competition. The competing pictures also came from a greater number of contestants, and from a wider extent of territory, a number of the com-

petitors being foreign, some pictures coming from France, others from the British Isles, and a great many from Canada.

The judges, who were the same as in the previous contest, had no little difficulty in arriving at their decisions, for there were a great many pictures of distinguished merit, some of them being quite equal in technique and artistic



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value. But, by a process of elimination, as heretofore, the judges finally arrived at a unanimous decision in each case, and made the awards, which are announced in this number.

In addition to the three prize winners, and the three pictures receiving Honorable Mention, there were more than a dozen which have been Highly Commended by the judges. We are not able to reproduce all of the latter in this number of *THE PHOTOGRAPHIC TIMES*; but they will be reproduced and presented to our readers in subsequent issues of the magazine.

The pictures, as a whole, represented a higher average of merit than those submitted in the previous competition. Many of the former contestants competed again in this contest; while many of the names of competitors are entirely new in photographic exhibitions and competitions. There were probably less than fifty pictures which were thrown out as being unworthy of consideration on account of inferior qualities; and even some of these pictures showed promise for the future.

The first prize was awarded to Mr. Floyd Vail, of New York, for his splendid figure picture entitled "All Tuckered Out." Mr. Vail is a well-known contributor to *THE PHOTOGRAPHIC TIMES*, and other artistic photographic publications, as well as to the exhibitions in this country and abroad. We have

had the pleasure of reproducing many of his admirable pictures, some of them being prize winners and medal productions. "All Tuckered Out" was taken in a bright light, during the month of July, about ten o'clock in the morning, with an exposure of one-twenty-fifth of a second. F. 16 diaphragm was used in a Suter Lens; a non-halation plate being used, which was developed in Eikocum-Hydro, and enlarged on Wellington Carbon Bromide. This prize winning picture occupies the place of honor in this number as the frontispiece.

Another picture submitted by Mr. Vail, entitled "Down Where the Water Lilies Bloom" is also an excellent example of landscape photography, with figures prominently introduced. But the judges considered the print rather dark, the principal figure losing the importance which it should have in the composition through lack of drawing and detail on this account. The negative is of an attractive subject, however, which would probably yield a better print than the one submitted.

The second prize was awarded to Mr. Harry D. Williar's attractive outdoor figure picture, entitled "Canoeing." Like Mr. Vail, Mr. Williar has been a frequent contributor to THE PHOTOGRAPHIC TIMES, and other high class magazines, and has been signally successful in photographic exhibitions. We had the pleasure of reproducing a number of his notable pictures in the January number of THE PHOTOGRAPHIC TIMES, which were exhibited in the One-Man Exhibition of the Baltimore Camera Club last fall. Mr. Williar took the first prize in the previous competition; but the judges did not, in justice to his picture, debar him from an award in this competition on that account, as his "Canoeing" fully entitled him to the second prize. This picture was taken at Eagle Mere, without the knowledge of the fair conoeists, just as they are about to land. A Hammer Plate was used, with an exposure of one twenty-fifth of a second, at two o'clock in the afternoon, on a bright day in summer, the enlargement being on Cyko paper.

The third prize, entitled "In Quiet Pastures," is by another equally well-known contributor to THE PHOTOGRAPHIC TIMES, Mr. William S. Davis, of Orient, New York. Mr. Davis received Honorable Mention for a picture in the previous contest, and had two or three others Highly Commended. This time he receives the third cash award for his fine sheep picture. The negative was made on November 18th, about three o'clock in sunshine softened by a light haze. The exposure was one fiftieth of a second; the diaphragm was 6.3 Ilex anastigmat of a six-inch focus, fitted to a $3\frac{1}{4} \times 4\frac{1}{4}$ home made hand camera. Cramer Inst. Iso. plate, developed with Edinol in tray. The print is an enlargement on Monox bromide, of a semi-matt surface. "Possibly it may seem a little unseasonable to enter a photograph taken in November as a vacation picture," writes Mr. Davis in his accompanying letter, "yet the conditions under which this was made were as near to that as I've found time for of late, the exposure being one of twelve successful shots made during a motor trip with a friend on a fine afternoon last month, the majority of subjects secured being around a large sheep farm."



THE SONG OF THE SEA

Wm. Ludlum, Jr.

FIRST HONORABLE MENTION IN PHOTOGRAPHIC TIMES PRINT CONTEST

The first picture to receive Honorable Mention by the judges is the splendid child portrait by Mr. William Ludlum, Jr., of Mt. Vernon, N. Y., entitled "The Song of the Sea," which was made with a Seneca Camera, Vesta Lens, stop F. 5, by an ordinary window light. The time was one-half of a second, and the Polychrome plate was developed with Pyro, the print being a Cyko. Following are some appropriate verses composed by Mr. Ludlum for this picture, and entitled,

The Song of the Sea.

My papa brought me home a shell
And bid me hold it to my ear.
I did, and I can hardly tell,
It seemed to me so very queer.
I heard the ocean dash and roar
And waves came breaking on the shore.

I heard the wind go rushing by,
The spatter of the falling spray,
The startled bathers' sudden cry,
The music from the far off quay,
As plain as when I sometimes stand
Upon the beach's shining sand.

I took a good look at my shell
To see where hidden wires lay
That carried sound so very well
From oceans' shore so far away;
But though I searched with main and might,
No wires could I find in sight.

Again I held it to my ear,
Once more the sounds came plain to me,
The laughter from the distant pier,
The restless murmur of the sea;
And whispering of sea-breezes blown
Through mouthpiece of my shell-o-phone.

Now, though I live far from the sea,
I only have to lift my shell,
And from its depths there comes to me
The music of the oceans' swell.
Its mystery I can but guess,
The sound must come by wireless.



THE KODAK GIRL

Will G. Helwig

SECOND HONORABLE MENTION IN PHOTOGRAPHIC TIMES PRINT CONTEST



ON THE RIVER

J. W. Schuler

THIRD HONORABLE MENTION IN PHOTOGRAPHIC TIMES PRINT CONTEST



THE OLD RAIL FENCE

Harry D. Williar

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

The second picture to receive Honorable Mention is "The Kodak Girl," by Will G. Helwig, of Cincinnati, Ohio. This picture was made in June, at nine p. m. on a 26-X plate, stop F. 16, exposure two seconds, developed with Pyro, and printed on Artura paper. Another print by Mr. Helwig, entitled "For Apple Sauce" is Highly Commended, as is also his picture entitled "A Shady Spot."

The third print to receive Honorable Mention is the one entitled "On the River," by J. W. Schuler, of Akron, Ohio. This picture was made with a 3a Kodak, at two p. m., on a bright afternoon; stop F. 8, with an exposure of one one-hundredth of a second. It was developed with Pyro, and enlarged on bromide paper. Mr. Schuler submitted two other pictures, which were much admired by the judges; one entitled "Early Morning," and the other "A Lumber Boat"; but neither of these were quite in the Honorable Mention class.

Pictures Highly Commended by the judges; but which have not received an award or other mention in this report are as follows:

"The Family Camp," by David E. Adams of New York City; "Waiting for Dinner," an effective group of ducks and swans by Arthur Wilson, of the Bronx; "Trout Pool," by W. A. Bartz, of Youngstown, Ohio; "A Morning Fog," by F. E. Bronson, of Hornell, N. Y., an exquisite study of atmosphere; "The Old Ford," by Harry D. Williar, an even finer atmospheric study; "The Picnic Grove," by Flora Lewis Marble, of Canton, Pa.; "The Lazy Sea," by



THE LAZY SEA

C. S. Robinson

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

C. S. Robinson, of Victoria, B. C., Canada; "My Friend from Texas," by Charles P. Aps, of Hoboken, N. J.; "A Summer Day," by Harry A. Brodine, of the Bronx; "The End of Vacation," by A. B. Mears, of Philadelphia; "Horses at Water," by Regina Fiss, of Berlin, Wisconsin, a capital snapshot with an Eastman Folding Brownie; "The Rapids," by Charles S. Smith, of Tarrytown, N. Y.

Other pictures, not good enough in the estimation of the judges to receive Honorable Mention or High Commendation, nevertheless received their hearty approval as excellent examples of pictorial photography. Some of the more distinguished in this group are as follows:

"From the Bank," an excellent river picture, through trees, by Monroe B. Voigtsberger, of Philadelphia; a series of six interesting foreign prints, by Chas. M. Burnham, of Waltham, Mass.; two interesting group pictures, and an out-door portrait of Mrs. Alice F. Foster of Wyoming, Ohio; several good camping scenes, by D. E. Adams, of New York City; "My Fisher-



HORSES AT WATER

Regina Fiss

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

maiden" with an accompanying poem, both by Harrison Moore, of Hamilton, Ontario, Canada; "The Finishing Touch," an excellent out-door portrait, by George B. Spear, of Chatham, N. J.; a good sheep picture, by Charles T. Maloney, of New Haven, Conn.; a good river and mountain picture, by John C. Eberle, Jr., of Philadelphia; an in-door child portrait with flowers, by W. P. Turner, of Tacoma.

"In the Park Alley," is a good snapshot by C. A. Payfer, of Montreal, Canada; two characteristic landscapes, all by our old friend, Harry A. Brodine, "A July Afternoon" being a particularly fine study in sky and foliage; a still life study, and a good in-door portrait, by C. A. Peterson, of Scandinavia, Wisc.; a well-posed in-door portrait, by Dwight Young, of Oswego, Ills.; two good out-door portraits, by Frank A. Rice, of Ouray, Colorado; some excellent Marines, by W. A. Chalfont, of Springfield, Mo.; a good street scene and a very clever portrait, posed in an open door-way, by John B. Grant, of Glasgow, Scotland; a series of excellent bear pictures, by Charles M. Conlon, of New York City; a good out-door portrait, by Jose E. Rodriguez, of Dayton, Ohio; a well-done fish picture, by F. E. Bronson, of Hornell, N. Y.; "Meditation" and "Expectation," by Charles P. Aps, of Hoboken, N. J.; and "The Picnic Party," a good family group, by Miss Flora Lewis Marble.





WAITING FOR DINNER

Arthur Wilson

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

RESTORING FADED PHOTOGRAPHS

BY PAUL W. EDDINGFIELD



IN every home there are faded photographs; photographs of those who are near and dear to you; photographs that can never be replaced, for the subjects have either changed, or have gone to the Great Beyond. Photographs in a faded condition are of no value, in fact they are a dangerous nuisance, as they take up valuable room and are liable to contaminate other photographs coming in contact with them. Such pictures heretofore, have been prized even in their faded condition, and every one possessing them would be willing to pay almost any sum to have them restored to their original brightness. Many a person has taken his most highly prized photograph to a professional photographer only to hear the discouraging words, "We can do nothing with your picture, for it is too far gone." But if you will follow my simple directions in this article, you can restore these photographs to their original brightness and contrast, thereby securing these people as your permanent customers and



MY FRIEND FROM TEXAS,

Chas. P. Abs

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

at the same time making a large profit on your restoring work, for it costs only a fraction of a cent to restore a photograph.

At various times in photographic literature there have appeared different formulæ for this work; but it has been my experience, that they yield poor results.

When a person brings you a faded photograph, you know nothing about the original process used in finishing it, whether it was fixed thoroughly, or washed sufficiently to remove all of the hypo. So it may contain a mixture of chemical impurities. This is what makes it so hard to discover a process that will never fail. I have restored quite a number of photographs and it never failed but once, and that was a photograph that appeared to have been made on "Arosto Platino"; but the solution I used did not injure it in the least.

Are the beautiful results secured by these solutions permanent? Now, I am not going to theorize about the permanency of mercury and various other elements used in photography, but I am going to tell you what I know. None of the photographs that I have restored, have shown the least sign of fading. There is one in particular, that is before me now. It was made nineteen years ago, on some printing-out paper, by a professional photographer. In a few years it was faded almost out. All of the detail in the white dress was completely



TROUT POOL

W. A. Bartz

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

faded out. Four years ago I restored it. Since that time it has been hanging in a well lighted room, and has shown no sign of fading.

So it seems, from this evidence, that it is a permanent process. But if the results are not permanent, the restored photograph may be copied and fine results obtained.

There are two methods the worker may follow; one is for mounted photographs and the other is for unmounted photographs, or photographs that have been removed from their mounts. If you can remove the photographs from their mounts, by all means do so, because the solutions have a much better chance to act evenly and the prints may be washed more thoroughly. But you will find, in most cases, that to attempt to remove the print from its mount, means to ruin it. As most of your work will be restoring mounted photographs, I will explain this method first.

MOUNTED PHOTOGRAPHS.

Solution "A."

Water	4 ounces
Mercury Bichloride	30 grains
Potassium Bromide	30 "



THE RAPIDS

Charles C. Smith

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

Solution "B."

Water	4 ounces
Sodium Sulphite (dry)	144 grains
Sodium Carbonate (dry)	96 "
Hydroquinone	24 "
Potassium Bromide	6 "

Use full strength. These solutions may be used time after time and will keep indefinitely if kept in well stoppered bottles.

Saturate a tuft of filter cotton with solution "A" and lightly rub the photograph with it until the photograph is well whitened. This will take only a minute or two. Then hold the picture under a faucet so the water will flow over it in a nice steady stream. (If the water will not flow this way, tie one thickness of cheesecloth over the spout of the faucet).

Next saturate a clean tuft of filter cotton with solution "B" and rub the photograph swiftly with this solution until sufficiently restored. This should be done in daylight. The picture should now be washed under the faucet for about five minutes and then be put aside to dry.

UNMOUNTED PHOTOGRAPHS.

The instructions are the same, except instead of applying the solution with a tuft of cotton, they are poured into a tray and the photographs immersed in it.

NOTES

Solution "A" is poison and should therefore be handled with great care.

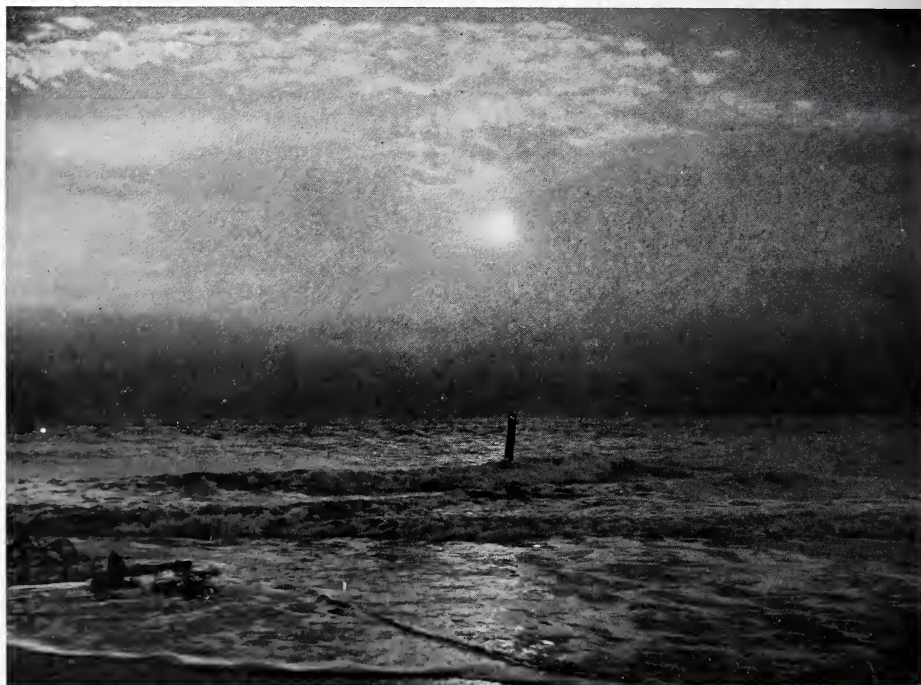
Be sure that the photograph is free from grease, varnish, etc. The grease may be removed with a weak solution of Sodium Carbonate and the varnish may be removed with alcohol.

Keep all solutions and water used in washing at about the same temperature. A temperature between 55 and 60 F. is ideal.

Do not over work the solutions. As soon as they become muddy or discolored they should be discarded.

Never try to restore the same photograph a second time, as stains may appear.

If you will follow the above simple directions, you will obtain a photograph that has a pleasing warm brown tone, clear whites, deep rich shadows and as much detail as there was in the photograph before it faded.



THE END OF VACATION

A. B. Medos

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST



A MORNING FOG

F. E. Bronson

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

PHOTOGRAPHIC GLAZING

BY LEONARD KEENE HIRSHBERG, A.B., M.A., M.D. (JOHNS HOPKINS)



INCREASED glazing, according to the distinguished English photographer, Mr. Edgar Senior, can be imparted at will to bromide prints, P.O.P. and some other papers which are made upon a glazed surface paper. The papers after they are washed should be placed in some solution of a hardening nature. Ordinary alum, chrom alum, or formalin will answer very nicely.

This treatment is particularly necessary in warm weather, for then the gelatin surface becomes very soft. Then it is likely to adhere to the surface used for squee-geeing, despite all precautions taken to avoid this. If alum is employed as the hardening principle, a five per cent. solution should be employed. This, however, is not always successful in its action, so formalin is often employed with better advantage.



THE PICNIC GROVE

Flora Lewis Marble

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

The strength of this latter solution should be about one ounce to ten or twenty ounces of water and the prints should be allowed to remain in for five or ten minutes and then washed in several changes of water. As for the materials to be used for squeezing the prints upon, these may be either of glass, ferrotype plates, or celluloid. The latter two are the least likely to cause any complication said Mr. Senior, such as the plates sticking.

If glass is used it is necessary to be thoroughly cleaned to the highest degree. Then it must be soaked for some hours in either of these two mixtures:

No. 1. Nitric acid..... 5 ounces
Water20 ounces

or

No. 2. Potassium bichromate..... 1 ounce
Water30 ounces
Sulphuric acid..... 1 ounce

This bichromate should be dissolved and then the solution be made perfectly cold before the sulphuric acid is added. This is introduced very gradually and is meantime stirred very vigorously. Since this mixture is very corrosive, great care is necessary in handling it.



A SUMMER'S DAY—BRONX PARK

Harry A. Brodine

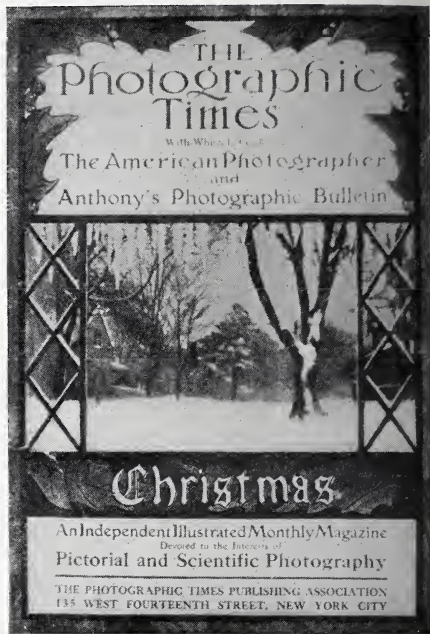
HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

After the glass plates have been soaked for several hours, they should be well washed in water and then be allowed to dry. They must now be polished with French chalk, which is dusted upon the plate and well rubbed over and finally dusted off again. If French chalk is not obtainable, a solution of beeswax in benzol or turpentine may be applied with a piece of rag or a tuft of cotton-wool. Then the surface can be polished with any clean cloth.

Beeswax	15 grains
Turpentine	1 ounce

The celluloid, ferrotype plate, or clean glass has this well rubbed over the surface and then polished off. The material is ready, the prints are taken from the washing water and laid face downwards, and then squee-geed into contact. They are permitted to become quite dry before any attempt is made to strip them and on no account must the drying be at all accelerated by heat or the prints will be difficult if not impossible to remove from the support.

If difficulty is experienced in getting them off, it can best be prevented by drying the prints first and then rewetting them. If care be taken to have the surface of the material thoroughly well cleaned and prepared, the prints will almost pop off by themselves, particularly if ferrotype plates have been used.



THE PHOTOGRAPHIC TIMES COVER

F. C. Lambert

A NEW USE FOR BROMIDE PAPER

BY F. C. LAMBERT, M. A., F. R. P. S

With Three Illustrations



WHEN one says anything whatever is "new" in photography this word should be guardedly accepted in the "Pickwickian" sense, as the so-called new things are generally a slight rearrangement of well-known old things. The use of bromide paper in my mind at the moment is only new in a very limited sense, and yet it is a use that probably not one in ten thousand regular users of bromide paper has employed, or even thought of viz.: for the making of the *negative* as well as the positive when dealing with subjects where strong light and shade contrast is required; as for instance when copying a black and white sketch, design or drawing.

When dealing with an original where contrast has to be retained or perhaps emphasized, the usual advice and quite good advice it is, too, is to use a slow plate—preferably a process plate. But unless one is pretty frequently engaged in work of this kind the chances are that when the unexpected need for a process plate

arises it finds us unprepared in that respect. The shops may be closed—or, at an inconvenient distance. Why not use a sheet of bromide paper, preferably of the moderately rapid variety?

To show that this procedure is quite practical I took the cover of the December issue of this journal which, owing to the festive spirits of the postal executive (due to the season of the year), reached me in a somewhat crushed and torn condition.

This was fixed by drawing pins (“thumb tacks”) to the wall of my work-room about 3 feet from a rather small and narrow window. The window light thus fell very obliquely on the paper and so there was not much danger of reflected patch lights.

Focusing was done with an ordinary R R lens at *f. 8*, but the exposure was made with *f. 11*.

A $\frac{1}{4}$ -plate-size ($4\frac{1}{4} \times 3\frac{3}{4}$) piece of bromide paper was laid with its edges resting on the rebate of the dark slide and an old negative carefully laid on this so as to grip the paper all round the edges. It may be necessary either to raise the partition openings or add a sheet of card so as to get enough pressure on the glass plate to grip the edges of the bromide paper on the rebate. An exposure of one minute was given at *f. 11*, month December, weather fine but not very bright, time 10 A. M., window south aspect, Griffin's bromide paper which may be put down as fairly average representative bromide amidol, i. e., about 50—60 times that of ordinary gaslight paper. Developer,



BROMIDE PRINT

F. C. Lambert

amidol, i. e., soda sulphite, 25 gr.; water, 1 oz.; potass. bromide, 1.10 gr.; amidol, $2\frac{1}{2}$ gr.

I am sending along with this note the negative as well as a positive print which, perhaps, the editor may reproduce as it conveys a hint of warning. It will be noticed that the bottom edge is slightly vignetted off. This was the uppermost edge in the camera and the vignetting is due to slight sagging of the camera bellows, which I ought to have noticed and altered. This hint may save some one else making a similar blunder. I generally prevent this sagging of the bellows by inserting between the lower part of the bellows and base of camera a loosely rolled up flat pad of tissue paper.

As to printing exposure we may say that $1\frac{1}{2}$ to 2 minutes at 20 inches (roughly equivalent to 30—40 sec. at 1 ft.) from a nominal No. 5 Bray's ordinary gas burner—using this same class of paper for a contact print from the bromide paper negative.

As to the grain or texture of the paper negative affecting the positive, doubtless this must exist. But in actual practice it is negligible for contact paper prints. Whether it would show on the lantern projection screen in the case of a contact lantern plate from a bromide paper negative I can't say, until I have had opportunity of trying the experiment.

What are the advantages of the suggestion? Chiefly that in case of emergency, i. e., not having a slow emulsion coated on glass we can find a practical substitute in ordinary bromide paper. The exposure for copying still life subjects, with light interiors, and at a pinch portraiture with steady sitters are all quite practical (I got a very good portrait negative with 1 minute exposure at f. 8.). Bromide paper is considerably cheaper than glass plates or celluloid films.

Any retouching—as in the case of portraits—is very easily done on the back of the paper.

N. B.—Extra care must be taken to keep the back of the paper free from spots, stains, dirty finger marks.

In copying a pencil drawing on white paper the paper negative will very probably require intensification. The process I recommend is the chromium method, e. g., water, 1 oz.; potass. bichromate, 10 grs.; hydrochloric acid, 5 minims. Bathe the negative with this till the bleaching effect ceases. This at ordinary temperatures may require perhaps as long as three minutes. Then wash the paper until the yellow chromate stain is removed—say 10—15 minutes. Redevelop with the above-named amidol developer; wash the paper for about 5 minutes in a gentle stream. If maximum contrast is required by intensification then reduce the acid in the chromium bleaching bath to 1 or 2 minims. Bleaching will in this case be a little slower. Positive prints may, of course, be intensified in precisely the same way, but it is preferable to get the contrast in the negative rather than the positive.

It is of special interest to note that on examining the negative one may observe that it discriminates between the background and leaf greens of the land under the landscape and also records the red holly berries among the



THE FAMILY CAMP

David E. Adams

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES PRINT CONTEST

leaves above the view. We also may notice in the view that the icicles in the immediate foreground are differentiated from the light gray sky, also that the full range of tones in the view are "all there."

It is further interesting to note that the wall paper of my workroom, against which the original was fixed for copying, is of a dull, darkish, gray green, i. e., a true halftone, which comes both in the negative and positive of about equal value.

As a further illustration I am enclosing a third small positive print from a bromide paper negative from a much larger original, viz., $12\frac{1}{2} \times 19$ inches, i. e., a somewhat rare but well-known mezzotype (Pellagrini-Vendramini), "Louis XVI at the Bar of National Convention Dec. 26th, 1792." In consequence of the marked granularity of the original and the reduction in size of the copy the small print gives a remarkably good idea of the original and compares not unfavorably with the result obtainable by means of a glass plate negative.

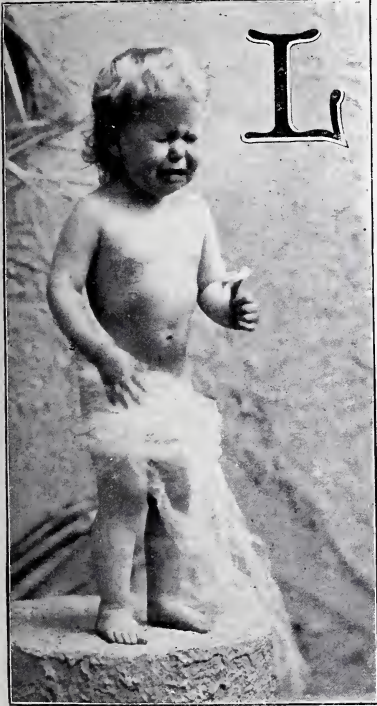
Perhaps I should add that the paper of the old print is very much discolored—as though it had been bathed in weak coffee.



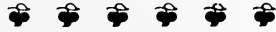
THE BRIDE

Davis & Sanford

Editorial Notes



LAST month, we published a picture by Curtis Bell entitled "The Debutante," which has been the object of a great deal of favorable comment. We are printing, this month, a full page plate from a negative by the Davis & Sanford Studio, entitled "The Bride," which we think is also a very fine example of portrait photography. The Curtis Bell negative was made in his studio at 588 Fifth Avenue, while the Davis & Sanford plate was made in the home of the sitter, in the evening, by artificial light.



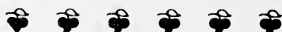
ON another page, we print a rather unusual picture of Moonlight by our talented friend and contributor, Harry D. Williar, of Baltimore. This is a straight photograph, without any faking of any kind, and is an exact copy enlarged from a $3\frac{1}{4} \times 4\frac{1}{4}$ negative. "I was returning home, one evening," writes Mr. Williar, "at just about full moon, and it looked so tempting through the tree-tops, that,

having my camera with me, I made an exposure of 25 seconds, without, however, expecting to get anything much. But the results showed so much better than I expected, that I am sending the print herewith. The results are much better than any moonlight picture I have ever made, especially considering the time of exposure, which was not more than 25 to 27 seconds in duration. The enlargement was made on Cyko glossy paper."



HARRY D. WILLIAR, of Baltimore, has received word from the *Amateur Photographer* and the *Photographic News* of London, to the effect that he has just been awarded another first prize by them, which makes two firsts and one second within thirty days. Out of three different lots of prints sent them during the past eight or nine months he has

secured four firsts, four seconds, one special and one extra prize, in addition to quite a number of Honorable Mentions. *Focus* has also awarded him several bronze medals.



WHEN one wants a small number of prints quickly there is no doubt that the combined method offers substantial advantages. We quote Mr. Hewett's formula for the benefit of those who may not be able to turn to the original publication. "A" hypo 8 oz., ammonia sulphocyanide 1 oz., lead nitrate 175 grs., alum 350 grs., water to make 20 oz. Dissolve in the order given, and heat to 120 deg. F. for ten minutes. "B" gold chloride 15 grs., distilled water $7\frac{1}{2}$ oz. Do not filter the solutions, but allow any precipitate to subside, and use the clear part only. To mix the working bath, take $1\frac{1}{2}$ oz. of A, also $1\frac{1}{2}$ oz. of water, and then add 120 minims of B. The half-grain of gold in this 3-oz. bath, Mr. Hewett says, is sufficient to tone from eight to twelve quarter-plate prints, or their equivalent in area in other sizes. He also is of opinion that the prints cannot be thoroughly fixed in less than ten minutes. (On this point, we think that there is room for some difference of opinion.)

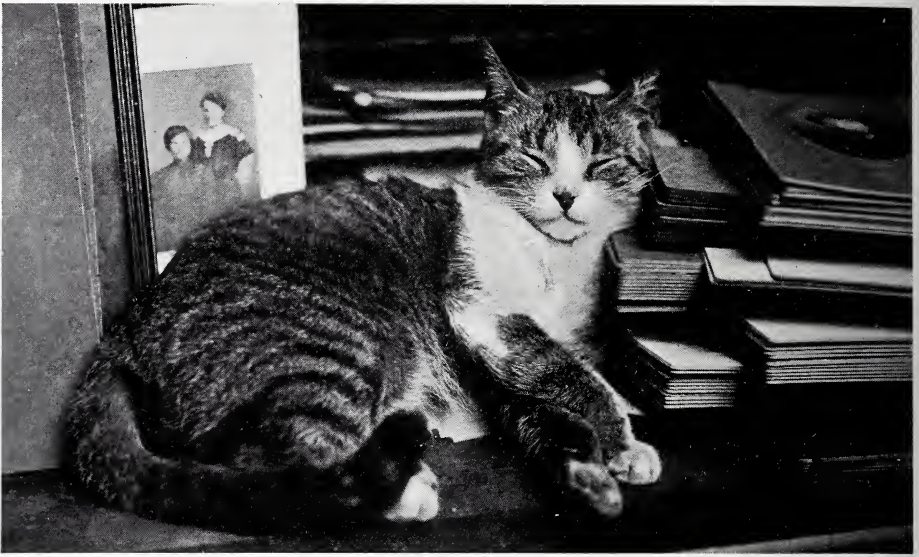


NOW that "time and temperature" development is taking such a strong hold on the great army of amateurs, we are frequently asked what is the meaning of the common expression "temperature coefficient." The reader probably knows that not only do developers work quicker at a high than a low temperature, but that different developers are differently affected by heat and cold. Hydrokinone, for instance, works so slowly at the usual temperature of the dark room in winter as to become practically useless, while pyro-soda is not nearly so much affected by the cold weather. If now we take two temperatures, i. e., 10 and 20, on the Centigrade scale—equivalent to 50 and 68 on the more familiar Fahrenheit scale—and observe the times of development for the same result at these two temperatures, we can from these data calculate the equivalent time for any intermediate temperature by means of a logarithmic scale or table. By way of example, suppose that with pyro-soda the time required for satisfactory development at 50 was $7\frac{1}{2}$ minutes, while the corresponding time for equivalent effects at 68 F. was only five minutes. If now we divide $7\frac{1}{2}$ by 5 we get $1\frac{1}{2}$, or 1.5. This would be called the temperature coefficient. As a matter of fact, 1.5 is the number for pyro-soda without bromide, but if bromide be used it is altered to about 2; i. e., a negative takes very nearly twice as long to develop at 50 F. as it does at 68 F. According to Mr. Watkins—who has given considerable attention to this matter—the coefficient of pyro-soda with bromide, rodinal, victol, azol, certinal, metol-quinol (and presumably paramidophenol), are put at 1.9, glycin 2.3, rytol 2.2, hydrokinone 2.25.



REAL MOONLIGHT

Harry D. Williar



“TOODLES”

BY CHESTER W. SHAFER



E. DOTY, a photographer at Battle Creek, Michigan, has a pet cat which made him famous. During the past eight years, since teaching “Toodles” a unique duty, he has been able to secure such good results in work with children that he has cultivated a lasting reputation.

When the photographer secures a child “sitting,” he sets his machine, gets the proper focus and whistles. “Toodles,” lurking in a rear room catches the signal and immediately bounds out from behind some draperies, jumps to the top of the camera, where she arches her back and spits viciously at her master. The photographer, apparently very much frightened, watches his subject and when the proper degree of mingled interest and amazement is expressed on the child’s face, he presses the bulb and obtains the picture.

The cat was picked up as a tramp by Mr. Doty and it took him nearly a year to teach her what he desired to.

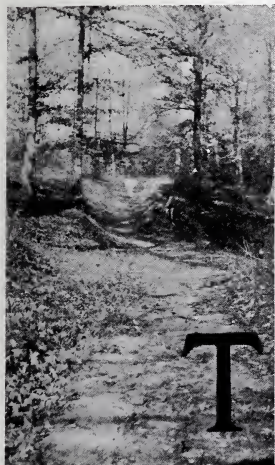
By placing a chunk of meat on the camera he was able to make her jump, and finally, she seemed to realize what was expected of her. She goes through her performance

from two to ten times a day now, and as soon as she hears the shutter click she drops from the camera-top and disappears.

A SIMPLE AND EFFICIENT SHUTTER SPEED TESTER

BY CHARLES I. REID

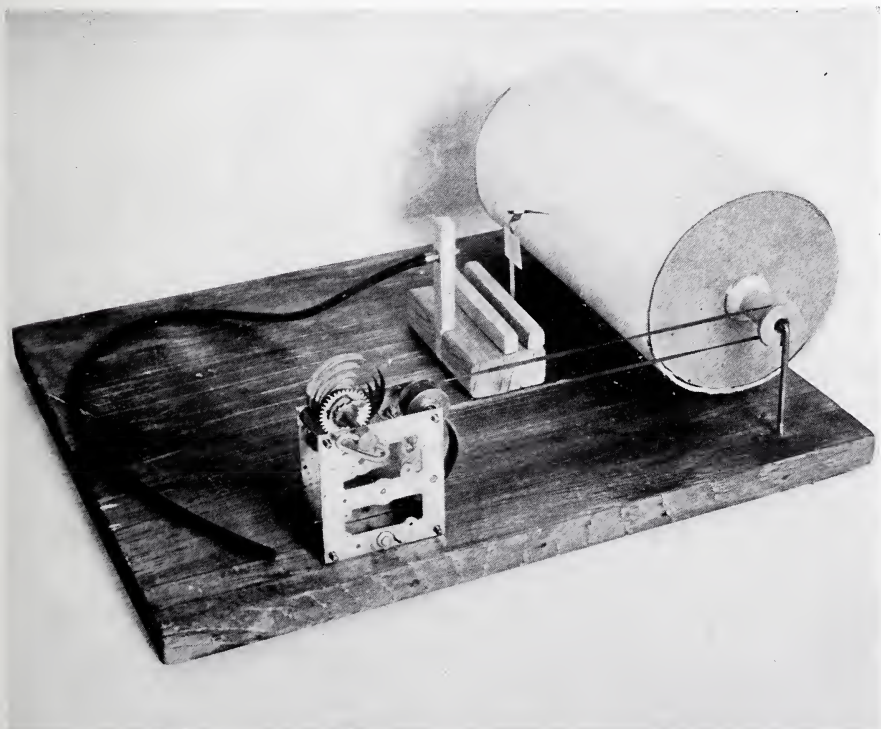
Illustrated



THE majority of photographic shutters are very inaccurate which accounts for many failures in instantaneous work. The Photographer should test his shutter and then use it at the speeds given by the test, regardless of the marked speeds.

There are several methods of testing shutters, but the writer has found the following device the most practical as it is absolutely accurate, requires no photographic operation, and can be used to test the speed of any shutter, however fast, by simply increasing the speed of the revolving drum.

A study of the accompanying illustration will show the construction of this device very clearly. The revolving drum should be $12\frac{1}{2}$ inches in circumference and may be of any convenient width; it may be constructed of wood or pasteboard and





FOR APPLE SAUCE Will G. Helwig

HIGHLY COMMENDED IN PHOTOGRAPHIC TIMES
PRINT CONTEST

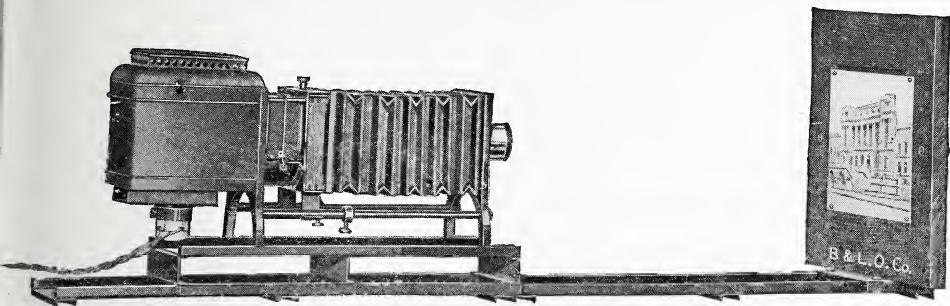
should be pivoted at both ends in a manner that it may revolve easily, and it is very essential to have it run true. A pulley 2 inches in circumference is attached to one end for receiving the driving belt.

The most essential part of the outfit is the marker which is made from a piece of very thin brass spring 2 in. long and about $\frac{1}{4}$ in. wide. This has attached to one end, as is shown in the illustration, a very fine camel's hair brush. The spring is attached to a block of wood 3 x 2 x $\frac{1}{2}$ inches; to this block, also, being attached lengthwise, two small blocks about $\frac{1}{4}$ in. apart for holding the lens-board in position while testing the shutter; there must be attached also in an upright manner, another small block having a hole near the top for holding the blow-pipe in position. An ordinary watchmaker's blow-pipe can be used, or, one can be made

by taking a short piece of copper gas tubing and attaching a piece of rubber tubing. The drum must be revolved at known uniform speed, which is best accomplished by means of a small battery motor or a clock-work motor having a suitable size of pulley attached. The speed of the drum can be determined by taking a fine brush charged with ink and holding it against the drum for precisely one second, moving it slowly along the drum; the number of rings left by the brush shows the revolutions of the drum per second.

The testing of the shutter is very simple. Having unscrewed the lens-cells place the shutter between the blow-pipe and marker, charge the camel's hair brush with aniline dye, or any thin, greaseless ink, and set the block as close to the drum as possible without having the brush actually touch the drum, after the shutter is set at the speed to be tested, start the drum revolving at a known speed and blow a speedy current of air through the blow-pipe against the shutter while releasing it; the air passing through the shutter as long as it remains open, forces the brush against the drum, leaving the line varying with the speed of the drum and the speed of the shutter. This line is measured and the correct shutter speed obtained by multiplying the revolutions of the drum per second by its circumference in inches, and the result divided by the length of the line left by the brush in inches. This gives the speed of the shutter in fractions of a second. As an example: The drum is revolving at the rate of four revolutions per second, the circumference of the drum being $12\frac{1}{2}$ inches and the line left by the brush two inches in length; $4 \times 12\frac{1}{2}$ equals 50 divided by 2 equals 25, thus the speed of the shutter is 1.25 second.

Enlarging and Lantern Slide Making with MODEL B BALOPTICON



Model B Set Up for Enlarging (with Incandescent Lamp)

Three Outfits in One:

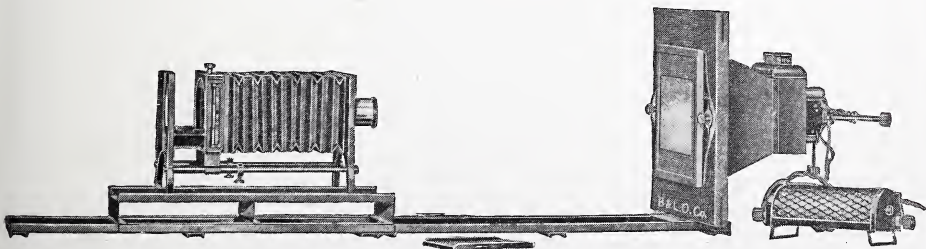
**Balopticon for Lantern Slide Projection, Enlarging Camera
and Lantern Slide Camera**

Accessories for enlarging and lantern slide making include:

1. Special Holder for negatives up to 4 x 5 in., an area approximately 4 in. in diameter being illuminated.
2. Easel Board, accommodating 11 x 14-in. paper held either vertically or horizontally.
3. Frame for holding negatives up to 5 x 7 in.—attaches to easel board after removal of central portion of board; lamp house with ground glass attaches to back of easel board and illuminates negative.
4. Special Frame, fitting in slide carrier support and taking ground glass and lantern slide plate holder.
5. Metal Tracks with mounting for Model B Balopticon and easel.

Model B Balopticon is supplied with either arc, incandescent or acetylene lamp, as desired, and may readily be used separately for regular projection.

Send for special circular or further information.



Model B Set Up for Lantern Slide Making (with Arc Lamp)

BAUSCH & LOMB OPTICAL CO., 626 St. Paul St., Rochester, N. Y.

Discoveries

[All readers of THE PHOTOGRAPHIC TIMES are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—THE EDITORS.]

REPRESENTING SNOW IN A PHOTOGRAPH

Some times we take photographs and want to have it appear as though it had been snowing at the time the picture was taken. Some advise to take a stiff bristle brush charged with some black medium and splash the negative, but this ruins the negative, and you cannot control the so-called snow

A more simple way is to take a piece of tracing paper, the size of the negative, and make marks on it with a soft black lead or charcoal pencil. The marks should be made similar to a comma and all slant at the same angle. Lay the paper on the negative and be careful that no flake shows on parts where not wanted.

When printing, place the tissue paper over the face of the negative and this will also soften the marks, and it makes a very good imitation of snowing.

J. J. HARMAN.

* * *

Those readers of this column who are interested in photo-micrography may be interested to know that in the current volume of "Knowledge" (page 349) may be found a fairly full description of the special piece of apparatus that I have recently had made for me for this branch of photographic work. This descriptive note is illustrated by seven photographs of the apparatus, showing all the many details to which reference is made, and to which I now refer readers. It must, therefore, here suffice to say that "in brevissimo" it may be described as constructed on the optical bench principle with a 5½ foot, 1 inch square steel bar as base. This is set with its diagonals horizontal and vertical. On this all the various parts rest, and slide by means of easy-fitting shoe bases. Thus when once the parts are correctly adjusted

as regards height, then their relative distances can be altered at will with the greatest ease, and yet remain in alignment; *i. e.*, the optical axis of the entire system is constant. The several shoes provide for the following parts: Illuminant—incandescent gas in my case. Parallelizing lens system. Water tank. Color screens holder (for one, or two together). External iris. Table for the microscope. Camera. Focusing reflector. The apparatus is not yet quite complete in one small detail, but yet it is usable, and is giving me every satisfaction.

F. C. LAMBERT.

* * *

"Talking of developers—a subject of never-ending interest to the genuine amateur," writes the Rev. F. C. Lambert in the *London Telegram*. "I might refer to a curious and interesting communication that appeared in THE PHOTOGRAPHIC TIMES of America of recent date, on the subject of the development of Velox by the use of a hot developer. I have not yet had an opportunity of putting the suggestions in this paper to the test, but as the topic is particularly seasonable at the moment I give it without delay. The author points out that short development of Velox—and presumably of kindred gaslight papers—results in flat prints of poor quality. Cold development induces a granular result. Long and cold development yields stained results. These indicators point to a warm developer. The practical range of temperature is 60 to 100, but the desirable range is 70 degrees to 90 degrees Fahr. The best results are said to be obtained in ten seconds at 90 degrees Fahr., with the following developer: Water 10 ozs., metol 6 grs., quinol 22grs., soda sulphite (cry.) 150 grs., soda carbonate 7 drams, potass. iodide 30 grs., potass. bromide 2 grs. An acid fixing bath is recommended.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

A CHAT ABOUT WATER COLORS.



Have you tried coloring your prints? If not you have missed one of the most fascinating features of photography.

Vast amounts of money have been expended in experiments in color photography but down to date, water colors offer the practical medium for adding the attractions of color to one's photographs.

Velox Transparent Water Color Stamps offer a simple inexpensive medium for the amateur. The stamps are supplied in book form, twelve colors in each book, the most convenient and practical way. The leaves of color are perforated in portions a little larger than a two cent stamp, so the amateur may remove them for use as wanted.

In addition to the colors all that is required is the print to be colored, a saucer to mix the colors in, a tumbler of clear water and three brushes of vary-

ing widths. Colors should not be mixed too strong—a weak color is more easily handled and worked about on the print than a strong color.

The blending quality of Velox colors accounts for the fact that even in the hands of the inexperienced they give soft and pleasing effects. Of course, just as in photography itself, one will improve with practice but very little skill is really required and the amateur colorist is soon able to add to the attractiveness of his photographic collection and then too, there's the fun of doing the work.

Velox Transparent Water Color Stamps,	
booklet of 12 colors,	\$.25
Separate Colors, 2 leaves, . . . . .	.05
Set of 3 Special Camel's Hair Brushes . . . . .	.50
Velox Water Color Palette, . . . . .	.25
Complete Velox Water Color Outfit in-	
cluding book of color stamps (12 colors)	
three brushes and palette, . . . . .	.75

The best book ever written for the amateur photographer:

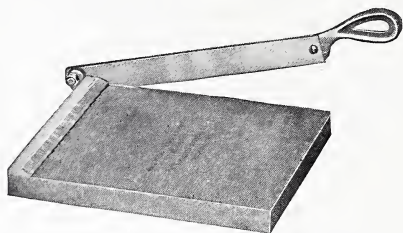
“How to Make Good Pictures”

Contains one hundred and sixty pages of practical information covering all the photographic processes in common use. Stripped of all confusing technical terms, only the meat of each subject is left—the simple rules for producing the best results.

How to Make Good Pictures, paper covers,	\$.25
Do., Library Edition, leather covers,	1.00

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



POOR JUDGMENT IN TRIMMING PRINTS.

No doubt you have on various occasions been called upon to give your opinion of the photographic craftsmanship of a friendly amateur. And how many times have you seen an otherwise attractive album abused by the mounting of untrimmed Kodak prints or perhaps prints that had the appearance of having been trimmed with a pocket knife. Rough edges, crooked edges and half torn edges spell carelessness for the owner of the album.

There is the amateur who decides to trim his prints with a ruler and pen knife, and has to abandon the practice when he cuts a long sliver from the ruler and destroys the straight edge. Then there is the other original amateur who thinks his prints have a splendid appearance when trimmed deckle edge, by tearing the edges against the side of a ruler—and very often tearing the print itself. No doubt you will recollect the picture album which held prints trimmed without regard for straight lines, but apparently with the one idea of trimming them, the margins on the side of the picture being of no consequence whatever.

How much more attractive is the picture album filled with carefully trimmed prints. By using a Kodak Trimming Board the amateur may avoid these troubles. A Kodak Trimming Board of hard wood, fitted with fine quality steel blade, is an accessory that should be a part of the equipment of every amateur. By its use one may trim his

prints to satisfy the demands of the most exact.

A quarter inch of straight white margin on a Kodak print not only improves its appearance, but it speaks volumes for the care and pains of the one who made the picture. To be sure it may take more time to trim a print evenly and correctly, but the finished print will repay your efforts.

Once you start using a Kodak Trimming Board you will never be satisfied with father's "jack" knife nor mother's shears. It is the logical method for trimming prints correctly and has been permanently established as such by careful, successful amateurs.

Kodak dealers have the trimming boards in stock. They come in two sizes—No. 1 has a capacity for print 5 x 5 inches, and costs 40 cents. No. 2 has a capacity for prints 7 x 7 inches and costs 60 cents. You can buy a transparent trimming gauge to fit either board for 20 cents extra. By means of the transparent gauge you can determine to a certainty if you have your margins of equal width.

ENLARGING.

Quite naturally a pocket sized Kodak gives one pocket sized pictures. And the average Kodak enthusiast is usually content to keep a record of interesting places visited on his travels, or the good times of vacation days, in Kodak pictures.

But all Kodak pictures are not mere records of places or events. Once in awhile a Kodak masterpiece is secured even by a mere novice, and quite often the more experienced amateur makes work deserving of a place in the decorative scheme of the best home—but the size of the picture forbids its use. It isn't large enough.

Make it larger.

Drop into the Kodak dealers and ask for the booklet "Bromide Enlarging with a Kodak." Read it carefully and

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

You will see how easy it is to make enlargements of most any size from your negatives. But the booklet can tell you how fascinating the work enlarging is. You will learn this when you make your first large picture when you discover your Kodak has recorded details which you were unaware existed in the small picture.

You will want to make enlargements from all your negatives but it is quite probable that all of them will not permit enlarging, at least not to the best advantage.

To make a good enlargement a negative must have a reasonable amount of snap and brilliancy and good detail. A negative slightly out of focus may make a fair contact print but the greater it is enlarged the more noticeable will its defects become. Be sure the negative is good and sharp and the enlargement will not be disappointing—in fact it will be found a decided improvement over the small print.

Enlargements may be made in either black and white or sepia tones, the paper best suited for the latter being the Eastman Royal Bromide. Sepia toned enlargements made through bolting cloth on this paper have the breadth and softness of fine old etchings. Negatives for such work should have dark sketchy backgrounds, deep shadows and snappy highlights.

For those who do not care to improvise an enlarging device the Brownie Enlarging Camera will be found most practical and convenient. Perfect enlargements may be made up to 8 x 10 on Velox or Bromide paper, and by using the Brownie Enlarging Camera. Illuminator enlargements may be made at any time and any place where connection may be made with the ordinary electric lighting circuit.

The booklet, "Bromide Enlarging with a Kodak", contains all the interesting facts about enlarging and may be had at your dealers or by mail, free on request.

SNOW.

To awake in the morning, step to your window and find the landscape transformed into fairyland by its beautiful robe of shimmering white is enough to make anyone wish for the picture. And why not have it?

Dress for the occasion, load a film into your Kodak and get out before there has been anything to mar the beauty or destroy the pictorial possibilities of the landscape. A wind may strip the trees of their mantle of white, a boy with a sled may draw lines across the picture to spoil your composition and as the sun creeps higher and higher the lighting becomes more and more unfavorable for good results. Get out early.

Photograph across the light for best effects. Don't have the sun directly behind the camera nor directly in front, but at one side.

When the sun is low this side light not only accentuates every little unevenness in the snow but paints the shadows of every tree and bush and blade of dry grass as well. And it is really the shadows that make the picture.

Get out into the open away from the beaten paths and when you encounter a bit of landscape that seems to have pictorial possibilities beat a path of your own if it will improve your picture. But be sure to have it lead to some logical point.

A boy or number of boys with their sleds will often make an excellent picture but they must be unconscious of the part they are playing.

Try rough Velox for the print and you will not be disappointed, especially if you have secured a sketchy effect with good shadows. The texture of this paper is most fitting for the reproduction of snow. If you do not have a copy of the "Velox Book" ask your Kodak dealer to supply you with one. It's free on request.

Items of Interest

From now on, the Ansco Company will deliver only their new style Ansco Printing Machine with their new extra heavy switch, side flaps and extra hand switch on the side.



The subject of the cover picture and the Hall of Fame in *Portrait* for January, is Mr. Arthur E. Dobbs, of Winona, Minn. The leading article describes a new paper, and a new process—"Cykoro," or Gold Cyko. There is an interesting report of the Photographers' Copyright League of America.



A BIT OF HISTORY. Mr. I. Almstaedt writes as follows to the "*Bulletin of Photography*" in regard to "the Fathers of the Photographic Industry in America," whom he said were the Messrs. Henry and Edward Adams, and Washington Irving Adams:

"Henry and Edward Anthony," he writes, "built up the big business of the E. & H. T. Anthony & Co., with the co-operation of a few faithful and able associates.

"W. Irving Adams likewise did not stand alone in creating the well-known industry carried on by The Scovill & Adams Company.

"These two businesses are now, one, under the corporate name of Ansco Company."

W. Irving Adams founded THE PHOTOGRAPHIC TIMES, and was the father of the present managing editor.



BROMIDE PAPER is so extensively used nowadays that no one need much doubt that the little difficulties he finds others have found and overcome. Thus an answer to one querist may also be useful to others. For instance, "Why do I get yellow-stained bromide prints?" This trouble may come from one of several causes all easily avoided, such as, using

not enough developer to cover the paper and bottom of the dish thoroughly; using the same lot of developer repeatedly; swishing the developing dish about far too vigorously and churning the developer into a state of froth; lifting the print out of the developer before development is complete; touching the print with hypo contaminated fingers.



THE BEGINNER is often advised "to select a plate and stick to it." This is very good advice, as far as it goes, but it does not carry us to the end of our journey. The beginner certainly is well advised to stick to some one plate until he has made himself pretty well acquainted with its chief characteristics, what it will and will not do in his hands. But this does not necessitate his sticking exclusively to this one particular brand of plates for the rest of his life. Broadly speaking, we may say that every brand of modern dry plate has its own characteristics; in other words, is particularly well suited to certain work, and to deny oneself the special advantages offered by a choice of plates seems like handicapping oneself quite needlessly. On the other hand, it endangers confusion if the worker goes to the other extreme by having too many different brands of plates in use at one time. A selection of three or four will meet all ordinary needs:



M. A. SEED DIES

Miles A. Seed inventor of the Seed dry plate, died of pneumonia at his home in Pelham Heights, New York, Dec. 4, 1913. He is survived by his wife, three sons and four daughters. Mr. Seed was 70 years old and was born in Preston, England. He came to America in 1867. He retired from business in 1906, when the Eastman Kodak Company bought his dry plate factory in St. Louis, Mo.

You can make lantern slides from your negatives as easily as Velox prints with



VELOX LANTERN SLIDE

VELOX LANTERN SLIDE FILM

It simplifies the making of lantern slides for use in the Kodiopticon or any projecting lantern having a water cell cooling device.

Velox Lantern Slides are printed direct from your negatives like Velox prints and are developed in the same light with the same chemicals. They are masked and mounted in Velox Lantern Slide Frames which are so constructed as to eliminate the binding of the edges—more simplicity. The slides are of the highest quality, are light and unbreakable.

Make Velox Lantern Slides from *your* negatives—project them in the Kodiopticon.

Velox Lantern Slide Films, per doz.,	-	-	\$.30
Velox Lantern Slide Frames, per doz.,	-	-	.20
Velox Lantern Slide Mats, per 2 doz.,	-	-	.05

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealers.

It is reported from Toronto that the Eastman Kodak Company has purchased twenty-five acres on the western outskirts of Toronto at \$5,000 per acre, as the site of a factory. The property is one of the finest in the district, and is located on the main line of the Canadian Pacific Railway. Part of the grounds will be laid out as Kodak Park, similar to that in Rochester. The company sank a well which turned out to be capable of supplying water to the whole district.

It has been reported that the Eastman Company, in case of attack under the Sherman law, would establish a plant in Canada for the manufacture of its products for all the trade outside the United States.



ONE OF THE MOST REMARKABLE ADVANCES of late years in the direction of photo-mechanical illustration is the application of the photogravure process to rotary machine printing. In this process an intaglio plate is made so that the ink of the picture is in depressions in the plate, and there must not be any ink on the plane surface of the printing plate. Until recently the inked plate was "wiped" by hand—a process requiring both dexterity and experience. But now the plate—in the form of a cylinder—is inked by a roller, and the unneeded ink removed from the plane surface, but left in the depressions, by means of a long knife-like piece of steel. This so-called "doctor" is kept in accurate adjustment of position by springs, and it also has a to and fro or reciprocating motion.



REDUCTION is a process that calls for the greatest caution, as if any essential part of the image is once removed by the reducer we have no chemical means of replacing it. It will thus be seen that it is not wise to use the solution of such strength that it acts too quickly lest an error of judgment be made. One favorite method is the hypo and ferricyanide process, which is excellent in experienced hands. But if used in a weak solution it may easily deteriorate before it has done

its work, and may leave stains that are very difficult to remove. In its place may be recommended Belitski's reducer, which, though a little troublesome to make up, yet keeps well, and leaves no stain. The acid permanganate process deserves to be far better known than it is. For although it stains the negative the stain is readily removed. This reducer has the valuable property of acting on all the tones proportionately "without fear or favor." The uncertainty of the ammon. persulphate method suggests that its employment should be avoided if possible.

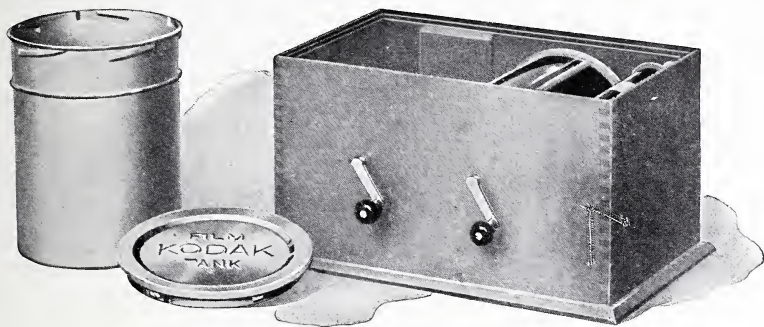


"Beginning with 1914," writes Mr. John I. Hoffman, the new secretary of the P. A. of A., "the association is going to have for its motto, the single word 'Service.' As the new secretary of the association I would like to make this idea stand out above all the others. Service not alone at convention time but for all the other fifty-one weeks of the year. Service to each individual photographer and to photography as a profession.

"It would be a little premature for us to say just now along what line our efforts will be spent. We must investigate and find out what can be accomplished, which shall benefit the photographers from a business as well as from an artistic standpoint. Along this line let me say that suggestions from any photographer whether a member of the association or not will be taken with the kindest consideration. May I ask that these suggestions, no matter how trivial they may seem, be sent to me at Bucyrus, Ohio.

"That the association is starting on a new epoch is the belief of every one in touch with the new spirit among the photographers. Tradesmen, business men, and professional men, are all organized for self-protection. The time has come for every photographer to unite with the organization which has for its sole aim the subserving of his interest.

"We need a large organization, one which will have some prestige, one which shall be able to protect the profession from foolish legislation, commercial discrimination and popular misconception."



The Kodak Film Tank

Takes care of the greatest variation in exposure, yields clean, crisp negatives of a printing quality not possible by hand development.

And withal, the Film Tank method embodies Kodak simplicity and convenience.

The Experience is in the Tank.

EASTMAN KODAK COMPANY

ROCHESTER, N. Y.

At your dealers.

Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

The 13th annual exhibition of Wilkes-Barre Camera Club will be held at the Poli Building, February 18th to 21st, 1914.

Following are the rules:—

1. No picture will be accepted that has been shown in a former exhibit of this Club.
2. Prints to be in by January 31st.
3. Certificates will be awarded the best ten pictures.
4. Care will be taken of all exhibits. Responsibility for loss or damage cannot be assumed by the Club.
5. Right to reproduce any and all work sent in unless otherwise stated.

* * *

THE SOUTH LONDON INTERNATIONAL EXHIBITION OF PHOTOGRAPHY—THE SOUTH LONDON ART GALLERY, CAMBERWELL, LONDON, S. E.

Hon. Secretary:

J. Henry Perkins

103 Bushey Hill Road,
Camberwell,
London, S. E.

The Editor,

PHOTOGRAPHIC TIMES,
New York.

Dear Sir:—

The Organizing Committee desire me to call your attention to the forthcoming twenty-sixth annual South London International Exhibition of Photography to be held at the South London Art Gallery from the 21st March to the 13th April, 1914.

Thanks to the very valuable assistance which we have received in former years from the American Press by their kind insertion of notices in their editorial columns we have been able to exhibit a very representative collection of pictures from the most prominent workers of the world, and

we should esteem it a favor if you would this year give us your kind help in thus forwarding the cause of pictorial photography.

We are already in correspondence with many of the leading photographic Societies throughout the globe in addition to a large number of individual workers, but we realize that there exists a very large circle of front-rank photographers which can only be reached through the medium of a journal such as the PHOTOGRAPHIC TIMES.

I am enclosing a copy of our entry form together with prospectuses of the exhibition. Should you be able to give us a notice I should be glad to receive a copy of the issue containing the same.

Thanking you in anticipation, I am

Yours faithfully,

E. G. EVÉZARD,

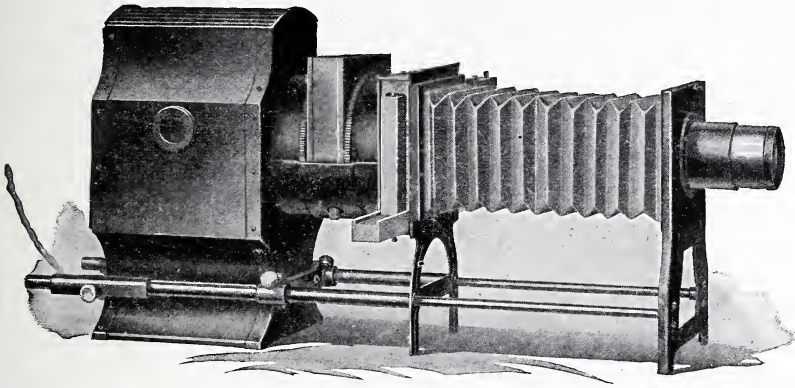
Hon. Asst. Exhibition Sec.,
South London Photographic Society.

* * *

NOTES FROM THE ILLINOIS COLLEGE OF PHOTOGRAPHY AND THE BISSELL COLLEGE OF PHOTO-ENGRAVING, EFFINGHAM, ILLINOIS.

Among the students enrolling last month were Mr. Ch. F. Cann of Finland, Russia, and his sister, Miss L. Cann. After finishing the photographic course they will locate in Australia. Mr. H. Sakakura and Mr. K. Kurosawa, two Japanese young men, also enrolled during the month.

Mr. H. Yonekura, who recently finished a course in engraving and three-color work, has returned to Honolulu, where he will be employed on the Hawaiian-Japanese newspaper in that city. Mr. Yonekura says several of his friends will start for the college on his arrival home. He has been especially successful in the three-color work.



THE KODIOPTICON

offers the most fascinating of all entertainment, the picturing of your good times, the story of travel or vacation days, in brilliant lantern slide pictures thrown on a screen in your own home.

Such pictures from your own Kodak negatives, realistic in size and interesting in detail, with the added touch of human interest, are made possible by the Kodiopticon.

The Kodiopticon is equipped with a powerful Mazda incandescent lamp and may be connected with the ordinary electric lamp socket. Uses either glass slides or the Velox Film Lantern slides which are made from your negatives the same as Velox prints.

Kodiopticon, complete with Mazda Lamp,	-	-	-	\$20.00
Velox Lantern Slide Films, per doz.,	-	-	-	.30

Have your dealer show you or write for descriptive circular.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Photographic Reviews

A NEW CHAPTER IN AN OLD STORY, PUBLISHED
BY REMINGTON ARMS-METALLIC CART-
RIDGE COMPANY

This is an interesting account of the strange steps by which a great modern business has grown out of ancient conditions, with a look into the future. It contains seven full-page pictures, which are, in some respects, the most remarkable photographs we have seen, and they make the book particularly interesting to photographers. This interesting volume is attractively bound in a specially designed and appropriate cover, and will be sent to any address, postpaid, on receipt of 50c., by the Searchlight Library, 450 Fourth Avenue, New York City.

☆ ☆ ☆

THE BRITISH JOURNAL PHOTOGRAPHIC ALMA-
NAC FOR 1914: HENRY GREENWOOD &
COMPANY, PUBLISHERS, LONDON,
ENGLAND. — AMERICAN AGENTS,
GEORGE MURPHY, INCORPORATED

This comprehensive year book again makes its appearance, and is as full as ever of practical information for the photographer. By far the most important part of the volume, however, are its advertisements, which comprise more than two-thirds' of its bulk, and form practically a complete catalogue of photographic apparatus and materials. This volume constitutes the fifty-third issue, and is edited by George E. Brown, F. I. C. It sells, in paper covers, for 50c., postage additional, and can be obtained through the American agents; or will be sent, postpaid, on receipt of 77c., by the publishers of THE PHOTOGRAPHIC TIMES.

☆ ☆ ☆

Towards the end of 1910 there appeared a book called "The Artistic Side of Photography," by A. J. Anderson. A reprint now

appears under the title of "The A. B. C. of Artistic Photography." The latter volume, which is published at 5s., has a rather small page, and does not contain quite so many illustrations. In noticing the first edition I ventured the opinion that nothing was gained by interposing between the chapters certain lighter trifles, called "Leaves from My Notebook." In the second edition the author explains in his preface that these leaves are meant to "break the train of thought." Each reader must now determine for himself whether or not he finds it agreeable to have his train of thought broken in this way. Mr. Anderson writes pleasantly, if not always convincingly, and the book should help the beginner in avoiding certain common mistakes.

☆ ☆ ☆

This month's *Knowledge* is a very interesting number generally. Mr. Senior deals with the fading of silver prints, a subject of no little interest and importance, not only to those of us who are responsible for their making, but also to those who have bought them on the good faith of their reasonable permanence. The subject is not nearly so simple as it at first sight might appear. First, we have no real test of what is permanent except time. Again, we are by no means wise as to what the change we call fading may be really dependent on. Further, it is not at all certain that what may cause fading in one kind of paper will have a comparable effect on another kind, both of which we may rightly call silver paper. As Mr. Senior points out, there is a difference of importance between a printed out and a developed image. Again, a different degree of fineness of division of the silver in the same or corresponding prints is a factor to be taken into consideration.

An Invaluable Book for the Practical Photographer

“Landscape and Figure Composition”

By SADAKICHI HARTMANN
(SIDNEY ALLAN)

Illustrated by more than 150 Photo-Engravings from Celebrated Paintings and Original Photographs.



This handsome volume by Mr. Hartmann, includes the chapters on Landscape and Figure Composition which recently appeared in “The Photographic Times,” with all the original illustrations. The articles themselves have been carefully revised for re-publication in book form, with some new matter added. Mr. Hartmann is a well known writer and critic on art subjects. He is an expert with the pencil and brush, as well as with the camera, and his instructions, therefore, may be depended upon as thoroughly reliable, practical and helpful. The following table of contents suggests the scope of the book:

Preface	The Placing of Figures
Introduction	Different Principles of Representation
Geometrical Forms of Composition	Background Arrangements
The Point of Interest	Foreground, Middle Distance and Distance
Line Combinations	One-Figure Composition
A Method of Spotting	Two-Figure Composition
	Composition of Three or More Figures

It is printed in large quarto size, on heavy woodcut paper, and is handsomely bound in red cloth, with gilt lettering, and full gilt edges.

For sale by all dealers in photographic materials, book sellers, etc. Price, in a box, sent post paid on receipt of

\$3.00

THE PHOTOGRAPHIC TIMES PUBLISHING ASS'N,
135 West Fourteenth Street, New York

THE ROMANCE OF THE NEWFOUNDLAND CARIBOU, BY A. A. RADCLYFFE DUGMORE, PHILADELPHIA, J. B. LIPPINCOTT & CO.

This is an intimate account of the life of the reindeer of North America, written by the author of "Wild Life and the Camera" and other prominent works on photographing wild game. It is illustrated with paintings and drawings, as well as photographs from life by the author, the frontispiece being a beautiful reproduction in color from a painting by Mr. Dugmore, showing the Caribou Stag bugling in Newfoundland.

There are seven chapters in all, besides an appendix in which the game laws of Newfoundland are printed, and a comprehensive index. There are more than one hundred pictures, many of them being full-page plates, besides attractive text illustrations, drawings and maps. The book is handsomely printed in large type, on fine paper, and attractively bound in a specially designed new cloth cover, with gilt lettering and illustrations, Price, \$3.75, net.

"Most of the information described in the book has been obtained from personal observation during the nine consecutive seasons which the author spent in Newfoundland. "The hardships endured," writes the author in his word of "Explanation," "the almost endless disappointments and the expense entailed in obtaining this collection of photographs may seem out of all proportion to the results. Yet there has been a certain fascination in the work

and I can truthfully say that the pleasure I have derived in overcoming the difficulties has amply repaid me for all the trouble and exposure. Fortunately one forgets discomforts and weariness, while the pleasures that have been experienced grow more and more real as the years go by, and I shall always look back with the keenest delight to the months in Newfoundland, when, in the company of the Canada jays, the Caribou, the beaver and the wild barrens and forests, I have been as nearly happy as man can ever be.

"Usually, entirely alone, I have wandered through the country, going quietly, that I might see the animals undisturbed and free from the fear of man, and, as I have not used or carried fire-arms while on these trips, exceptionally good opportunities have been offered for observation. For hours at a time have I crawled among the unsuspecting Caribou, watching their behavior while they slept, fed and in other ways led their natural life without the sound of the rifle to fill them with fear. This work has supplied me with much material, not only in the way of photographs and facts for this book, but also for my paintings. In some ways the photographs form perhaps the most valuable part of the material, for in them we have indisputable evidence of the animal's form and action; so that, should the day come, as it possibly may, when the Newfoundland Caribou ceases to exist in its wild and natural condition, there will at least be the pictures to show to those who will then be living."



THE NEXT PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on April 1st, 1914, so as to be announced in the May Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Commended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Home Portraiture."

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used; those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than the first of April.

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

Photographers who have not yet seen a copy of the Professional Cyko Pointer, should send to the Ansco Company for one without delay, as it is well worth their perusal.



Mr. H. O. Bodine, Manager of the Promotion Department of the Wollensak Optical Co., of Rochester, N. Y., sends out a very handsome New Year's greeting, illustrated with one of his artistic prints.



Every photographer, who has not seen the attractive illustrated book entitled "Fun—and Better," published by the Bausch & Lomb Optical Company, should send for a copy without delay. It will be mailed to anyone for the asking.



Central Dry Plate Co's Sodas, Anhydrous Sulphite and Monohydrated Carbonate are guaranteed to be the best money can buy. Put up in glass jars with glass tops and rubber separators, making the most perfect receptacle known for Photographic Sodas.



The Kodiopticon furnishes one of the most fascinating forms of home entertainment to be had. You can make your slides on Velox lantern slide film as easily as you can make Velox prints, and anyone can easily and successfully operate the Kodiopticon.



This is the season for Eastman Flash Sheets, which are easier to handle than daylight. Just pin the light where you need it, or place a sheet in the Eastman Flash Sheet Holder, and ignite with a match from the back. Ask your dealer for a copy of the booklet entitled, "By Flashlight."

The Home Balopticon, manufactured by the Bausch & Lomb Optical Company, and sold throughout the trade, is making its way in popularity as its merits deserve. It is fast filling a "longfelt want," and we predict an increasing popularity and sale for this practical and moderate-priced instrument.



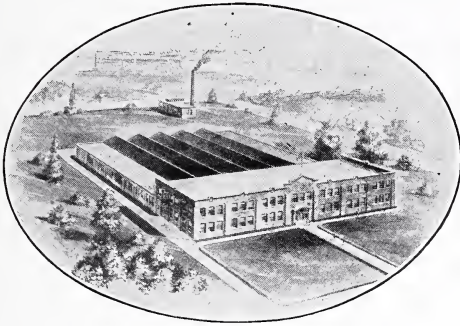
The assertion is made, with every indication of its reliability, that a professional studio may easily save the cost of an Ansco Printing Machine in a single month, the elimination of waste prints, and the saving of time being the principal factors in the problem; and what is true of the professional studio, is equally true of the amateur.



ROTOGRAVURE

In the issue of the *New York Times*, December 7th, 1913, there appeared a great sheet, showing many pictures of what was represented to be the "American Girl." This sheet illustrated the new process fast coming into use by the leading newspapers in Germany, England and the United States. These pictures, combined on a large double sheet of the issue referred to, and called the Special Rotogravure Section, shows a process that is to make the usual pictorial section worth far more than before.

Rotogravure Presses for the *New York Times* are now being built in Germany, and it will not be long before the presses will be used in making the pictorial sections of this paper. The Rotogravure briefly described is an adoption of the slow and expensive work of the Rotary Gravure, to the fast Rotary Presses.



WOLLENSAK OPTICAL CO. BUILD NEW FACTORY

In the early part of September, 1913, the Wollensak Optical Co. decided to build a new factory, because it was impossible to obtain more space in the building in which they are now located, and it was necessary to increase their manufacturing facilities, in order to take care of their growing business.

Accordingly, a tract of land was purchased on Clinton Avenue, north of Norton Street, in the outskirts of the city, containing three and a half acres. October 16th, ground was broken for the new buildings and it is expected that they will be moved into the new plant sometime during the latter part of February, or the first part of March.

The Wollensak Company started in their present location with about three thousand square feet of space, which has been gradually increased until at the present time they occupy about twenty-three thousand. Their new factory will contain over forty thousand, which they anticipate will take care of their needs for a while, and as they have plenty of land in reserve, additions can be

made at any time without interfering with the operation of the plant.

The new factory will be a model of its kind, with every convenience for the employees, and the latest machinery for doing the work in the best possible manner and in the shortest length of time. The front building is one hundred and seventy feet long by thirty feet wide, and two stories high, with the offices and shipping rooms located on the first floor, and the Assembling Department, Lens-Testing Department, etc., on the second floor. Extending back from this building will be the factory building, measuring one hundred and seventy feet square, one-story high, with saw-tooth lights, which will give uniform illumination throughout the factory from overhead.

The power house is located back of this building, and will supply the heat, as well as light and power, which will be electrical.

The Wollensak Company have asked us to extend a cordial invitation to readers of this publication to visit their plant when in Rochester, at which time everything that is possible will be done to make their visit a pleasant one.



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The American Photographer

and

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POSTAGE IS PREPAID by the publishers for all subscriptions in the United States, Hawaiian Islands, Philippine Islands, Guam, Porto Rico, Tutuila, Samoa, Shanghai, Canal Zone, Cuba, and Mexico. For all other Countries in Postal Union, except Canada, add fifty cents for Postage. Canadian postage 25 cents.

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HOW TO REMIT.—Remittances should be sent by Draft on New York, Express Order, or Money Order, payable to order of *The Photographic Times Publishing Association*. Cash should be sent in registered letter.

CONTRIBUTIONS.—All literary contributions, correspondence, "Queries," etc., should be addressed to *The Editor*; all advertising matter to the Advertising Manager.

LETTERS should be addressed:

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135 West 14th Street, New York.

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

RATES FOR DISPLAY ADVERTISING SENT ON APPLICATION

PHOTOGRAPHIC DISTORTION

PHOTOGRAPHIC DISTORTION was the subject of an eminently practical lecture given recently at the Royal Photographic Society by the president, Mr. Chapman Jones. Where we are copying a map, plan, drawing, or other original in the flat it is easy to say if the copy correctly represents the original proportionally in all respects; but

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where we are dealing with an object occupying three dimensions, then it is not possible to lay down a standard or test of universal application. Nevertheless, we are all sufficiently familiar with the ordinary photographic application of the term. Distortion may be caused by the lens, or the plate, or by them both in combination. With a single lens having a stop in front of the lens a square-shaped object is slightly contracted and given a "barrel" shape; and if the stop is behind the lens the square is given a so-called "pin-cushion" shape and slightly enlarged. But if the stop be placed between two similar single lenses, then the distortion of the one in front is balanced by that behind the stop.

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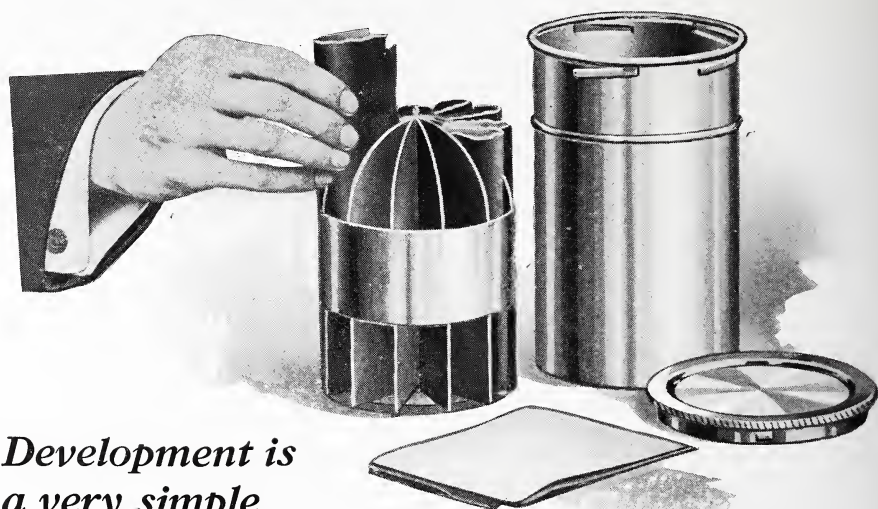
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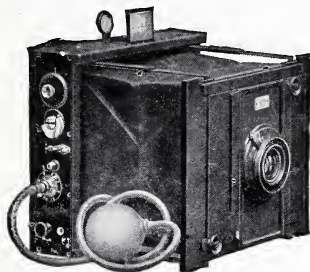
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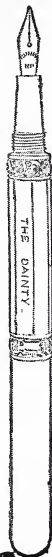
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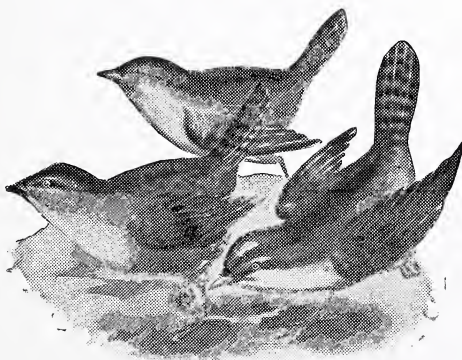


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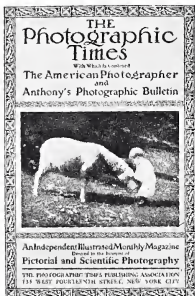
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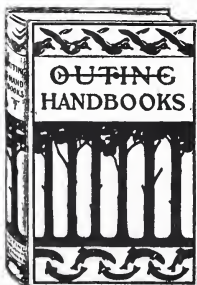
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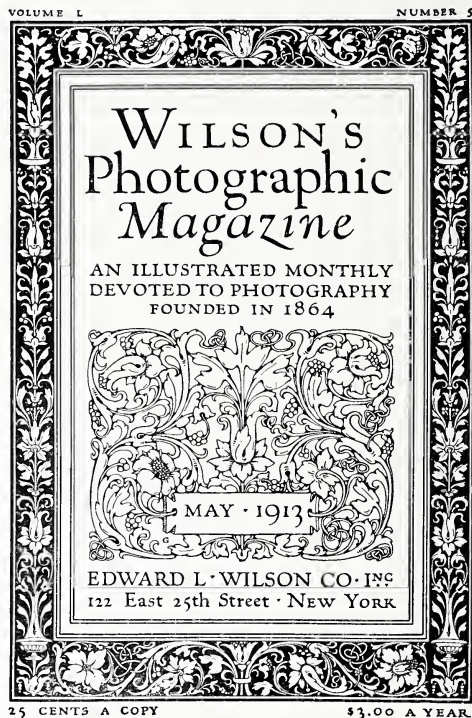
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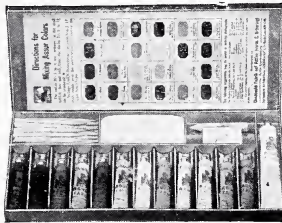
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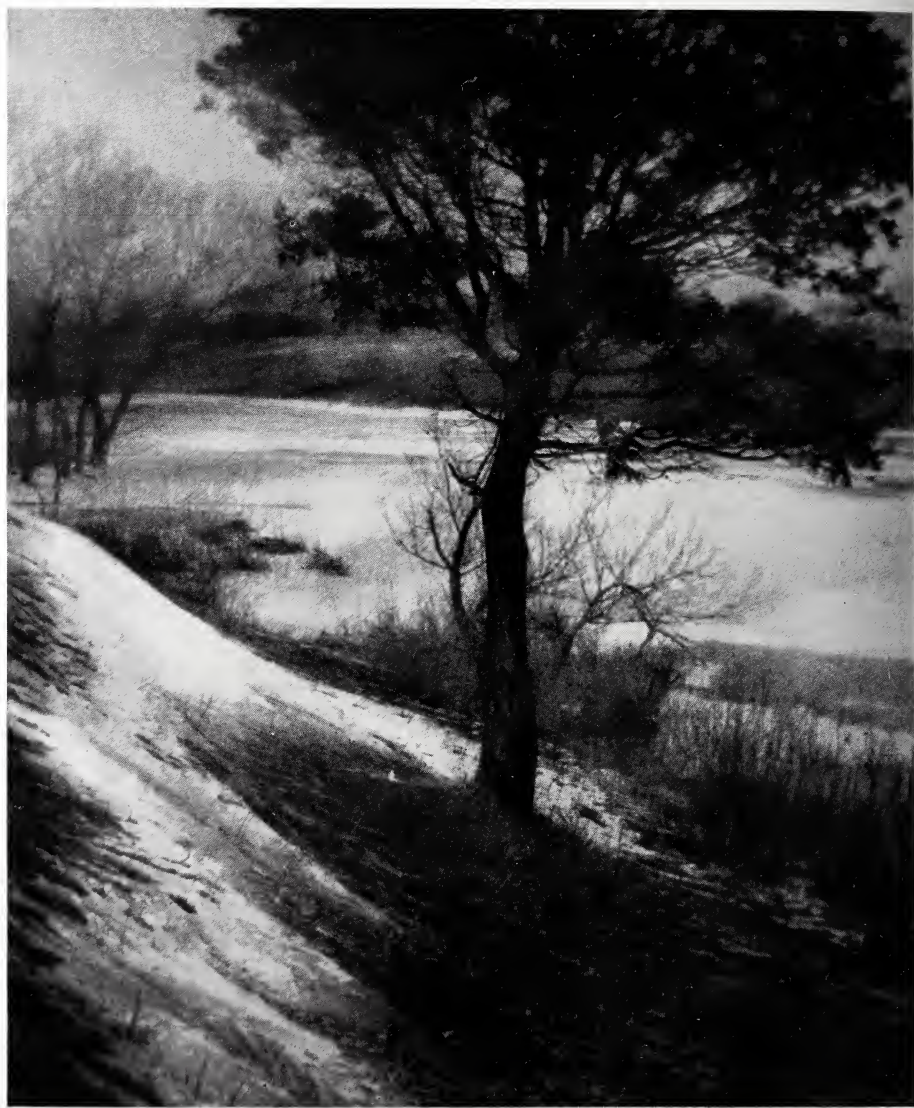
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BY E. B. WHITING

With Seven Illustrations by the Author



IN order fully to appreciate New England with all its exquisite variety of scenery, one needs to achieve the summit of Mt. Washington, New Hampshire in the fall or spring of the year. A walk in October along the snow covered Presidential Range of the White Mountains, with a gentle arctic breeze of from sixty to eighty miles per hour, should enable one on his return to enjoy in a way never before dreamed possible, the rich color and delicate sweetness of the balmy Indian summer days in

the lowlands. Few people realize that on the Mt. Washington Range, one hundred and fifty miles from Boston or three hundred from New York, there exists a climate similar to that of Greenland. Twelve hours to Greenland! Think what that means in the way of recreative possibilities to the business man from the overheated city office!

My last trip over the great range occurred on one of those cool, marvelously clear October days that come only after a hard storm. I had climbed from Randolph, N. H. up the north slope of the range in this storm. Warm work this climbing through the quiet woods, perspiring in your shirt-sleeves, while the winter outfit on your back makes your knapsack straps tug and strain. Leaving the quiet rain of the lower woods, I reached a zone of sleet above which a storm raged and howled on the barren peaks. With the ascent, the forest through which the trail is cut became more and more strange with



SNOW CLAD SPRUCES

E. B. Whiting

a weird beauty undreamed of by one with experience limited to the woods and fields of farming New England.

To reach the tree line requires from one to five hours, depending on previous training and the amount carried in your knapsack. Above this elevation tower vast slopes of tumbled grey rock, often white with frost-feathers even in summer. These feathers of crystal ice formed directly on the cold rock from the moisture in the air, grow out in the direction from which the wind comes. They have no connection whatever with snow or rain, often forming on the rocks in clear weather with startling effect.

Just at the tree line, in the dwarf growth or scrub, nestles the Madison Spring Hut of the Appalachian Mountain Club. At an elevation of nearly 5000 feet, it forms an ideal starting point for the conquest of the Northern Peaks and Mt. Washington. Here I met a party who had come over the range the day before and were going back over Mt. Washington as soon as the storm abated. All through the night the wind swished and seethed around the stone hut till it shuddered like a storm-swept ocean liner at sea. One could easily imagine himself in what would seem a paragon of all marvels, a ship that did not rock in a storm.

A clear cold sunrise betokened a perfect day. We made numerous sorties into the cold to admire the extraordinarily clear view. When we took the



SNOWY FOREHEADS

E. B. Whiting

women of our party to task for not accompanying us on these sorties, they claimed that clean dishes gave them more aesthetic pleasure than any view on earth. We reminded them of the dishless garden of Eden, only to get the quick retort, "Adam had more sense than to bring home canned salmon."

When the party at last lined up for the start, summer shoes seemed the favorite foot gear. Some had no protection for ears or hands against the sixty mile breeze and a temperature of 20 degrees Fahrenheit. Hasty exploration of knapsacks produced a wealth of socks. Pinned together and tied under the chin, these made excellent ear muffs. As gloves they served admirably. A pair pulled over the outside of our shoes soon wore out on the rocks and ice, but they prevented the icy wind from freezing our feet before the exercise of climbing had warmed our thinly clad extremities to the point of safety.

Once on the rocks above the tree line, one has, on a clear day, an uninterrupted view of the actual horizon. In summer because of the haze, one rarely sees the place where the earth and sky meet, but today a well defined notched line showed the end of the visible earth. Beyond Portland, Maine, seventy miles away, the ocean appeared not merely a glimmering line, but as a rounded surface of burnished gold.

On our tramp along the ridge, the sharp summit of Mt. Adams 5800 feet above the sea was first attained. The glaciers of past ages have eaten back into



THE ETERNAL HILLS

E. B. Whiting

the heart of the mountain on three sides leaving a sharp pyramid, from the summit of which we could, without taking a step, look down 4000 feet into three great ravines. So sharp a peak reminds us that we are obviously on a mountain top, in a way the relatively flat top of Mt. Washington never can. Here we rested a while to feast our eyes on the view of mountain and valley considered by many to be unequalled in all New England.

Leaving the summit of Mt. Adams we descended 700 feet to the divide between the peaks of Mt. Adams and Mt. Jefferson. For a distance of nearly a mile as we walk along the ridge we have unsurpassed views into and across the so-called Great Gulf to Mt. Washington on the south. To the north we look out over the Mt. Crescent Range to a wilderness extending to the Canadian border. Before us to the west rises range after range of the White Mountains, beyond these the Green Mountains of Vermont; and on clear days Mt. Whiteface in the Adirondacks seems to come and go in that shimmering realm of uncertain vision, the actual horizon.

In cold weather we got our last drink at the Jefferson Coll, as the spring on Mt. Clay is so much higher and more exposed that it freezes even in October. Here in this divide is the Jefferson shelter, an open camp tucked in under a great rock, about the coldest place in all the mountains to spend a night. Scrub pine, the only firewood, is scarce and of poor quality. From the



FROST ON ROCKS

E. B. Whiting

divide we climb sharply some 200 feet and shortly reach Montecello's Lawn on the slope of Mt. Jefferson. Lawn is not a mere name; the grass plots among the rocks often surprise one by their sweetness and extent of level area. Here on Montecello's Lawn, exposed to the wintry blasts, is a complete croquet set which some ambitious person had lugged up and left for the amusement of future travelers. As we approached the well-remembered place the wickets protruded plaintively and invitingly through the snow, but the sharp wind warned us that a game here at 5200 feet, however pleasant on a summer day would now mean frosted hands or feet. Hurrying on we descend some 300 feet to the divide between Mt. Jefferson and Mt. Clay, which is really a shoulder of Mt. Washington. From this coll we have to the summit of Mt. Washington a steady climb of some 1500 feet. Following the trail along the ridge of Mt. Clay we enjoy views of the Southern Peaks along the summit of which runs the famous Crawford Bridle Path. Beyond, like a gigantic plowed field, the main groups of the White Mountains rise blue and black in vivid contrast to the snow capped Presidential Range. Here, too, we get our first glimpse of the cog railroad. After leaving Mt. Clay the trail skirts too near the edge of the Great Gulf to be safe in the snow. Most of the experienced trampers take to the railroad for the last seven hundred feet because the trestles afford better footing than do the rocks in summer or the snow in winter.

The ascent of the last few hundred feet of the summit of Mt. Washington gives a rare sense of physical exhilaration, which combines with a suffi-



E. B. Whiting



E. B. Whiting

cient sense of exhaustion, and littleness in comparison to the looming loftiness of the mountain, to produce an indescribable psychic uplift.

The stupefying effect of a ninety mile an hour breeze rendered our conversation somewhat incoherent. The wind forced us to leave the railroad trestle, and drove us stumbling across the snow-covered rocks to the more sheltered side of the peak. Under a great boulder we rested a few gasping moments for the final dash for the wind-swept summit. The entire top of the mountain seemed tense with the cold, yet to quiver and pulsate with the force of the wind.

The intense cold and fearful wind forced us to make our stay on the summit a short one. Our hands and feet, although thoroughly warmed by the exertion of combatting the wind, quickly began to freeze in the terrific gale. Snow covered the summits of the Presidential Range. The rest of the world lay an endless panorama of brown and blue to the very horizon.

Bidding an incoherent farewell to this wonderful view we began our descent on the lee side of the cone, where the southern sun had partly melted the snow and where we were for the time protected from the fury of the wind. A pathless scramble down a thousand feet of slippery rocks brought us to the plateau of Boote's Spur. Here we circled northward round the base of the peak till we met the Crawford Bridle Path which we sought, and incidentally the wind which sought us! The better footing of the Bridle Path enabled us to combat the fearful wind with less danger of its lifting us bodily and dashing us on the jagged rocks.

By the new trail on the north side of Mt. Pleasant we left the Bridle Path. Once below tree line the wind gave us no more trouble. As we descended the temperature rose. Our knapsacks grew heavy with discarded sweaters, coats and wool socks. When we at last reached "the ground" at 5 P. M., summer clothes were again in order.

A two mile tramp on the road brought us to the parting of the ways. My companions took the road to Fabyans some six miles away, leaving me alone to trudge through the dark the seventeen miles over the Jefferson Notch road to Randolph. They promised to telephone for a rig to meet and drive me the

THE PHOTOGRAPHIC TIMES

last seven of those miles. When I finally stumbled out onto the main road of the Randolph valley, it was 9 P. M.

In these last three hours I had gone, with my thirty pound pack, ten additional miles, climbed another 1500 feet, and forded two rascally streams by means of fallen trees. Though I had no gun my small acetylene light made this night trip possible, and kept me from a panic from possible wild cats. A seven mile drive among the looming mountains, through the frosty night, formed a restful sequel to a strenuous day. Next morning I caught the seven thirty A. M. train for the south.



PHOTOGRAPHY AT FIFTY DEGREES BELOW ZERO

BY BURTON H. ALLBEE



PHOTOGRAPHY in extremes of temperature, either heat or cold, will always have a fascination for the man who stays behind and only incidentally learns about the experiences of those who undertake it. And one of the greatest wonders of this wonderful science and art is the fact that the plates which are used will work equally well whether it is very hot or very cold. From the equator to the poles the Kodak, or the plate camera, has told its tale and has told it well. Pictures are in existence which have been made under the most trying conditions and under the greatest extremes of temperature, yet they are quite as good as could have been made at home under a skylight with every process performed in comfort. Edwin S. Brooks was the official photographer of the McMillan Arctic Expedition which sailed early last summer to explore Crocker Land in the north. This party did not go out to attempt to reach the pole. They went out for the sole purpose of visiting Croker Land and becoming familiar with the conditions of life there and the people who make that cold country their home. Mr. Brooks came back early in October and his experiences are fresh in his mind. He told the writer something about how he made his pictures, of which he has a very great number. He refused to allow the reproduction of any since they are copyrighted by the gentlemen who fitted out the expedition and they do not care to have them reproduced.

A good deal of his work was done with a $3\frac{1}{4} \times 4\frac{1}{4}$ Kodak. This was fitted with an anastigmat lens, and a series of color filters was carried to kill the glare of the snow on bright days and permit an exposure sufficiently long to secure detail and gradation. The negatives made on film were better, as a whole, than those made on plates. This is not intended as a criticism of plates, but is the statement of an actual fact which can be verified by inspecting the prints. Many of them have a soft gradation quite as good as those made where the light is better and conditions are more favorable for operation.

Some of the $3\frac{1}{4} \times 4\frac{1}{4}$ negatives are beauties. It would be hard to make them better, even though the sky and snow, and ice are all substantially the same tone under the glare of the sun.

A series of snapshots made with a No. 1A Kodak gave an idea of what can be done, even where the light is poor, with one of those efficient little cameras. These pictures are mostly men and animals in action and are satisfactory and the prints are good work. They are sufficient answer to the objections many raise to small cameras. These pictures give one a clear impression of the country and surroundings, while the views of persons and

animals could never have been obtained with a camera which required a tripod and long focusing to secure the picture.

The larger ones were all made with an 8 x 10 outfit, using plates. The work is of a different character from that done with the smaller cameras, but it would not be fair to say that it is better. Some of the pictures are extremely attractive and prove the fact that even Arctic scenery has a certain degree of pictorial quality which can be displayed through such commonplace work as records are supposed to be.

No developing was done there, excepting an occasional film or plate to be sure that the exposures were right. The rolls of film were brought home and developed in a tank with the usual formula. That is a simple way to secure pictures of the Arctic regions and is indicative of the immense advance of photography during the past few years. When Kane went there, it was necessary to make drawings for illustrations. Photography could not have been worked in those days.

Mr. Brooks spoke very enthusiastically of his work in that region. His pictures cover a wide range of activity, but perhaps the most interesting are portraits of the Esquimaux. Some of them are studies which it would be difficult to equal. Others are views of their tents, huts and surroundings. With many score of such pictures one may acquire a reasonably accurate impression of the people, their manner of life and the surroundings of the average family. In a way it is chilling business, this examination, yet an amateur can scarcely look at these views, even the small Kodak negatives, conveying a more accurate impression than any amount of word description could do, without a thrill.

When asked if he considered it more difficult to photograph in the Arctic light than it is nearer the equator, Mr. Brooks said he did not. He was sure that anyone could do it, only one must become used to it. He must learn his light and then act accordingly. He said it might require the spoiling of a roll of film, but after that the operator had no excuse for not getting good negatives. It is possible to gauge it correctly with a meter, but he did not find it necessary to use a meter. Excepting in bright sunlight he thought the tendency was to under expose rather than over expose. This might not hold good in all instances, but in general this seemed to be the fact.

He was there in summer when the sun is high and is above the horizon all the time if one is far enough north. But there is never a time when snow and ice are not plentiful and there is never a time when the snow and ice might not trouble the photographer. He had numerous pictures of the men in the party, each one of them wrapped in heavy garments and furs. The Esquimaux were dressed in skins or in heavy woolen knit coats, or some other variety of heavy material, which was sufficient evidence of the condition of the atmosphere.

When he went out photographing he was obliged to wear heavier garments and encase his hands in heavier mittens than we do here in the coldest weather. This was not altogether conducive to the proper operation of the bulb. Sometimes in making the snapshots the rubber of the bulb was so hard

from the cold that it could not be pressed. It was necessary to use the finger release and one may imagine the ease with which a finger release could be manipulated when one's hands are encased in heavy wool or skin mittens.

Care was necessary in the use of the lenses. The air was so cold that the slightest suspicion of moisture from any source would cause a film to gather on the lens and this would speedily congeal into frost. When that happened the only thing to do was to stop and clean the lens. Sometimes it was even necessary to change, otherwise no work could be done. The difficulties which confront the photographer here in the coldest weather were multiplied many times over. And everyone who has attempted lens manipulation in cold weather understands that it is no small matter to have moisture form and cover it like a coat of snow.

Development and fixation would be a difficult operation in numerous instances, while washing would be out of the question, excepting where holes could be cut in the ice and the water obtained from below. And even then the unfortunate operator might go out to see to his washing films and find them frozen fast in the ice, necessitating long work with the axe, with danger of spoiling them. Plates would hardly stand such hard conditions and the operator who depends upon them alone in these days of films is courting difficulties from which he might be free.

These are a few of the difficulties which beset the photographer in those high latitudes and lead to the conclusion that photographing in this country where the temperature is not many degrees below zero under most circumstances is not so bad after all. It is, of course, fortunate that the exposures can be brought safely back and developed here where conveniences abound and where there is plenty of opportunity to secure them if they do not abound. It is the operator's own fault if he doesn't obtain all that is in his films under such circumstances.

Sometimes, too, the operator would be out with his large camera and get caught in a blinding snowstorm. That meant hard work in getting to the cabin or the ship, as it happened, and not infrequently the loss of exposures through inability to get them back safely. The cold and the snow and the biting winds which sweep those wastes most of the time prevent the best work. Yet, as has been said, the quality done was surprising. The operator deserves credit for securing such excellent pictures under such adverse conditions.

No moving pictures were taken so far north, but moving pictures have been made of snow wastes which rival the ones visited by this expedition. The conditions under which they must be made are rather more fixed than the ones under which a Kodak can be successfully manipulated, consequently it is quite impossible to do such good work. However, there are a few excellent motion pictures of Arctic scenery made on the spot, but not many. Few



GRANDMOTHER'S GOLDEN WEDDING CAKE

A. F. Proctor

motion picture operators have been able to overcome the difficulties which confront them in those latitudes.

Mr. Brooks was quite enthusiastic over the prospects of doing this if one didn't venture too far north and intimated that he wouldn't mind experimenting to see what can be done. He was certain that something very unique, though, of course, flat and dull, like the landscape itself, could be obtained. There are times, he thought when motion pictures of the native animals could be taken and the Esquimaux with their dogs and sleighs would always form interesting subjects.

One feature of his trip was interesting as showing the difficulties a photographer might encounter in attempting to do his developing and washing there. He went sixteen days without water enough to wash in. How could he have developed a plate or film, and supposing he succeeded in doing that, where would he have obtained the water with which to wash it? These little touches add to a narrative such as Mr. Brooks gave. They show that only by the use of the most modern apparatus was it possible to obtain pictures of the Arctic and bring them back so that those who never go there can see what it is like. The old type of apparatus would have been quite impossible.



WINTER SCENE

Flora Lewis Marble

THE VALUABLE SHADOW

BY FLORA LEWIS MARBLE

With Four Illustrations by the Author

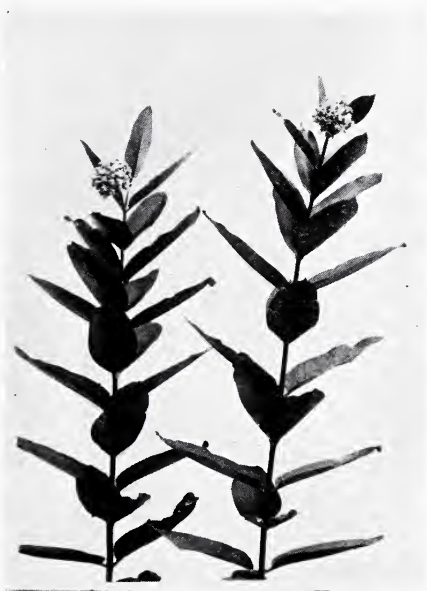


SHADOWS are considered to be vague, elusive unrealities. Men of science talk of objects as the only things to be reckoned with. Poets speak scoffingly of unreasoning visionaries who grasp at shadows. Children are laughed at because, seeing their shadows as existent—and not using their reasoning faculties—they are afraid of this absence of light. Indeed, all the world, but the artist and the photographer, can do without the shadows of things.

Let a man with an untrained eye begin work with a camera. He will focus, hard and sure, on his objects every time. The brighter the light, the better it will please him. When he sees his printed picture he will stand aghast before long, black spots stretching here and there among his objects. These will be so much blacker in tone, and unrelieved by detail, that they will entirely overbalance the light part of his picture. His cherished objects, in relation to their shadows, will sink into insignificance which appalls him, and yet he never noticed the shadows



THE BALLOON VINE *Flora Lewis Marble*



MILK WEED *Flora Lewis Marble*

when he focused the picture. So he comes back to his childhood belief in the existing reality of shadows and their importance to him, though his point of view alters.

Now he will begin to study for photographic effects, which will be an entirely different matter than placing the object sharply on the ground glass. He will learn the difference between the light and shade of an object and the shadow it casts. He will find that he can get effective light and shade out-of-doors on a cloudy day when the object casts little perceptible shadow, and by this method he will get more detail in his lights. This cloudy day photography will be the solution of his shadow difficulty. After a time he will begin to look at the landscape before his lense as if it were painted on a flat screen. It becomes spots of light and shade. He adjusts his camera so these spots balance artistically on his ground glass before he takes his picture. When he has worked on many cloudy days he becomes aware, in certain subjects that he wishes to make use of, of a monotony of tone that makes a loss of perspective owing to the imperfect rendering of color values that the photgrapher has to overcome one way or another. Then he longs for a heavy dark in his foreground, and he comes to realize the value of the shadow, if it is skilfully used.

Notice the first landscape study. The grass in the foreground catches the light and its soft green shows practically the same color value in a print as the bluer hills in the middle distance. If there was not a heavy shadow to hold up the foreground there would be little apparent distance. This question of color



LANDSCAPE

Flora Lewis Marble

value is the great problem which the camera man out-of-doors has to face. If he is an artist with a brush and colors the soft green of the foreground and the soft blue-green of the middle distance will lead the eye back naturally to the blue distance, and the perspective is made distinct. To overcome the lack in correct reproduction of color the camera man must wait, in a case like this, for a mellow, sunny day—the kind that Sorolla loves to paint. With the help of the shadows the distance goes back at once, and the camera man has a new idea.

Snow photography is impossible without this knowledge of the useful shadow. Nothing is more beautiful than the soft, transparent blue shadows on snow, and they are necessary to break the white glare. If the sun is shining through an early morning haze the shadows on snow are at their best. With the bright sun of mid-day the shadows are too sharp.

The value of the shadow does not end with out-of-door work. Every portrait artist knows its use in the studio, and some flower photographers are learning, though the poor flowers suffer horribly at the hands of the inexperienced by this very lack. A professional photographer who does good portrait work set up two stalks of milkweed like canes in his studio, adjusted the screens to make everything as sharp as possible, and the result was an affront to Nature which puzzled him. But let anyone take the first weed he finds, give it a fair

light, and refrain from putting toothpicks or wires up its stem, if he lets it cast its own shadow softly on a screen the result is bound to be more or less artistic.

The Japanese know the value of the shadow. They can cover a whole panel with a sprig of flowers and its shadow. We say that is clever, but we often let this knowledge go by with the idea that it is too trivial a means to employ. Anything that strengthens or adds interest to a composition is worth the photographer's serious consideration. The photographer, in order to make the most of his material, must be an artist.



HULLING BERRIES

L. C. Bishop

IDENTIFICATION WORK IN THE ARMY

With Two Illustrations by the Author

BY RALPH NEWMAN



COMPLETE identification record is made of every soldier as soon as he enlists in the Army. A similar record is made in the case of each general prisoner. Deserters and dishonorably discharged soldiers sometimes re-enlist, or attempt to, under assumed names. Here the identification records justify their existence by showing whether or not he has been in the Army previously, and if he has, it is a simple matter to look up his records. Sometime ago, a man's body was thrown up on the New Jersey shore. Working on the possibility of its being that of a soldier, the finger prints were taken and forwarded to Washington.

In a very short time it was found that he had been a soldier and his relatives were notified. Their names were secured from other records.

The identification records, which include a notation of all identifying marks, such as scars, measurements, etc., are handled exclusively by the Medical Department, and the work is done by the members of the Hospital Corps, usually non-commissioned officers. In 1907, the Surgeon General of the Army directed that every medical officer, and every non-commissioned officer and intelligent private of the Hospital Corps, be made practically familiar with the work. All Hospital Corps men who were proficient in every branch of identification work, have this fact noted on their discharges, etc

The identification records are considered very important; so important, in fact, that everything asked for on requisition, that is considered necessary for the purpose of carrying out the provisions of the orders on the subject, is supplied. I do not recall a single instance when any article asked for on a "photo requisition" was erased or reduced in quantity.

After the records are completed, the company or detachment commander is notified, and he makes the necessary notation on the soldier's papers.

Finger Prints

After the physical examination is completed, a set of finger prints is made. This is placed on one side of the prescribed form, and the personal description of the soldier on the reverse side.

The apparatus used in the finger print work consists of a metal ink plate, printers' ink and a roller; the plate and roller being kept clean with benzine. The fingers are inked on this plate after a thin film of ink has been spread over it with the roller.



AN ARMY DARK ROOM

To properly make the impressions, the fingers must be perfectly dry. Two kinds of impressions are taken, "rolled" and "plain." The following descriptions of "rolled" and "plain" impressions are from "Classification and Uses of Finger Prints," by E. R. Henry, C. V. O., C. S. I.:

"To take a "rolled" impression, the bulb of the finger is placed upon a thin slab over which a thin film of printers' ink has been spread, the plane of the nail being at right angles to the plane of the slab, and the finger is then turned over until the bulb surface, which originally faced to the left, now faces the right, the plane of the nail being again at right angles to the slab."

After that the process is repeated on the record sheet with the inked finger.

"A 'plain' impression is obtained by placing the bulb of the finger on the inked slab and then impressing it on paper without any turning movement."

The soldier then signs the record and places a "plain" impression of his right index finger alongside his signature.

Photographs

Two photographs are made of each man; one full face, bust, and one profile. These are all taken by flashlight, except at some of the large depots, in order that uniform results may be secured.

The two pictures are taken on the one $4\frac{3}{4}$ x $6\frac{1}{2}$ film (pack), by the use of a sliding lens board.

The name, rank and organization of the sitter are written on a 6 x 12 inch slate which is hung around his neck like the albatross. This forms part of the picture.

He is placed in a revolving chair facing the camera, and the lens board shifted to the left. The cap (sometimes a pill box) is then removed, flash set off and lens recapped. The lens board is slid to the right, the soldier turned 90 deg. to the left and the profile taken in the same manner.

The "studio" is a fair-sized room, not less than 9 x 12 feet, with opaque shades or wooden shutters, and light walls. To the left of the sitter and behind the camera is a non-actinic light, such as an ordinary gas burner or carbon filament bulb, to eliminate staring.

A fixed focus box camera, mounted on a stand is used. This is equipped with a 7" Goerz Syntor lens, with fixed diaphragm, mounted on the sliding lens board mentioned above.

The camera is screwed into place on the stand and "aimed" at the center of the white background, about eight feet distant.

A revolving chair is placed in such a position that the sitter faces the camera with his face about 54 inches from the lens, which is on a line with the chin of the average sitter. The exact distance to be preserved between the face of the sitter and the lens is noted on each camera furnished.

A white reflector, 3 x $4\frac{1}{2}$ feet, tacked on a wooden frame, is placed to the right and in front of the sitter, so that the top of the frame is about six feet from the floor.

The flashlight holder is on a stand about six feet high, three feet to the right of the camera, facing the sitter. The holder consists of a light wooden frame covered with tracing cloth and with a tin back. This is kept free from dust and emptied outside the building. About eight exposures may be made in succession before the holder has been emptied of smoke. The flash is set off by jump-spark coil and 5 to 7 batteries.

The dark room is supplied with a sink of running water; a metal drain board on which the solutions are used; a long, low shelf or table for working on, and a set of shelves with supplies for immediate use; the stock is kept in lockers elsewhere. A ruby lamp, electric when current is available, is placed above the developing tray. The room is kept free from any physical or chemical dirt, which is, of course, as it should be.

Prepared developing and fixing cartridges are supplied; the developer being dissolved in 12 ounces of water, and the fixer in 16 ounces. The temperature of the solutions is kept as near 65 degrees Fahr. as possible. To accomplish this end the developing tray is placed in a box with a wire netting fastened a short distance from the top, filled to about a half inch over the wire with warm water in winter, and ice and cold water in summer.

The films are fixed for ten minutes, washed or an hour in running water, and hung up on clips to dry.

For printing there is supplied:

1. A heavy printing frame.
2. A board provided with cleats at one end to hold the printing frame, and an electric bulb or alcohol lamp at the other, with a sheet or two of ground glass between.
3. Magnesium ribbon and clip for holding it, when electricity is not available.
4. Developing cartridges to make five ounces and fixing bath similar to that used for plates.
5. The necessary trays.
6. Light tight boxes for paper, and,
7. $3 \times 5\frac{1}{2}$ D. O. P.



PART OF AN ARMY STUDIO

The filled frame is placed in the cleats and a small piece of magnesium ribbon held in the clip and placed in the alcohol flame. Where current can be made use of, an electric bulb is used instead.

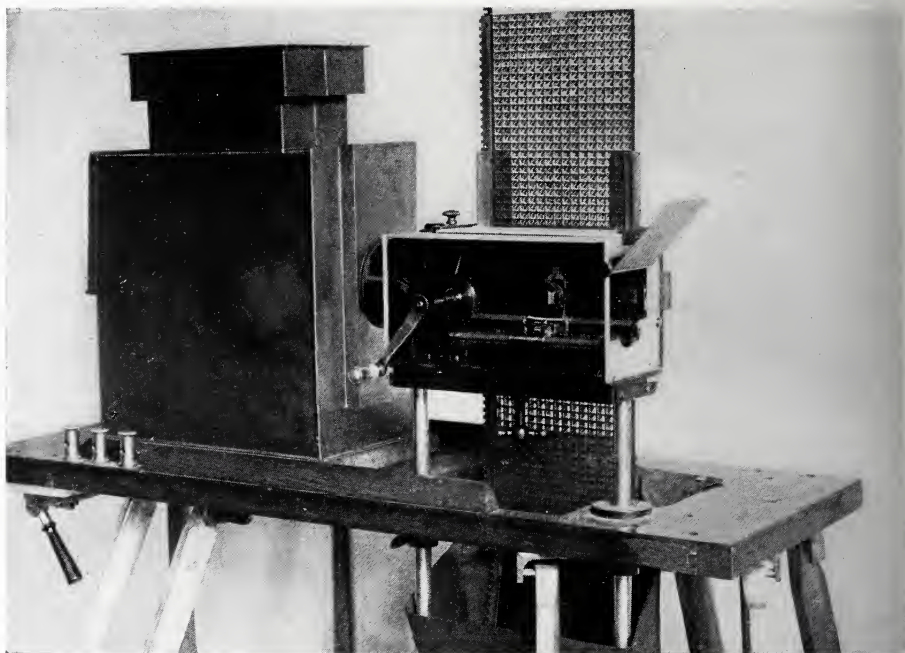
The outfit is entirely satisfactory except for the board used for printing. The cleats are not placed quite far enough from the source of illumination for the best work. This objection, however, is eliminated by holding the printing frame a more suitable distance from the light, ignoring the cleats.

The prints develop in from 20 to 30 seconds, are fixed for eight minutes and washed an hour. They are made on $3 \times 5\frac{1}{2}$ normal Cyko, glossy, and need no trimming.

Although the photographic part of the work is to a certain extent mechanical, those who are qualified certainly deserve praise for the uniformly high quality of the records. Some professional and amateur photographers of my acquaintance might do well to keep their dark rooms as clean as those in the army. They don't "take chances" and walk into an occupied dark room without knocking at the door which is invariably kept locked when in use and open when not in use.

If for any reason a good print cannot be made from the negative, the soldier must be recalled and a new negative made. Perfect prints must be secured.





APPARATUS

Frank C. Perkins

CINEMA A PLAQUE, A PHOTOGRAPHIC GLASS PLATE MOVING PICTURE MACHINE

With Two Illustrations by the Author

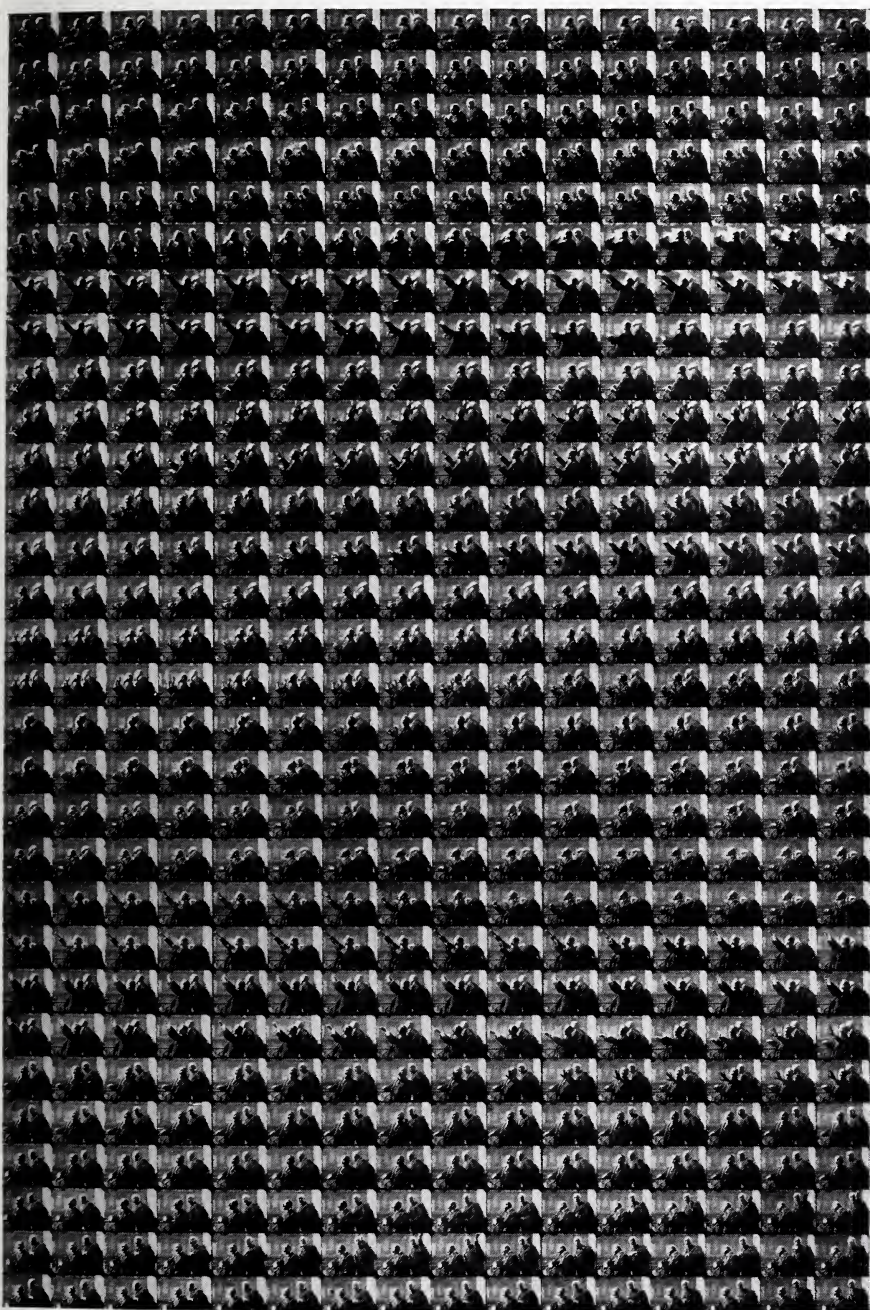
BY FRANK C. PERKINS.



NEW moving picture camera and projector using photographic glass plates may be noted in the accompanying illustration, Fig. 1, as designed by an Italian inventor, M. Gianna Bettini, now living in Paris, while the photograph, Fig. 2, was taken by this unique device.

It is maintained that the last objection to the introduction of the moving picture machine in schools of this country, the danger of fire owing to the inflammable nature of the celluloid film has been removed, and a new era is dawning for kinematography by this new invention.

The writer is indebted to the inventor, Gianni Bettini, for the illustrations and data of the "Cinema a Plaque," this novel kinematographic apparatus for taking projecting animated pictures with the aid of sensitive plates as used in ordinary photography.



THE PLATE

Frank C. Perkins

It may be stated that the present moving picture apparatus, all of which use films, are exclusively employed in public representations and the price of the apparatus is very high. The films are also expensive and their use is attended with a certain amount of difficulty, involving an element of danger, while the general manipulation of the whole, in fact, is difficult and delicate.

It is also true that the present installation altogether is complicated, while it is maintained that the "Cinema a Plaque" or plate camera is a unique apparatus suitable for the drawing room and for tourists, and the price is cheap.

It is no more cumbersome nor heavy than an ordinary kodak; it is claimed, its mechanism is reduced to the most simple for, while its manipulation is quite easy, one apparatus takes the pictures and projects them without the aid of any other accessory but a lantern.

It will be seen from the illustration, Fig. 2, that the pictures are registered upon plates of 13 by 21 and each plate will hold 576 photographs and allow one minute of projection. A special mechanism allows the plates to succeed one another in a lighted (foyer) without interruption and the projector can therefore continue for hours with facilities for stoppage in the course of projection without any risk of fire.

This Italian plate-cinema possesses applications as practical as they are numerous and no doubt it is destined quickly to become popular, and will be, before long, the companion of the tourist, faithful collaborator of the lecturer and of the teacher; also the aid of the entertainer and the clever instructor of all who live and think in the world, as common as the stereopticon is today, while there are also many other applications to which it will lend itself in the future.

The mechanism of this apparatus is interesting, as many have studied the solution of this problem, but the plate kinematographs presented up to the present are based upon the principle of check displacement of the photograph before a fixed object.

This is an inconvenience, and the rapid displacement of the plate and of all the parts attached thereto constituting an important body followed by abrupt stoppage, determine the longitudinal and transverse vibration, constitute a hindrance to securing good results and the apparatus necessitates so large a space and complicated mechanism as to be impracticable.

In the Bettini apparatus it is the optical system of a very minimum weight which is alone displaced, the plates remaining fixed so by this means all the inconveniences mentioned are avoided, although the problem thus appears at first sight scarcely solvable. It seems to constitute in itself a paradox.

In case the objective is displaced, the projection must also be continually displaced in order to follow the objective in its course and all this has been foreseen by M. Gianni Bettini who has provided the solution in an apparatus in which the objective alone is displaced.

In displacing the objective and the prism, as well as the reflector prism by a rosque synchronic see-saw movement parallel to the plate or tape, the

position is not changed and the photographs of the same range will be successively illuminated and projected upon the screen.

It is only necessary to cause the plate or tape to descend at each end of the course of the optical system in order to obtain the projection of the following range of pictures. During the displacement of the objective and prism the field of the pictures taken on projection undergoes a slight augmentation in size which is inappreciable to the eye.

It is held that this augmentation or diminution being gradual and minute, is blended in the same way as photographic subjects according as they approach or recede from the apparatus. On the other hand, in projection, this augmentation is made of an inverse sense to that of the taking of the pictures, for the smallest picture (that which will be nearest to the screen) will become the least. As a consequence the augmentation in size at the projection end being in an inverse sense to the taking of the picture, the projection will be fixed even if the difference in size of the pictures was very sensible.

It will be noted by the photograph Fig. 1 that the whole of the mechanism is contained in a box which is neat, solid, and light and it is said that the price of the whole equipment is exceedingly low. There is no doubt but that the plate-cinema constitutes to-day an evolution, perfectly clear in the domain of the moving picture machine which may revolutionize it from beginning to end at no distant date and the writer is firm in his belief that some development of this apparatus may give to the world a stereoscopic moving picture machine which will give all the depth and beauty seen in the stereoscopic photograph.



THE PERGOLA

W. I. Lincoln Adams

PRACTICAL THINGS THAT SAVE TIME

BY L. W. HARRISON



EARLY every photographer has at times had the misfortune of having a batch of prints stained with brown stains. These arise from stale acid baths and warm weather causes than any other sources. As a preventive use a good fresh acid bath and change often. Leave the prints in your acid bath until it has had time to change them from an alkali state to the acid. This usually takes about 5 or 10 minutes depending on temperature, etc.

Then transfer them to your acid fixing bath, this will usually prevent the stains; however, should you get the brown oxidized stains here is a formula that has been used very satisfactorily to remove them.

Pot. Ferricyanide (Red Prussate).....2 gr.
 Hyposulphite of soda..... 2gr.
 Water4 oz.

This will be about the correct strength for average use. Should you desire to have it work slower use more water. It should be applied with a camel's hair brush to the parts that are stained. Care must be used to keep the reducing solution from working unevenly, rinse the print often in running water and keep the solution well distributed over it. The prints should be washed well after the above treatment.

Nearly every work shop has a sink and running water. A nice thing to wash plates and prints in, is to take an old vulcanized rubber funnel and cut the neck from it so as to make it about 3 inches in height. Place this over the waste pipe in your sink and it will raise the water in the sink so that plates and prints can be washed very conveniently.

Another very handy device—is a board on which to cut your roll paper and mounting board, also the corrugated board you use for mailing purposes.

Take a board about 10 inches wide and 3 feet long, plane it smooth and place cleats on the under side, so it will not warp and also so it can be used on a damp bench and not come in contact with the moisture. Now cut 2 pieces about 2 inches wide, 7 inches long and $\frac{1}{2}$ inch thick and fasten, with screws, to each end of the board.

Place flush on the one side and see that each is square with a straight edge that is placed against them. This will insure that your material is cut square.

Nail a strip of zinc under the place that will come in contact with the cutting blade. A good mat board knife is a convenience although any knife will serve the purpose. A mat board knife can be had from your framing supply house at a very reasonable price.

Editorial Notes



WE take pleasure in printing, on another page, two excellent snapshots of foreign subjects, by Mr. Charles M. Burnham, of Waltham, Mass. The first is a view of the famous Appian Way, at Rome, made with a No. 4 Eastman Kodak, using Eastman Roll Film, medium shutter speed and stop, with the sun high on a bright day.

The print was made on glossy Cyko paper. The other picture is a scene at Monte Spluga, at Splügen Pass, Italy. This picture was made with a 4 x 5 Auto-Graflex, fitted with a Bausch & Lomb-Zeiss Tessar Lens, F. 45; exposure 1/160th of a second. This print was also made on Cyko Glossy Paper.



ONE of the more common but little suspected causes of stained negatives, and more especially stained prints, is dirty fingers—using the term “dirt” in its scientific sense, to connote “matter in the wrong place.” One’s fingers may look clean enough, and have been thoroughly well washed, but if with such fingers we touch a surface wet with, let us say, hypo solution, and then handle a print in the developer or toning bath, we may look out for stains, though it is true they may not always follow. One of the common ways in which our fingers get chemically “dirty” is by touching developing dishes, etc., which are standing on a sloppy, wet table. Naturally, in moving such a dish, our fingers seek the under side of it, and so come in contact with some of the “slop,” which we carry to the next thing we touch. From some years’ experience I can advise the workable top to be covered with sheet lead, if it be used for this work only in the dark room, or, if the table be required for other uses at times, then we may use a piece of shiny American cloth. Both these coverings are waterproof, and so prevent the spilt liquids sinking into the wood of the table. And, again, any spilt liquid can easily be mopped up with a suitable cloth. By the way, here is a tip worth remembering. In every house in the land there are such things as “lace curtains,” which from time to time get torn beyond repair. Now, I find that a good handful of this material, the older the better, apparently, mops up liquid from the table-top better than anything I have found up to the present.



THE APPIAN WAY

Charles M. Burnham

WE are all familiar with the freak photograph of the man with his boots towards the camera and his feet relatively much nearer the lens than his head is. The result shows his feet apparently much larger than his head. But the curious part of the matter is that if we see such a strong case of exaggerated perspective in the form of a stereoscopic pair the suggestion of exaggeration is modified, if not unconsciously accepted as corresponding to something that we may have seen. Many workers think that the well-known form of distortion resulting from not having the plate in the vertical plane when dealing with architectural subjects can be truthfully corrected by tilting the negative when making an enlargement, but this is very rarely, if ever, the case.



AS this is the time of year when the making of lantern slides occupies so much time in the dark room, it may be opportune to refer to one or two practical points that are frequently overlooked. There is a common but erroneous notion that the tone or color of a lantern slide depends chiefly, if not entirely, on the printing exposure. But as a matter of fact, the chief factor is the time taken to develop the image. This will appear when one comes to think that in the case of an ordinary average subject, say a land-



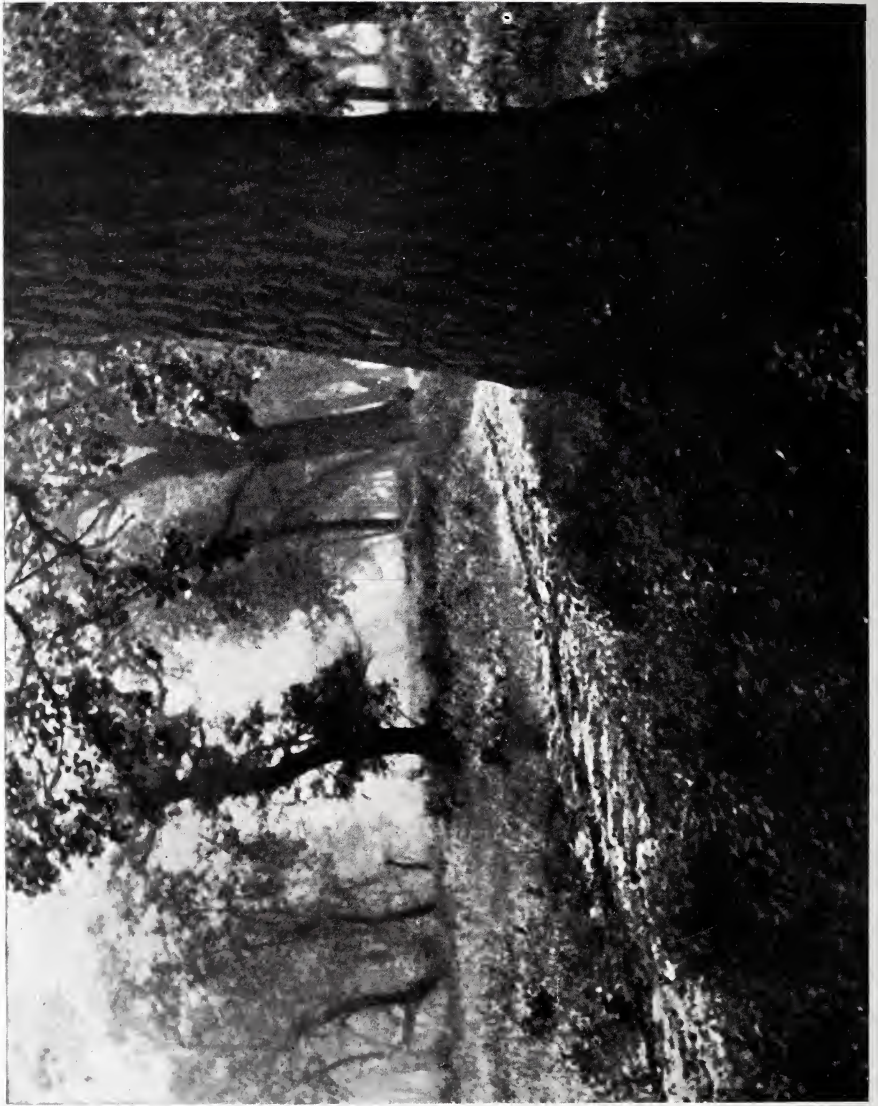
MONTE SPLUGA, AT SPLUGEN PASS, ITALY

Charles M. Burnham

scape, the printed plate has already had different exposures in its different parts, i. e., the shadows more, the high lights less; but when these various exposures are submitted together to the action of the developer for the same time they will—in general—have the same color, though they may vary very greatly in light and shade. Clearly, then, it is not exposure that controls color.



NOW familiar experience shows that the longer the developing time the warmer (i. e., the more red) is the color. But slow development means either a heavily restrained, or a dilute developer, or a cold solution, all of which in turn call for a corresponding increase in the exposure. While lowering the temperature in general slows chemical action, yet in the case of developing warm-toned lantern slides a low temperature is not to be desired at all. For maintaining the temperature at or near 60 deg. Fahr. (which I regard as generally desirable) my own procedure is to warm dishes, graduates, etc., by putting them in a deep dish of water, and then to put the developing dish, with its developer and plate, inside a felt-lined card box with a similarly lined lid. The cold plate naturally pulls down the temperature of the developer slightly, but if the dish be properly warmed the fall in temperature will not be serious.



THE EDGE OF THE FOREST

Discoveries

[All readers of THE PHOTOGRAPHIC TIMES are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—THE EDITORS.]

APPLYING WATER COLORS

In coloring the sky-portion of large pictures, I find that a small sponge is far better than a brush; *partly* fill the sponge with the color and apply it to the print, by giving the sponge a careful "squeeze," enough to liberate the desired amount of color; using the sponge same as one would use a brush. When the desired tint has been given, release the pressure on the sponge and mop up the surplus water (or color). In this way the color can be more evenly applied, and less time required to do the work.

Other portions of the print can be tinted in the same way when practical; of course, fine detail cannot be worked in in this way.

A. E. WILLICUTT.

* * *

A DARK ROOM DEVICE

It is often a convenience to have water running into two different dishes, placed side by side on the sink, so that there can be no intercontamination. To arrange this is so simple a matter that I should not refer to it had not an "old hand" seen my little contrivance for this end and suggested that a brief note would be widely acceptable. The water tap is about a foot above the level of the sink. To the tap is fitted a piece of rubber tubing reaching to about three inches from the sink. Into the lower end of this tube is fitted a cork. This is pierced by two holes, which receive two short pieces of small-bore glass tubing. The lower ends of these tubes are curved slightly, so that they remind one of the

letter J. These slight curves are so placed as to be opposite to and away from each other, enabling each of the two dishes (placed side by side) to receive its own separate supply of water.

F. C. LAMBERT.

* * *

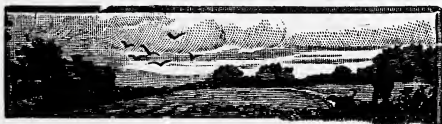
PHOTOS BY CABLE

Professor von Glatzel says that the selenium method of Prof. Alfred Korn, of Munich, for sending photographs by telegraph has been so perfected that it may be possible within a year to transmit pictures across the Atlantic.

Some time ago it was announced that Professor Korn had made such progress with his invention that excellent likenesses had been sent from Munich to Nuremberg, a distance of about 100 miles. He asserted at the time that he expected to be able to transmit a picture to New York which would be plenty good enough for newspaper use in 30 minutes. His machine looks a great deal like the one that transmits handwriting by telegraph.

The method of telegraphing photographs is very complicated, but it is based on the theory that light produced by the electric current may be made to vary in strength and intensity by a variation in the strength of the current, the conductivity of selenium, the non-metallic elements which Professor Korn uses to convey the electric current, varies with the amount of light which falls upon it; the stronger the light the greater its conductivity.

DR. LEONARD KEENE HIRSHBERG.



Items of Interest

P. A. OF A. ESTABLISHES AN EMPLOYMENT BUREAU.—Since the photographers often find it difficult to obtain reliable help, the Photographers' Association of America has established an employment bureau, which shall be for the free use of all members of the Association.

The Secretary will keep on file a list of those seeking positions and, upon inquiry, will be glad to put any photographer in touch with the kind of help he needs.

Experienced help desiring a change in position will do well to send their names together with a list of their qualifications to the Secretary, Jno. I. Hoffman, Bucyrus, Ohio.



The Rectory of the House of Prayer, Newark, N. J., where Rev. H. Goodwin invented the flexible photographic film.

—Geo. A. Hardy.

WHAT ONE SUBSCRIBER THINKS OF THE PHOTOGRAPHIC TIMES

"I enclose you my check for \$5.00, for which please send me your *mighty good magazine* for TWO years, and also the advertised book, "Photography." * * *

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THE KALLITYPE PROCESS

Jan. 21st, 1914.

PHOTOGRAPHIC TIMES PUB. ASSO.,

Gentlemen:

I noticed in one of your recent issues, a formula for the making of paper by the Kallitype process.

I am enclosing you a print in Kallitype made by Mr. George R. Collins and myself according to your formula, and I may state that your magazine cannot be too highly praised for the manner in which it so thoroughly takes up such subjects and make the explanations complete in detail.

Every amateur should try this process, and if your instructions are followed, success is certain, and tones which can be secured on this paper are far superior, and the range of tones greater than those which can be procured with the commonly used gaslight papers.

This print was made and coated on "Bainbridge Linen."

Yours very truly,

CHAS. E. WARREN,
for COLLINS AND WARREN.

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ANSCO COMPANY OFFERS \$5,000.00 FOR PHOTOGRAPHS OF AMERICA'S LOVELY WOMEN

This is the first announcement of a contest of highest interest to both amateur and professional photographers. It not only affords the opportunity to win a substantial cash prize, but to gain considerable publicity by having your photographs exhibited to admiring audiences, composed of thou-

ands of people from all parts of the country. The purpose of this contest is to secure portraits of fifty of America's loveliest women, to be exhibited by Ansco Company at the Panama-Pacific Exposition, in San Francisco.

Fifty photographs will be chosen in all, and prizes totaling five thousand dollars will be distributed as follows:

First Prize	\$500.00
Second Prize	450.00
Third Prize	350.00
Fourth Prize	250.00
Fifth Prize	200.00
Twenty prizes of \$100.00 each.	

Twenty-five prizes of \$50.00 each.

The selection of the winning photographs will be made by three impartial judges chosen for their special ability to appraise true feminine loveliness.

This contest will, undoubtedly, create national interest, and it will afford a real opportunity for enterprising photographers to profit by it. To promote this national interest, Ansco Company will extensively feature the contest through advertising in the leading publications. In succeeding issues of THE PHOTOGRAPHIC TIMES, additional plans, to give photographers greatest benefit from this contest, will be fully outlined. This special assistance to be rendered by Ansco Company will be very effective.

The contest will begin on May 1st and close December 1st. It will be open to all professional and amateur photographers, and competitors will not be limited to the use of Ansco goods. Each competitor may enter any number of photographs, taken with any camera, and printed on any paper. The full details of the competition are being printed in a special folder, which will be distributed through Ansco dealers.

It does not seem possible to conceive of a contest which would be more interesting to the public at large, as well as to photographers. Husbands, brothers, fathers, mothers and sweethearts will all be anxious to have their "Loveliest Women" represented in the contest, and the "Loveliest Woman" herself will not be backward in having her photograph taken for exhibition.

The plan is exceptionally appealing in itself, and the national advertising which will feature it will be of an extent and character

to focus widest attention, and sustain enthusiasm throughout the period of the contest.

The next number of THE PHOTOGRAPHIC TIMES will contain more about this contest. Every photographer should read these articles, and use them as a basis for planning his own campaign to profit by this unique and charming competition.



PHOTOGRAPHIC SUPPLIES IN SEVILLE

The people of Seville are coming gradually to take an interest in amateur photography. There are now at least two local shops where travelers with foreign cameras may find repair parts and supplies, and local amateurs or professionals may secure outfits of varied makes and grades.

It is said here, however, that the present local vogue of motoring and other sports has recently affected seriously the sales of photographic supplies. One dealer states that whereas his annual sales were formerly valued at some \$9,000, these are now limited to \$1,800 to \$2,100. This decrease may probably be attributed partly to the fact that the attractive picture post cards of Seville are now largely bought by tourists as substitutes for photographs.

The local dealers carry supplies of sufficiently wide assortment to satisfy the majority of purchasers. Although not sold as of American production, American-made plates, films, cameras, and supplies are in greater demand than those of any other country. These American goods are not imported direct, but through England, Germany, and France; hence it is impossible to estimate the proportion of American supplies marketed in Seville.



HYPO ELIMINATORS.

Such widespread interest has been shown and so many enquiries have been made in regard to peroxide of hydrogen, the hypo eliminator, mentioned in the March *Portrait*, that it seems imperative that the subject be gone into at some length so that all readers will have a thorough knowledge of its action before using it upon anything but the dog.

Water is the best and safest eliminator known and should always be employed

where possible, and the more the better. There are sections where the water cannot be used, due to the presence of mineral or vegetable matter which stains the gelatin in a few minutes.

There are emergencies that demand a print free from hypo in a hurry. For such conditions this article is written.

Among the eliminators best known is hydrogen peroxide, and was first recommended by Dr. Angus Smith of Manchester, England, in a paper read before the Photographic Society of Scotland in 1866, its action being to oxidize the hyposulphites remaining in the prints into innocuous and harmless sulphates. It is a substance which is very unstable, and in the presence of other chemicals it decomposes into water and oxygen, the oxygen then combines with the hypo, producing sodium-hydrogen sulphate which is easily removed from the paper by a short wash in water; but even if any be left in the print it would be comparatively harmless.

The objections made to its use are its liability to destroy the more delicate half tones of the image, and that it does not keep well. It is true that it does not keep well, but we have left Cyko prints in full strength solution for hours without harm, and W. Jerome Harrison, the noted English chemist, advises immersion of prints in full strength solution for five minutes.

It may be readily prepared by mixing one ounce of glacial acetic acid with four ounces of water and adding one ounce of powdered barium dioxide.

Abney recommends the employment of a saturated solution of alum as the best hypo eliminator. Hypochlorite of zinc, eau de javelle, iodine, lead acetate and many other substances will affect this, but the action of other chemical compounds formed may be as harmful as the hypo.

An English photographer informs me that potassium permanganate is used abroad as an eliminator with great success.

The method is to dissolve the minute quantities of the permanganate in water until it acquires a light color. Rinse prints and immerse in this solution for a moment or until the solution changes to a yellowish green, then rinse prints until free from stain and dry. Use fresh solution for each small batch of prints. It is very inexpensive and easy to use.

This photographer has prints treated in this way nine years ago still in perfect condition.

We gave it a test six months ago and prints show no indications of deterioration.

I give this information for what it is worth and do not advise the use of hypo eliminators where good water may be procured. With the peroxide method, would not use solution for more than fifty 5x7 prints, and believe it may be used stronger without any deleterious effect.

W. H. SMYTH.—Portrait.

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ENLARGING

Seeing that enlarging is one of the dominant notes of the moment, the handy amateur will be interested to learn how he may easily make various pieces of apparatus, including a very simple form of fixed focus enlarger, for which there is a good deal to be said—especially for the beginner in enlarging. The neighboring paragraphs of instructions of how to get softness and contrast appear to have got their headings mixed. The author says that abrasion marks can be prevented by the addition of "a grain of iodide of potassium to each ounce of developer." So far as my experiments go with this agent, I do not get satisfactory results. Gaslight paper certainly is very useful on occasion for enlarging, but it must not be therefrom inferred that it is as desirable as bromide paper for what we may call the average negative of today.—F. C. L. in *London Telegram*.



Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

THE TORONTO CAMERA CLUB, in affiliation with the Royal Photographic Society of Great Britain, will hold its eleventh Salon from April 27th to May 2nd, inclusive, in the Club's Gallery, No. 2 Gould Street, Toronto, Canada.

All readers of THE PHOTOGRAPHIC TIMES are invited to submit prints for this exhibition, and may obtain entry forms, with other information, from the Secretary of the Salon, Mr. J. F. Howitt.



THE EXECUTIVE COMMITTEE OF THE P. A. OF A.
MEETS

The date of the Convention was decided from June 15th to June 20th, 1914, and the Auditorium of the City of Atlanta was designated as the place in which the Convention will be held.

At the call of President Manly W. Tyree, the Executive Board of the Photographers' Association of America, met in executive session at the Hotel Ansley, in Atlanta, Georgia, on January 12th, 1914. The following members of the Board were present.

Manly W. Tyree, of Raleigh, N. C., President; Will H. Towles, of Washington, D. C., 1st Vice-President; Homer T.

Harden, of Wichita, Kansas, 2nd Vice-President; L. A. Dozer, of Bucyrus, Ohio, Treasurer.

At the special request of the President, representatives of manufacturers and editors, were present. These men were called in special conference for the purpose of securing new ideas to be inaugurated in the next Convention, and for the purpose of having more perfect co-operation between the Association as a whole and the companies interested in photographic supplies and magazines.

The committee appointed to employ a general secretary was represented by Mr. George W. Harris, of Washington, D. C., Chairman, and Mr. Ben Larrimer, of Marion Ind.

The committee of the Woman's Federation was represented by the President, Miss Pearl Grace Loehr, of New York City, and Mrs. Sarah T. F. Price, of Philadelphia, Pa., Secretary. The ladies of the Woman's Federation, were called by the President, to present plans to be followed out by the Woman's Federation in their work.

Committees were appointed as follows:

Stationery.—Will H. Towles, Washington, D. C.

Buttons.—L. A. Dozer, Bucyrus, Ohio.



LE CYGNE

W. G. Bullock



ALERT

W. G. Bullock

Headquarters.—Homer T. Harden, Wichita, Kansas.

Entertainment and Press Notice.—The entire Board.

Information.—Local committees appointed by the Atlanta Organization.

Transportation. — Homer T. Harden, Wichita, Kansas.

Association Record.—Manly W. Tyree, Raleigh, N. C.; Homer T. Harden, Wichita, Kansas.

Legislation.—R. W. Holsinger, Charlottesville, Va.

Membership and Credentials. — Walter Holliday, Durham, N. C.; Jos. Knaffl, Knoxville, Tennessee.

Applied Ethics.—Ben Larrimer, Marion, Indiana; Homer T. Harden, Wichita, Kansas; Miss Emma Gerhardt, St. Louis, Mo.

Picture Exhibits

Some new features will be inaugurated in exhibiting the pictures submitted. Three pictures will be solicited from each exhibitor. All pictures submitted will be passed on by a Jury of Three—one artist and two photographers—who are recognized for their ability. All pictures submitted will be hung. Those rating above 65% will be placed in the Accepted Class; all others will be placed in the Rejected Class. No names to appear on pictures submitted. The Jury will be present to give private criticism upon request. Only Accepted pictures will be catalogued. The Board has decided to purchase not to exceed 20 of the best pictures exhibited, for which they will pay \$25.00 each. These pictures will form a nucleus of a permanent collection. All pictures for this exhibit must be received at the Auditorium, Atlanta, Ga., not later than June 9, 1914. Pictures not received by that date will be returned unopened.

The programme will be of a strictly educational nature. The Hotel Ansley was agreed upon as the headquarters of the Convention.

A report of the Woman's Federation was presented by Miss Pearl Grace Loehr and Mrs. Sarah T. F. Price.

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Prof. C. W. Fisher and Secy. Rinehart have returned from a two weeks' vacation in Florida, where they superintended the planting of a couple of citrus groves and

also participated in the delightful climate with several other tourists from the northern states.

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The Cleveland Photographic Society (formerly the Cleveland Camera Club), will hold an exhibition of photographs at Case Library, April 13th to 25th, 1914. Full particulars concerning the conditions of entry, etc., may be obtained from Mr. A. D. Williams, secretary of the club, at Post Office Box 102, Cleveland, Ohio.

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NOTES FROM THE ILLINOIS COLLEGE OF PHOTOGRAPHY AND THE BISSELL COLLEGE OF PHOTO-ENGRAVING, EFFINGHAM, ILL.

A magnificent collection of thirty-six portraits by J. C. Strauss, the famous St. Louis photographer, were sent to the college for exhibition through the courtesy of Mr. Sadakichi Hartman, the art writer and critic. They were on display in the music room at the college for a couple of weeks and were a great inspiration to the students.

Mrs. Roy Graves of Chadron, Neb., a student of 1909, has returned to the college to finish her course in photography. Since leaving the school she has been assisting in her husband's studio.

Mr. N. Hartunian of Armenia won the February Prize in the Portrait Contest at the college last month.

Among those enrolling during the past month was Mr. Chas N. Bartow, of Piasa, Ill. His wife, formerly Miss Virginia Forwood, took the course in photography at the college last year.

The College Camera Club held its monthly contest on the 15th, and the prizes were won by Messrs. Hopsecker, Hill and Zimpher.

Mr. A. S. Nakamura, who finished his course at the college several months ago and took a position at Altoona, Pa., became suddenly ill last week and was taken to the hospital in that city, where he is receiving treatment at the present time.

Prof. R. J. Latshaw "rode the goat" into the local lodge of Elks of this city and is now without question one of the "best people on earth." We have always considered him in that class, and are very glad that his qualities have been officially recognized.

Photographic Reviews

No. 1, Vol. 1, of *The Ansco Dealer*, a magazine of photographic information, to enable the dealer to better serve his customers and thus increase his profits, has been issued by the Ansco Company, of Binghamton, N. Y., and makes its timely appearance. It is a well-written, well-printed and well-illustrated little publication, which is sure to make its way in the photographic trade.

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Portrait for February is embellished with a speaking likeness of Walt Dickson, of Toronto, Ontario.

The third paper on "The Ten Leading Styles of Portraiture," by Sadakichi Hartmann, is descriptive of the German method, and is instructively illustrated with four examples of that school of painting.

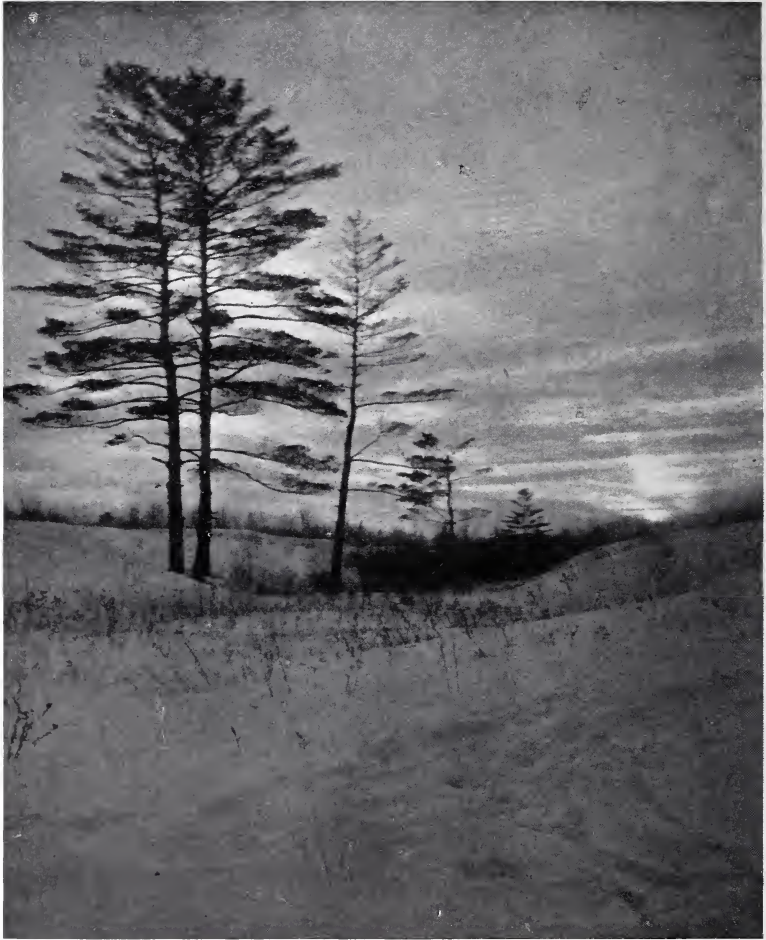
W. H. Smith contributed some valuable concentrated stock solutions for all grades of Cyko and Noko paper; and there is a good interior picture of the Wiedenthal Photo Supply Co.'s Cleveland store.

It is well known to high-speed-shutter photographers that on observing a rapidly rotating wheel—of a motor car, for instance—at times the rotating or otherwise moving object may appear to be stationary for a very brief instant. The current issue of *Knowledge*—in the section devoted to Physics (page 35)—offers an explanation in the following terms. "This has been traced by Mr. Mallock, F.R.S., to a slight shock received by the observer, such as is given by a motion of the jaw, the jerk of a stride, or a blink of the eye. The same effect can be observed if a top is covered by a diagram representing the spokes of a wheel and is rotated; when the observer's head is tapped the spokes appear stationary

for the moment." In this connection it may be mentioned that the interaction of two or more sets of nerves is already known to have some very remarkable and unexpected results. Thus, Professor Harris, in his book on "Nerves," says, "One sensation may augment another; a small colored patch not distinctly visible may become so when a tuning fork is brought near the ear; or place a finger in warm water, the temperature seems to rise if a red glass is held in front of the eyes."

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PINES AT SUNSET

Trade Notes

[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

The Platinotype Company, of London, England, are the sole manufacturers and patentees of a new sensitised paper for photographers named "Satista." It is protected by British Patent Application No. 20,022—1913, and United States and other patents are pending. Willis & Clements, of 1814 Chestnut Street, Philadelphia, Pa., are the sole American agents.

"Satista" is a new Photographic Printing Paper prepared with Platinum and Silver salts. When printed it gives splendid results scarcely distinguishable from the well-known "Platinotype" so greatly admired for its artistic and permanent qualities. The finished picture on "Satista" contains both silver and platinum. Although it is possible to remove the silver in this image by chemical means, the unaltered platinum will remain in sufficient quantity to represent the shadows and all the detail in the original picture. Hence the prints on this paper are permanent in the sense that all the detail is preserved. ("Satista" is sold at a price which brings it within reach of every worker, professional and amateur.)



When the newspapers announced in big headlines the \$10,000,000 distribution scheme of the Ford Motor Company of Detroit, the eyes of the world turned to the figures, wondered at the feasibility of it all, and classed it as one of the big events of the times that are an indication of the Elysian days to come. At about the same time there was inaugurated in one of Rochester's largest factories, one of the most novel and interesting movements for the betterment of employer and employe that has ever come to light, and will attract the eyes of the industrial world to Rochester.

It is more than a year now since the directors of the Bausch & Lomb Company began planning its "physical efficiency" work for its employes. It is a movement begun the first of the year, giving each of the workmen a fair deal and fitting him

into the position where he can do the best for himself and the company, and do away with the idea of trying to fit a round peg into a square hole.

Each applicant for work at the Bausch & Lomb factory from now on will be asked to allow a physical examination upon entering their employ. It will not be compulsory, but there is little doubt of it becoming voluntary when its advantages are understood by the applicant. The carpenter who is found to have poor eyesight will not be given the finer work to do, although he will be paid a carpenter's wages. He will be given carpenter work that is not a strain upon his eyes, and which would eventually make them weaker, and at which work he would not be doing justice to himself or to his employers.

A man with a weak heart will not be put at the bench with a man who is perfectly sound in that organ, for it has been proven that in his endeavors to keep pace with the stronger man he works, in reality, double time, in the strain he puts upon his heart and nervous system. The man weakened with hernia will not be pitted against the man with perfect strength, although the pay will be equal, but each man according to his physical power will be placed where that power can work without physical drain.



ASSUR COLORS — SIMPLIFIED USE OF COLOR-MEDIUM

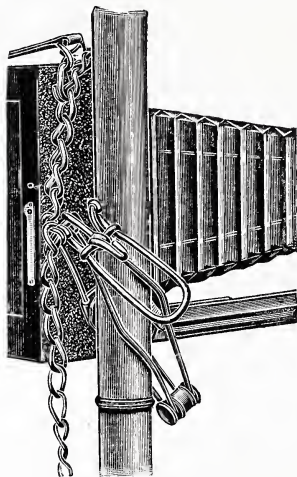
The directions for use of the well-known "Assur Coloring Method" have been further modified by the change in the instructions for the use of Color-Medium. Formerly it was stated that "A small quantity of the desired color is taken and rubbed up on the plate with but very little Color-Medium." Absolute uniformity was impossible because one could not be certain of the quantity taken up at different times. This difficulty is now entirely overcome, absolute uniformity is assured and the manipulation is much simplified by the following method:

In about 1½ ozs. of turpentine dissolve about 60.100 drops of Color-Medium and use this solution for mixing the colors. The linen is wrapped around the index finger and dipped into this solution, the color is then taken up and thoroughly rubbed on the plate and applied to the photograph with circular motion.

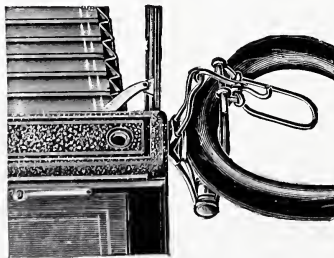
For washing in clouds or highlights pure turpentine should be used.



We have recently seen a new and useful accessory for the amateur photographer in the shape of a neat nickelled clamp, issued under the name of the "Roro." The clamp provides a ready means of securing the



camera rigidly to such supports as an ordinary walking stick, umbrella, chair, tree, railing, alpenstock, telegraphic post or part of a bicycle or motor car, so as to permit of time exposures, being given with certainty, and without risk of damage to any support.



The "Roro" is supplied with about 12 inches of chain, for use not in all cases,

but only when the camera is to be attached to thick posts, branches of trees, etc.

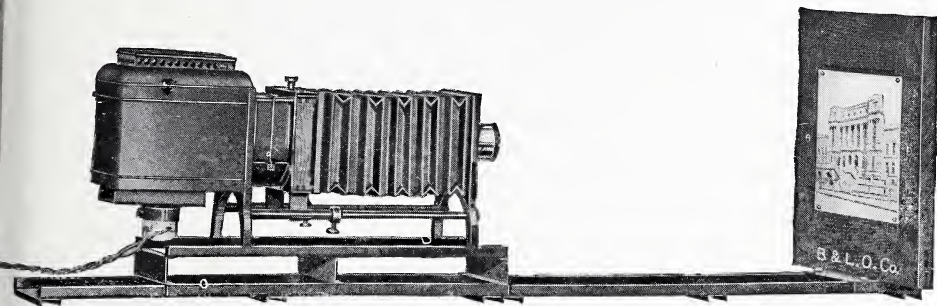
The "Roro" weighs little more than 4 ozs. and can be carried in the waistcoat pocket. The mountaineer in particular will appreciate the small weight for he cannot consider a mere quarter of a pound as adding anything to his luggage.

The "Roro" is protected in this country.

The two illustrations show the way in which the "Roro" is used. With a walking stick, the "Roro" is screwed to the camera, the latter turned as necessary, and then fastened by turning a lever underneath. The second figure shows, how the clamp serves in the case of a double-extension camera, fitted with a telephoto lens, and when an alpenstock is used as the support. When secured with the "Roro," the camera is perfectly steady, even when a strong wind is blowing. The clamp is a most effective aid to obtaining well-exposed and sharp negatives.



Enlarging and Lantern Slide Making with MODEL B BALOPTICON



Model B Set Up for Enlarging (with Incandescent Lamp)

Three Outfits in One:

Balopticon for Lantern Slide Projection, Enlarging Camera and Lantern Slide Camera

Accessories for enlarging and lantern slide making include:

1. Special Holder for negatives up to 4 x 5 in., an area approximately 4 in. in diameter being illuminated.
2. Easel Board, accommodating 11 x 14-in. paper held either vertically or horizontally.
3. Frame for holding negatives up to 5 x 7 in.—attaches to easel board after removal of central portion of board; lamp house with ground glass attaches to back of easel board and illuminates negative.
4. Special Frame, fitting in slide carrier support and taking ground glass and lantern slide plate holder.
5. Metal Tracks with mounting for Model B Balopticon and easel.

Model B Balopticon is supplied with either arc, incandescent or acetylene lamp, as desired, and may readily be used separately for regular projection.

Send for special circular or further information.



Model B Set Up for Lantern Slide Making (with Arc Lamp)

BAUSCH & LOMB OPTICAL CO., 626 St. Paul St., Rochester, N. Y.

The Uhlman Manufacturing Co., of 338 East 59th Street, New York City, are desirous of purchasing some good negatives of landscape and marine subjects taken from nature. Any one having negatives of this character for sale should correspond with the Uhlman Manufacturing Company, submitting proofs and prices to them.

✻ ✻ ✻

The Multi Speed Shutter Company announce the appointment of Mr. A. M. Stewart as salesman in charge of the New York district, with offices at 114-116 East 28th Street, New York. Also that Mr. C. F. Potter, formerly connected with the Dye Auto Press Co. and publisher of the *Western Camera Notes*, of Minneapolis, has joined their staff in charge of the Trade Promotion Department.

The Multi Speed Shutter Co., of New York, are offering a handsome enlargement of extreme speed work taken with a Multi Speed Shutter for the names of six bonafide Amateur or Professional photographers and 25 cents to cover postage.

✻ ✻ ✻

Mr. Charles A. Barnard, of West Lynn, Mass., writes us an appreciative letter, in which he renews his subscription, with cordial expressions of approval of our revived Print Contest.

"I read practically all of the photographic magazines, being in a little club in which each one takes a different magazine, while some of us subscribe for two; so you see your magazine is read by six others beside myself on a single subscription."



THE WINDING ROAD

Flora Lewis Marble

The Photographic Times

With Which is Combined

The American Photographer

and

ANTHONY'S PHOTOGRAPHIC BULLETIN

SUBSCRIPTION RATES one dollar and fifty cents a year, payable in advance. Foreign Postage 50 cents, Canadian Postage 25 cents. Single copies 15 cents. Subscriptions to the *Photographic Times* received by all dealers in photographic materials in this and foreign countries, also the American News Co. and all its branches.

POSTAGE IS PREPAID by the publishers for all subscriptions in the United States, Hawaiian Islands, Philippine Islands, Guam, Porto Rico, Tutuila, Samoa, Shanghai, Canal Zone, Cuba, and Mexico. For all other Countries in Postal Union, except Canada, add fifty cents for Postage. Canadian postage 25 cents.

CHANGE OF ADDRESS.—When a change of address is ordered, both the new and the old addresses must be given. The notice should be sent one week before the change is to take effect.

DISCONTINUANCES.—If a subscriber wishes his copy of the magazine continued at the expiration of his subscription, notice to that effect should be sent. Otherwise it is assumed that a discontinuance of the subscription is desired.

HOW TO REMIT.—Remittances should be sent by Draft on New York, Express Order, or Money Order, payable to order of *The Photographic Times Publishing Association*. Cash should be sent in registered letter.

CONTRIBUTIONS.—All literary contributions, correspondence, "Queries," etc., should be addressed to *The Editor*; all advertising matter to the Advertising Manager.

LETTERS should be addressed:

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
135 West 14th Street, New York.

Classified Advertisements

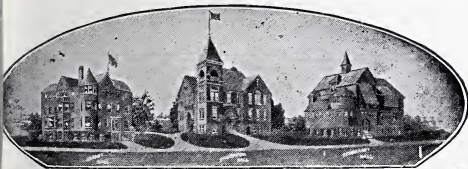
Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

RATES FOR DISPLAY ADVERTISING SENT ON APPLICATION

Hurd's Lawn Finish is the finest type of the fashionable fabric papers. Its quality is the best; it is beautiful in appearance, and the writing surface is exceptionally pleasing.

Hurd's Suede Finish represents the best quality in the medium smooth finish, and is much in fashion. It is also the finest wedding paper made. We carry a large stock of these fine papers.

STYLES & CASH,
135 West Fourteenth Street,
New York.



Learn a Paying Profession

that assures you a good income and position for life. For 20 years we have successfully taught

PHOTOGRAPHY

Photo-Engraving and Three-Color Work

Our graduates earn from \$20 to \$50 a week. We assist them to secure these positions. Learn how you can become successful. Terms easy—living inexpensive. Write for Catalogue—NOW.

ILLINOIS COLLEGE OF PHOTOGRAPHY
667 Wabash Avenue, Effingham, Illinois

"WHY NOT" Learn PHOTO-ENGRAVING, PHOTOGRAPHY, COMMERCIAL ILLUSTRATING. 34th year. BARTHOLDI'S PHOTOGRAPHIC SCHOOLS. 92 5th Ave. Tele. 4242 Chelsea.

STOP!! LOOK!! Have you a camera you wish to sell or exchange? Write us. We have been in the exchange business for twenty years and are known all over the country as THE LEADER. Write for our New No. 18 BARGAIN LIST. It's a HUMMER. NEW YORK CAMERA EXCHANGE, 111 1/2 Fulton Street, New York.

FOR SALE—One 5x7 Century Grand Sr. Camera, Rev. Back, fitted with B. & L.-Zeiss Protar Lens, Vila, f.6.3, No. 10. Volute and Graflex Focal Plane Shutters. Complete and in first-class condition. F. L. MARSHALL, Port Byron, Illinois.

We are prepared to execute orders for making

Special Albums

with or without detachable leaves, regular or extra size, with special leather or cloth bindings. We guarantee our Work.

Write for Estimate.

THE PHOTOGRAPHIC TIMES
PUBLISHING ASSOCIATION

135 W. 14th Street. New York

SEND YOUR NAME AND ADDRESS FOR OUR NEW TARIFF CHANGED AND POST-PAID CATALOGUE OF PHOTOGRAPHIC GOODS.
GEO. MURPHY, INC.
 57 EAST NINTH ST., NEW YORK

BEST, EASIEST and CHEAPEST
 method of treating prints to
PERMANENTLY PREVENT CURLING
 Mailed for 35 cents
 Address L. C. BISHOP, 513 Dean Bldg., South Bend, Ind.

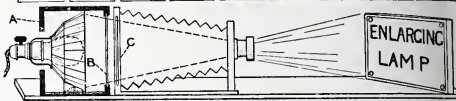
WRIGHT : PHOTO SUPPLIES : Racine, Wis.
 WE HANDLE ALL KINDS OF CAMERAS
Korona, Seneca, Ansco, Reflex, Etc
OUR PRICES CAN NOT BE BEAT
 Catalogues of cameras with discount sheet-5 cents.
 Photo supply catalogue, 300 pages. Illustrated-25 cents
 (A 25 cent credit slip good with first order included)

New 4x5 camera, reversible back, rack & pinion, without lens, shutter or case \$4.00 postpaid, with lens \$5.75

Get our complete bargain list it's free
 We will take your old Camera or Kodak in exchange
 1000 post cards from your negative-\$10. (100 for \$2)

WRIGHT : PHOTO SUPPLIES : Racine, Wis.

MULTIFLEX



Most Efficient Self-Condensing Enlarging Lamp
 or Bromide and Gas Light Papers, Copying and Printing Machines
Resembles the Power of Sunlight
 Multiplies the strength of an incandescent lamp 30 times in one ray of light. Makes beautiful enlargements in one second. Of simple light weight construction and absolutely dependable. Made in two sizes

No. 1 with 30 mirror reflectors for 5x7 negatives	\$8.00
2	15.00
8x10	

Sent by express or parcel post. Descriptive circular W on request.
MULTI SPEED SHUTTER CO.
 114-116 E. 28th St., New York. Factory, Morris Park, Long Island

American Annual of Photography, 1914
 TWENTY-EIGHTH YEAR READY NOVEMBER TWENTY-FIFTH

Larger and finer than ever. Beautifully Illustrated, and treating on all Photographic matters. Contributions by the leaders.

PRICES: Paper, . . . \$0.75 Postage, . . . \$0.15 Cloth, . . . \$1.25 Postage, . . . \$0.20

ORDER FROM YOUR DEALER, OR, SEND ADDRESS OF YOUR DEALER

GEORGE MURPHY, Inc. :: 57 East Ninth Street, New York

British Journal Photo Almanac, 1914
 READY DECEMBER 10th 53rd Year]

New Features:

Lens Facts for Amateurs	Glossary of Photographic Terms
Exposure and Development	Formulae for Daily Work, . . .

PRICE: Paper, \$.50 Cloth, \$1.00
 Postage, .27 Postage, .37

Order from your dealer, or send your dealer's address

AMERICAN AGENTS:
GEORGE MURPHY, Inc., 57 East Ninth Street, New York

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

WATCH THE TEMPERATURE.

The amateur should give particular attention these cold days to the temperature of the developer for Velox prints. Care should be taken to have the developer at 70 degrees, which insures the best results, and to work in a room of about the same temperature. You may mix your solution properly but if the room is cold the temperature of the developer will soon drop and your print results will suffer.

It is best to keep an Eastman Thermometer in the developing tray in cold weather and keep the temperature uniform. The Velox instructions tell you the proper temperature for your developer is 70 degrees and the fixing bath and wash water about 50 degrees.

Stick the thermometer in the developer the next time you make Velox prints and you will be surprised at the rapid change if you are working in a cold room.

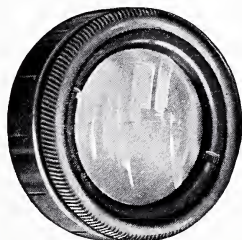
It is a simple matter to warm a tray of developer when it has dropped below 70 degrees. Fill a large tray with hot water and let your developing tray rest in this until you have secured the proper temperature. Keep a sharp watch on the thermometer and remove the tray from the warm water when developer has reached 70 degrees.

Be careful not to raise the temperature above 70 degrees, for a developer that is too warm softens the gelatine and produces chemical fog, while one that is too cold retards development and produces flat, weak prints.

There is also the uncertainty of securing correct exposures when the temperature of the developer varies. Regular Velox should develop in from fifteen to twenty seconds, while the Special Velox requires about thirty seconds at 70 degrees. If the developer becomes colder the prints develop more slowly, giving the impression that the print has been under-exposed.

The tendency then is to give more exposure, and in so doing the prints are even worse than before.

There is but one way to secure perfect results and that is to follow instructions in all things. Ask your dealer for a copy of the Velox Book. It is filled with interesting and dependable information that will help you to avoid mistakes and secure better and more uniform results. An Eastman Thermometer should also be a part of your photographic equipment.



IS YOUR CAMERA FAR SIGHTED?

To be without my Kodak Portrait Attachment would be as much of a misfortune to me as for Grandma to be without her reading glasses. It would be as impossible for the Kodak to see things close by as for Grandma to read the fine print in the newspaper. Without a Portrait Attachment your Kodak is far sighted.

The normal vision of most hand cameras begins at six feet and reaches to infinity. If they were so constructed as to focus (with just the regular lens) on objects closer to—a much longer draw of bellows would be required and this in turn would require an extension bed—and presently they would no longer be pocket cameras. By means, however, of the Kodak Portrait Attachment this trouble has been cleverly overcome—it is the Kodak's reading glass for objects nearer than six feet.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

You may say, "Who wants to make pictures of things that are too small at six feet? They would be so small they would not be worth while any way." But such is not the case. The object which is too small at six feet is often just the right size for a Kodak picture at three and one-half feet.

At six feet your Kodak will make almost a full figure picture of a person sitting but at three and one-half feet only the head and shoulders are included.

The focusing type of Kodak will allow of pictures at even shorter range. For instance, if a 3A Kodak is set for pictures at 100 feet, and the Portrait Attachment is slipped on over the lens, an object $4\frac{1}{2}$ feet away is in correct focus; if set at 25 feet the object 4 feet away is in correct focus; at 15 feet, the object $3\frac{1}{2}$ feet is in correct focus; at 8 feet the object 3 feet away is in correct focus and if set at 6 feet, the object 2 feet, 8 inches is in correct focus.

By this it will be seen that with a focusing Kodak and Portrait Attachment most any object becomes a suitable subject for a picture. And as for portraits, well you can get close enough to make a portrait of the baby, or just the right distance for a head and shoulder picture of Grandpa or Grandma. The window they sit by to read the paper is usually the one which gives the best light for your portrait.

And what a joy these intimate home portraits are to the owner of a Kodak. Not technically perfect to be sure, and extremely informal, but they have their value in preserving the story of the home. They are the marginal illustrations, as it were, that fill in between the more formal full page pictures and lend added interest to all the little incidents of the home story.

Then there are the bits of still life that make most interesting studies if the objects are tastily arranged. Potted house plants, cut flowers, a basket of

fruit; there are any number of such subjects that make beautiful decorative pictures when made with the Portrait Attachment.

Spring will soon be here and the wild flowers and other nature studies will add to the Portrait Attachment possibilities. The fifty cents you spend for the attachment will seem a small investment compared with the excellent results you will secure.

The beautifully illustrated booklet "At Home with the Kodak" is free at your dealers or by mail. Call or send for your copy to-day. A careful reading of its pages will open your eyes to a new and most interesting phase of Kodak work.

COLOR YOUR PRINTS

Anyone can make beautifully colored prints by the use of Velox Transparent Water Color Stamps. No previous experience is necessary. Just a brush or two and the book of stamps which includes complete directions. Your collection of prints will be more interesting by the addition of colored pictures from your best negatives. The Velox Water Color Outfit is shown on another page.

Eastman Kodak Company

ROCHESTER, N. Y.. *The Kodak City.*

AN ALBUM'S THE THING.

Envelopes, books and magazines are poor filing places for your prints and amateurs have learned the truth of this statement after many disappointments. After all is said and done it is agreed that an album is the proper thing to house the prints of the amateur.

Prints mounted in an album are never mislaid nor lost. When you want a particular print it is easily found and always in the same place—and those amateurs who have mislaid their prints come and again appreciate the importance of having the picture, always in the same place.

Some amateurs prefer an album which allows for expansion. For these the Interchange is a popular and convenient album, fashioned after a loose leaf book. Bound in embossed leather covers with grain leather corners and back, it is most desirable and will wear well.

This album can be had in four sizes—each sufficiently large to hold prints made with any size Brownie or Kodak. Style A 5 x 8 inches and costs \$2.50; Style B is 7 x 11 and costs \$3.00; Style C is 10 x 12 and costs \$4.25 and Style D, the largest, is 11 x 14 and costs \$5.00. Each album numbers 50 linen finish leaves.

The leaves in the Interchange are held fast by two inter-locking screws, which can be easily loosened and new leaves added as desired. In this way the capacity of the album can be almost doubled.

In mounting the prints it is advisable as well as most practical to use Kodak Mounting Tissue which prevents the prints from curling and the pages of the album from wrinkling. There is no danger of daubing the pages and spoiling the attractiveness of the album, with paste marks when dry mounting tissue is used.

Many amateurs mount their pictures in groups, by seasons, and some make an annual record of the year in pictures.

The titles of the pictures and any interesting facts relating to the picture making, written under the prints in white ink, will add to the general interest of the book.

The best place to look into the conveniences of the Kodak albums is at the Kodak dealer's store in your city. The dealer will be glad to show you his stock.

Eastman Flash Sheets and Flash Sheet Holder.



Showing Flash Sheet held in position.

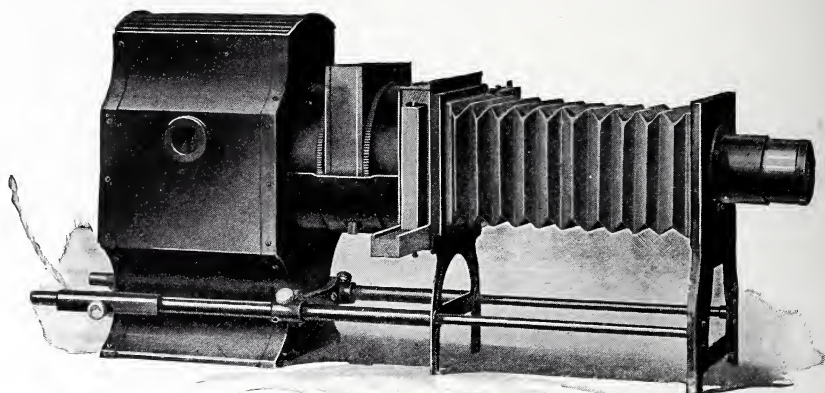
Eastman Flash Sheets burn slowly, giving a broad soft spread of light and are preferable where instantaneous exposures are not absolutely necessary.

Securely fasten a sheet in position, hold in an upright position at desired height and ignite from the back.

THE PRICE.

No. 1 Flash Sheets, per pkg. of six sheets, 3 x 4,	\$.25
No. 2 Flash Sheets, per pkg. of six sheets, 4 x 5,	.40
No. 3 Flash Sheets, per pkg. of six sheets, 5 x 7,	.60
Eastman Flash Sheet Holder,	1.00

Ask your dealer for the illustrated booklet, "By Flashlight." Mailed free on request.



THE KODIOPTICON

offers the most simple and enjoyable means of entertaining your friends with illustrated stories of the good times recorded by your Kodak.



VELOX LANTERN SLIDE

*The lantern
slides are made
like Velox prints
on*

VELOX LANTERN SLIDE FILM

The combination of the two places lantern slide making and projection within reach of every owner of a Kodak.

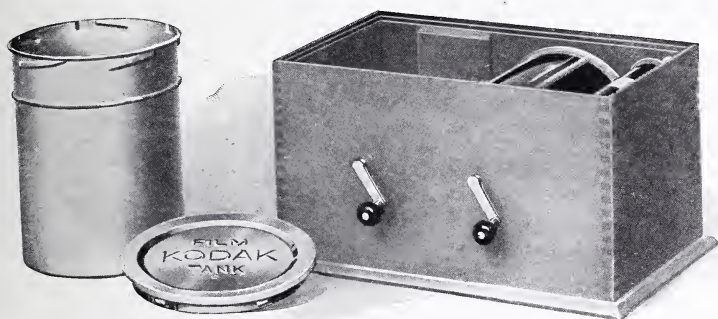
The pictures thrown on the screen by the Kodiopticon are perfect enlargements of your Kodak pictures ; clear, brilliant, and of such large size that a whole company of friends may enjoy them,

THE PRICE.

Kodiopticon, complete with Mazda Lamp, - - -	\$20.00
Velox Lantern Slide Films, per doz., - - -	.30

Have your dealer show you or write for descriptive circular.

EASTMAN KODAK COMPANY, ROCHESTER, N. Y.



There's the element of certainty in
the work of the

KODAK FILM TANK

The best result from every exposure is assured. The inexperienced amateur is not required to use his judgment.

The experience is in the Tank.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealers.

*Color the
Print*

*Color the
Enlargement*

*Color the
Lantern Slide*

with



VELOX TRANSPARENT WATER COLOR STAMPS

The most simple, satisfactory and inexpensive method. The colors are absolutely transparent, blend perfectly and may be used with success by the most inexperienced amateur who will follow instructions.

The above Velox Water Color Outfit, complete, including book of color stamps (12 colors), three brushes and mixing palette,—seventy-five cents.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealers.

THE NEXT PHOTOGRAPHIC, TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on April 1st, 1914, so as to be announced in the May Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Com-
mended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Home Portraiture."

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

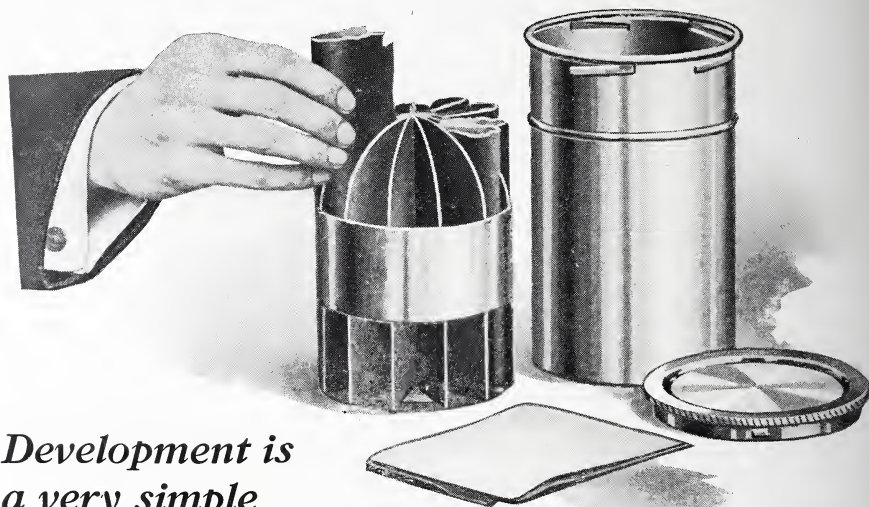
**NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED
IN ANY OTHER AMERICAN PUBLICATION.**

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used; those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than the first of April.



*Development is
a very simple
matter with the*

Premo Film Pack Tank

No skill, no experience whatever, is required.

You merely mix a developing powder in the tank, and fill it up with water to the embossed ring. Then load the films in the cage, place cage in tank, put on cover, and leave films to develop automatically for twenty minutes.

This is all you do, excepting to turn the tank, end for end, several times during the course of development.

A school boy can do it, and when instructions are followed, perfectly developed negatives are bound to result.

There's a Premo Film Pack Tank for each size of Premo Film Pack films. Fully described in the Premo catalogue, a copy of which will be mailed to any address on request.

Rochester Optical Division

Eastman Kodak Co.

Rochester, N. Y.

SPEED and RELIABILITY
MARK
HAMMER PLATES

They hold the record for detail and color values under short exposure and weak light.

Special Extra Fast (red label) and Extra Fast (blue label) Plates are best for all round work.



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

HAMMER DRY-PLATE COMPANY
Ohio Avenue and Miami Street St. Louis, Missouri

Established 1840.

Incorporated 1892.

Joseph Parker & Son Company

Manufacturers of

TREASURY

COMMERCIAL

and **CAPITOL**

BLOTTING PAPERS

Made in Highest Photo. Finish
and Chemically Pure.

27 Elm Street = = New Haven, Conn.

SOMETHING REALLY GOOD

THE "PHOTOGRAPHIC TIMES" ALBUMS

FOR UNMOUNTED PHOTOGRAPHS



THESE ALBUMS for Unmounted Photographs are made precisely like the old-fashioned scrap book, with a guard between every leaf. The leaves themselves are made of a gray linen-finished cover paper, from extra heavy stock, weighing 120 pounds to the ream. The books are bound in genuine Seal grained Leather, backs and corners, with strong Cloth sides. The covers are tooled with genuine gold leaf, and the word *Photographs* is stamped in gold on the sides. These Albums are sewed in the regular bookbinders' style, to open flat, and they are made to stand the hardest kind of wear. We are putting them out over the reputation of the "Photographic Times," and

WE GUARANTEE EVERY BOOK

These Albums contain fifty leaves each, for holding from one hundred to two hundred unmounted photographs, according to the size of the prints. The prices and sizes of these Albums for Photographs are as follows:

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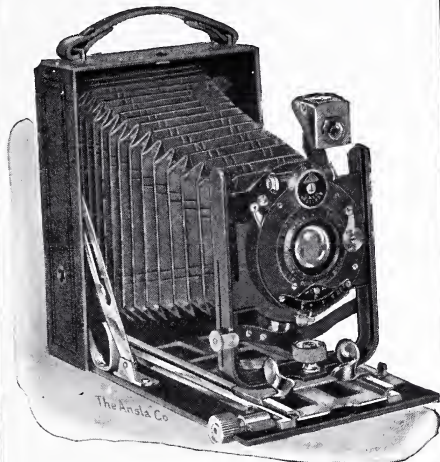
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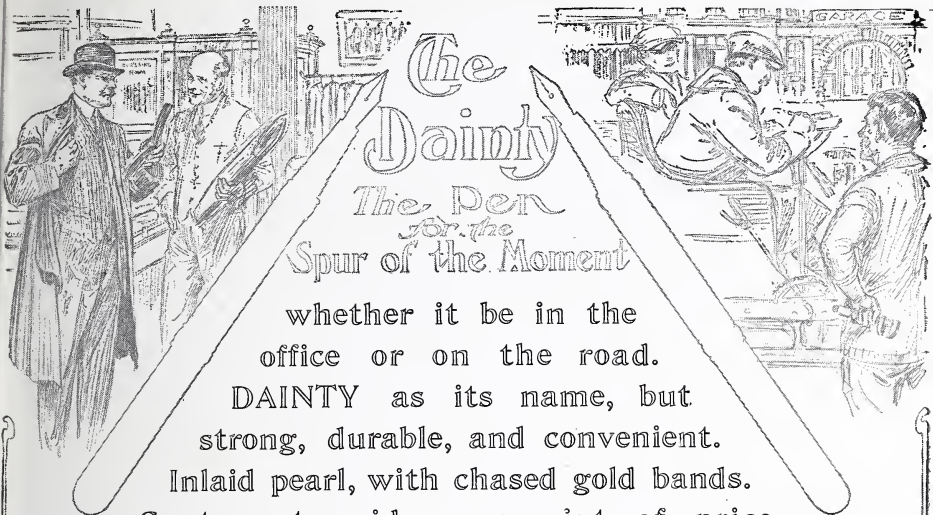
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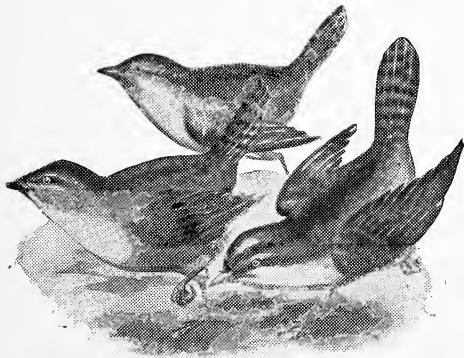
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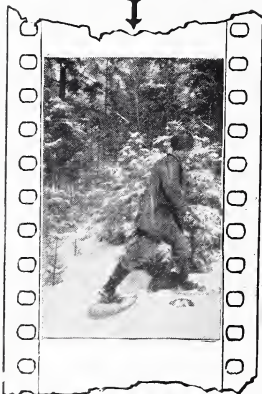
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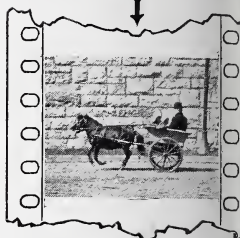


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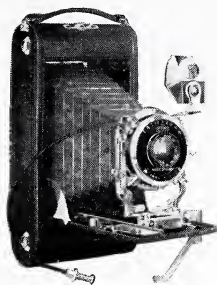
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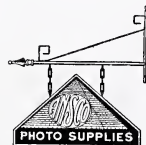
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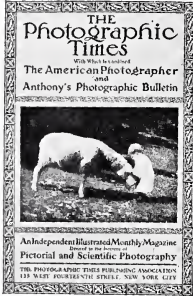
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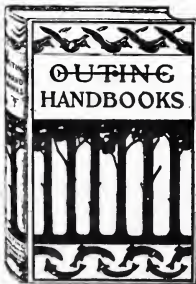
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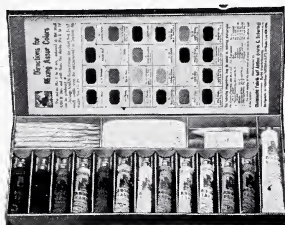
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Bronx Park

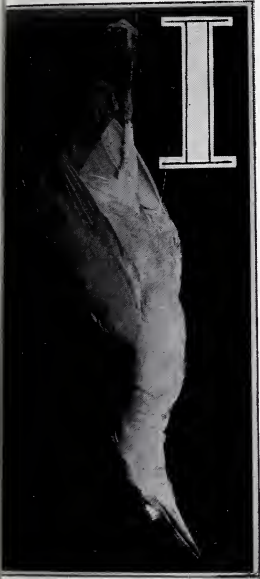
Harry A. Brodine

WITH NOTE-BOOK AND CAMERA IN THE NATIONAL ZOÖLOGICAL GARDEN AT WASHINGTON

BY R. W. SHUFELDT, F.A.O.U.

Corr. Member of the Zoölogical Society of London, Hon. Member of the Royal Australasian Ornithologists' Union, etc.

Illustrated With Nine Photographs by the Author.



IT is many years ago since I have published anything of importance on the subject of zoölogical gardens. As a matter of fact, it is twenty-seven years ago since I first invited attention to the status of these institutions in the United States, this having been done in an article contributed to *Science* (June 4th, 1886, p. 505), and primarily prompted by a proposition made by Mr. P. T. Barnum a few years before. That veteran exhibitor of animals made the announcement that, if Congress would grant him thirty acres of the reclaimed flats on the Washington side of the Potomac, he would, from his own resources, give \$200,000 toward the establishment upon that tract of a national zoölogical garden. It goes without the saying that that project fell through, and apparently for the reason that neither Congress nor the country appreciated what a first-class, extensive, well stocked national zoölogical garden meant to it, nor in any way realized the advantages of such an institu-

tion to the American people at large. With the view of throwing some light on this matter, I pointed out in the same article that in the year 1885, no fewer than 659,896 persons visited the Zoölogical Gardens of London, the receipts to the society amounting to nearly 26,000 pounds, and the showing was still more favorable the year previous, in fact, to the extent of over 3,000 pounds. From that time up to the present the London "Zoo" has steadily improved in all respects. There is an enormous annual attendance, the income from which amounts to many thousand pounds. The collection of animals is superb, and the output of scientific publications and works constitutes, among many others, at least one potent factor that stands for the enviable position England maintains in modern civilization. With respect to any nation, it is a truer index, many times over, of such standing than is the maintenance of an immense army of soldiers, or a powerful fleet of dreadnaughts.



MAMMAL HOUSE

(FIG. 1.)

Dr. Shufeldt

Two other early papers of mine touch upon this and allied questions,—one of these is entitled “A Laboratory for the Park” (*Forest and Stream*, March 24, 1887, p. 175), and the other “Zoölogical Gardens, Their Uses and Management.” (*Popular Science Monthly*, April, 1889, pp. 782-791). Taken together, these two articles enter very thoroughly into all matters pertaining to the establishment of such institutions, their maintenance, and the enormous advantages that may flow from them toward a country’s credit, progress and refinement, in the event of their being properly conducted.

With my mind full of what I had published over a quarter of a century ago on the relations of our government to scientific research, to the conservation of our wild life, to the complete destruction of our magnificent heronries in the South, to its allowing many of our important animals to die out and become forever extinct, with not a line left on their anatomy to the establishment of a national zoölogical garden and all that depends upon it, with, as I say, all these questions running through my mind and what I had published on them so long ago, I found myself, one winter’s day a few weeks since, rambling through the National Zoölogical Garden at Washington with an old fashioned camera and tripod.

Those who know anything of this park are more or less familiar with its vast extent in acreage, its nearness to the city, its marvelous diversity in the matter of topography—being a superb combination of forest, streams, ponds, rolling land and meadow—in fact, an ideal tract of great size for the very purpose for which it has been set aside.

In numerous instances the natural features have, in various places and with great taste and skill, been improved upon with the view of either conducting to the comfort of certain animals, or to introducing conveniences for the visiting public, and bringing undesirable conditions into harmony with the



BUFFALO HOUSE

(FIG. 2.)

Dr. Shufeldt

scheme as a whole. It is truly remarkable what has been accomplished up-to-date along such lines, when one comes to consider the meagreness of the Congressional annual appropriation for such purposes, or, indeed, for the progress and support of the entire institution as one of the departments of the government.

As a matter of fact, it would be money well expended were this park to receive every year from the above source at least half a million of dollars for its maintenance and improvement, and this not to include the purchase of animals or the salaries of those connected with it. As to the latter, they are ridiculously small, so small that I would feel ashamed to state here what the amounts of some of them are.

Some of the buildings of this National Park are extremely tasteful in the matter of architecture and substantial in structure, an example of these being seen in the Mammal House here shown in Fig. 1 of the present article; while others, though rustic and of attractive design, can be but of the type of more or less temporary buildings, such as the Buffalo House shown in Fig. 2.

Apart from such as these—for there are a number of other buildings more or less like them—one cannot fail to admire the elegant dens for the bears; the attractive pools for seals and otters, and the immense aviary containing many interesting birds and wild fowl. This last is so far constructed along natural lines—standing as it does in a timbered tract—that some migrating Night Herons come every year to build a few nests on its wire roof or in the vines running over it. So large is this immense cage that pelicans and herons can enjoy their flights in it, almost to the extent of those they indulged in prior to their captivity.



RUSTIC BRIDGE

(FIG. 3.)

Dr. Shufeldt

On the other hand there are other animals—and altogether too many of them—confined in ridiculously limited quarters, and they appear correspondingly unhappy in consequence. This is no fault of any one having anything to do with the management of these things, but rather it is due to the shortsightedness of our government in not appropriating sufficient means to obviate such glaring and unnecessary cruelties. Some of the paddocks for deer and other large mammals are excellent, while again we meet with the most barbarous exceptions to it.

Some of the means of confinement are all that they should be, as in the case of the camel and llamas shown in Fig. 5; while in others they are cumbersome and unsightly, as, for example, in the case of the zebras and others (Fig. 4); but all this finds its explanation in what has already been pointed out, that is, the miserable lack of funds wherewith to do better.

For the length of time this National Zoölogical Garden has been in existence, the list of animals on exhibition is surprisingly small, while not a few of them are of great value. It is not calculated to excite the admiration of those who have visited the London Zoölogical Gardens, or the Bronx in New York City, to observe such birds as the California Condor, the Harpy Eagle, and the like, confined in such cages as render any exercise for the inmates a mere matter of impossibility.

The attempt to have aquaria in this park has been abandoned entirely, while the conditions under which the few snakes, turtles, and lizards are kept, is a matter for the consideration of the Society for the Prevention of Cruelty to Animals, rather than it is to occupy space in the present connection for criticism.

In his report relating to the condition and operation of the National



ZEBRA

(FIG. 4.)

Dr. Shufeldt

Zoölogical Park, for the year ending June 30th, 1901—twelve years ago—Dr. Frank Baker, the Superintendent, was compelled to state that “The needs of the Park with reference to a suitable bird and reptile house were mentioned in the last annual report. A new structure of this kind should be built in order to keep the animals in proper condition. Many snakes are lost from lack of proper sunlight. It is impossible to keep lizards at all, and it is useless to attempt to exhibit turtles and other reptiles under the conditions at present prevailing.”



BACTRIAN CAMEL

(FIG. 5.)

Dr. Shufeldt



EUROPEAN FLAMINGOES

(FIG. 6.)

Dr. Shufeldt

The magnificent examples of the huge turtles from the Galapagos Islands are kept in a little room that any New England representative of the porcine tribe would be justified in passing adverse comments upon.

In short, and as a matter of fact, it remains with Congress as to whether this state of affairs shall be allowed to continue, for the management has done its best with the little dribbles of money it has received, wherewith to conduct a concern that pertains to the capital of any of the civilized nations of the globe.

The very thought of not maintaining, and properly maintaining, a large, elegantly equipped and stocked zoölogical garden at the capital of such a nation as we pretend to be, would only be paralleled by the suggestion of doing away with our museums, our libraries, our Bureau of Fisheries, and similar institutions.

On the other hand, when Congress decides that such a concern shall exist, and proceeds to provide for it by way of an annual appropriation, in the name of everything that pertains to national credit and respectability, let it be a zoölogical garden at least worthy of the name, and not one where some of the conditions existing furnish ample ground for the charge of positive cruelty to animals, for the lack of funds to take proper care of them. They should be placed in environments where they will be happy and comfortable; where they will furnish the proper educational material for the people, and which the people have the right to expect, when Congress uses the money for that particular purpose.

The fund of information that this Park has already furnished students, artists, sculptors, classes from educational institutions, zoölogists, geogra-



PEACOCK IN WINTER

(FIG. 7)

Dr. Shufeldt

(Many peacocks are found at large in the Park, and when the ground is covered with snow in the winter, they afford a magnificent sight.)

phers, and many others, has far exceeded all the money value that Congress, up to the present time, has appropriated for it. Yet this has been accomplished with meagre means, an underpaid staff, and in face of other impedimenta.

Not only should all the shortcomings pointed out above be rectified, and far more ample means be appropriated for the purposes here suggested, but



(FIG. 8)

GREATER BLACK-BACK GULL IN FREEZING POND

Dr. Shufeldt

(Winter scene in the National Zoölogical Park.)

it is high time that the pecuniary means should be forthcoming wherewith all the aims and objects of a National Zoölogical Garden may be carried out to their fullest extent.

In order to occupy and fill its proper place among the educational advantages of any large civilized center worthy of the name, the zoölogical garden, in addition to having on exhibition at all times of the year as many representatives as possible of the native and foreign faunæ, placed in conditions as near as may be to those enjoyed by any of the animals in nature, every facility should be provided for to study these animals, and special ones granted to zoölogists. There should be a thoroughly equipped photographic department at the garden, where animals of all sizes may be photographed under the very best circumstances for scientific purposes. Nothing of this character exists at present beyond the purchase of a Graflex camera.

When animals of any kind die, it is not sufficient that simply the cause of death be ascertained, and whether any parasites were present in any of the animal's organs; but there should be built up at the garden a fully equipped prosectorial department, and a first-class anatomist or prosector appointed to take complete charge of it. In the laboratory and dissecting rooms of this department the anatomy of every kind of animal dying at the Gardens should be studied, drawings and photographs made of it, and full descriptions of the same, with all necessary figures and plates, published quarterly by the society connected with the garden. All skeletons should be carefully and scientifically preserved and sent to the osteological department of the museum in the city wherein the Zoölogical Garden is situated.

The annual waste of all this invaluable material that now goes on at the National Zoölogical Garden is terrible to contemplate, and is quite equal in the matter of importance to the waste of many another product that this most wasteful of all countries has been guilty of in times gone by.



THE LITTLE CHERUB

Wilkes-Barre Camera Club Exhibition

Ben Boyd

RAINY DAY PHOTOGRAPHY

BY HARRY A. HARVEY

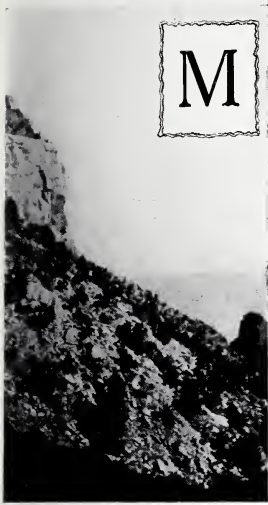
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ANY photographers are of the opinion that it is a good policy to place the camera aside during wet weather and save their efforts for the sunshine. They are laboring under wrong impressions, as many of the most charming renditions of landscape are made amidst what they consider adverse circumstances.

On the other hand, a few knowing ones await the rainy spells before venturing forth with camera and tripod, and reproduce nature in one of its most fascinating moods.

Modern up-to-date landscape work calls for certain effects that must not be found wanting in your prints, otherwise they will be judged as scarcely worthy of merit, and some of these conditions that are so essential, can be secured more readily upon a damp, misty day, than upon one which is perfectly clear.

Photography is ever moving forward. It is a subject that establishes new standards continually, being never at a standstill. Some of the old workers as yet cling to ideas that have long been discarded. Others, having endeavored to keep up with the new thought, have made reputation for themselves through the character of their work. I have occasionally seen a novice in photography grasp the meaning of present day standards and within a few months be listed among the advanced amateurs of the country. This is not often the case, as like most anything else worth while, it requires much effort and considerable study to reach the goal desired. And so, one must be alive to the progress of the work, and follow up the art of pic-



A WOODLAND SKETCH



THE POPLAR

H. A. Harvey



MIST AMONG THE TREES

H. A. Harvey

ture making as practiced now a days, and not five or ten years ago. What we considered the height of perfection in photographic art at that time, would perhaps fail to draw honorable mention now.

And in speaking of our rainy day photographer, if he is a city man, lacking the opportunity to take to the woods, he will most likely work some thoroughfare close by with an imposing public building, bank or church as his main point of interest, lending a goodly prospect down the street. Or else perhaps he will turn his attention to the water front, with all its varied shipping, the wet sails of an approaching craft, or the heavy black smoke hanging low over the harbor from without the stack of some passing tug.

Perhaps there is no one spot so abounding in interesting subjects for the photographer, as the water front of a big city. Here we find genre subjects upon every hand. Along the wharves there is work to be done and work doing every minute of the day, and in the harbor the views are ever changing. Water front scenes prove of interest to most everyone.

And yet, our photographer may reside in the country, what then? He will find many subjects of interest as rainy day work, close at hand. He has the advantage over the city man in having the nearby woods. He can follow up some pretty stream and photograph its misty banks, or else take some woodland path, making its way through an attractive grove, and where his view is somewhat extended, he can fairly lose the far foliage and tree trunks in the mist.

Forest scenes are always pleasing to the eye, and the many different varieties of trees prove attractive subjects. The woods are rather difficult to photograph upon bright days. One must give the proper exposure to both sunlight and shadow, and this is none too easy to accomplish. Our highlights are apt to be harsh, or else, the depth of shade in the dark corners of the plate, show lack of exposure. It is quite different upon days that are overcast. Then the light is more evenly distributed among the trees, and a correct exposure is easily obtained with the assistance of tripod. The forest is never so attractive as when the clouds obscure the sun. Every outline appears softened, and the



A MONARCH OF THE WOODS



DOWN BY THE DANK TARN

H. A. Harvey

gradations of light upon the woodland floor, along the paths, or in the open, prove ideal conditions for this branch of photography.

And you might ask, why all this mist and fog? Why go out in the rain to photograph, when at other times the sun will shine, and cast such beautiful lights and shadows. As you may know, there is good reason for this kind of work, in fact, you must realize that you easily acquire what is most essential in landscapes of the present day photography, and that is atmosphere. A landscape to be judged as such, must show atmosphere. Without it, your picture is lacking in its most desired feature. We are aiming to equal the artist and his brush work, we are trying to duplicate his efforts upon canvas. He takes care to paint in atmospheric effects according to his wish, or as he sees it in his subject. As we cannot do likewise in our work with the camera, we must obtain the same results, or else our picture is not complete. And we must bear in mind that it is essential that we portray nature as nature is, being careful not to overdraw her various moods. How often do we see those atmospheric days. Perhaps after the rain, we may have a day of absolutely clear weather, and in the mountains at such times we note the far distant ridges stand out bold against the blue sky, but these conditions are exceptional, and can only be seen occasionally.

Mount the brow of a hill most any day, and obtain a view of the distant landscape, or else, look down the streets of your city. Draw your eye from near objects and look afar, what do you see? You will note a gradual massing of detail, objects begin to lose their clear outline, and according to weather conditions, may be nearly lost in the far off, being swallowed up in the haze.



BROTHERS

H. A. Harvey



WOODLAND POETRY

H. A. Harvey

This is what you must show in your work. A landscape, no matter how well rendered, or how beautiful, will have a difficult time getting by the judges of an exhibition when lacking in this most essential feature. And so I say, wait for a misty or rainy day. Do not treat lightly the conditions that are so necessary for your work.

Take your camera out into the open and photograph the world as the world is.



SPEARING FISH ON THE HOMOSASSE RIVER, GULF OF MEXICO

S. Sanders Neck

INDIRECT ELECTRIC LIGHTING IN MOVING PICTURE SHOWS

BY FRANK C. PERKINS



THE accompanying illustration shows the effect of indirect electric lighting in the modern moving picture show. No form of public amusement has ever achieved such wide popularity as the moving picture exhibition. The illumination of these theatres of the people present the paradox of requiring a room that is dark in order to bring out the pictures, while, at the same time, sufficiently light to afford comfortable ingress and egress, and to prevent moral danger.

It is held that there is a perfect solution to this peculiar problem, and that is, the use of indirect electric lighting, which has now become of great service in many of the newer theatres. The perfectly diffused light from the ceiling does not interfere with the full effect of the projected picture, even where the resulting illumination is so high as to give almost daylight effect.

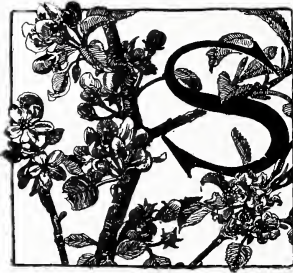


The photograph shows how perfectly the picture is brought out on the screen with a general illumination that shows all of the details of the theatre. The room is 38 by 80 feet and has a total of 3,040 square feet of surface. The ceiling is 40 feet high and 8 composition bowls are used with reflectors 3 inches from the top to the ceiling. There are 7 tungsten lamps used of 60 watt, each giving 1.1 watts per square foot.

It may be stated that under the balcony there are six shallow bowls, each containing four 60-watt lamps. During the performance two 60-watt lamps are allowed to burn in each of the four rear bowls on the upper ceiling, and one 60-watt lamp in each of the bowls under the balcony.

HOW TO TELL GENUINE WORKS OF ART

BY LEONARD KEENE HIRSHBERG, A.B., M.A., M.D.



IR THOMAS BROWNE in his *Religio medici*, says that nature is not at variance with art. Nor art with nature; they are both servants of Providence. Art is the perfection of nature. Were the world now as it was on the sixth day, there would yet be a chaos. Nature has made one world and art another. In brief, all things are artificial; for nature is the art of God. Dead he is not, but departed—for the artist never dies.

“Thus then to man the voice of nature spake,
 ‘Go, from the creatures thy instructions take;
 Learn from the birds what food the thickets yield;
 Learn from the beasts the physic of the field;
 Thy arts of building from the bee receive;
 Learn of the mole to plough; the worm to weave;
 Learn of the little nautilus to sail;
 Spread the thin oar and catch the driving gale.’”

If there is any tenement, home, or house in this fair land without a picture in it, it is indeed a novelty; Pictorial art is represented all over this fair land—in the poorest homes. Those who can own crayon drawings, colored prints, and cheap oil paintings are always anxious to possess rarer works of art. Many aim to own real oil paintings by recognized artists.

Suppose you paid a quarter for an oil painting in a second-hand store and, after it was washed, the name of Murillo, Rembrandt, Corregio, Potter, Ward, Reynolds, or some other famous artist was on it. How would you tell whether or not the dealer you took it to was telling you the truth.

Mr. A. P. Laurie, a chemist, and scientist of renown, has just discovered a way to make the truth certain.

Up to the present time, says he, the identification of works of art has been entrusted entirely to the art expert. He brings to bear only his wide experience upon the problem.

Among those engaged in buying and selling pictures, many devices kept as trade secrets help at times. Yet it is all a haphazard thing and the best dealers, most experienced art experts, and art custodians have often been fooled.

Now a scientific method can at last be brought into service upon this whole matter. The first step is to study the history of the paints.

By an examination of ancient documents such as the illuminated manuscripts of the monks, it has been possible to plan out the history of these paints, probably to fix the very dates at which certain paints were first used.

Then the presence of any paint more modern means re-touching, forgery, or a modern picture. Even this does not settle the authorship of the picture, and Mr. Laurie's method does. Just as everybody's finger-prints, gestures, and little peculiarities are different. One of the most interesting revelations is that every artist's brush-stroke is different from another's.

If an enlarged photograph of foliage, a horse's head, a bit of a hand, or what not on any picture is examined, it will at once be plain who the artist was. Photomicrography brings this out still more.

Mr. Laurie finds that each artist has his own way of using a stroke of the brush. This is easily discernible.

Also, very often the thumb-prints and finger-prints of the artist can be discovered in some parts of the painting.



A BIT OF THE SUSQUEHANNA RIVER

Wilkes-Barre Camera Club Exhibition

R. S. Kauffman

MAKING THE BEST OF UNDER-EXPOSED PLATES

BY REV. F. C. LAMBERT, M. A., F. R. P. S.

With Two Illustrations by the Author.

At times even the most skilful and experienced workers have to make the best they can of plates that have *not* been fully exposed. Circumstances beyond their control have been adverse. But still it is desired to make the best possible result under the dominant conditions.

It is always desirable to have a clear idea of what one is aiming at, but it is essential in a case of this kind. To this end I venture to remind the reader of the factors governing exposure in such cases as come within ordinary practical experience.

1. *Movement* of the image on the plate. If this exceeds, say, 1/100 inch or so it will be enough to print as a noticeable blur. The movement of the image depends on (a) the speed of movement of the object, and (b) its distance from the lens compared with (c) the distance of its image from the lens.

2. The actinic or photographic quality or strength of the *light reflected* by the object towards the lens.

3. The speed or sensitiveness of the *plate*.

4. The efficiency factor of the *shutter*.

The conditions against us are: High speed of moving object, nearness of moving object, long focus lens (small stop, *i. e.*, aperture), weak light, slow plate, slowly opening and closing shutter.

Per contra: Our aim will be to select the moment of slowest movement; to get as far away from the moving object as possible (and yet to get an image of practical size); to use a lens of short focal length, and with a large stop; to select such an aspect of the subject so as to get the most reflected light and contrast; to use the most rapid plate obtainable; to select a shutter which takes the minimum time to open and to close, *i. e.*, of high efficiency.

All this is a council of perfection which may be applicable to the *next* case, and so is worth bearing in mind; but what about the under-exposed plates that have to be developed?

Well, now, first of all, let it be clearly understood that so far as I know there is at present no known way of intensifying exposure, *i. e.*, we cannot make an exposure of, say, 1/100 second produce the same effect as an exposure of 1/10 second. But yet, on the other hand, at times we can minify exposure effect, *i. e.*, we can get a fairly good negative from an over-exposed plate. (This makes one question the logic of calling a plate *over-exposed* if it be curable. If this be illogical then clearly a plate would not be under-exposed if it were possible to make a quite satisfactory negative from it.)

In a word then, if the exposure falls below a certain limit there is no known way of developing a satisfactory image. But between this undevel-

pable limit and the region of satisfactory exposure there is a borderland of exposure which well repays careful attention.

For instance, anything below $1/50$ second may be quite hopeless, while $1/20$ second is the minimum that gives satisfactory results with ordinary straightforward treatment, but between $1/50$ and $1/20$ a little special attention may make all the difference between a "waster" and a possible result.

From carefully timed experiments I am satisfied that the best course to follow in such cases is moderately slow development with a moderately dilute developer. For example, suppose that four to five minutes is the average time of development with your normal developer. Then if we add two volumes of water, *i. e.*, reducing its strength to one-third and give about three times normal time (*i. e.*, twelve to fifteen minutes). Keeping on the short rather than the long side, we shall get all the shadow detail that we should have got by normal treatment and at the same time get a less contrasty negative.

Obviously the darker parts of our picture (shadow detail) are the parts that suffer most from short exposure, and the temptation is with us all to go on hoping that "another half minute" will coax out the shadow detail. But so far as I can ascertain by experiment, all the developable detail is out by the time the plate has had about half its normal time, if not sooner, and prolonging the time only adds contrast. Now when the detail is feeble, strong contrast is not what is wanted. For the greater the contrast the less printing value have the shadow details.

Of course, different developers bring out shadow detail differently, *i. e.*, some earlier, some later. For short exposures we want it out early. Perhaps Metol is best of all. Here is a formula that I can support with at least 10 years working experience. Soda sulphite (cry.) 1 oz., soda carbonate (cry.) 1 oz., water to 20 ozs. When dissolved filter or decant and add Metol, 20 grains (*no bromides*). (I have used this when six months old, but it is better freshly made). But as Metol is poison to some fingers, I give another formula that I have also used for a long time with increasing appreciation.

(A.) Potas. meta bisulphite 6 drms., water $2\frac{1}{2}$ ozs. (*tepid* water may be used to facilitate solution, a trifle over this quantity of water *may* be required to get complete solution), Para-midphenol 1 drm.

(B.) Caustic soda (sticks), 3 drms. Water to make $\frac{1}{2}$ oz. (Break up the solid into small, small bits). Add B to A, a little at a time, and stir with a glass rod until the white curdy precipitate is just and only just redissolved. For normal developer use of this stock solution one fluid dram to one ounce of water, but for under-exposure use one dram to 3 ounces of water.



(FIG. 1)

Fig. 1 shows the best I can obtain with bromide paper from a certain negative which had about one-sixth to one-eighth of what I should have liked to have given it had circumstances permitted.

Data.—An outdoor group in a garden surrounded by near and tall trees. August, 4.30 p. m. Very dull day. Imperial N. F. Plate. H. & D. 200. Zeiss-Tessar F. 6.5. Exposure $1/16$ second. Developer, that last named, viz., Paramidophenol. Our next move is to make the best of this rather ghostly negative.

Of course, something can be done by intensifying by a suitable process such as the physical silver-sulphocyanide method. But before doing this let us try what can be got out of this negative as it is.

The reader doubtless knows that when we enlarge a negative by artificial light (not too strong) we get increase of contrasts. A slow paper such as gaslight also helps in the same direction.



(FIG. 2)

Fig. 2 shows the result of enlarging two diameters, *i. e.*, $3\frac{1}{2} \times 2\frac{1}{2}$ to 7×5 onto gaslight paper, with an amidol developer.

Data.—Incandescent gaslight. R.R. lens of about six inches focal length, working at F. 8 (nominal). Exposure, 10 minutes.

In case the reproductions do not retain enough to carry conviction—and we all know that some loss of detail and quality is inevitable in such re-

production work—I may refer to one feature by way of example. To the right of the picture against the wall facing us is a large and tall lemon-scented Verbena shrub. In Fig. 1 the original print shows practically no detail or gradation worth consideration, but in Fig. 2 I hope this will be enough to speak for itself. We may also compare the face and figure of the seated man on our left.

It may be thought that diluting a normal developer to three or four times its original volume and increasing the normal time of development will bring us to the same result. That is true in a certain sense, but herein comes the special point, viz., the scale of tones by dilute developer and proportional time measure is altered—not relatively but in contrast or range. Both negatives will show the same measure of detail, but the dilute developer will give a less contrasty negative.

Under-exposure or low-tone subjects, *e. g.*, dark architectural interiors call for all we know in the way of getting out shadow detail and preserving gradation without at the same time blocking up the highlights.

The reader may argue that if diluting to four times normal strength is good, diluting to forty times should be better. This is not the case. For I find by experiments that we soon reach a point, say, five or six vols., when the developing action is so slow on the least exposures that general fog gets in before detail is obtained and, of course, fog in the shadows of an under-exposed negative is likely to be fatal.

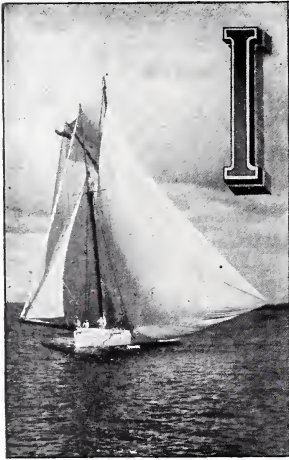
The reader must not forget that any developer, normal or dilute, will in time develop fog on a plate that is taken straight out of the plate box and put into a light-tight developing tank, *i. e.*, to develop fog which is not due to light action—unless due to that during manufacture.

My point is that we want slow dilute development to give a short range of tones, *i. e.*, many steps of gradation, but not strong contrast below the limits, and at the same time to avoid developer fog, and then help the contrasts by enlarging onto a slow contrasty paper.



NIGHT PHOTOGRAPHY

BY ARTHUR C. BROOKS



IT is surprising how reluctant the average person unacquainted with the great latitude of the camera, is to admit that it is possible to take good photographs at night. Indeed, many of our aspiring tyros, who know something, at least, about photography, have very hazy ideas on the subject. But after realizing that some of our best exhibition pictures have been taken at night, they begin to see light (on a dark subject!).

I am reminded of a little incident in support of this statement. I had ensconced myself and camera in a darkened doorway preparatory to photographing an illuminated building. A burly policeman appeared and stopped to observe what was going on. He exhibited mild surprise when I informed him that I was about to take a photograph, and said that he doubted if I would be successful. Even after I assured him that I had already photographed the same building once before, he showed that he was still doubtful by remarking, "Well, if you can take it, you're welcome to do so." I feel assured that he considered me a fit subject for an asylum.

Most of the beginner's knowledge is derived from the instruction book, presented with the camera maker's compliments, which tells him that the object to be photographed should be in the "broad, open sunlight." Accordingly, he is rather reluctant to use his good plate when there is not even daylight to illuminate the object.

The whole secret lies in the proper exposure and the use of a suitable plate. Any reliable brand of fast plates will answer for the purpose. To prevent halation, in case a lighted window or street light is in the picture, use a backed plate or a double coated one. Halation is caused by the light reflecting back from the glass. A backed plate is preferable to a double coated one, because the latter requires a longer exposure because of its two coats of emulsion. Plates can be easily backed by applying to the glass side a substance, sold at your supply store, for this purpose. A speed film, used in the form of a pack, will also prevent halation, owing to its thinness.

A camera of the focussing type is necessary, and the tripod should be heavy enough to prevent the camera from blowing over during the exposure.

In taking photographs at night in the city, a great deal of unpleasant observation can be avoided if it is possible to set up the camera in a nearby doorway. The apparatus will be unnoticeable.

The best point of view is one where no source of illumination will show in the picture. This is not always possible, as street lights, etc., sometimes persist in posing before the camera. This also applies to the moon because of its motion in the sky. If it is desired to have the moon appear in the photograph, we can do so, after the first exposure, by adjusting the camera so that the moon will show in the sky portion of the picture, and again exposing on the same plate for a few seconds.

Now in regard to exposure. As already stated, the correct exposure is the secret of making good night pictures. Over-exposure will lighten the sky considerably, while under-exposure causes loss of detail in the shadows.

As most photographs of this kind are taken on a moonlight night, we will consider this class first. For a city picture expose from twenty to thirty minutes. The average city street has so much artificial light that 30 minutes is easily the maximum exposure. With plenty of snow upon the ground (perish the thought!) decrease the time by one-half. After a heavy rain, when the streets are well wet, decrease one-third. In the event of some gala occasion when the streets are temporarily ablaze with electric lights, torches, etc., 10 minutes is an ample exposure. The largest stop should always be used.

To secure night photographs in the country, we must depend almost entirely upon the moon for our lighting. We have all seen the so-called "moonlight scenes," which are, in fact, nothing but snapshots of the setting sun, printed dark. This article is an indirect plea for "straight photography." These country scenes, with their dense shadows in bush and tree, require considerable more exposure.

Automobile headlights play an important part in destroying night photographs. My first attempt in this line resulted in a print on which were two white streaks, commencing at the right side and curving down into the foreground, where they disappeared. These were caused by the lights of an automobile which made its appearance when the exposure was half completed. Whenever an auto is about to intrude its unwelcome self always close your shutter or place your plate holder slide in front of your lens. Do the same when people stop walking.

Proper development is another important factor. One method is to use a very weak solution, diluted with three or four times the original quantity of water, or use a normal developer (without bromide), and as soon as detail is well evident, rinse and immerse the plate in water. Warm developer is said to reduce halation.

Gaslight papers are the best for printing, and after a few trial exposures you will be able to calculate the proper one.

Editorial Comment




THE accompanying picture by the Editor-in-Chief of this magazine shows the effect of the floods in California this Spring. Mr. Adams writes that his train was only about six hours late in reaching its destination, though it had to pass over sunken tracks like those shown in the illustration. It was the second through train to reach its terminal, which it finally did by a roundabout way. Other trains which preceded his were detained from two to five days at Barstow, California, with but scant provisions for the passengers.

IT has long been known to scientists that the human eye cannot isolate any one of a series of continuous movements which follow each other with a certain degree of rapidity—which varies with the individual, but may be averaged at about 15 per second. Hence the old zoetrope and modern cinematograph. But only comparatively recently it has been realized that move-

ments can be analyzed in this way. For instance, suppose a certain movement to take one second, and that a series of pictures be taken of it each occupying not more than one-hundredth of a second. These can be studied singly, or we can get an idea of the components of the movement by causing them to follow each other with just sufficient speed to blend as a continuous motion. Dr. Gustave Mond (of Vichy) has made some valuable contributions to this subject, which are likely to have very special interest value to all concerned in athletics.



THE PROSPECTOR

E. D. Leppert

“THE Prospector,” by E. D. Leppert, of Junction City, Oregon, is a capital outdoor figure picture, made on Seed Plate No. 26, with a rapid rectilinear lens, F. 8, exposure one second on a cloudy day. We shall hope to hear from Mr. Leppert again.



THE world of science in general and the department of astronomy in particular has lost a valued servant by the death of Sir David Gill in his 71st year. Sir David was one of the few—comparatively speaking—who long ago recognized the possibilities of the great aid which photography could render to the astronomer. In this view he had a sympathetic friend in the late Earl of Crawford, who will be remembered as the most popular and universally respected president of the “R.P.S.” (Lord Crawford was not only an expert photographer, but was also an authority on astronomy, yachting, postage stamps and ancient manuscripts). For some time Sir David was in charge of Lord Crawford’s astronomical observatory. He applied photography to the study of the proper motion of the stars and also to the making of the great star atlas or map. The reader may at the moment be appropriately reminded that the most remarkable achievements of photography have been in dealing with the infinitely great (astronomy) and the infinitely small (microscopy). Thus at both ends of the scale it has enormously extended our powers of seeing and recording. All honor to such men as Crawford and Gill.

PHOTOGRAPHERS are beginning to sigh for new worlds to conquer. The camera has been taken to the loftiest mountains and into the deepest mines. The cold of the polar regions and heat of the volcanic chimney have not held the intrepid explorer at bay. Photography from the balloon or aeroplane is now a commonplace; so that the depths of the ocean seem to be the only unconquered regions that promise sensations. The question is how far down in the sunlit open sea does daylight penetrate? Until comparatively recently this was put down at, say, 100 fathoms, but recent precise experiments have shown that these estimates must be very considerably extended. A photographic plate exposed for about an hour at a depth of some 500 or 600 fathoms gave developable results, but it would appear that there was no such action on a plate at a depth of 800 to 900 fathoms. In this connection it is interesting to remember that the deepest parts of the ocean bed are something like six miles below sea level, and that fish and other animal organisms have been dredged up from depths measured by thousands of fathoms, so one is led to wonder what is the use of eyes to these denizens of the deep, inhabiting depths beyond that to which sunlight penetrates, unless they have adequate means of emitting light themselves, enabling them either to see their prey or avoid being captured. Further, it is noteworthy that these deep sea creatures are either quite blind—in the sense of having no eyes as we know these organs—or have very large eyes. Further, one must remember that all plant life is dependent on daylight, so that vegetation must cease where light fails to penetrate, and that the deep sea creatures must either eat each other—which process has an obvious limit—or depend on the vegetable supply that, like gracious rain, falls down to them from the day-lit upper waters. Here again do we see how life depends ultimately, as does the photographer, on light.

ONE of the pregnant signs of the times is the tendency in all directions to discard the old and well-tried canons of thought and practice in favor of something which seldom has anything to be said in its favor except, perhaps, that it is different to what we have been accustomed to accept. In the world of musical art one expert says that the canons of harmony and musical construction have been “shattered right and left.” The Futurists in the realm of painting have reminded us of the saying of Ruskin about throwing the paint-pot in our face and asking to be paid for the outrage. It is, then, not to be wondered at that a few photographers who are all too ready to think that anything which a painter produces is of necessity “art,” are now and again trying to pose as originators by flying in the face of those canons of art that have stood the test of centuries. But it might be as well to repeat that no one is ever consciously original. The two terms are contradictory. A conscious striving to be different from others produces at best only eccentricity. And being different for the mere sake of “being different” is no expression of individuality. Setting at naught the canons and practice of the past which have had the support of the greatest workers is no more than a confession of childish ignorance.

News and Notes

THE EASTMAN-GOODWIN SUIT.

A settlement has been effected between the Goodwin Film and Camera Co. and the Eastman Kodak Co., concerning the suit brought in the Federal District Court by the former for an accounting of the profits derived from the sale of photographic films prepared according to the patent taken out by the late Rev. Hannibal Goodwin of Newark, N. J., in 1898.

The details of the settlement have not been announced; but it is understood to provide for the payment of a large sum of money by the defendants as a composition of the claims of the Goodwin Company, and for the continued use of the patents by the Eastman Kodak Company. The settlement has been filed with Judge Hazel in the Federal District Court at Buffalo, be-

fore whom the Goodwin Company brought its suit.

It will be remembered that the Goodwin Company brought its suit against the Eastman Kodak Company in 1902, but the case dragged along in the court until August of last year, when Judge Hazel gave judgment against the Eastman Kodak Company.

The Eastman Company appealed to the Circuit Court of Appeals, and that court rendered its decision on March 10th, upholding the decree of the lower court. The Eastman Company then made an application to the U. S. Supreme Court for a writ of Certorari; but eventually made a settlement with the Goodwin Film and Camera Company, as stated above.

Thus, after many years of prolonged litigation, a settlement has been effected, which it is presumed will be satisfactory to all parties concerned.



THE WAY INDIANS POSE FOR THEIR PICTURES

W. I. Lincoln Adams

Our Managing Editor sends us the accompanying picture entitled, "The Way Indians Pose for their Pictures," which he made on his westward journey, at Albuquerque, Arizona. Mr. Adams writes us that he had already given these Indians, who belonged to the famous Hopi Tribe, some silver to pose for him, and this is the way they did it!

On this page are some excellent Palm Pictures which Mr. Adams made at Riverside, California, not far from where his train stopped. He writes us from Pasadena that he made a number of successful exposures at the Grand Canyon of the Colorado, in Arizona, which he will send us in time for our May Number, together with some descriptive matter to accompany them. He is now photographing and writing in California.

NEW SECRETARY FOR WILSON'S

Edward L. Wilson, incorporated, proprietor and publishers of *Wilson's Photographic Magazine*, has elected Mr. Edwin S. Brown, Secretary and Treasurer of that corporation, in place of Mr. Harry S. Vorlies who recently resigned. *Wilson's* continues to forge ahead and has already more than regained its influence and prestige.

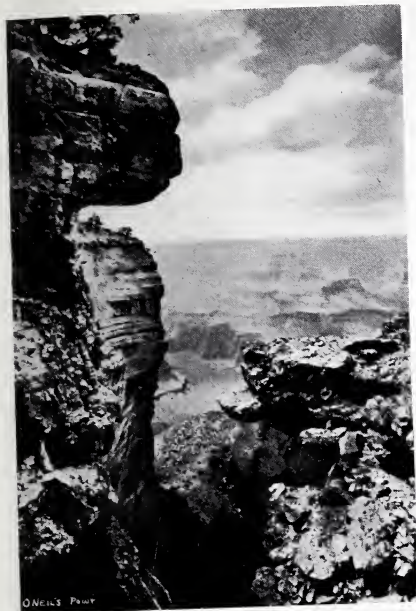
The EDITOR-IN CHIEF OF THE PHOTOGRAPHIC TIMES is now in California, visiting and photographing the picturesque coast towns and famous resorts of that interesting country. Our readers will have the pleasure of reading in future numbers of THE TIMES, descriptive articles by Mr. Adams, illustrated by his own photographs, which will be prepared especially and exclusively for this magazine.



CALIFORNIA PALMS



W. I. Lincoln Adams



O'NEIL'S POINT



EROSION COLUMN

EASTMAN KODAK EXTRA DIVIDEND

An extra dividend of 7½ per cent. was declared on the common stock of the Eastman Kodak Company, in addition to the regular quarterly dividend of 2½ per cent. On the preferred stock the regular quarterly dividend of 1½ per cent. will be paid, both being payable on April 1 to stockholders of record March 7. During the years 1913, 1912, 1911, and 1910, extra dividends of 30 per cent. were paid; in 1909, 20 per cent.; in 1908, 15 per cent.; in 1907, 10 per cent., and in 1909, 9½ per cent.

☆ ☆ ☆

We will reproduce among our pages, as our space will allow, the prize winning and honorable mention prints, at the recent 13th Annual Exhibition of the Wilkes-Barre (Pa) Camera Club.

As in previous exhibitions, the competition was keen, and the judge this year, C. Yarnall Abbott, had no small tasks in selecting the prize prints. We should like to hear from other clubs with copies of their prize winners with privilege of reproduction, so that our readers may have the benefit of the good points in all.

THE PHOTOGRAPHIC TIMES DECLARES ITS DIVIDEND

The Photographic Times Publishing Association has declared its usual dividend of 12 per cent., payable quarterly as heretofore. The present officers and Editorial Staff were re-appointed and Mr. Clarence L. Usher was appointed Business Manager, a position to which he brings special training, as he was formerly connected with the Editorial Staff of THE TIMES for many years.

A NUMBER OF IMPROVEMENTS have been planned for THE PHOTOGRAPHIC TIMES, and will shortly be put into operation. They include new designed headings for our regular departments, some new departments and a specially designed new cover.

Many of our readers may be able to cover their expenses or even do better, and make some extra money by disposing of their landscapes and other prints. R. M. Woolley, of Fort Casey, Island Co., Washington, advises that he purchases flat unmounted prints, which convey some sort of a story. A description of each is desired penciled on the back of each print. Receipt will be acknowledged. Prints rejected and desired returned must be accompanied by postage.



SUNDAY PHOTOGRAPHY LAWFUL

Magistrate Marsh in the Adams Street Police Court in Brooklyn made it plain that in his opinion it is not a crime for photographers to take pictures on Sunday. He dismissed the application for six warrants for the arrest of prominent photographers who have kept open on Sunday.

Application was made for the arrest of an employee in the gallery of Emil Brunel, a well known photographer at 472 Fulton Street, Brooklyn.

After consulting with Assistant District Attorney Conway, Magistrate Marsh dismissed the application. Mr. Conway in commenting upon the application said that it was no more a violation of the law for photographers to work on Sunday than it is for newsdealers to sell newspapers and candy.



1914 KODAK ADVERTISING CONTEST \$3,000.00 IN CASH PRIZES

Photographers are becoming better illustrators. Our 1913 Kodak Advertising Contest brought us, by far, better pictures than any of our previous contests. There was a greater diversity of ideas, and ideas are really the important thing in these competitions, though the pictures must also show good photography. Nevertheless, we received many pictures that were absolutely devoid of the advertising idea, pictures that were merely good landscapes or good portraits, and except for the fact that they were photographs, connected in no way with Kodak advertising.

The successful pictures are always the ones around which the advertising man can write a simple and convincing story of the witchery of Kodakery and the simplicity of the Kodak system of amateur photography.

TERMS

1. Each picture is to contain a figure or figures and is to be suitable for use as an illustration in advertising the Kodak or Kodak system of amateur photography.

2. Each print in the Grand Prize Class "A" must be from a negative 5 x 7 or larger.

Each print in Class "C" must be from a negative 3¼ x 5½, or 4 x 5 or larger.

3. PRINTS ONLY are to be sent for competition—not negatives.

4. Prints must be mounted but not framed. (Mounts should show about one inch margin.)

5. No competitor will be awarded more than one prize. (This does not prevent a competitor from entering as many pictures as he may desire.)

6. Due and reasonable care will be taken of all non-winning prints and, barring loss or accident, they will be returned to their owners at our expense, but we assume no responsibility for loss or damage.

7. The negatives from which all prize winning prints are made are to become the property of the Eastman Kodak Company, and are to be received by it in good order before payment of prize money is made.

8. Contestants who are awarded prizes must also furnish to us the written consent of the subject (in case of a minor, the written consent of a parent or guardian) to the use of the picture in such a manner as we may see fit in our advertising.

NOTE—Blank forms will be furnished on application.

*9. All entries should be addressed to Eastman Kodak Company, Advertising Department, Rochester, N. Y.

10. In sending pictures, mark the package plainly, "Kodak Advertising Contest," and in the upper left hand corner write your own name and address.

*Entries from Canada should be sent to the Canadian Kodak Company, Toronto, Canada.

11. The name and address of the competitor must be legibly written on a paper and enclosed in a sealed envelope in the same package in which the prints are forwarded. There is to be no writing on prints or mounts.

12. We will promptly acknowledge the receipt of pictures, and when awards are made, will send each competitor a list of prize winners.

13. Recognized professional photographers, including commercial and newspaper photographers, in short all persons (except those entitled to enter the Grand Prize Class) depending upon the use of a camera for a livelihood, will compete in Class "A." Class "B" is open to amateurs only.

14. This contest will close November 1st, 1914, at Rochester, N. Y., and October 20th, at Toronto, Canada.

THE PRIZES

Grand Prize Class: First, \$500; second, \$400; total, \$900. Open only to Professional Photographers who have won prizes in Professional Class in previous Kodak Advertising Contests.

Negatives, 5 x 7 or larger.

CLASS A

Professional Photographers only*

Negatives, 5 x 7 or larger.

First Prize.....	\$ 500.00
Second Prize.....	300.00
Third Prize.....	200.00
Fourth Prize.....	150.00
Fifth Prize.....	100.00
Sixth Prize.....	50.00
Seventh Prize.....	50.00
Eighth Prize.....	50.00
	<hr/>
	\$1400.00

CLASS B

Amateurs Only

Negatives, 3¼ x 5½, or 4 x 5 or larger.

First Prize.....	\$300.00
Second Prize.....	200.00
Third Prize.....	125.00
Fourth Prize.....	50.00
Fifth Prize.....	25.00
	<hr/>
	\$700.00

*Winners in 1907 and in Class A, 1908, 1909, 1910, 1911 and 1913 are not eligible. Note also paragraph 13.

SUGGESTIONS

First of all, it should be remembered that these prizes are not offered for the sake of obtaining sample prints or negatives made with our goods. *Merely pretty pictures, merely artistic pictures will not be considered.* The pictures must in some way connect up with the Kodak idea—must show the pleasure that is to be derived from picture taking, or the simplicity of the Kodak system, or suggest the excellence of Kodak goods. Must, in short, help to sell Kodak goods, by *illustration* of some one of the many points in their favor.

The jury will be instructed to award the prizes to those contestants whose pictures, all things considered, are best adapted to use in Kodak (or Brownie Camera) advertising.

As reproductions of the pictures will often be in small sizes, too much detail should not be introduced.

Pictures for reproduction should be snappy—vigorous, for they lose much by the half-tone process.

Where apparatus is introduced, it must be up-to-date. If you haven't the goods, you can borrow.

It is highly probable that we shall want to secure some negatives aside from the prize winners. In such cases special arrangements will be made.

THE JUDGES

The jury of award will consist of photographers and of advertising men who are fully competent to pass upon the work submitted. Full attention will be paid therefore to the artistic and technical merit of the work as well as to its strength from an advertising standpoint. Announcement of the names of the judges will be made later.

For further particulars address, Eastman Kodak Company, Rochester, N. Y.



A NEW IDEA IN NATURE THAT ISN'T "NATURE STUDY."

Many magazines, hundreds of schools and thousands of teachers and parents have tried to instruct children in a knowledge of nature. Yet the really natural child takes to nature for enjoyment like a duck to water.

Why urge the duck, why compel it to go into the water? When we destroy spontaneity and liberty, we prevent enjoyment and all consequent benefit. "We love the things that love us."

It is, however, not nature nor even natural science as a matter of instruction, as the adult understands it, that the child wants, but the fun of seeing things. Where is the boy or girl that is not pleased by the sight of an elephant or a grasshopper? But when that mammal or that insect must be studied as so much nature or natural science, then is diminished the satisfaction of the watching, and when the watching is made a matter of study, of literature or of science, it becomes still less pleasing unless the observer is naturally studious. Compulsion always removes the zest and blunts the edge. We do best the things that we best like to do. This point of view has been strongly emphasized in Edward F. Bigelow's experience during his fourteen years' editorship of the department of "Nature and Science" of "St. Nicholas," his correspondence with boys and girls having probably been larger than that of any other editor. He has severed his connection with the "St. Nicholas" magazine and will establish in "The Guide to Nature" a department entitled "The Fun of Seeing Things."

Dr. Bigelow is an amateur naturalist. He revels in nature because he likes nature. He believes that young folks make the best companions when they are free from restrictions imposed by parents or teachers. He enjoys their unrestrained spontaneity. He enjoys their letters when the letters have not been revised and made so correct that they are deprived of all originality and heart. He wants young people as they are, not as some one thinks they should be, as he wants nature as she is, unchanged by man's meddling. The tangled thicket is more beautiful and instructive than the formally trimmed hedge. The wild grass is far more beautiful than the closely shaven lawn; a laughing brook in a secluded ravine is far more picturesque than a ditch with concrete banks.

He will conduct the new department, "The Fun of Seeing Things," as he would lead a party of young folks on a ramble.

There will be more spontaneity than restraint, more originality than formally trimmed rhetoric.

Boys and girls that wish to share in this real fun may address Dr. Bigelow at Arcadia: Sound Beach, Conn.

The Guide to Nature pays for contributions only in the satisfaction that comes to every contributor in having his best work well published for the benefit of other workers. There can be no better remuneration. Therefore your best work in this great "labor of love" is solicited.

You are invited to share in the liberal pay received by the editor and the members of the family who assist him, and that is the joy of working faithfully in a cause than which there is none better on earth. This is the pay that the editor has. Your observations described in a plain and simple way, will help the magazine and encourage its readers.

Every cent of income from The Guide to Nature and from The Agassiz Association is placed on the "Received" side of the cash book. On the "Paid" side are only actual expenses—paper, printing, engraving, mailing, etc.

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MORE ABOUT ANSCO COMPANY'S \$5,000 LOVELIEST WOMEN CONTEST

Announcement recently of AnSCO Company's \$5,000 "Loveliest Women" Contest, created intense interest in amateur and professional photographic circles. Blanks containing conditions of the contest were eagerly secured from the thousands of AnSCO dealers and you would be surprised to know the vast number of photographers who are already at work photographing their "loveliest women."

To-day is the day to begin. You should get your contest blank right away, understand the simple conditions and what a fine chance everyone has to win one of the 50 prizes that range from \$500 down to \$50 for a *single* photograph.

We cannot conceive any more attractive contest for the photographer interested in increasing his business by announcing that he intends to compete and asking the lovely women of his town to help him by coming to him to be photographed. Here

is a chance to get in and do some big work, to earn big money and to become nationally famous. The inducement is very great to every woman who naturally wishes her beauty perpetuated and to every man who is a lover of the women of his family.

AnSCO Company is particularly happy to have received so many congratulatory letters from professional photographers. All agree that the idea of exhibiting the winners before the people of the Panama-Pacific Exposition adds immensely to its value as a national affair.

Conditions are so simple that there are practically no restrictions. For instance, you can use any style camera, or any film, plate or paper. Just say *which* on your entry blank. What AnSCO Company is primarily interested in is to secure the photographs of "America's 50 Loveliest Women" and to make the exhibition at San Francisco the most memorable in the history of the photographic art.

Get your friends interested and take the right sort of spirited interest yourself. Your "loveliest woman" is right at hand. Begin now to work for the pictures that may prove "her" one of "America's 50 Loveliest Women."

Talk to the AnSCO dealer nearest you about this contest. He will help you. Get the pride of your home place into your heart. Wouldn't it be fine to have one of the "home" girls win a prize—to be known as one of "America's 50 Loveliest Women?"

There is a lot more news coming out soon. Watch these columns closely.

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LATEST PHOTOGRAPH OF THE UNITED STATES SUPREME COURT AS IT IS TO-DAY

Left to right, standing: Justices, Lamar, Hughes, Van Devanter, Pitney. Sitting, to right: Day, McKenna, White, Holmes, Lurton.

The original negative from which this reproduction was made was taken by Harris & Ewing, the famous photographers of Washington, D. C., with a Wollensak Velostigmat lens, Series II, F:4.5.



Copyright, Harris & Ewing, Washington, D. C., 1914.

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AN EXCEPTIONAL OPENING FOR FOREIGN COMMERCE

A HINT TO AMERICAN MANUFACTURERS REGARDING EFFECTIVE METHOD OF BRINGING THEIR PRODUCT TO ATTENTION OF BUYERS ABROAD

We hear a good deal about "efficiency" in these days, especially with regard to manufacturing enterprise. It is the word that is widely used to represent the difference between profit and loss in any business. It means the big gap between good and indifferent work. It stands for the difference between the gain from a real economic management and the easy going way of the manufacturer who never actually knows where he stands.

Efficiency means, too, if it means anything, that distinguishing something which may give a very different aspect to things of the same class. It is never fair to estimate any project from experience with anything of a similar nature, although it is a common habit of human nature to generalize in this way. Take, for instance, the question of the business or commercial value of a big exposition to its exhibitors. There are doubtless many business men who would venture an off-hand answer to the question without realizing that in doing so they would be making a short-sighted mistake.



COURT OF HONOR BY NIGHT
The Anglo-American Exposition, London, England

They might say "no," particularly with regard to international expositions, without meaning to be unfair, simply because they would generalize from some individual experience. But with expositions there may be a distinction with a difference that ought to be better understood than it is, particularly by business men who could profit from the knowledge. There is one serious handicap to international expositions in which many nations participate, so far, at least, as concerns any direct commercial benefit. They are too general and promiscuous as a rule to permit of individual benefits to exhibitors. They are apt to foster more or less hostile competition and to so divide the attention of likely customers as to tire them out and thwart the possibility of legitimate commerce.

The distinguishing difference is to be found in the character and conditions attending the Anglo-American Exposition in London. Here only two nations will participate. They will meet to celebrate an occasion of common interest, the 100th anniversary of the signing of the Treaty of

Ghent, and the good feeling that is sure to prevail will surely be of the greatest advantage to the enterprising American manufacturers who recognize a good opening when they see it, and who will take pride in showing their products along with those of British manufacture.

It will be the first time for American manufacturers to go abroad with a display of their skill and ingenuity under the auspices of a properly organized American Executive Committee, and benefit from the co-operation of men with years of experience in foreign expositions.

The fact that only two countries take part insures a proper amount of space for the several classifications and, as these two countries are so closely akin, this fact guarantees further that there will be a congenial basis for friendly contact.

When these things are fully considered by the American manufacturer he will surely think it worth while to take this London exposition seriously. To exhibit there should not be regarded as a risky or uncertain venture but a carefully planned step forward along the line of



COURT OF HONOR AND AMERICAN TEXTILE BUILDING
The Anglo-American Exposition, London, England

commercial progress. Exhibits should be in charge of men capable of making the most of them with casual visitors and that host of business men who hover about London and exert an influence throughout the civilized world.

It has generally been the case that expositors have regarded their display at exhibitions simply as advertising and chargeable to general publicity expense without expecting direct benefit. This conservative way of utilizing space is too unambitious to be satisfactory and is apt to invite an opinion unfavorable to the policy of exhibiting when the mistake lies in the limited outlook of the exhibitor himself. To get adequate results the venture should have the support of a broader view of what is possible to achieve in the way of business extension. The exhibition space should be regarded for the time being as an equal branch of the house it represents, with the usual facilities for gaining ground on behalf of the product shown.

To those of our readers and subscribers who visit the Exposition we desire to advise that a copy of our magazine will be found on file at the Commercial Club, where same can be seen.



PALACE OF APPLIED ARTS
The Anglo-American Exposition, London, England



[Officials and other members of Camera Clubs are cordially invited to contribute to this department of interest concerning their clubs.—THE EDITORS.]

You are invited to submit prints for the Fourth Annual Exhibition of the Winnipeg Camera Club, to be held from June 2nd to June 13th, 1914.

RULES

Exhibits must be delivered, carriage paid, to the Secretary, Winnipeg Camera Club, Industrial Building, on or before the 23rd of May, 1914, and special entry form, properly filled out, must be mailed separately to reach him before that date.

Exhibits from points outside Canada must be sent by post, thus avoiding customs formalities in receiving and returning.

No fee is charged for entrance.

Pictures must be mounted, but may be framed. Each must bear, on the back, the title, the exhibitor's name and address, and club, if any, to which he or she belongs.

All pictures must be the *bona-fide* production of the exhibitor.

JUDGING

The Jury of Award will consist of three competent and disinterested persons. Their decision shall be final. Any number of prints may be submitted, but only such as in the opinion of the Judges show distinct artistic merit will be hung. Each exhibitor will be furnished with the catalogue issued by the club, which will be official notification of acceptance or rejection.

AWARDS

Gold, Silver and Bronze Medals will be awarded to the best three pictures in the exhibition.

The McMillan Challenge Cup will be awarded to the best picture by a member of the Winnipeg Camera Club, the winner to hold the cup for one year.

Certificates will be awarded to all exhibitors whose work receives Honorable Mention.

The club will assume no responsibility for loss or damage, but every care will be taken of the exhibits.

Exhibits will be returned as soon as possible after the exhibition, provided a sufficient amount is enclosed to cover return postage.

Entry forms will be mailed on request.

The Annual Subscription of Non-Resident Members to the Winnipeg Camera Club, is \$2.00.

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Richard F. Hetherington was re-elected president of the Orange Camera Club at its annual meeting. Dr. John L. Adams was again elected vice-president, George P. Lester secretary and Oliver Davenport treasurer.

The committee heads elected were as follows: Prints, Ernest L. Gould; lantern slides, Stephen S. Johnson; house, Albert H. Williams. J. Hilton Jenkins and Frank N. Lord were elected to the board of governors. Harry R. Terhune was again placed at the head of a committee to run a series of lectures next winter. An outing will be held Memorial Day.

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The Photographic Art and Crafts Exhibition is arranged to be held in the Horticultural Hall, Westminster, London, Eng., May 8 to 16. In connection with it will be held the fourth annual congress of professional photographers. The Society of Color Photographers will again arrange a display. The secretary is Mr. Arthur C. Brookes, Sicilian House, Southamptonrow, W. C., London, Eng.

The 34th Annual Convention of the Photographers Association of America, to be held June 15th to 20th, at Atlanta, Ga., promises to be one of the best the Photographers Association has ever held.

The Picture Exhibit will be more than a showing of portraits. The pictures will be rated by the judges and all those rating above 65 per cent. will be placed in the accepted class. All the prints will be hung and the judges will be in charge of the exhibit at all hours of the day, ready to give private criticism of the pictures to any one. This will enable any one to obtain specific information as to the judges' opinions of the relative value of the portraits and will be much more instructive than a careless examination of the exhibit. Never before has the opportunity been given to every one to secure the private criticism of competent judges. Twenty-five dollars will be paid for each of the best pictures (not to exceed twenty in number) which will form the nucleus of a permanent salon.

The manufacturers and dealers are preparing their exhibits of the new Fall Styles and these with all the latest discoveries and inventions which benefit the profession will be on display. Educationally there is nothing in the country to equal this Convention. Every one who attends may feel sure that he has up-to-date information on the newest and best things in photography.

National Publicity will be given this Convention through the Associated Press and other media. This publicity will benefit the profession in every section of the country.

Parcel Post rate on photographs, revision of the fire insurance rates on studios, the licensing of photographers and other live issues are expected to be brought before the Congress of Photography for definite action.

A special train is being arranged for the photographers of New York City and vicinity and one for the photographers of Chicago, also St. Louis. There will be a boat load from New England who will travel by water to Savannah, Ga., thence by rail to Atlanta. Two salesmen who made a 1500 mile trip through Southern States report that every photographer upon whom they called is planning to attend. The meeting

place this year is one that will attract the men from the North, South, East and West.

Photographers who want to grow in the profession cannot afford to miss this Convention. The P. A. of A. is the one organization through which each photographer may secure the reforms which he would like to see accomplished but which he cannot bring about single-handed. This is the year we all get together and make the Association strong enough to accomplish National reforms for the profession.

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ILLINOIS COLLEGE OF PHOTOGRAPHY

Mr. F. M. Gork, of Shanghai, China, has just finished a thorough course in photography, photo-engraving and three color work, and has gone to New York City. He will leave for China in the near future where he intends to engage in the photo-engraving business.

A beautiful collection of photographs consisting of the prize winning prints in the yearly contests held by the American Photography magazine of Boston has been on display at Rembrandt Hall the past two weeks. We note that several of the prize winners were made by former students of the college.

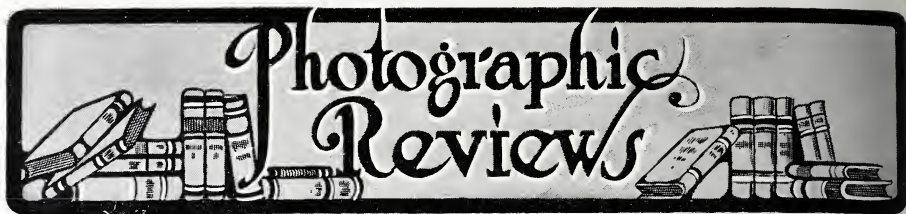
We are in receipt of the marriage announcement of Mr. Jos. N. Hillhouse, of Vicksburg, Miss., to Miss Virginia Smith, of Beaumont, Texas. Both were students at the I. C. P. in 1912. They will reside at Vicksburg, where Mr. Hillhouse has a studio.

We received pleasant visits last month from Mr. F. M. Doudna of 1911, Mr. Ralph Harford, of 1913, Mr. Wallace Christman of 1911, Mr. A. K. Taylor of 1905. Come again, boys.

A new moving picture outfit has been added to the photographic department the past month.

Mr. Chas. W. Dishinger of Mobile, Ala., has taken a position on the faculty at the I. C. P., as instructor in the printing and finishing department.

Mr. Clarence Weed, the genial demonstrator for the Eastman Kodak Co., gave one of his helpful talks and demonstrations at the college last month. He is a great favorite with the students.



LOVE IN A HURRY

BY GELET BURGESS, INDIANAPOLIS, IND.

This entertaining book, by the author of "The White Cat," "The Heart Line," etc., will be particularly interesting to photographers because of its illustrations, some of which show the interior of a dark room, and a photographic gallery, and treat on things photographic. The pictures are by R. M. Brinkerhoff, and all are carefully reproduced. The book is well printed on good paper, and attractively bound, with a specially designed and very appropriate cover. Price, \$1.25 net. Boobs-Merrill, Publishers.

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In his "Ten Leading Styles of Portraiture," by Sadakichi Hartmann, which the publishers of "Portrait" are running, the March contribution is "The Rembrandt Style" or "Light and Shade Composition," and is the fourth paper in the series. No professional photographer can afford not to read this educational article.

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"Portrait" for March has for its cover illustration Frank E. Dean, of Grand Junction, Colo., and its leading article announces \$5,000, for photographs of America's fifty loveliest women, the prize winning portraits to form the central attraction of the exhibit of the Ansco Company at the Panama-Pacific Exposition in San Francisco, 1915. Full particulars will be found in the article itself, and all photographers should send to Ansco Company for a copy of March "Portrait" containing it.

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AN EASY METHOD OF JUDGING EVEN ILLUMINATION

One of the enlarging troubles so often met with is the question of even illumination. While sometimes the projection will

appear to be evenly illuminated, yet on developing the enlargement it is found to be weak in one part or another.

Operators of any form of enlarging outfit will find that by using a chart similar to the illustration their troubles regarding even illumination will cease.

The chart is easily prepared. Take a piece of white cardboard and paint on same dead black lines—the size of the cardboard being determined, of course, by the largest size enlargement made.

The cardboard should be attached to the easel and the lines followed to the extreme point of the size of print to be made. Any falling off of illumination is easily apparent.

This method is very necessary where condensers are not used.—G. CUBLEY in *Portrait for March*.

☆ ☆ ☆

American Photography Exposure Tables, 80th Thousand, Price 25 cents

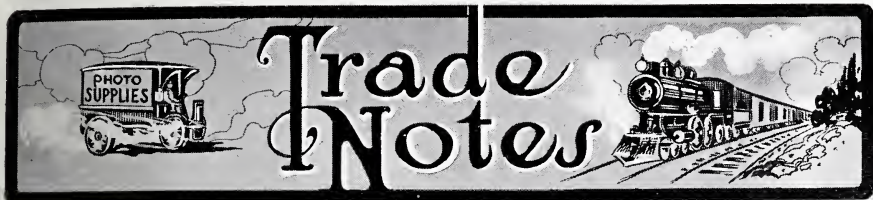
This booklet by the publishers of American Photography is right up to date. Besides the exposure table of foreign makes the booklet contains a complete table of exposures for plates of American manufacture. Also other valuable matter not contained in previous editions.

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How to make Laternslides, by R. C. Bayley. Price 10 cents.

Originally printed in "Photography and Focus," and well received. Revised with slight changes by the publishers of American Photography.

Persons familiar with the articles of Mr. Bayley are assured of its thoroughness in keeping with his generally well known qualifications.



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

We have just received a letter from Mr. A. Dawes, the new manager of the Promotion of Trade Department of the Wollensak Opt. Co., and he assures you that the splendid policy which his department has followed in the past will be carried on under his personal guidance. The Promotion of Trade Department is maintained for the sole purpose of helping those interested in the Wollensak product, and Mr. Dawes is always on the alert for an opportunity to assist them in any way possible. The Wollensak Optical Co. backs up all their goods with the broadest guarantee and grants a liberal trial privilege on all lenses. If in doubt write Mr. Dawes about it.

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The Defender Photo Supply Cos. New York Branch, (Mr. John Gallagher, Manager) is still growing, having broken through and taken the adjoining store at 15 West 29th Street. Just watch that man Gallagher; before you are aware, his branch will have outgrown even the new quarters. There's a Reason.

☆ ☆ ☆

Cykoro paper is a printing medium and process entirely different from any other photographic printing medium that has been placed on the market. As the best way of familiarizing photographers with the use of Cykoro is by practical demonstration, the manufacturers will rely on that method of introduction alone, and will not send out samples on request.

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The Ansco Co., has issued a price list, with terms and wholesale discounts, dated March 1st, which supersedes all former price lists, discounts and quotations, and should be in the hands of all photographers.

A most compact and useful photographic accessory has recently been placed on the market and is meeting with enthusiastic approval. It is the Kodak Magnesium Ribbon Holder, manufactured by the Eastman Kodak Co., Rochester, N. Y.

The magnesium ribbon is wound on a roll inside the holder and is pushed forward by the thumb until a piece of the desired lens projects from the holder. This is ignited by holding the projecting ribbon in a flame, the light produced being an intense white—especially suited for printing Velox or making lantern slides.

The ribbon is so contained in the holder that only that part which projects will burn, so the amount of light for each exposure may be accurately measured by measuring the projecting ribbon.

The device will be a boon to campers, tourists and others who find themselves in places lacking a suitable light for quick printing. The bright light of the magnesium is not only preferable to an oil light, but is superior to either gas or electricity for accuracy and speed.

We feel sure that a Kodak Magnesium Ribbon Holder will be a part of the equipment of every progressive amateur. The Kodak Co. also supply a small alcohol lamp for use in burning the magnesium ribbon. Both may be had from your dealer at a nominal cost.

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There are two little attachments, advertised from time to time in our pages, which every Kodaker should own and make good use of during the coming season. The one will so materially increase the efficiency of his Kodak as to make it capable of doing the work of two cameras—while the other will, in many instances, improve the artis-

tic quality of negatives made with its aid about 100 per cent.

We speak of the Kodak Portrait Attachment and the Kodak Color Screen. One never realizes the advantages of a Portrait Attachment until he has used one for portraits and other interesting close work. And the same may be said of the Kodak Color Screen.

The Kodak Color Screens are scientifically made and are especially suited for reproducing cloud effects in the negative as the eye sees them. Instantaneous exposures are readily made in one tenth of a second in bright light—and the results are most beautiful.

These attachments are really worth having, if you are interested in making *better* Kodak pictures.

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ASSUR COLORS

A new circular which deals with the Assur Coloring Method has just been issued by Messrs. Schering & Glatz. It comprises the experience of expert "Assur" artists and has many new and important features. Aside from the modification of the technique, it contains hints as to the use of Assur Colors on Platinum Paper, gives more detailed instructions concerning the coloring of portraits and tells how the colors may be reduced without disturbing the uniformity, if they have been applied stronger than finally desired.

Another valuable use to which these colors may be put, is the production of effective and absolutely permanent background wash-effects as well as the working on Photoloid.

The demonstration of the "Assur" process convinced the photographers who visited the P. A. A. of Pa., in Scranton, last month, that the Assur Colors have no equal. The booth of S. & G. was crowded with interested photographers from early morn until the closing hour.

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"Bausch & Lomb Optical Co., announce the publication of a new edition of their booklet, "What Lens Shall I Buy?" giving the revised prices for 1914. Should you be interested in a copy of same, write them at 626 St. Paul St., Rochester, N. Y.



A new lamp called the Three-in-One Lamp is now on the market. This lamp is for printing as a ruby lamp and for flash sheets or cartridge holder. With this lamp you can print 100 prints while with ordinary lamp only 35 prints. Equipped for either gas or electricity, no smoke or smudge, and with ruby and orange glass and strong reflector. Price \$2.00 of all dealers or O. K. Sales Co., 43 W 16th St. Regular discount to dealers.

☆ ☆ ☆

Mr. H. O. Bodine, formerly of Wollensak Optical Co., Rochester, N. Y., is now associated with the Raw Film Supply Co., Inc., 15 E. 26th, New York City, in the capacity of Director of Publicity and Sales. We extend our best wishes to Mr. Bodine in his new position, and wish him the same success in his new position as he achieved in the old.

☆ ☆ ☆

The 1914 edition catalog of the Seneca Camera Mfg. Company, is here, brimful of interest. If you are interested in Cameras at all, you should see it. It covers a most complete assortment of Cameras for Roll Film, Film Pack and Dry Plates, equaled by no other independent maker.

The greatest mission of this issue is doubtless to feature their Folding Roll Film line, as we notice all of the sizes are being offered in the popular round end models, and covered with genuine seal-grain leather. No pains seem to have been spared to make this assortment unusually good, noticing that they are using the Push Cord Release on all of their shutters.

We find that two notable additions have been made to the Scout line, featured with genuine leather covering. Considerable advance is shown in the sundry portion of the Seneca line.

If you are interested to see all the good things offered in the issue of this catalog, the Seneca Camera Mfg. Company, Rochester, N. Y., will be pleased to mail you a copy upon request.

The Photographic Times

With Which is Combined

The American Photographer

and

ANTHONY'S PHOTOGRAPHIC BULLETIN

SUBSCRIPTION RATES one dollar and fifty cents a year, payable in advance. Foreign Postage 50 cents, Canadian Postage 25 cents. Single copies 15 cents. Subscriptions to the *Photographic Times* received by all dealers in photographic materials in this and foreign countries, also the American News Co. and all its branches.

POSTAGE IS PREPAID by the publishers for all subscriptions in the United States, Hawaiian Islands, Philippine Islands, Guam, Porto Rico, Tutula, Samoa, Shanghai, Canal Zone, Cuba, and Mexico. For all other Countries in Postal Union, except Canada, add fifty cents for Postage. Canadian postage 25 cents.

CHANGE OF ADDRESS.—When a change of address is ordered, both the new and the old addresses must be given. The notice should be sent one week before the change is to take effect.

DISCONTINUANCES.—If a subscriber wishes his copy of the magazine continued at the expiration of his subscription, notice to that effect should be sent. Otherwise it is assumed that a discontinuance of the subscription is desired.

HOW TO REMIT.—Remittances should be sent by Draft on New York, Express Order, or Money Order, payable to order of *The Photographic Times Publishing Association*. Cash should be sent in registered letter.

CONTRIBUTIONS.—All literary contributions, correspondence, "Queries," etc., should be addressed to *The Editor*; all advertising matter to the Advertising Manager.

LETTERS should be addressed:

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
135 West 14th Street, New York.

Classified Advertisements

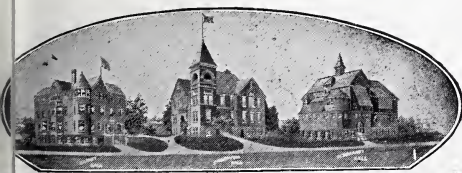
Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

RATES FOR DISPLAY ADVERTISING SENT ON APPLICATION

ard's Lawn Finish is the finest type of the fashionable fabric papers. Its quality is the best; it is beautiful in appearance, and the writing surface is exceptionally pleasing.

ard's Suede Finish represents the best quality in the medium smooth finish, and is much in fashion. It is also the finest wedding paper made. We carry a large stock of these fine papers.

STYLES & CASH,
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Learn a Paying Profession

that assures you a good income and position for life. For 20 years we have successfully taught

PHOTOGRAPHY

Photo-Engraving and Three-Color Work

Our graduates earn from \$20 to \$50 a week. We assist them to secure these positions. Learn how you can become successful. Terms easy—living inexpensive. Write for Catalogue—NOW.

ILLINOIS COLLEGE OF PHOTOGRAPHY
967 Wabash Avenue, Effingham, Illinois

"WHY NOT" Learn PHOTO-ENGRAVING, PHOTOGRAPHY, COMMERCIAL ILLUSTRATING. 34th year. BARTHOLDI'S PHOTOGRAPHIC SCHOOLS. 92 5th Ave. Tele. 4242 Chelsea.

STOP!! LOOK!! Have you a camera you wish to sell or exchange? Write us. We have been in the exchange business for twenty years and are known all over the country as THE LEADER. WRITE FOR OUR NEW NO. 18 BARGAIN LIST. It's a HUMMER. NEW YORK CAMERA EXCHANGE, 111 1/2 Fulton Street, New York.

FOR SALE—One 5x7 Century Grand Sr. Camera, Rev. Back, fitted with B. & L.-Zeiss Protar Lens, Vllla, f.6.3, No. 10. Volute and Graflex Focal Plane Shutters. Complete and in first-class condition. F. L. MARSHALL, Port Byron, Illinois.

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THE PHOTOGRAPHIC TIMES
PUBLISHING ASSOCIATION

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BEST, EASIEST and CHEAPEST

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PERMANENTLY PREVENT CURLING

Mailed for 35 cents
Address L. C. BISHOP, 513 Dean Bldg., South Bend, Ind

WRIGHT: PHOTO SUPPLIES: Racine, Wis.

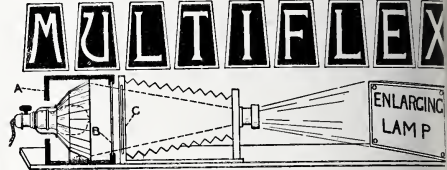
**WE HANDLE ALL KINDS OF CAMERAS
Korona, Seneca, Ansco, Reflex, Etc
OUR PRICES CAN NOT BE BEAT**

Catalogues of cameras with discount sheet-5 cents.
Photo supply catalogue, 300 pages. Illustrated-25 cents
(A 25 cent credit slip good with first order included)

New 4x5 camera, reversible back, rack & pinion, without lens, shutter or case \$4.00 postpaid, with lens \$5.75

Get our complete bargain list - it's free
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1000 post cards from your negative-\$10. (100 for \$2)

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COLOR SCREENS AND WHAT THEY DO

Color Separation sounds like a pretty deep subject to the average Kodaker, but it is very interesting and simple when it is boiled down to the point where you can get that part of it which is of use to you in your Kodak work and are not confused by the fine technical points of the subject.

Every ray of white light is made up of all the colors of the spectrum—we might say all the colors of the rainbow, for the rainbow is the spectrum. A ray of white light may be separated by a prism and the spectrum colors plainly seen. They begin at the left with violet and blend into blue, green, yellow, orange and red with the tints of these colors in between.

Photograph these colors on an ordinary plate and they are altogether different in the picture from what you saw when you looked at the colors.

Your eye told you the blue was dark, but it photographed white. The yellow looked the lightest of all the colors, but it photographed darker than the green, and the red appeared absolutely black in the picture.

Color Separation simply means the use of color screens in front of your lens to make these colors photograph the way they should, and we will try to tell you in the most simple manner the way to do it.

First of all, you must use an orthochromatic plate or Kodak N. C. Film which is properly orthochromatic. By this we mean it is sensitive enough to the yellows and greens to make these colors photograph as light and the blues dark as they appear to the eye, when a proper color screen is placed over our Kodak lens.

Without a color screen, Kodak N. C. film will give very good orthochromatic results, will give good cloud effects

against blue skies, etc., but to secure the very best results, the extreme sensitiveness of the film or plate to blue must be cut down; the blues must be made to photograph as dark as they look to be, and this is done by a yellow color screen.

This color screen absorbs the greater percentage of blue rays of light, that is, it prevents them from reaching the film, so the blue photographs dark and so white clouds show beautifully against the blue sky in your picture.

This yellow color screen absorbs only the blue light, so the other colored light reaches the film, and as this film is sensitive to yellow and green by reason of its being orthochromatic, the yellow and green objects are as light in the picture as they should be.

There is one very important point about color screens that must not be overlooked; the screen must be the right sort of yellow or it will surely cut down the exposure without giving correct results.

The Kodak Color Screens are made scientifically correct by our color separation experts and will give perfect results with an increase of only ten times the ordinary exposure. An instantaneous exposure is thus increased to one tenth of a second with a Kodak Color Screen. This is because the screen cuts out about 90% of the blue light—and it is this blue light that makes very short exposures possible. Color screen results, however, are worth the longer exposure.

Try two exposures where you have a mass of yellow, blue and white flowers, or blue sky and white clouds, one with the Color Screen and one without, and you will not question which result is most pleasing and most true to nature.

Kodak Color Screens may be had from your dealer. Once you have used one you will not be without it.

Eastman Kodak Company

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ANASTIGMAT ADVANTAGES.

A great many amateurs who do not own an Anastigmat lens, and some few who do, have a misconception of the real advantage of the Anastigmat as a part of the Kodak equipment.

It is an advantage, which if taken properly, will increase the efficiency of the Kodak, and yield results not obtainable with the ordinary lens under the same conditions, but it is also an advantage which must not be abused.

It must be borne in mind that the speed of an Anastigmat lens is due to its having a much larger opening than the Rapid Rectilinear lens. This larger opening allows more light to enter the camera in a given length of exposure so a snap shot may be made with the Anastigmat under conditions of light which would mean failure with the R. R. lens.

To be specific, the Anastigmat lens working at an opening of $f.6.3$ has 61% greater speed than the R. R. lens working at $f.8$. That is, the $f.6.3$ stop allows 61% more light to enter the camera in a given time than does the stop $f.8$., which is the largest opening of the R. R. lens.

But one must also remember that the larger the stop used, the less will be the depth of focus. Use the largest stop, set the focus at fifteen feet, and objects at exactly that distance will be perfectly sharp. Objects nearer and farther than fifteen feet, however, will not be so sharp. Use a smaller stop and objects nearer and farther than fifteen feet will become sharper, the space between two points at which all objects are perfectly sharp being called the depth of focus.

Each succeeding smaller stop increases this depth of focus, while each larger stop decreases it. For this reason, the largest opening of the Anastigmat does not have great *depth*

of focus, but every object in a flat plane at the distance on which the lens is focused is perfectly sharp to the very corners—sharper in fact than is possible with the R. R. lens.

While the Anastigmat lens does not have great depth of focus at its large opening, it does have the same depth of focus as the R. R. lens at each opening of corresponding size.

Depth of focus must be sacrificed for speed in all lenses—this being an unalterable law of optics.

The speed of a lens and speed of shutter are different things. The faster the lens, the faster the shutter time may be used with it. An Anastigmat lens working at $f.6.3$ will give the same exposure in $1/160$ of a second as the R. R. lens in $1/100$ second. For this reason, it is an advantage to have the Anastigmat lens in a shutter working at a speed of $1/200$ second for use in bright weather. But it would be folly to use a speed of $1/200$ second for an exposure which you could not possibly make in $1/100$ second with a Rapid Rectilinear lens.

Use an Anastigmat lens the same way you would your R. R. lens, except on bright days, when the fastest exposure may be made for fast moving objects. Use the same comparative stops you use with your R. R. lens, except for speed work as mentioned above, and for dull day pictures, when the large opening $f.6.3$ will give 61% better exposures than the largest opening of the R. R. lens.

It is reserve power that makes the Anastigmatic advantage, but you don't need it on all occasions. It's the times when you do need it badly that you really appreciate such a fast lens—and the results you obtain are worth the difference.

Shutters for Anastigmat lenses are usually marked by the f system, which is determined by dividing the length of focus of the lens by the diameter of the

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stop. Thus a lens of 6-inch focus with an opening of one inch, works at $f.6$.

The shutters for R. R. lenses are usually marked by the Uniform System (U. S.) which is based on the areas of the openings, each stop of a higher number having one-half the area of the former number and requiring twice the exposure. The U. S. and $f.$ stops of equal value will be found in the following table :

TABLE.

U. S.	4	.	.	.	.	.	.	.	$f.8$
U. S.	8	.	.	.	.	.	.	.	$f.11.3$
U. S.	16	.	.	.	.	.	.	.	$f.6$
U. S.	32	.	.	.	.	.	.	.	$f.22.6$
U. S.	64	.	.	.	.	.	.	.	$f.32$
U. S.	128	.	.	.	.	.	.	.	$f.45.2$

There is no exact U. S. designation for $f.6.3$, but it is approximately U. S. 3.

ANTICIPATION.

It's a sort of anticipation season just now, a time when we finish up the work of winter and plan for the coming summer,—but there's a wonderful lot of satisfaction in the anticipation.

I have been adding winter pictures to my album of last summer's Kodak work and when I have finished, will have an entire year's pictures in one album.

If you want a year's pictures all in one album, take my advice and get one large enough. And if it is an Interchange, you will find it can be kept full all times by adding leaves as you add prints—and it is exceptionally convenient in mounting. Just take the leaves out and mount the prints with Kodak Dry Mounting Tissue, then put them back in the album again. I use the 11 x 12 size, but they are made smaller. But I didn't intend to talk about albums when I began. I was only going to tell of my plans for the coming season—the good times I am anticipating.

I bought my Vest Pocket Kodak a little late last season, and I wish now I had bought it earlier. I have been ac-

customed to using my 3A Kodak for most everything and didn't really realize what I could do with the Vest Pocket. However, I found it would fit in the ball pocket of my golf bag and took it with me to the links one day. That day's golf pictures are among the best I have ever made.

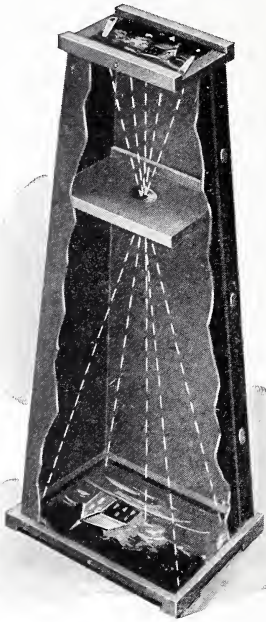
You see the little Vest Pocket Enlarging Camera I bought with the Kodak has given me 3A enlargements from all of these little negatives and they fit right in with my other prints. I had a lot of fun making the enlargements too—and that little Kodak is going to be my constant companion next summer. You *can* serve two masters—golf and a Kodak.

I came off the golf links one day with my little Kodak tucked away in my golf bag and was unexpectedly invited to a sausage roast up the river. It was one of the jolliest picnics I have ever attended, and that little Kodak was the only one in the entire party. I wouldn't take anything for those pictures, and some of the little enlargements are now hanging on the wall of a certain canoe club, in neat little frames, to remind the members of that day's good times. You can play any game, enthuse over any sport and still have your Kodak with you always, if you own a Vest Pocket.

I might go on for hours telling about my album of last summer's pictures, the jolly stories they tell and the good times I anticipate for the coming year, but you own a Kodak, and if you have not made a record of your good times as I have done, you are missing a lot of fun.

I could also tell you many interesting things about my results with a Portrait Attachment and the enlargements Mollie and I made, colored with Velox Water Color Stamps and framed for our den, but you have probably done many of the same things. It's great fun though to plan for next summer—and there is certainly a lot of pleasure in the anticipation.

You can make enlargements



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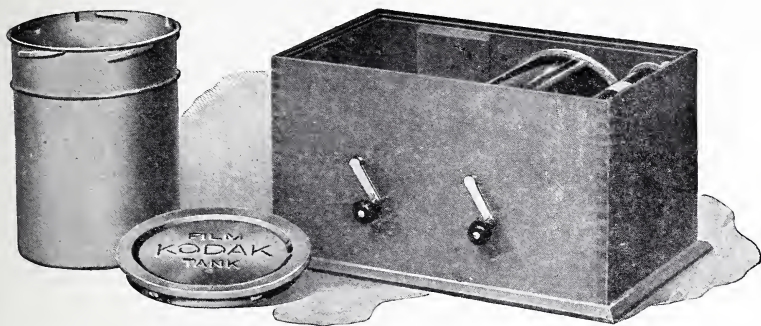
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THE PRICE

No. 2 Brownie Enlarging Camera, for 5 x 7 Enlargements from 2¼ x 3¼ negatives, - - - - -	\$2.00
No. 3 ditto, for 6½ x 8½ Enlargements, from 3¼ x 4¼ negatives, - - - - -	3.00
No. 4 ditto, for 8 x 10 Enlargements, from 4 x 5 negatives, (will also take 3¼ x 5½ negatives), - - - - -	4.00
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Wild flowers in their native haunts or other small bits of nature, which seem unimportant because of their size, become excellent subjects when the Portrait Attachment is used.

With fixed focus Kodaks and Brownies, the Portrait Attachment makes objects in sharp focus at exactly 3½ feet, while with the focusing type of Kodaks, the object may be photographed as close as 2 feet 8 inches from the lens.

*Any object at short range is a subject for the
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THE NEXT PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on April 1st, 1914, so as to be announced in the May Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
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In addition to which those prints which deserve it, will be Highly Comended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Home Portraiture."

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

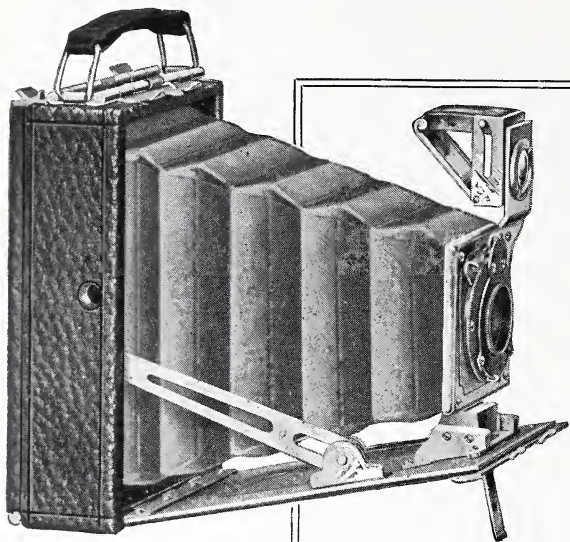
NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used; those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than the first of April.



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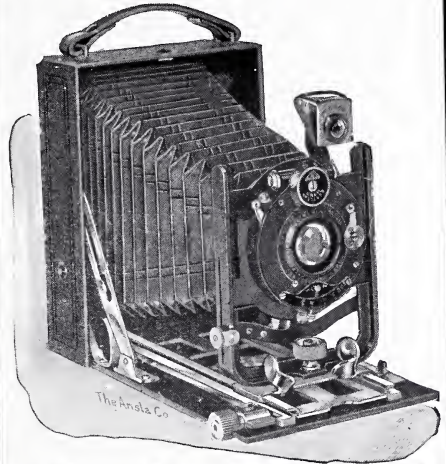
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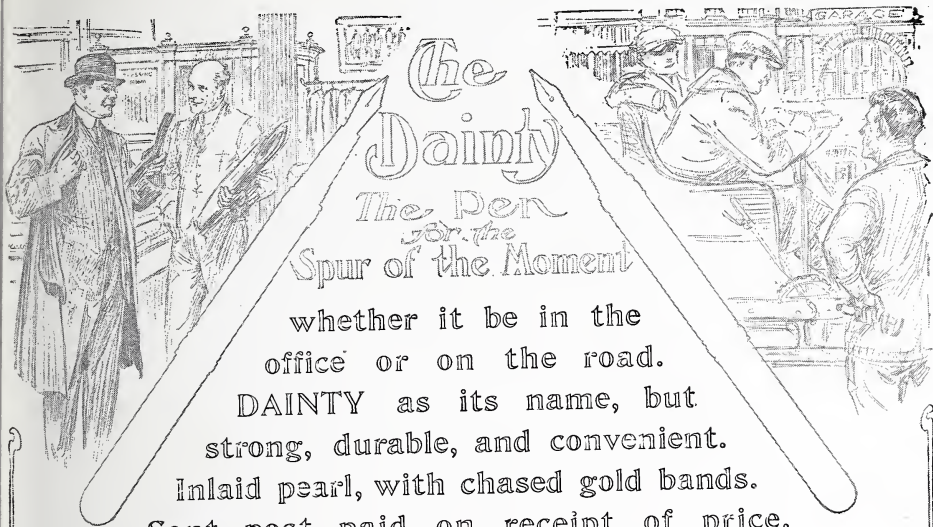
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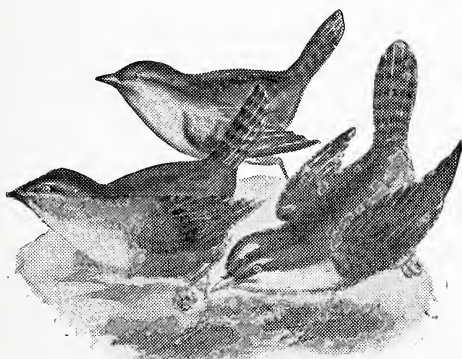
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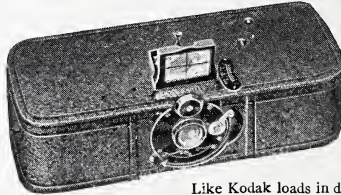
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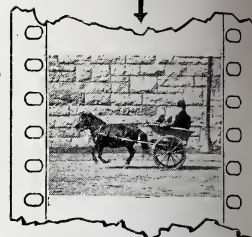
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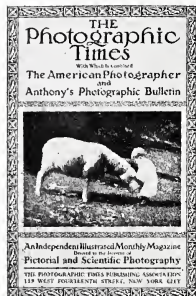
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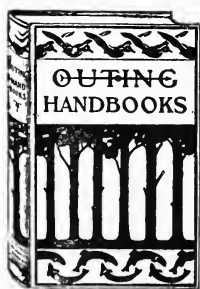
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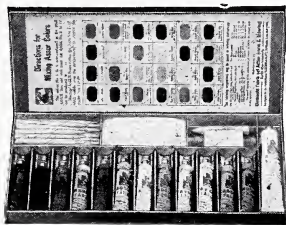
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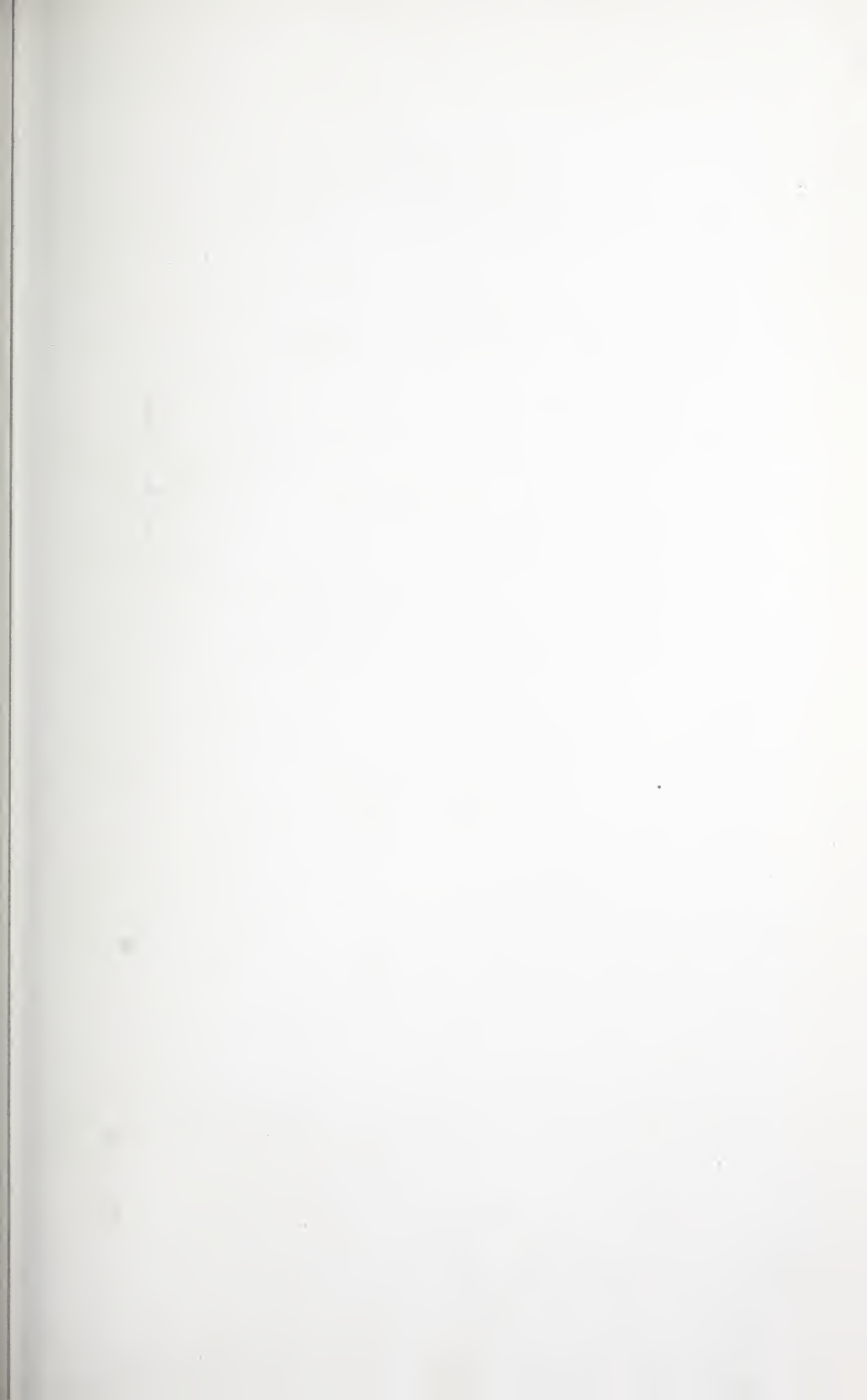
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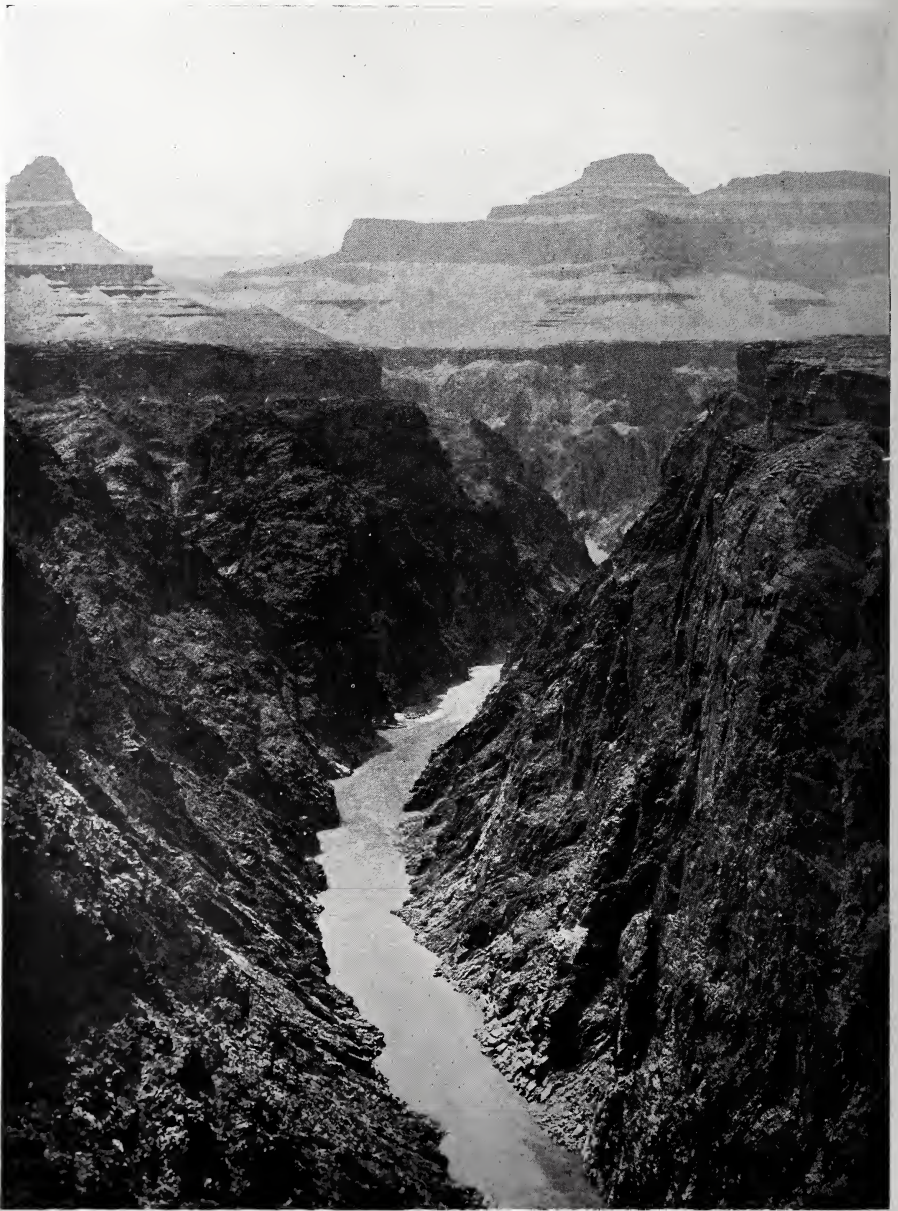
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VOLUME XLVII

MAY, 1914

NUMBER 5

THE CAMERA AT THE GRAND CANYON

BY W. I. LINCOLN ADAMS

With Eleven Illustrations

T

HERE are a number of canyons, but only one Grand Canyon. "More commanding than the Canyon of the Yellowstone, more beautiful than Niagara, more mysterious in its depth than the Himalayas in their height, the Grand Canyon remains not the eighth but the *first* wonder of the world. There's nothing like it," so writes Prof. John C. Van Dyke.

And Charles Dudley Warner called it "the most sublime of all earthly spectacles." "It reverses mountaineering to descend 6000 feet for a view," he wrote, "and there is a certain pleasure standing on a mountain summit without the trouble of climbing it. * * *

It is a great innovation in the modern ideas of scenery. To the eye educated to any other it may be shocking, grotesque, incomprehensible; but those who have long and carefully studied the Grand Canyon do not hesitate to pronounce it by far the



A WOODLAND SKETCH

most sublime of all earthly spectacles."

Other notable Americans who have also the gift of literary expression have referred to, and described this grandest of Nature's wonders, in adequate terms of appreciation and enthusiasm; so, like John T. McCutcheon who wrote about it in Appleton's Magazine for June of 1909, I say: "For descriptions of the Canyon, see other writers!"

Mr. McCutcheon asserts that in describing the Grand Canyon, one should go into a course of literary training and gradually work up to it. "He should



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From Bissell's Point

start off on the Bay of Naples, do that until he has perfected it, then tackle the sunset on the domes and minarets of Stamboul and work on that until he can do it in bogie. Then sunrise on Mount Rigi, the Vale of Cashmir, and other star attractions of nature. Perhaps by this method he might be able to make a try at the Canyon."

Now I have looked upon the picturesque Bay of Naples, and I have beheld the glories of a sunrise from the summit of Mount Rigi, but as I cannot do either of them "in bogie," as McCutcheon whimsically puts it, I shall not attempt to describe the wonders of the Grand Canyon of the Colorado in Arizona. I shall rather simply describe the pictures which I obtained, and made in and of it, and let them tell the story, so far as merely black and white pictures can tell such a story.

For one of the chiefest glories of the Canyon is its matchless coloring. Never twice the same, as the sun changes its position in the Heavens, and the atmospheric conditions vary with the time of day and of the year, it always presents a spectacle of color which is unsurpassed by anything else in the entire world! "Color is king here," exclaimed the poet Joaquin Miller. "Take the grandest, sublimest thing the world has ever seen, fashion it as if the master minds from the beginning had wrought here, paint it as only the masters of old could paint, and you have El Cañon Grande del Colorado!"



"THE TITAN OF CHASMS"

From El Tovar

I reached the Canyon before sunrise, so I had the opportunity of beholding it for the first time as the rising sun just wakened it into life and color and filled it with the glory of its radiant illumination. This was at El Tovar point where the Chasm is thirteen miles in width from rim to rim. One of the half-page pictures shows the Canyon at this point, with the formation known as the "Battle Ship" in the middle distance. Another one reveals it from Hopi Point, which presents one of the most inspiring views. "The Temple of Isis" is the name of the architectural formation nearly opposite our point of view in this picture. Both of these splendid photographs were made by Putnam & Valentine, of Los Angeles, who have also made some of the other best pictures of the Grand Canyon.

The Canyon as seen from Bissells Point, which appears in still another half-page illustration, is one of the most impressive views to be seen. Here the Chasm is fully *eighteen miles* from rim to rim! The frontispiece shows us The Granite Gorge where the Colorado River rushes along 1,300 feet below the plateau known as "The Turtle's Head" on the right, and more than a mile below the upper rim of the Canyon.

The other full-page picture shows a large trail party ascending "The Devil's Corkscrew" on the Bright Angel trail, which is so precipitous here



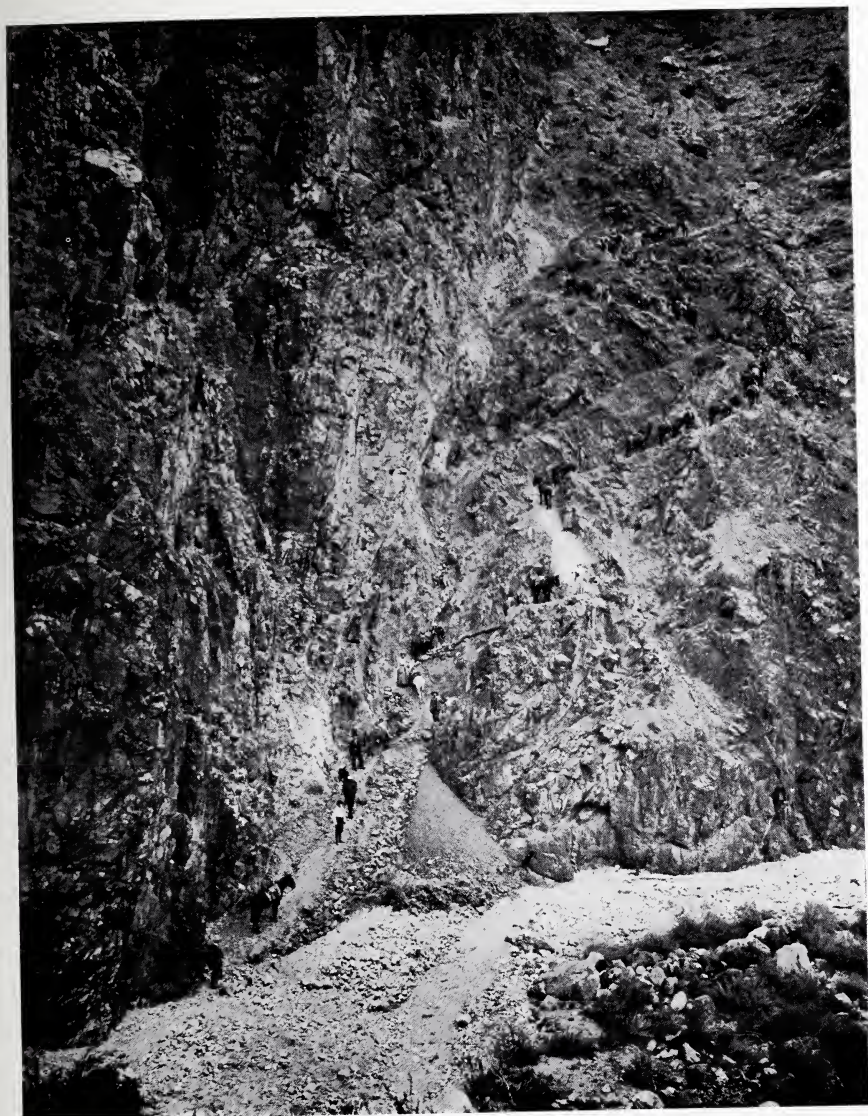
THE GRAND CANYON

From Hope Point

that the mountaineer has to descend from his mule or burro and proceed on foot. This picture shows the trail very near the bottom of the Canyon and close to the waters of the Colorado River, which flows through the Gorge it has fashioned for itself during prehistoric centuries. The trip down this trail is full of wonders and surprises; I have space but for one of the snapshots which I made on the descent and the return; it is used as the initial letter illustration to this article.

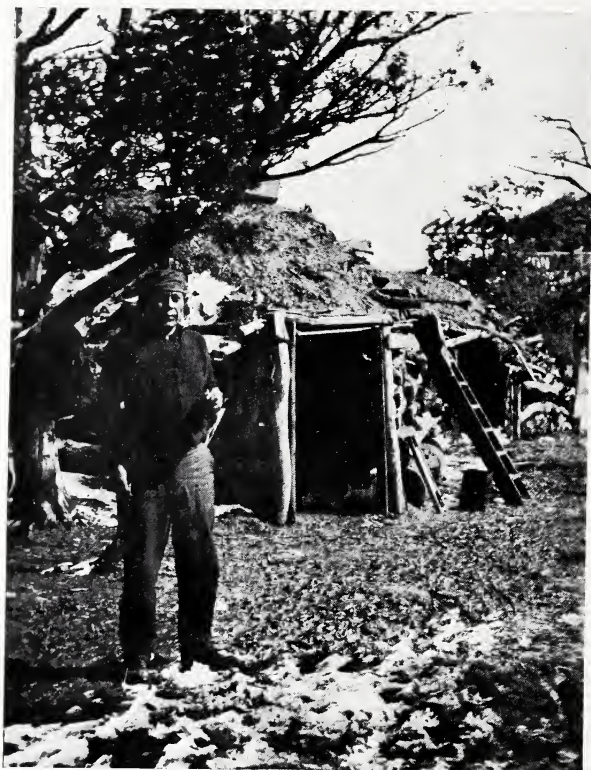
The easiest and most comprehensive way to see the Grand Canyon from above is by the famous Hermit Rim Drive which extends from El Tovar along the dizzy edge of the Chasm for about nine miles and is an excellent road all of the way. It affords exceptionally fine views from the various "points," as shown in the half-page pictures already referred to in this article. This road is undoubtedly destined to become one of the world's famous drives, like the Oxenstrasse in Switzerland, the Amalfi Drive in Italy, and the Cliff Drive from Lynton in Devonshire, England.

The best way to see the Canyon both from above and also within its mighty walls require about three days. You first proceed along the Hermit Rim Road to its end, and then descend into the Canyon by the Hermit Trail to the Hermit camp in the Canyon. Spend the night here, and the next day you follow



"THE DEVIL'S CORKSCREW"

On the Bright Angel Trail



NAVAJO VILLAGE

W. I. Lincoln Adams

Indians themselves. They seem to have an instinctive aversion to being photographed and even when bribed by silver or (what the children much prefer to money—candy) they will often avert their faces as you click your shutter, or draw their brightly colored blankets up to conceal their features. I show on another page an Indian picture of this kind.

But the most wondrous aspects of the Canyon are, of course, beyond the reach of the camera to depict—the weird atmospheric effects at dawn and sunset, the mysterious and awesome cloud forms which sometimes settled below the rim of the gigantic Chasm; the swirling snow storms, and the ever-changing mists and haze; to say nothing of the riot of color to which reference has already been made.

I looked down into the dark depths of this Great Gulf before the sun's rays made its outlines discernible, and when only the diminishing stars faintly illumined the over-spanning Heavens; and I gazed out over its vast expanse again, after the last delicate tints had faded from its colossal rock formations, in the evening, and I murmured to myself, scarcely audible, the appropriate words which are carved over the portals of the El Tovar hotel.

"Dreams of Mountains, as in their sleep they brood on Things Eternal!"

the Tonto Trail down the Canyon to the mining camp at the foot of the Bright Angel Trail. Here you spend the second night, and on the third day you ascend by the Bright Angel Trail to El Torar, and so complete the "Loop." This makes one of the most interesting and picturesque trips in America, if not in the entire world, especially for the man with a camera.

The Hopi Indian house of stone in terraced stories at El Torar, and the Navajo tribal village of huts of timbers and mud, near by, are interesting places to visit and photograph. I show two pictures of these subjects. The house and the huts are easy to photograph; but not so the In-

THE PHOTOGRAPHIC TIMES PRINT CONTEST

HOME PORTRAITURE

With Twenty Illustrations.

T

HE Third Print Competition, since our revival of this popular feature of THE PHOTOGRAPHIC TIMES, continues, in a progressive degree, the success of the previous two competitions, with even a greater number of competitors than took part in those contests, and an aggregate of a larger number of prints submitted. Many new names appear amongst the contestants, and the winners of the prizes are, for the most part, also new names to our readers. This fact is very interesting and significant, as it shows how success is attained by repeated trial, and that greater efficiency is acquired by continued effort.

Home Portraiture is probably a more difficult branch of photographic work than landscape photography, particularly for amateurs and beginners. In some respects it is more difficult than professional portraiture, because the professional studio has accessories and facilities for work which the average amateur does not have in the home. Because of this fact there are perhaps fewer pictures in the present competition which measured up to prize-winning standards, though there were at least a hundred prints which the judges considered, either for prizes or for the Honorable Mention and commendation. There were, however, a great many pictures which failed of reaching the standard of excellence necessary



A STUDY

Will C. Helwig

Highly Commended in PHOTOGRAPHIC TIMES Print Contest



CONTENTMENT

G. F. Hooker

First Prize in PHOTOGRAPHIC TIMES Print Contest



"BUNNY STORIES"

E. G. Dunning

Second Prize in PHOTOGRAPHIC TIMES Print Contest



MASTER EUGENE

A. B. Hargett

Third Prize in PHOTOGRAPHIC TIMES Print Contest



PUSSY WILLOWS

F. E. Bronson

First Honorable Mention in PHOTOGRAPHIC TIMES Print Contest



WATCHING THE RAIN

Wm. Ludlum, Jr.

Second Honorable Mention in PHOTOGRAPHIC TIMES Print Contest



"GRANDMA'S STORY"

Will C. Helwig

Third Honorable Mention in PHOTOGRAPHIC TIMES Print Contest



WEIGHING THE BABE

Will C. Helwig

Highly Commended in PHOTOGRAPHIC TIMES Print Contest



A HAPPY LITTLE MOTHER

Bradley Studio

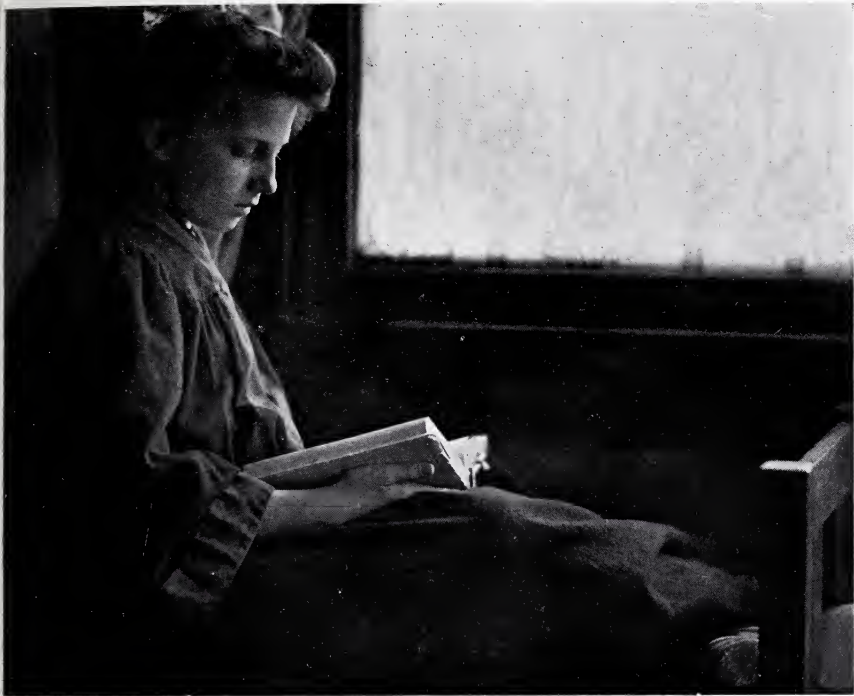
Highly Commended in PHOTOGRAPHIC TIMES Print Contest



PORTRAIT OF I. F. H.

W. S. Hamberger

Highly Commended in PHOTOGRAPHIC TIMES Print Contest



KATHRYN READING

A. B. Hargett

Highly Commended in PHOTOGRAPHIC TIMES Print Contest

for serious consideration because of the difficulty of the subjects, as mentioned above.

The result of the judges' examination was unanimous in every case, as heretofore; although there were some decisions which it was exceedingly difficult to make, as the pictures were so close in their excellent qualities. The awards, as finally made, are as follows:

First Prize, "Contentment," by George F. Hooker, of Los Angeles, Cal. This picture was on an 8 x 10 platinum print, made in an ordinary tent cottage with the light from a side window. The walls, as well as the roof, were entirely of canvas, and there was some additional light from a door opposite the window. It is a beautiful subject, naturally posed and lighted, and photographed in the home setting as skilfully as if the facilities of a professional studio were at hand.

The second prize, "Bunny Stories," by E. G. Dunning, of New York City. This is a very successful child picture, embodying a number of difficult features; the dog and the picture book, both of which are as well managed as the child himself. It makes a charming natural subject in the home setting, and is the kind of a picture which the friends of this child will value very highly. This print was submitted to us on glossy Velox paper. It was made



AT PLAY

Robert Runyon

Highly Commended in PHOTOGRAPHIC TIMES Print Contest

from an 8 x 10 Hammer Blue Label plate, with an Isostigmar lens F/64, about two o'clock in the afternoon.

The third prize, "Master Eugene," by Albert B. Hargett, of Baltimore, Md. It was made by the light of a window, with a reflector, about ten o'clock in the morning, one-second exposure, with a Verito lens F/4 on a Hammer Plate, developed with Pyro, and printed on Azo paper. This is a very good example of an unpretentious home portrait, giving a characteristic likeness of the subject, and is just the kind of picture which people like to have of their family and friends.

The first picture to receive Honorable Mention is "Pussy Willows," by F. E. Bronson, of Hornell, N. Y. Mr. Bronson gives no particulars concerning his picture, but it is from a mat surface print very tastefully made, and speaks for itself. Another picture submitted by Mr. Bronson, entitled "The Lure of the Novel," is almost as good. Mr. Bronson is an old friend of THE TIMES.

The second picture to receive Honorable Mention is "Watching the Rain," by William Ludlum, Jr., an excellent child portrait taken by the light of a side window. Mr. Ludlum, who is accomplished in poetic composition as well as in photographic artistry, sends us the following original poem, bearing the same title as his picture, which we are very glad to print herewith. We have also heard from Mr. Ludlum before.

The picture to receive the third Honorable Mention is "Grandma's Story," by another old friend of THE PHOTOGRAPHIC TIMES, Mr. Will G. Helwig, of Cincinnati, Ohio. This picture is an excellent home group, in

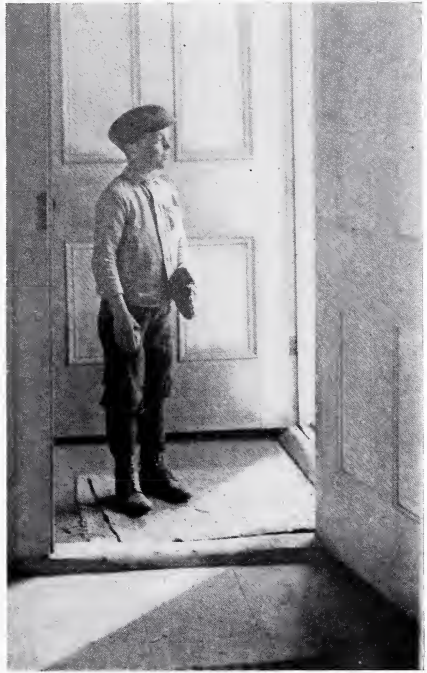
WATCHING THE RAIN

Why does it always have to rain
On every blessed holiday?
While all the week, when school is in,
With never once a chance to play,
The sun is shining in the sky,
And not a cloud is passing by.

As sure as Saturday comes 'round,
With every thought on pleasure bent,
I wake to find it pouring down
As if to clear it never meant;
I just settled down to rain and rain,
And never show the sun again.

If I could find the Weather Man,
I'd surely treat him awful good,
And if I only asked him to
He'd change it all, I know he would.
He'd make the sun shine bright and clear
On every day throughout the year.

But, if he said we needed rain
To make the crops and flowers grow,
And, if to rain, it really must,
I'd always have it raining so
That holidays would all be fair,
Rain all the rest, I wouldn't care.



I AM COMING

Carl A. Peterson

Highly Commended in PHOTOGRAPHIC TIMES
Print Contest

which each subject is equally well portrayed. It is well developed and printed, and stands high in the class of photography in which it competes.

The pictures which were highly commended by the judges are as follows:

An excellent picture of a boy subject, entitled "I Am Coming," by another former competitor of THE PHOTOGRAPHIC TIMES, Mr. Carl A. Peterson, of Scandinavia, Wisc. It is well posed, naturally lighted, and well printed on a mat surface paper. The print itself would have appeared to better advantage in reproduction if it had been made just a trifle darker: "A Home Portrait," by Frank A. Rice, of Ouray, Colo., because it is an unpretentious example of straight home portraiture, and is the kind of picture most people like to have of their friends. "A Child Picture," taken at the door of a hallway, seated at a tea table, is well posed and executed. "A Dog Picture," by M. E. Bascom, of Chicago, is a little different from the others, but easily comes within the subject of the competition. Miss Bascom sends us the following original verse to accompany this picture:

"Roses," by P. A. Wasilropsky, a member of the 29th Infantry, U. S. A., stationed at Fort Niagara, N. Y., is a mighty good picture for a soldier to make with only the facilities which he can find in his barracks. "At Play" is a good outdoor child picture, by Robert Runyon, of Brownsville, Tex., well posed, well lighted and well executed. Another Child Picture, by John Manson, of New York City, entitled "Buddy," is highly commended by the judges. "Boy and Poultry" is good outdoor group, by Mr. Edgar H. Frick, of Oakdale, Pa., showing two ducks eating out of the hand of a boy.

"The ducks' big wobbly bills are tickling the boy's hands, and he is gritting his teeth to keep from laughing aloud," writes Mr. Frick in his letter accompanying the picture.

"A Study," by Will G. Helwig, is highly commended, as it is an excellent group picture taken toward the light, and still with the profiles of the charming subjects well brought out in the print. This is a rather difficult subject which has been very well handled. Another old friend of THE PHOTOGRAPHIC TIMES, Miss Flora L. Marble, of Canton, Pa., is highly commended for her picture entitled "Northern Spies," a charming child portrait, posed against a background of unbleached muslin hung against the outside wall of a house on the shady side. Mr. A. B. Hargett is highly commended for his attractive girl portrait entitled "Kathryn Reading."

An exceedingly delicate piece of work is the "Portrait of I. F. H.," by W. S. Hamburger, of Baltimore, Md. The reproduction does not do this exquisite picture justice, because the print is on a mat surface paper, and in order to carry out the design of the artist, was so delicate in finish, that it does not reproduce accurately. It was made by the light of two 100-watt Tungsten lamps, with an exposure of twenty seconds, at eight o'clock in the evening, and the print was enlarged on Eastman's Platino Bromide, and developed with



ROVER M. E. Bascom
Highly Commended in PHOTOGRAPHIC
TIMES Print Contest.

ROVER

Here sits wistful Parson Rover,
Mournful pleading in his eyes;
What can be the mystic ponderings,
Which make him look so Preacher-wise?

Are the ills of earth his burden?
Or his dinner? or his years?
Or hath some youthful, well-loved master
Left him in this vale of tears?



ROSES *Pvt. P. A. Wasilropky*



A CHILD PICTURE *J. H. Field*



A HOME PORTRAIT *Frank A. Rice*



NORTHERN SPYS *Flora Lewis Marble*

Highly Commended in PHOTOGRAPHIC TIMES Print Contest



BOY AND POULTRY

Edgar H. Frick

Highly Commended in PHOTOGRAPHIC TIMES Print Contest

Duratol-Hydroquinone. This print has never before appeared in any American publication or exhibition. It came very near receiving Honorable Mention by the judges. "A Happy Little Mother," by the Bradley Studios, of Georgetown, Ky., is highly commended. The child is particularly well photographed, but there is rather too much in this picture to make it entirely successful.

Other pictures which were not particularly commended by the judges, though they were greatly admired, are: "Weighing the Baby," by Will G. Helwig; "Portrait of a Man," by S. De Mott, of Hempstead, N. Y.; "Reflection," by Regina Fiss, of Portland, Wisc.; "Cellist," by Lawrence E. Goffin, of Brooklyn, N. Y.; "Mother and Child," by J. H. Field, of Fayetteville, Ark., who received high commendation for another child picture; some good home pictures, by E. S. Van Sickle, of Hamilton, Can., and others by Harrison Moore, also of Hamilton, Can. Mr. Jos. H. Vogeley, of Lancaster, N. Y., sent in a couple of good home pictures, which were not well enough printed to make them successful in the competition. Alice Willis, of St. Louis, Mo., contributed a good home group, and Mr. Paul R. Scott, a vigorous portrait of a man, made by side light. M. L. Swingle, of Glen Ferris, W. Va., contributed a good outdoor portrait, which was a little too strong in contrasts.

Walter J. Haggard, of Occidental, Cal., sent some interesting portraits, unpretentious in character, but well executed. Three good pictures came from



"BUDDY"

John Manson

Highly Commended in PHOTOGRAPHIC TIMES Print Contest

C. H. Newman, of Andover, Mass. A. E. Murphy, of Saginaw, Mich., contributed two striking home portraits, and the judges were very much pleased with the outdoor boy picture by Minnie L. Upton, of Boston, Mass. W. G. Wallace, of Charleston, S. C., contributed a couple of nice window pictures. "Mother and Child," by Alexander Murray, was a particularly strong piece of portraiture, and a very attractive figure entitled "Phyllis," was sent in by Jos. Mearz, of Syracuse, N. Y.

The next competition will close June 30th, and will be a Novice Competition. Only those who have not heretofore taken prizes in THE PHOTOGRAPHIC TIMES' competitions are eligible for prizes, though any one may compete who desire to do so, and will be given credit in the Honorable Mention and Highly Commended classes, if their pictures deserve such mention by the judges. But those who have taken prizes heretofore will not be eligible for the first three prizes in this Novice Competition. The subject will be an open one, in order to give a broader scope to the competitors, and it is expected that the competition will be the largest one, and perhaps in some ways the most interesting, which has ever been held by THE PHOTOGRAPHIC TIMES.

PHOTOGRAPHIC TRICKS FOR AMATEURS

BY DR. LEONARD KEENE HIRSHBERG, A.B., M.A., M.D. (Johns Hopkins)

Perhaps there is no more fertile and interesting field in photography than that of producing bizarre and startling negatives of the spiritualistic and trick type. One of the most simple of these is to take a blackened piece of carbon which has an aperture almost corresponding to the place kept in the picture for the object, head, and bust which it is wished to isolate. The screen is put in very close to the plate or film, in the nearest fold of the camera's bellows. Just as you focus, the camera is adjusted to make the image show through the aperture in the screen in the correct position.

In this way negatives can be made with decapitated heads brought in on plates; Salome with the head of John the Baptist, the man in a bottle; spirits around the face of the one photographed and many similar ones.

The innocence and unsophistication, even of professional photographers is well known. They often visit spiritualists and equally often succumb to the patter of their beliefs. I have even known them to view spirit photographs with awe. A spirit photograph, it will be remembered, is one in which there are a number of ghostly dim visitants hovering here and there about the portrait of the sitter.

Professor Robert W. Wood, the distinguished psychist of Johns Hopkins University, as you know, recently devised a method of photographing the invisible sulphur-capped crater artistarchus of the moon, and also the unseen, erased writing of a raised check. He does this by using the infra-red rays and ultra-violet rays of the spectrum. By the use of these invisible radiations, a number of unseen drawings in pen and ink can be photographed around your body as spirits. The background against which your subject stands, contains the erased "spirits," which appear in all their shadowy, occult shapes in the finished photograph.

Another method of preparing "spirit" photographs is to have a draped figure already on the plate. Still a third method is to have two or more apparently useless objects standing near the subject. To him they are flimsy, unimportant objects, but the strong ultra-violet of the present day arc lamp photography, penetrates like an X-ray right through the loose coverings of the concealed skeletons, skulls or other uncanny lay figures. The finished positive then shows the wraiths, tam-o-shanters, banshees, and other "spirits." You may imagine the fear, piety, and awe of the reverent, superstitious victim, as she sees herself thus surrounded.

Many other and older plans will occur to you, but for real amusement in trick photography, the illusion of Dr. Jekyll and Mr. Hyde, of tramp and banker, doctor and patient, all the same person on the same picture at the same time, surpasses Keller's best tricks in interest.

A box that is all black within and the front of which is closed by two

doors is fastened to your kodak. If one door is opened, the photograph is taken on one side of the plate. If then this door is closed and the other opened, the other half of the plate is exposed. The subject can pose as the doctor first, then the patient; as Lazarus and then Dives; as Goliath, then David.

The humorous and mysterious moving picture catastrophes are all based upon some procedure such as this. A man may fall from the top of a ladder, smashing people, picture frames, and bric-a-brac without the least discomfort or injury to himself. To obtain this effect either with an ordinary camera, kodak, or cinematograph, the apparatus is suspended a few yards above the floor, so as to render the ground glass horizontal, between the two sides, say of a double ladder. Now the camera can be focused easily and the plates be put in place.

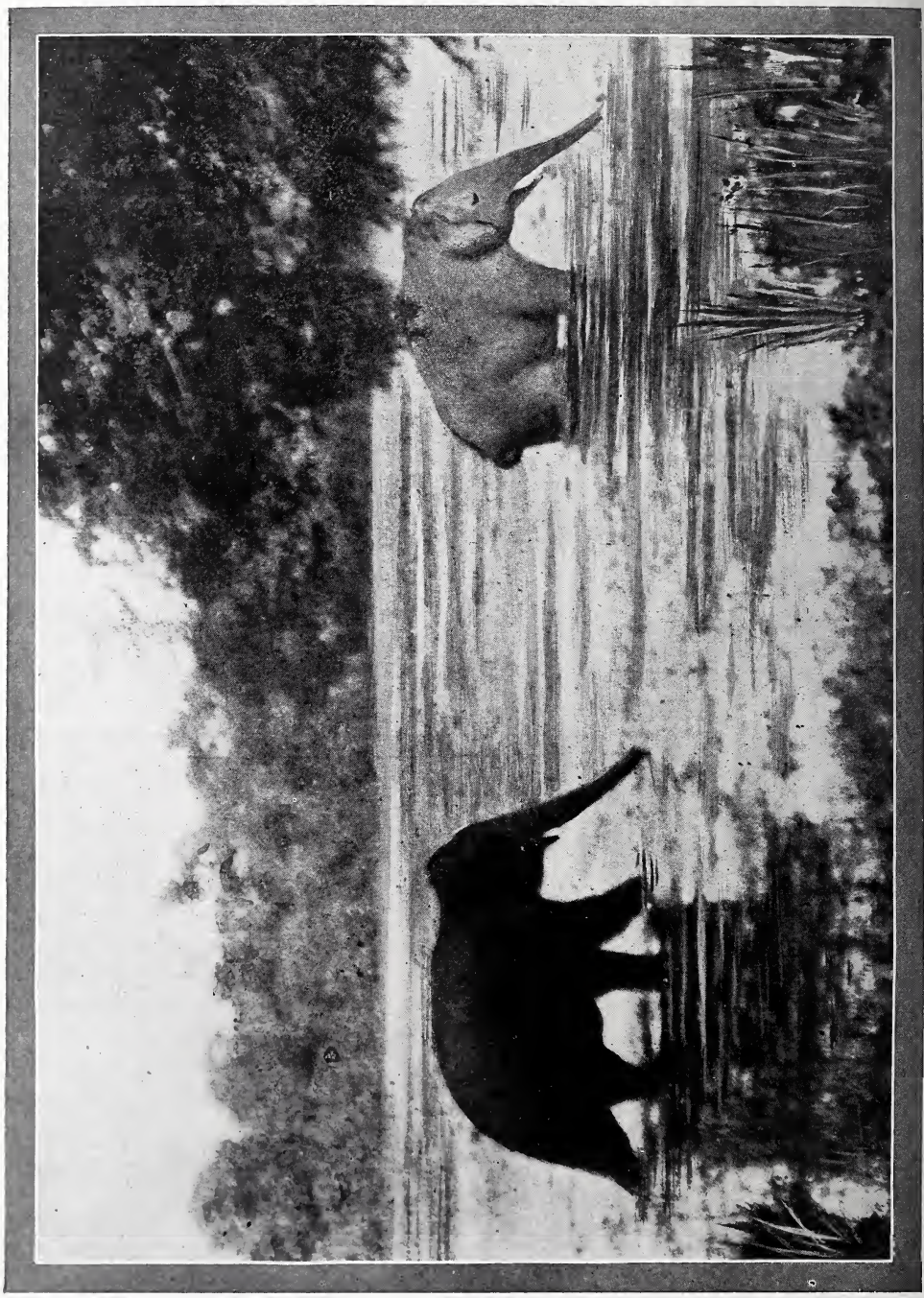
Wall paper is now spread upon the floor and wainscoating is painted in at the bottom. Frames, ladders, bric-a-brac, hammers, nails, lamps and other objects are properly scattered as if falling, carpet is placed under the foot of a chair, which then seems to rest on this fake floor. Now the comical picture is completed, the subject assumes a grotesque expression and pseudo-painful position *upon his back on the floor*. The shutter is snapped, and lo! you have a man falling down from the top of a ladder, carrying everything with him.

It is easy for the amateur to take multiple photographs. All that is necessary is to place two mirrors, one six feet, and the other, say, ten feet parallel to each other and separated by about two feet. The subject then steps into this narrow alley, and the camera is pointed towards the floor and towards the shorter of the two mirrors, neither of which must have a frame. The picture that results will show the person a half dozen or more times.

To show the subject in five different poses, the mirrors must meet together at an angle of sixty degrees. He will then appear full face, profile, back, three-quarter face, and one-quarter.

Besides Professor Wood's forger photograph-catcher, there is a device that is known as an electro-photo detective or thief catcher. The arrangement is put in a jewelry shop or post office and left to work. If a thief enters and opens a case, window, stamp box, money drawer, or other object connected with the battery, an electric circuit is closed, a flashlight is sprung, and the shutter of a concealed, silent camera is shut. Not only is a picture of the culprit taken, but his finger print is registered five times in ten by the magnet that switches on the current.






WILD ELEPHANTS FEEDING

PHOTOGRAPHING WILD LIFE THE WORLD OVER

BY CHERRY KEARTON

A REVIEW

With Six Illustrations by the Author



WILD Life Across the World, by Cherry Kearton, is another notable contribution to photography of wild life. Mr. Kearton has followed this fascinating sport the world over, and the present comprehensive volume of nearly three hundred pages contains graphic accounts of his various trips in Borneo, in Africa (where he was with Roosevelt), in India, in Canada, in Yellowstone Park and other places in America. These expeditions are illustrated by more than a hundred photographs, taken from nature, and, as Mr. Theodore Roosevelt says in his introduction to the book, "they are always reliable."

"Any photograph presented by him as of a wild animal," writes Colonel Roosevelt, "can at once be put down as having been taken under precisely the circumstances which he describes. His work, therefore, is of first-rate scientific importance. It should appeal to every hunter and lover of outdoor life, and it should be studied by every naturalist who takes an intelligent interest in Bionomics.

Not only has he taken capital pictures of African big game, but also of Indian and North American big game. He is a born open-air photographer, and he has trained himself in his profession so as to occupy a unique position. Those who are unacquainted with what such work really means can form but little idea of the risk and hardship entailed, and of the qualities of hardihood, of daring, of resourcefulness, of patient endurance and unflinching resolution which are demanded if success is to be achieved. Mr. Kearton has shown all these qualities, in addition to genuine artistic ability and to the keen perceptions of the out-of-doors naturalist."

His brother, Richard Kearton, writes an appreciative and sympathetic account of the author's life in a foreword which follows the introduction. The Kearton brothers were the first men responsible for a work on ornithology, illustrated throughout by photographs taken direct from nature. "In preparing this book," writes Mr. Richard Kearton, "we scoured the country in search of as many different species as we could find, photographing them in swamps,

"Wild Life Across the World," by Cherry Kearton, New York, George H. Doran Company. Net, \$5.00.



"HELD UP"

Cherry Kearton

IN MYSORE, INDIA



Cherry Kearton



WAH-WAH MONKEY

on shingle beds by the seashore, on bare mountainsides, in tree tops and on the ledges of beetling cliffs probably never scaled before by man.

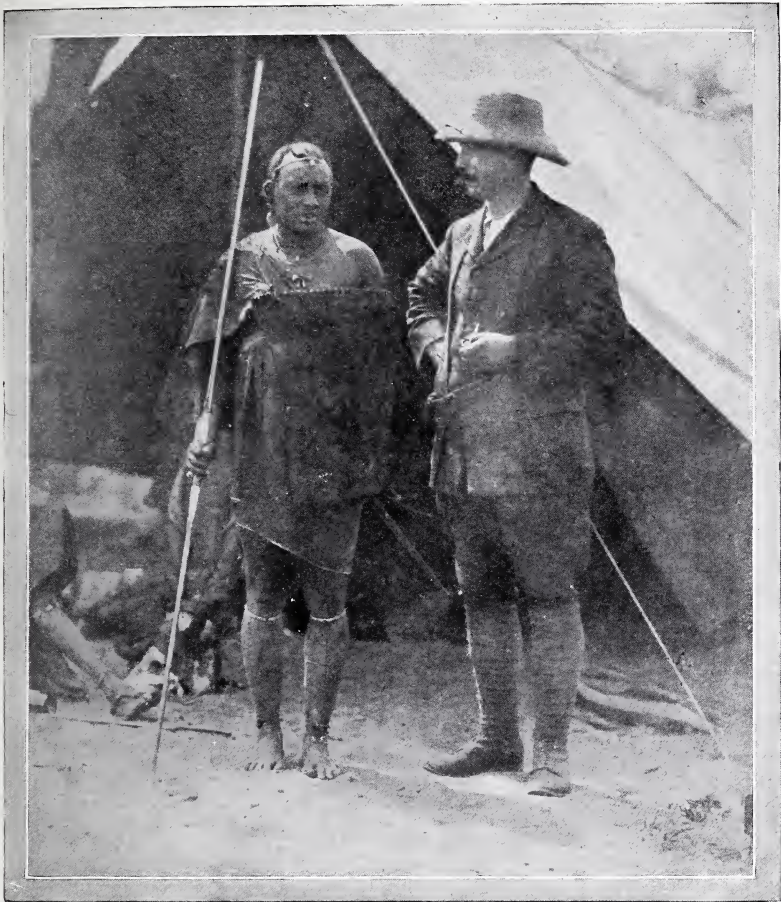
"In reviewing the work, several critics kindly suggest that we should produce a book which would give naturalists some idea of how we had gone about our task and the difficulties we had encountered in carrying it out. When I mentioned the idea to friends, and added that we proposed to photograph the birds as well as their nests and eggs, devotees of the camera and practical ornithologists, aware of the limitations of sun picture apparatus, alike declared it would be impossible on account of the shy, wary habits of such sitters.

"By the preparation of all kinds of hiding contrivances, or 'blinds' as these things are called in America, such as a stuffed ox, an artificial tree trunk, a dummy rock, and so forth, which we used with some little knowledge, and often only after the expenditure of a prodigious amount of patience, we succeeded in photographing the shyest and wildest of birds and beasts within a few feet of the camera, the pictures we thus obtained being now well known amongst naturalists in every part of the world.



LASSOING A ZEBRA

Cherry Kearton



THE AUTHOR AND MASAI CHIEF

Cherry Kearton

“From the very outset, we have always made a point of telling frankly and exactly how we have done our work. This policy has had two results. Firstly, it has disarmed what would have otherwise been quite natural and legitimate scepticism, and, secondly, it has helped to establish a new and bloodless form of sport, which must, in the end, be of incalculable benefit to the wild birds and beasts of this and every other country.”

In another place Mr. Richard Kearton describes a very narrow escape from death, which illustrates his brother's coolness in the face of imminent danger. “We required a series of moving pictures,” he says, “to illustrate our methods when engaged in photographing the eyries of birds which breed in inaccessible situations, and I was therefore lowered with a kinematograph camera to a ledge, which commanded a good view of him on his perilous journey. When he had walked backwards over the edge of the escapment,

and descended some twenty or thirty feet, I was horror-stricken to observe a lump of rock almost as large as a man's head slip out of its position high above, and shoot straight down towards him. It missed his face by a hair's breadth, and, pursuing its mad career downwards, broke into a thousand fragments on the great boulders far below. I was so overcome by the sight that for a moment I ceased to breathe and to turn the handle of the kinematograph camera, but, so far as I could see, my brother neither turned a hair, nor changed color, and in comparing notes after the incident, he teased me unmercifully, and wound up by saying: 'Call yourself a photographer! Why you missed the very feature that would have made the picture valuable as a record of the dangers of cliff work.'

The pictures which illustrate this review are reproductions from the original photographs which embellish the book. They give the reader an excellent idea of the character and range of the subjects of Mr. Kearnton's camera, and also the dangers he incurs, and of his methods of work. The volume is handsomely bound in a specially designed cover, and is printed on excellent paper.



HOPHI HOUSE, at the Grand Canyon of the Colorado

W. I. Lincoln Adams



DOES the photographer who never makes a mistake, a failure negative, exist? Most of us prefer to doubt his existence outside of the pages of fiction. We ordinary mortals sooner or later (and generally sooner) discover that it is the unexpected that so often happens, and also puzzles us the most of all. Success begets confidence, which in turn frequently results in carelessness. "What can I possibly have done to cause this fog, these marks, that spot, or blister?" A plate may be a failure so far as giving a satisfactory print is concerned, but it has not been entirely wasted if it has been the means of leading the worker to know what it was that caused the trouble and how it may be avoided in future.



LECTURING on recent advances in high-speed photography, Dr. Adolphe Abrahams paid a high compliment to plate makers by saying that for some little time back the quality and speed of the dry plates were so high that it was not easy to imagine any further advance, either in speed or quality. The modern lens also had reached a very high pitch of optical perfection. But there still remains the ideal shutter, which would always work at an efficiency of 100 per cent. The hydra plate, though not of the fastest speed, had afforded some remarkable results. He again drew attention to the almost entirely neglected use of the swing lens movement, and by a series of telling examples showed that under favorable conditions as regards view angle it was possible with a large stop to get near and distant objects in focus in a degree not otherwise obtainable. This is rather a remarkable point, seeing that the side swing and vertical swing, both to the front as well as the back of the camera, are movements quite well known to and used by architectural photographers years ago. But, as the lecturer well said, this is an age of predigested food, so that it is quite a rarity to find any one who will take the trouble to think things out for himself.

ONE of the outstanding features of modern camera work, both hand and stand, is the growing use of the long-focus lens. This probably is the natural reaction from the use of the over-focus lens. But how few people seem to realize that we get quite as undesirable falsification of perspective by the use of a lens of too long focus as from one of too short focus. On occasion the telephoto lens is of conspicuous use; indeed, it may be a case of that or nothing. But from a picture-making point of view its uses are very much more restricted and limited than some of its enthusiastic users would have us believe. Dr. Abrahams is a warm yet discreet advocate of the fixed focus type of telephoto lens of moderate magnification, and by numerous admirable examples showed how the photographer could not only get well-proportioned pictures, but he could do this at a distance from the sportsman or player that placed the camera out of danger, and was in no way a nuisance to the athlete. These results were obtained with lenses of comparatively short focus or low magnification as such factors are reckoned by the "tele" enthusiast. But when he passed on to show results obtained with considerably longer focal lengths, these were far from convincing from a naturalistic point of view.



ONE of these long-focus-lens pictures showed cricket players round about the wickets. This picture was characterized by a general appearance of flatness or lack of depth of subject. All the various players seemed to be of the same size, and the wickets were but a few yards apart apparently. The explanation is, however, quite simple. One of the chief aids by which we judge and form estimates of distance is by the apparent size of objects of known size. Looking at a group of adult cricketers, we tacitly assume that their heights are very much about the same. If, then, the picture shows us them of the same linear dimensions, we subconsciously infer that these equal-sized objects appearing of the same image size are at about the same distance from us. So if the bowler and wicket-keeper are of the same visual size at the same distance, it follows that the length of the pitch is correspondingly shortened. Then, again, we all know how difficult it always is to estimate distance over even ground, such as that of a lawn. Precisely the opposite state of affairs arises with the use of a lens of too short focal length. The nearer figures are of so much larger picture size than those a little further away, so that we infer these apparently small people must be at a great distance from us, and so the length of a cricket pitch—seen more or less end on—may be exaggerated to a ridiculous degree. All this is but another instance of "via media via tuta."



Discoveries

[The readers of THE PHOTOGRAPHIC TIMES are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—THE EDITORS.]



A convenient way to label photographic negatives is as follows: Place a piece of thin white tissue paper between two sheets of carbon paper and thus write the desired title thereon, going over the letters two or three times. Letters thus made are practically opaque, and when the tissue is pasted on the negative, will print white.

W. D. GRAVES.

* * *

In making enlargements with fixed focus enlarging cameras of the Brownie type, the work usually presents a neater appearance if finished with a white margin. A mask placed around the negative will give curved edges on the enlarged print, owing to distortion by the single lens used; hence it is necessary to place the mask in contact with the paper.

My own negatives are $3\frac{1}{4} \times 5\frac{1}{2}$ and I use a No. 4 Brownie Enlarging Camera taking 8×10 paper. In practice I find a mask around the negative useful in excluding superfluous light and an aid to correct placing of negative. I proceed as follows: Cut a piece of stiff cardboard exact size of frame at small end of camera, and in center of this cut (for $3\frac{1}{4} \times 5\frac{1}{2}$ negatives) an opening $3\frac{1}{4} \times 5$, and place this mask in position in enlarger. Next place a piece of ground glass or tracing paper at large end

and mark position of square of light shown, which will give size of opening to be cut in large mask. These large masks should be cut from cardboard or, what is equally good, the strawboard which comes in each package of paper, and placed in recess in camera with sensitive paper laid on top, after which the hinged back is closed.

In my own work I find a mask for negatives measuring $3\frac{1}{8} \times 5$ and one for paper 6×9 to be about right. Have also made two other sets with openings $2\frac{1}{4} \times 4$ and $4\frac{1}{2} \times 7$, and $1\frac{1}{2} \times 2\frac{1}{2}$ and 3×5 . which enabled me to handle smaller negatives or enlarge a portion of a negative without the need of using a full sheet of paper.

I use a Kodak with Tessar lens in taking pictures and have projecting outfit for making enlargements using this lens. But in most of my work a 2-time enlargement is satisfactory and I find myself making 90% of my enlargements with the Brownie because of its convenience and simplicity, gaslight papers being my favorite medium, although I use bromide paper in the same apparatus.

FRANK A. RICE.

* * *

THE LAW.

"I want a little arsenic," said the young woman to the prescription clerk in the night drug store.

"Yes, ma'am," smiled the obliging clerk. "But under the new law, we have to enter such orders on a book. Did you want it for complexion or suicide?"



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

ENTHUSIASM IN ANSCO COMPANY'S \$5,000 PRIZE CONTEST IS HIGH.

It is hardly possible to grasp the immensity of the nation-wide enthusiasm created by AnSCO Company's \$5,000 America's Loveliest Women Contest. Hundreds of letters to AnSCO Company from photographers everywhere prove what they have believed from the first that the competition will be the greatest ever known in the history of photography.

The publicity given the contest through national advertising in leading magazines has spread the news from coast to coast. AnSCO dealers are prepared to furnish all prospective entrants with the list of rules and blank to fill out when submitting portraits. The conditions are so wide open and simple, the prizes so generous, and the personnel of the jury of award so popular that the interest created is tremendous.

Such interest means that thousands of portraits will be entered from every nook and corner of the United States. Enthusiasm is quite as genuine in the little villages as in the great cities. The end of the camera trail alone marks the boundary.

Have you secured *your* entry blank? Have you sought out that Loveliest Women? Have you planned how soon you will make her portrait the best of your career?

Could any photographer enjoy greater distinction than to win one of the fifty prizes, amounting to \$5,000.00 in all—to have his work exhibited to the world at the Panama-Pacific Exposition?

Your opportunity is unusual. Leave nothing undone to win a big prize. Put your mind and talent to work and make as many entries as you can. The contest will run from May first to December first, but lose no time.

Watch for the AnSCO advertisements in the big magazines. Tell your friends all about this magnificent idea. Get their enthusiasm keyed up like yours. That's the way to get real pleasure and real profit out of AnSCO Company's \$5,000.00 Loveliest Women Contest.

Watch for further announcements in this magazine.



ATLANTA, THE CITY OF THE NEXT P. A. OF A. CONVENTION.

Atlanta is seventy-four years old and was first called "Terminus," being a little village at the end of the Western and Atlantic Railroad. About the time General Sherman reached Atlanta the population was 10,000. To-day it is 185,000, and the 200,000 mark will be reached in a short time.

Atlanta has 200 miles of modernly equipped electric railway, 600 manufacturing plants, and it covers 26 square miles.

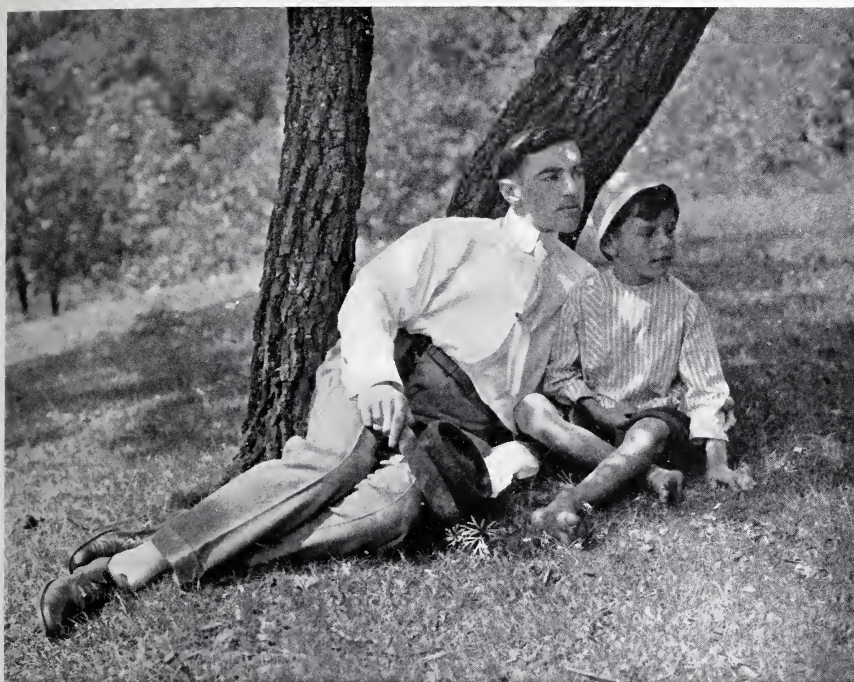
It is reached by 13 railroads over which there daily runs 136 passenger trains.

Atlanta is justly called the metropolis of the "New South."

Atlanta is 1050 feet above sea level, at the foothills of the Blue Ridge Mountains. Part of its water drains to the Atlantic Ocean and part to the Mississippi River. There is always a breeze and a bracing atmosphere.

The reports of the United States Weather Bureau show that the average temperature in June for the last thirty-four years has been seventy-six degrees, the highest temperature ninety-eight degrees, and the lowest thirty-nine degrees.

General Sherman kept 100,000 men around Atlanta for six months, and he declared there was no other place on the continent where he could have kept so large a body of men in such perfect health.



SUNLIGHT AND SHADOW

J. P. Buell

No other city in the country can point to such a record of healthfulness, so that the photographer this year will have the opportunity of ministering both to his business and his health by attending the Convention.

J. Edward Rosch, the eminent professional of St. Louis, Mo., occupies the cover space of "Portrait" for April, and is the subject of the Hall of Fame for that number. An excellent woman's portrait by Mr. Rosch embellishes the number



HE GUESSED WRONG.

William J. Burns, the detective, said at a dinner in New York:

"Deduction, without a few facts to guide it, can go sadly astray.

"Once at the seashore, I nodded toward a young couple and said: 'They are engaged. I heard him in the palm court pleading for just one.'

"'No, no,' said my companion. 'They're not engaged. They're married. It was a quarter he was pleading for.'"

The accompanying excellent outdoor picture, entitled "Sunlight and Shadow," by J. P. Buell, of Milwaukee, Wis., arrived too late to compete in the Home Portraiture Contest, which closed on March 30th; but the picture is so good an example of its class that we take much pleasure in reproducing it for our readers.

"The print is made on Artura E." writes Mr. Buell, "from a Cramer Iso Plate, Seneca 6½x8½ camera, Dogar Lens, 1/50 of a second exposure, Pyro Developer."



TEMPERING THE WIND.

"I believe our climate is changing."

"Think so?"

"Our winters seem to be getting warmer."

"Well, the women wouldn't wear enough clothes so the climate had to change."



[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

THE CLEVELAND (OHIO) PHOTOGRAPHIC SOCIETY.

An exhibition of lantern slides on Mexico was given by the Cleveland Photographic Society in its rooms, 400-402 Cuyahoga Building, Wednesday evening, April 22nd. Admission was by invitation. At the regular meeting held on April 8th, seven new applicants were admitted to membership. The new Trustees are: Dr. H. B. Van Tress, Chairman; John F. Lewis, Leland C. DeGroot, W. H. Leman, George M. Nisbett, Secretary-Treasurer. Meetings are held regularly on the second and fourth Wednesdays of each month.

Owing to a change of administration and the desire to get together a large exhibit, the annual exhibition at Case Library under the auspices of this Society has been changed from the dates of April 13th to 25th, and will be held from May 23rd to 30th, inclusive. All photographic prints must be delivered charges prepaid, to the Cleveland Photographic Society, care of Case Library, 812 Huron Road, Cleveland, Ohio, on or before the 15th of May, 1914. Otherwise the conditions of entry remain the same.

The London Salon of Photography, Fifth International Exhibition, will be held at the Galleries of the Royal Society of Painters in Water Colors, London, Eng., from Sept. 5th to Oct. 17th, 1914, inclusive. All pictures for exhibition must be received before Aug. 19th. The aim of the London Salon is to exhibit only that class of work in Pictorial Photography in which there is a distinct evidence of personal artistic feeling and execution. All pictures from abroad must be mounted and with data pertaining to same written on the back of each.

Those pictures which are accepted will be suitably framed at the expense of the Salon. To those desirous of entering THE PHOTOGRAPHIC TIMES will be pleased to forward a prospectus and entry form.



Because the Orange (N. J.) Camera Club has taken up coloring of slides, which is not generally considered photographic art, some of the more conservative clubs regard the members as being somewhat in the class with futurists. But if those at the twentieth annual lantern slide exhibit in the auditorium of the East Orange High School were asked their opinion of the value of coloring in obtaining artistic effects and pleasing results, there is no doubt, from the reception given the innovation, that they would urge continuing the new line of work.

A few colored slides by Stephen S. Johnson of South Orange shown last year was the first colored work presented at a club exhibit, and it was not until then that the new departure was indicative of a trend in the club's work. The pictures were the result of a class in color held last winter, and while Mr. Johnson, who announced the slides, admitted crudities in much of the work, some were equal to any ever shown in the Oranges.



The Fifty-ninth Annual Exhibition of the Royal Photographic Society of Great Britain will be held at the Gallery of the Royal Society of British Artists from Monday, August 24th to October 3d, 1914. This exhibition is international in character and is open to members and non-members, professionals and amateurs alike, without distinction. The co-operation of photograph-

ers at home and abroad is desired to give a true reflection of the present position of photography in all its branches. For the benefit of our readers who may desire to enter this exhibition we have received a package of Prospectuses, one of which we will be pleased to forward to anyone interested. Exhibits must be received not later than July 31st.



NOTES FROM THE ILLINOIS COLLEGE OF PHOTOGRAPHY, EFFINGHAM, ILL.

The college last month placed an order for forty-five of the better grade of air-brushes, ranging in price from \$20 to \$30 each and aggregating a total with fittings of about \$1,100, which is the largest order for air-brushes ever given by any college in the world. The air-brush work at the college is given under the direction of

Prof. Dishinger, and the tuition fee for the course is \$100.

A class of fourteen members graduated from the Illinois College of Photography last month. Three of them were from abroad. Dr. Guido Lorenzoni of Tyrol, Austria; Mr. Ant. Cambanes of Halki, Turkey, and Mr. N. Harutunian of Marash, Turkey.

Interesting demonstrations were given at the college last month by Mr. Howland of the Eastman Kodak Co., and Mr. Wold of the Wold Air Brush.

The operating department of the I. C. P. has been embellished with an elegant new wing chair for home portrait work and an arrastry background of the Louis XVI. style, and a moving picture projector has been added to the "movie" department.

President Bissell spent three days last month attending the National Photo Dealers' Convention in Chicago.



MEDITATION

Olga Sorensen

Grand Prize Wilkes-Barre Camera Club Exhibition.



Photographic Reviews

The 1914 catalogue of Premo Cameras is now ready for distribution. We need not comment upon the typography of this book, enough is said when we advise that it is of the usual Eastman standard. With a range of price, \$1.50 to those who wish to invest a small amount in a good camera, to \$150 to those who want the best to the last detail, the choice is large and is backed by a record of thirty years in producing the best.

With the perfection of the Premo daylight loading film pack the Premo was made the simplest of all cameras to operate.

Write to the Rochester Optical Division, Eastman Kodak Co., Rochester, N. Y., for a copy of this catalogue, or procure a copy from your dealer.



The Graphic Arts and Crafts Year Book 1913-1914, Volume VI, eclipses all previous editions of this Year Book. Always welcome as a record of the best in the reproduction of the artistic in printing and advertising, the editor and his co-workers, whether printer or process worker, advertising designer, paper or ink manufacturer, deserve great credit for the fruit of their labors. To stimulate a higher ambition to strive for something new yet artistic and help by submitting the efforts of others is worthy indeed. The book contains over 1,000 pages and the pages are embellished throughout with illustrations in half tones and color.

Published by the Republican Publishing Co. of Hamilton, Ohio, at \$5 per volume, charges prepaid.

The Ansco Co. certainly issue wonderfully attractive literature. Their latest booklet is entitled "Anasco, the Dream That Came True," and contains enough information to make an expert out a beginner, if it is all carefully read and digested. The booklet has a most attractive cover, designed in color, taken from an actual Ansco picture, and is richly illustrated with photo engravings made from cameras and other apparatus direct. At the end of the booklet is a very valuable and complete catalogue of prices of Ansco and Cyko supplies of all kinds.



We are in receipt of a portfolio of the prize winners of the 1913 Kodak Advertising Contest. As a guide to those who expect to enter the 1914 contest (conditions of which were published in our last issue) we would suggest writing for a copy. The prize winning prints are beautifully reproduced in half tones, with the exception of the Second Grand Prize, which is used as a cover illustration and most strikingly reproduced in colors. Entrants for the 1914 Contest should bear in mind that it is not duplicates of a subject similar to the 1913 contest that is wanted, but subjects portraying at first glance the pleasure derived from the use of a Kodak.



The "Nature Photographer" is the official monthly organ of the Nature Photographic Society (1s. per annum, post free), editor J. J. Ward, Somerset-road, Coventry, London, Eng. From the current issue we learn an exceedingly interesting bit of news. The well-known naturalist and photographer, Mr. Martin-Duncan, has generously provided a cup to be competed for annually

(if not less than six competitors enter), preferably in the month of March. The winner may have his name engraved on the cup. If it is won in three successive years by the same competitor it becomes his property. "The judge . . . shall consider any piece of original research first, provided the photomicrographs clearly demonstrate the work and are of good technical quality." For the other details of this profoundly interesting competition the reader should consult page 16 of the above-named journal. One of the points that appeals strongly is that special encouragement is thus given to original work. At the present time there is a tendency for microscopy and photomicrography to take the form of optical gymnastics, chiefly in connection with diatoms. Interesting and beautiful as these minute plants are, there are many other groups which are less known and quite as important and interesting. Among photographers in general there is a widespread tendency to pay a disproportionate attention to the purely technical side of the work—sometimes to the entire exclusion of all else. Good technique is unquestionably of great importance, but by itself it is of little or no use. A sentence may be in faultless grammar, elegant diction, and "plain as print;" but if it conveys no meaning or message it is useless babble. All who feel the importance of purposeful photography will appreciate and applaud Martin-Duncan giving due prominence to original research work, and thank him for giving us the lead in the above manner.

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AN OLD WORLD HIGHWAY.

BY THOMAS D. MURPHY. THE PAGE COMPANY, PUBLISHERS, BOSTON, MASS. PRICE, \$3.00.

This the third book by Mr. Murphy on motor travels, the two former books being confined exclusively to England. While at least one half of the text deals with an extended trip through France and Germany, the writer reverts to his former love and makes a pilgrimage from Land's End, England, to John O'Groat's Scotland.



INNER COURT, PLAS MANOR, CONWAY

The book is profusely illustrated, sixteen of the illustrations being in full color from originals by distinguished artists and forty in duogravure from photographs carefully selected and reproduced.

We enjoyed this book immensely, our only regret being our absence in fact, but not in fancy, thanks to Mr. Murphy's keen appreciation of the journey's delights.

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The initial number of *Association News*, the official organ of the Photographers' Association of America, is to hand. As a journal devoted exclusively to the interests of the association we predict a large circulation and a larger number of pages than the May issue. The program of the Convention to be held in Atlanta, Ga., June 15th to 20th, is given by the President, Manly W. Tyree, with other timely items of particular interest to photographers in general, whether it will be their good fortune to attend or not. Subscription price to the *News* is 50 cents per year. Address Jno. I. Hoffman, 332 S. Sandusky Avenue, Bucyrus, Ohio.

The Eastman Kodak Co. have just issued their 1914 catalogue, "Kodak and Kodak Supplies." Like editions of previous years the 1914 catalogue is the best ever. The design of the cover in brown and gold is a reproduction of one of the prize winners in the 1913 Kodak Advertising Contest. From front to back it is of particular interest to those who are now Kodakers or are contemplating the joys of being a snapshotter. The aim of this catalogue is to help the amateur with suggestions in the selection of a camera to meet his or her particular need. Besides the lenses and cameras listed, other accessories and necessities for the full enjoyment of Kodakery, such as developing and printing outfits, film and plate tanks, will be found. Send for a copy of the 1914 catalogue to-day and don't forget to mention THE PHOTOGRAPHIC TIMES.

"Portrait" for April is, as usual, full of valuable and interesting things for the photographer, particularly the professional.

The Jury of Award to pass on the Ansco Co.'s \$5,000 "Loveliest Women" contest is announced as follows:

MINNIE MADDERN FISKE

The distinguished actress

HARRISON FISHER

The celebrated artist

renowned for his conception of the loveliness of American women, and

ALFRED STIEGLITZ

The critic-photographer-publisher.

The fifth paper in the series of "Ten Leading Styles of Portraiture," by Sada-kichi Hartmann, appears in this number.

"Aids to your success" should be read by every professional.



FLOWER PHOTOGRAPHY IN COLOR.

If the present-day processes of photography in color were limited to the reproductions of the tints, hues, and tones of flowers we should still owe a vast debt to those inventors and pioneers who have enabled us to get such results as are now fairly easily possible. This point is forcefully brought to my mind by the receipt of Part 6 of that excellent series of "Wild Flowers as they Grow," issued by Messrs. Cassell & Co. The twenty-four or five colored plates are from the direct color photographs of Mr. H. Essenhigh Corke, who is so well-known a master craftsman in this domain. The descriptive text is by Mr. Clarke Nuttall, who is to be congratulated on the rare art of dealing with a technical matter in a simple manner, without obscuring the meaning from the man in the street with a string of technical terms.



IN VENICE

D. J. Ruzicka

Certificate Wilkes-Barre Camera Club Exhibition



Trade Notes



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

From the Photo Products Company, 6100 La Salle street, Chicago, Ill., come two very interesting circulars for amateurs. One, "What Others Think of Instanto," gives the opinion of a number of users and tells about their special introductory trial offers. It also gives the prices of the new developing and acid hypo packages prepared especially for their products. The other circular, "Your Questions Answered," anticipates numerous questions. We understand that these circulars are to be mailed to all Instanto users. Ask for these circulars and get a line on them, or better still, send 25 cents for the three sample dozens as mentioned in their ad. in this issue. Your quarter will be returned if you are not satisfied and an extra one besides. Mention THE PHOTOGRAPHIC TIMES.



The International Photo Sales Corp., of 235 Fifth Ave., N. Y., have issued a very handsome new illustrated catalogue of their Ipsco cameras, plates and papers. All amateurs who are considering the purchase of an outfit this spring should certainly send for one of these handsome catalogues, and consult it before making their decision.



EASTMAN'S BIG YEAR—KODAK COMPANY EARNED \$14,162,435 NET PROFITS IN 1913.

The report of the Directors of the Eastman Kodak Company, made public to-day, showed that the company and its allied interests earned net profits of \$14,162,435 in 1913. It is a highly satisfactory showing, in view of the legal and governmental troubles the company has faced during the last few years. This report will be formally presented to the annual meeting of shareholders in Jersey City.

A total of \$4,981,873 was carried to the surplus for the past year. Liberal amounts were charged for depreciation and contingencies. Four quarterly dividends of 1½ per cent. were paid on the preferred stock, four quarterly dividends of 2½ per cent. and extra dividends of 30 per cent. on the common stock.

The total surplus on Dec. 31, 1913, was \$22,489,309, as compared with \$17,507,435 in 1912.

The Directors say no final adjustment has been made of the government proceedings against the company, but that the company stands ready to meet the requirements of the Federal authorities.



GOODWIN TABLET FUND.

Over \$130 has been received by the Essex Camera Club (Newark, N. J.) for the \$300 needed to provide for the bronze memorial to the Newark clergyman who invented the photographic film.

The tablet is to be set up in the Free Public Library and it is planned to unveil it on Memorial Day. It will tell as tersely as possible of the achievement of the Rev. Hannibal Goodwin, while rector of the House of Prayer, who discovered the film process in his workroom in the rectory at Broad and State streets. It is intended to have a portrait of Dr. Goodwin on the tablet in low relief.

Members of the Newark Schoolmen's Club, who have had considerable experience in providing tablets to mark historic spots about the city, will assist the Camera Club in preparing the inscription.

It is the desire of the club to have the fund made up of small subscriptions rather than of a few large gifts. Contributions may be drawn to the order of George A. Hardy, President, 872 Broad street, Newark, N. J.

The simplest and cheapest of exposure meters, the Woodworth Exposure Meter, is now ready for distribution. It is on a celluloid card about $5\frac{1}{2} \times 3$ inches, which can be carried conveniently in the pocket or camera case. The exposures for different lights and conditions are printed, with scale to determine same, seven apertures, the largest about $\frac{1}{8}$ " in diameter to the smallest about the size of a pin point, are also given on the card for determining the detail and exposure. Price, 25 cents. E. Woodworth, Angola, Indiana.



Ralph Harris & Co., 26-30 Bromfield Street, Boston, Mass., are the sole United States agents of the popular German "Euryplan" Anastigmat lenses for rapid and reflex work. A descriptive price list will be sent upon request. Mention the PHOTOGRAPHIC TIMES and do it now.



The special offer on Satista paper, manufactured by Willis & Clements, 1814 Chestnut Street, Philadelphia, is continued. Sample prints of either Platinotype or Satista paper will be sent anyone interested in daylight printing. Booklets also will be sent upon request.



The Wollensak Optical Co.'s catalogue for 1914 is now ready and is yours for the asking. Secure your copy from your dealer or send direct to Rochester, N. Y.



Higgins' Photo Mounter still retains its hold upon the photographer whether amateur or professional. As a perfect mountant it knows no peer and once used is always used. For sale by all dealers in

Photo Supplies, Artists' Materials and Stationers, or will be sent direct by manufacturers, Chas. M. Higgins & Co., 271 Ninth Street, Brooklyn, N. Y. A 3 oz. jar prepaid by mail will be sent for 30 cents.



Speed, perfect definition, crispness of image and the making of exceptional pictures go with Bausch & Lomb Lenses. Ask your dealer or write 626 St. Paul Street, Rochester, N. Y., for sample prints and full information.



Allison & Hadaway, Photographic Manufacturers and Importers, 235 Fifth Avenue, New York, are the American distributing agents for Messrs. Newman & Guardia, Butcher & Sons, and Marion & Co.'s products, besides being the manufacturers of the Panchroma products. Manufacturers' catalogues, folders and booklets covering their entire line may be had. We suggest our readers writing for a complete set of circulars, as we feel sure they will be benefited and interested in the large variety of articles of merit which A. & H. carry in stock. Don't forget to mention the PHOTOGRAPHIC TIMES.



Photoloid—the new printing medium—is making good the aims of the manufacturers. Made of an impervious product of fiberloid it is ideal for permanent, stainless prints. Of a hard matte surface the depth of tone is remarkable. Beautiful results are obtained with the Assur Colors (Schering & Glatz, Mfrs.) and water colors. The printing processes is similar to gaslight paper and no more difficult. Needing no mounting it is ideal for transparencies. It is made in sizes up to 10x14 and in several colors. Descriptive circulars and sample prints may be had by mentioning the PHOTOGRAPHIC TIMES. Fiberloid Co., 55 Fifth Avenue.

The Photographic Times

With Which is Combined

The American Photographer and Anthony's Photographic Bulletin

SUBSCRIPTION RATES one dollar and fifty cents a year, payable in advance. Foreign Postage 50 Cents, Canadian Postage 25 Cents. Single copies 15 cents. Subscriptions to the *Photographic Times* received by all dealers in photographic materials in this and foreign countries, also the American News Co. and all its branches.

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DISCONTINUANCES.—If a subscriber wishes his copy of the magazine discontinued at the expiration of his subscription, notice to that effect should be sent. Otherwise it is assumed that a continuance of the subscription is desired.

HOW TO REMIT.—Remittances should be sent by Draft on New York, Express Order, or Money Order, payable to order of *The Photographic Times Publishing Association*. Cash should be sent in Registered letter.

CONTRIBUTIONS.—All literary contributions, correspondence, "Queries," etc., should be addressed to *The Editor*; all advertising matter to the Advertising Manager.

LETTERS should be addressed:

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
135 West 14th Street, New York.

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

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(Signed) THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
By—DAVID H. SNELL,
Secretary.

Sworn to and subscribed before me this 11th day of March, 1914.

Catherine C. Bowden,
Notary Public,
N. Y. County.

(SEAL)


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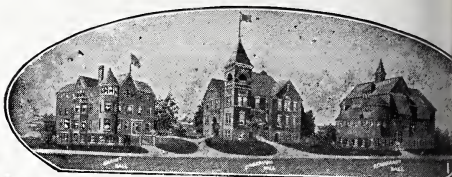
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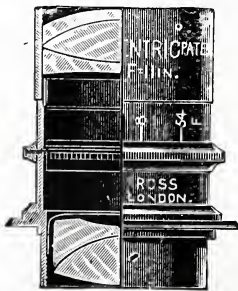
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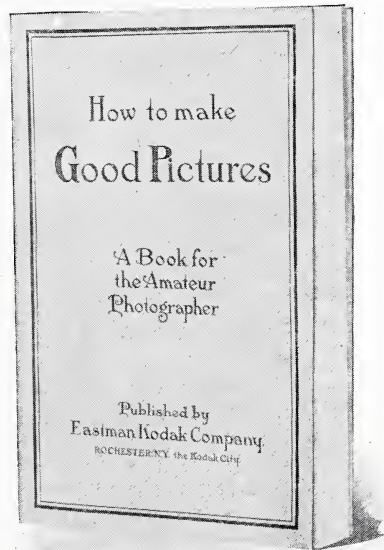
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Kodak Film has such great latitude that ordinary over-exposure is very well taken care of. And as most amateurs who have a Kodak with the regular lens equipment, use stop 16 for ordinary landscapes in bright weather, there is little danger of over-timing when the exposure is instantaneous.

It is the near view, group or single figure portrait that is usually under-exposed, for this changing of shutter speeds and stops to secure proper exposure, is often very confusing to the beginner and even to the Kodaker of long experience who does not keep these things constantly in mind.

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The Kodak Autotime Scale is attached to your Kodak shutter in place of the metal plates which indicate the

shutter speeds and diaphragm opening. All the information you need, to secure correct exposures, will be found on these plates in addition to the regular markings. For instance, if it is a cloudy day, but not brilliant sunlight, the indicator at the top is set at "Clear" which is directly under the marking indicating 1/25th second. You don't need to bother about the 1/25th mark, you are setting your shutter speed under conditions on a clear day.

This indicator should remain "Clear" so long as the light condition remains the same. The diaphragm indicator at the bottom is then changed for subjects of differing natures, which is made very easy by the markings on the scale. The large stops, which allow the most light to pass, are for objects near by, while the smaller stops are used for average views, distant views, marine views, etc., which do not require much exposure. It is a system for arriving at the correct exposure in an instant, and it will not fail you. These instructions are always there on the shutter, and you can be sure the result will be right if these instructions are followed.

Have your dealer attach a Kodak Autotime Scale to your Kodak shutter and, by following its instruction, decrease the percentage of incorrect exposures.

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A VACATION STORY

I wonder if you have ever seen a Kodak album such as I saw the other evening—if you have ever arranged your own albums in such a way that they would tell an interesting and connected story of some particular outing? Of course you must make your pictures with that point in mind, or it will be like reading a book with pages missing here and there. And that is often the case with vacation albums.

I had carelessly picked up this album, which my friend informed me was a trip to Smugglers Island, so I opened the book and found myself on the vacation platform with the spring wagon drawn up ready to take us over to the lake. The trip by rail was omitted because the interest in a vacation trip usually begins at the point where the rain journey leaves off. There was the village street, the idlers who come down to see the train pull in—and our spring wagon. We had made a start.

Several pictures of the beautiful road gave an idea of the country, and another, the first glimpse of the lake, or rather the bay which was sheltered from the lake by our island lying between the two.

Then there was the bridge over the outlet that made our vacation home an island, and next, a picture of Tommy holding the wagon gate open for us. And so the story went on until I felt I had made the trip myself. And when the last fishing trip had been finished and we were ready to leave, there was the picture of the good-bye hand shaking, and finally the one made from the wagon with all the folks waving their handkerchiefs.

I have said "we" unconsciously because I took the trip along with the others in those Kodak pictures. And here is the secret of their absorbing interest. Each one was a link in the chain of events. Some were used *only* as links but served to make a most in-

teresting and connected story of the whole.

And that there might be no break in the chain, the films were developed on the spot in a Film Tank, and I am told the folks at home were kept informed of those good times by Velox and Velvet Green Post Cards.

The prints were neatly mounted with Kodak Dry Mounting Tissue, some having been trimmed down to smaller sizes and used in odd spaces as sort of marginal illustrations to give more strength to the thread of the story or to illustrate some amusing incident.

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The magazine contains a roll of ribbon sufficient for 300 or more exposures. The ribbon is moved forward by a pressure of the thumb, the length of ribbon projected from the holder determining the amount of light produced when the ribbon is burned. An arrow on the holder facilitates measuring the ribbon and only that part projecting can be burned.

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THE NEXT PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on June 30th, 1914, so as to be announced in the August Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Com-
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CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is an open one for Novices (those who have never taken any prizes in THE PHOTOGRAPHIC TIMES' competition).

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

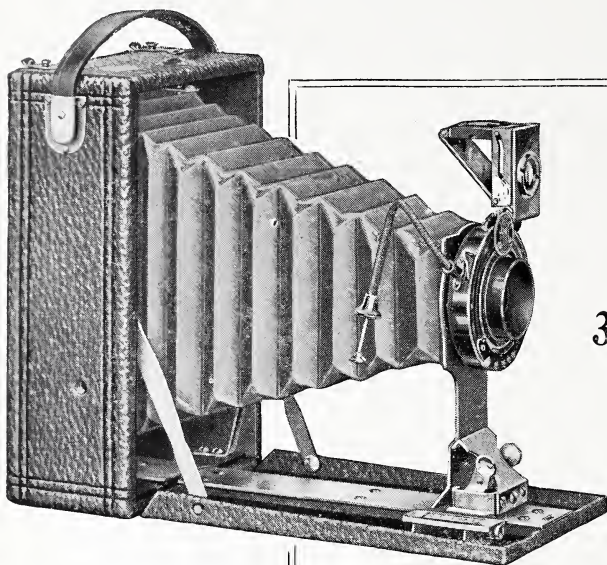
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We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than June 30th.



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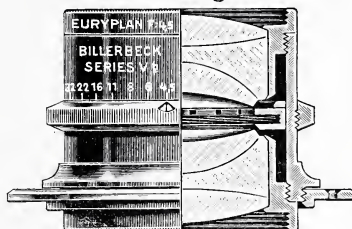
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Table of comparative speed numbers of plates

Index

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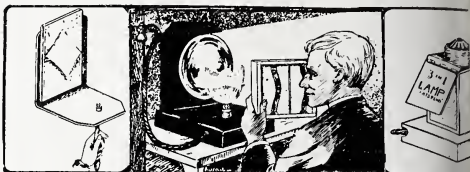
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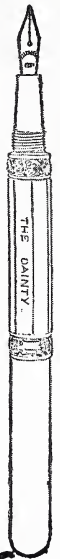
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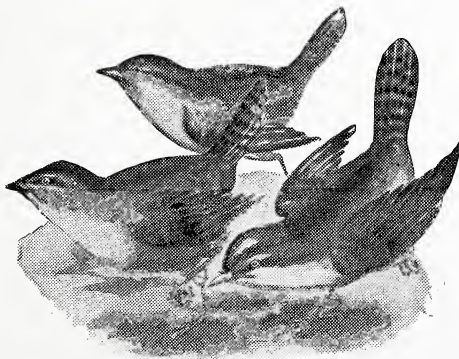


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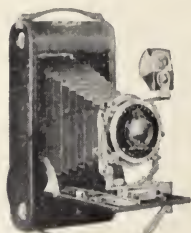
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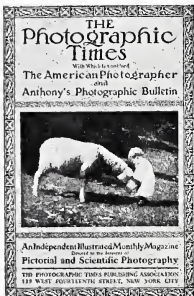
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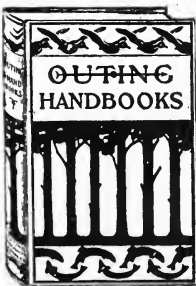
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Volume XLVI

JUNE, 1914

No. 6

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VOLUME XLVII


JUNE, 1914

NUMBER 6

ILLUSTRATING THE NEWS

BY EDITH YEAGER AND WALTER ASHLIN FAIRSERVIS.

With Six Illustrations



THE demand of the readers of the daily newspapers and magazines for pictures to illustrate the news articles they are reading has been responsible for the development of a new and flourishing business. No longer is a reader content to read the printed word and draw his own conclusions but he demands pictures, and pictures that actually do show something, not the meaningless smudge that decorated the pages of newspapers a few years ago. And to supply this demand newspaper and magazine editors are sparing no expense. They maintain high salaried employees, who devote their entire time to securing pictures. Perhaps a glimpse behind the scenes of a newspaper will not prove uninteresting.

Probably the most recent event in which the country at large was interested, was the wedding of Miss Jessie Wilson, daughter of the President of the United States, and Mr. Francis B. Sayre, in the White House on November twenty-fifth, 1913. For weeks before the event efforts were made to secure from the Wilson family particulars regarding the wedding. President Wilson, however, despite his public office preferred to treat the matter as a purely family affair. This, although the White House, which is the property of the citizens of the United States, was to be the scene of the nuptials. Such details as did get

out were very meagre and promised ill for the securing of pictures. To every editor "securing the pictures" meant publishing them as soon after the event as possible.

Naturally, to New York, this meant the pictures should be published on the morning following the wedding. On the face of it, the proposition of securing the pictures appeared absurdly simple. Washington is but five hours and a half from New York, the wedding was scheduled for half after four and there was a fast train out shortly after six o'clock. With even fair luck the messenger carrying the pictures would reach New York by midnight, or in time to prepare them for publication in the papers next morning. But here again the desire of the Wilson family for privacy shrouded all details in secrecy. It was only three days before the wedding that the photographers who were to take the pictures, were announced.

Then came the wedding. Every point was strained to have a definite time fixed as to when the pictures might be made. This that the editors could be guided in their handling of the "story." The ceremony took place and the reception followed. Upstairs in the library of the White House impatiently waited the lucky few photographers who were to snap the groups. And they waited for several hours. Every effort to have the bride and groom, the bridal party and the President pose, proved in vain. It was not until ten minutes to eight that the pictures were taken.

With the sound of the last snap still in the air there was a wild break from the room. Each man there had to rush to beat his neighbor and time. Each man was a rival. Downstairs outside the White House were waiting high powered automobiles. These cars had been waiting for hours, the motors beating impatiently and anxious to be off. Some of the cars were to carry the cameras and their precious plates to local photographers while others were to speed to the Union Station to catch the first train out.

Of course, the keenest rivalry was between the men representing the New York newspapers. The man to reach the city first would score a beat and a big one. All during the day before the wedding there had been a battle of wits and the secrecy of the White House was equalled in the secrecy that covered the movements of each man. There was a rumor of a special train hired by a powerful paper which was to break all records between the two cities. The details were carefully guarded but each man knew during that wild race from the White House to the Union Station the one first at the depot would get that special train and reach New York with the pictures. This was of almost vital importance to his paper. An effort to send the train away earlier in the evening and to prevent its use failed and the trick fell flat.

The trip to the station was made in record time by the contestants. The automobiles plunging through back streets and rocking perilously many times narrowly avoided collisions with other vehicles by a margin so slight it seemed as if the car had run on two wheels only.

By an infinitesimal portion of time was the race won and the special train



SAYRE-WILSON WEDDING PARTY

White House, Washington, D. C.

pulled out. As the tail lights disappeared around a curve the man who had engaged the train rushed to the track.

There remained a chance, however, and this the young man took. When the regular nine o'clock train pulled out of Washington it carried a special car in which rode the Wilson wedding pictures and the young man. Running under regular schedule it would not reach New York until six o'clock the next morning, too late for the morning papers.

The long run from the capitol city to Philadelphia seemed interminable as did the stops at the various stations. It was on time when it reached the Quaker City and the first leg of the journey to New York completed. Before the train had come to a stop the young man, photographs in hand, jumped to the platform, brushed aside the guards, and rushed to the end of the train shed. A quick survey seemed to show that the race had been in vain. There was no train made up, no cars were ready to receive passengers, bound for New York. At the far end of the concourse stood a sleepy gateman past whom now and then walked small groups of persons. Hope sprung anew. This at least looked as if a train might be going out.

The young man rapidly traversed the short distance. The announcement slide over the gate read: "Metropolitan Grand Opera Company Special!" A mumbled word "company" acted as a sufficient password for the gateman.

There was a ticklish moment when the time came to push into the train;

the gateman, brought out of his doze by the call of the conductor of the special, examined the passengers quite carefully but finally the pictures were safely got aboard and started toward New York. If the train keep up a fair rate of speed the pictures would be there on time. True, the other special from Washington had a big advantage but once New York was reached there would be still time to catch one edition and possibly two.

It was outside of Trenton that the presence of the young man was discovered. A consultation was called between the train conductor and crew and it was decided that the messenger would have to be dropped off at the Jersey Capitol. Pleadings, protests and threats failed to move the railroad men. The young man was a stowaway on board a special train and he would have to get off.

As a last resort and when it seemed as if the game was up the young man demanded that he be taken before the manager of the opera company. Here ensued the same scenes. It was manifestly impossible to take the young man to the city despite the urgency of his errand. However, the arguments were kept up and all the time the train was continuing on its journey and getting nearer New York. Each new argument meant a mile nearer the goal and there were many advanced by the young man. The train had not been slowed down and Trenton was reached and passed. For a time it seemed as if the journey had been useless but a last reason prevailed and the young man was allowed to remain on board.

It appeared the rest would be plain sailing. The train not making any stops, maintained a speed that ate up the miles rapidly. Newark was passed and Manhattan Transfer reached and passed with no stop. Then came the short run over the Jersey meadows, and the train slackened speed, ran slowly and jarred to a stop. It was not running on a schedule and it was held up within sight of the lights of New York by an open drawbridge.

Having tried everything else and not to be thwarted so near his goal, the young man walked back through the cars and dropped to the track to walk the two or three hundred yards back to Manhattan Transfer and reach the electric trains that would go through the tunnel and into the city. But one of the train crew saw the young man. He was brought back and his offers of bribes scornfully refused. And there within a short distance of his office he watched the precious minutes go.

Of course the morning papers had pictures, specially posed pictures that had been taken two weeks before the ceremony and which showed the bridal couple in their wedding clothes. But the big effort had been made to get the photographs taken in Washington after the wedding ceremony.

This effort to secure the Wilson pictures is but one of many that is constantly taking place. Other lesser events than the marriage of the daughter of the President, are always coming before the camera's eye, and the cry of the century for haste is always being regarded.

The day of "faked" pictures is also a thing of the past. Their authenticity has got to be guaranteed before they will be published.



DESTROYED BY SHRAPNEL

Scene in Juarez after conquest by Villa's army

The photographic business has developed into an intrigue that rivals the diplomatic circles at their best. The many arts and wiles used to secure pictures would do honor to an official of the Department of State. There are many persons prominent in different circles who are not disposed to have their pictures taken. Naturally the possession of a good likeness is greatly to be desired and the means used to secure them are many and various.

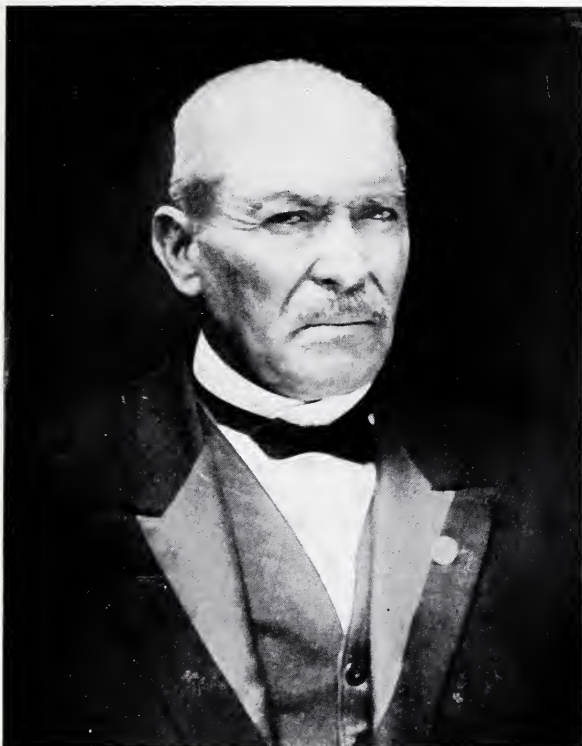
When the internal warfare that has upset Mexico for the past year and a half, and has created what is commonly referred to as the "Mexican situation" broke out one of the problems was to secure accurate photographs of conditions as they actually exist. There were charges that the stories coming from the interior of Mexico were greatly exaggerated and that no one really knew the truth. It was when these stories began to spread that photographers were first sent into that country. It was a forlorn hope for previous experiences had been that no country would stand for photographs being taken during a time of war. Conditions in Mexico, however, were reversed. A camera was a passport with either the Federals or the insurgents and the possession of one insured a safety far greater than that offered by the diplomatic representative of the various countries. And both sides were willing at all times to stop the business of war to pose for photographs. It had been feared that pictures showing the outrages committed by both sides could not be taken. The fears, however, proved groundless. There was but one condition imposed on the photographers. He must be sure to get good pictures of the persons responsible for the outrages. And this was done.



PANCHO VILLA

A Rebel Leader, also a victim of the camera's eye.

During the uprising in the City of Mexico, which resulted in the death of President Madero and the final overthrowing of his forces, a photographer was ordered to get pictures, at any hazard, of the street battles that the citizens of the United States might see just what sort of neighbors we have. The young man, known as one of the best camera operators in America and who had many times proved his mettle, went into the street carrying a camera and a knapsack filled with plates. He wandered about the streets taking snapshots much after the manner of a tourist. It was not until he rounded the corner of a main street—the name escapes memory just now—that he faced what seemed to him to be danger. Coming through the street, ransacking houses and stores as they came, was a company of insurgents. The camera man stopped, unslung his camera and focussed toward the onmarching soldiers. A cry in Spanish, which the photographer understood as a threat, caused him to back away, but the officer in charge of the company called to him in excellent English and readily consented to have the pictures taken, only asking that the photographer wait until the men had a chance to “fix up” a little. The picture was made and published.



VICTORIANO HUERTA

"The man who defied the whole United States, but who is not proof against a camera." This picture was taken while the situation was tensest.

A somewhat similar occurrence took place within the rebel lines. A photographer, anxious to show both sides as they appeared in action, had crossed from the Federal camp to the Rebel's immediately following a pitched battle. Hardly had he reached the Rebel lines before the fighting started afresh. He was busy snapping pictures and was standing directly back of a rapid fire gun which seemed to be the bulwark of the rebel's defense. The gunner's attention was attracted to the camera and so far as he was concerned the battle was finished until after he had posed for a picture and had been assured of its publication. Then he resumed the grim business of killing off his brother humans.

This vanity of race that has always been known to put off until "Mañana" (to-morrow) everything that it ordinarily should and could do to-day is shown by all Mexicans and is found among the rulers as well as among the peons.

At the conclusion of a recent battle there were several prisoners captured by the Federals. As one of the rules of modern warfare, in Mexico, decrees

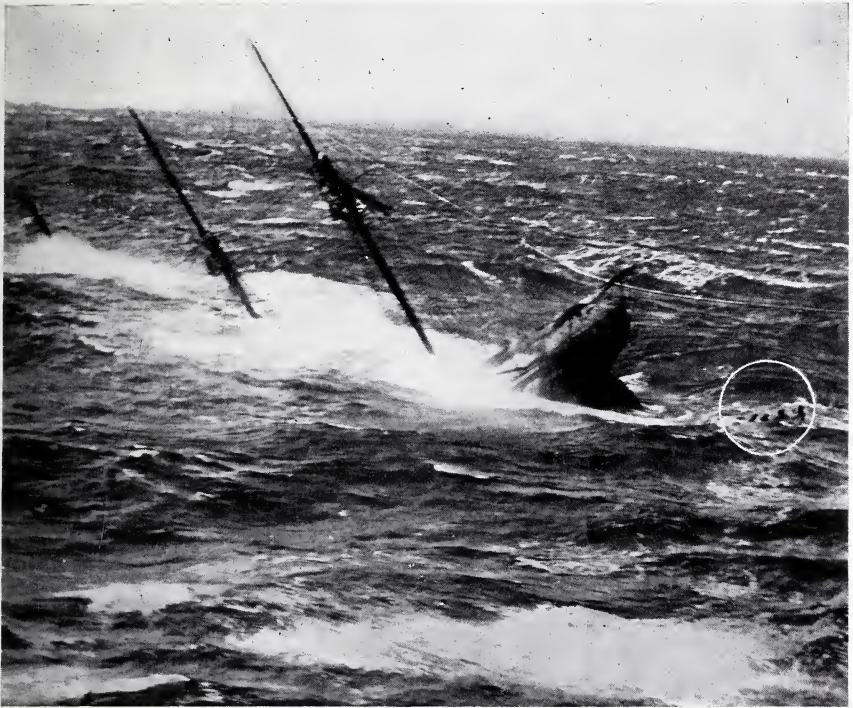
that no prisoners be held longer than fifteen minutes after a battle's close, the usual preparations were started for their disposal. This consists of the simple expedient of shooting down the prisoners and leaving the bodies to be buried by the town people.

In this particular case a photographer happened along just as three men were placed against a wall and an executing squad took its position opposite. The camera was placed in position and the man stood ready to make his snap simultaneously with the sound of the gun. But he noticed there was a hesitancy and the officer in charge of the execution held his sword aloft until it seemed as if arm must tire, but he never wavered. The photographer called to him to proceed, the officer replied the prisoners wanted to be shown in the picture as bravely facing death. Five minutes after the picture was made the men had gone to death, perhaps happier through having had their pictures snapped.

Another side of the Mexican situation is shown in the attitude taken by Victoriano Huerta, the man who has nerve enough to defy the whole United States but who is not proof against a camera. It was during the most tense part of the situation, when it looked as if a climax would be reached any minute. Huerta, seated in Chapultepec Castle, refused to budge an inch in his stand. Diplomats from many countries stormed outside the door leading to the President's office, but were politely but firmly turned away. Along came a photographer. His efforts to reach the Mexican President met with instant success. He was admitted while the ambassadors cooled their heels in the corridors and he took up the time in a series of poses. Huerta was also a victim of the camera's eye. And this experience was also repeated with other officials of the Mexican Government. Everyone willingly posed and a cabinet meeting was held at which the photographer was present and snapped the officials surrounding the President. It is this side of the Mexican nature that must be taken into consideration when dealing with the nation.

While a great deal of effort is made by the newspapers in securing pictures in Mexico, and it might be interesting to state, the larger quantity never are printed, all parts of the world are watched carefully for photographs that may prove unusual. For instance, everything that comes in contact with President Wilson is of interest to the public. So it was when he decided to go to Pass Christian, Mississippi, after a recent slight illness, every newspaper hustled to get scenes surrounding the town, of which, probably three quarters of the population never had heard. Within twelve hours of the time the President announced his determination to go to the Gulf town, pictures of the house where he had decided to spend his time were started for New York as were other scenes.

A question often asked is how are pictures of sea disasters secured. A popular opinion, that has prevailed for many years, is that almost all pictures of marine accidents are "fakes." This, however, is not true. Instead of being "faked," as the term is, every effort is made to prevent the possibility of such an occurrence. Practically every ship and certainly all of the ocean liners



SINKING OF THE "MARGERY BROWN"

The last of the crew leaving the schooner, is shown within circle.

carry photographers, men who know their business and who are cool and collected in the face of an emergency.

The pictures shown in connection with this article of the sinking of the Margery Brown, is a typical example of modern marine photography. It was taken from the deck of a Cunard liner, thirty seconds before the hulk of the doomed vessel disappeared beneath the waves, six hundred and thirty miles at sea. A careful examination of the picture will show a life boat under the stern. The passengers in the boat were the crew of the schooner. The crew narrowly missed being carried down in the whirlpool and were picked up by the ocean liner. The photograph has been pronounced one of the most remarkable ever taken.

The publication of clear, accurate pictures, too, serves a purpose in keeping the public correctly informed. Always there turns up two or three stories each one different from the others that have been told. The pictures show just what actually took place beyond a doubt.

Novelties also enter into the value of a picture and not the least interesting of many odd photographs that have been published was one of the Eaton murder trial jury. The picture showed the jury on the way to court in a heavy



THE EATON MURDER TRIAL JURY ON ITS WAY TO COURT

springless farm wagon drawn by oxen. And this in the twentieth century when the ordinary jury travels in automobiles! The picture was taken within twenty miles of Boston but it showed the primitive methods that still hold sway.

The advent of the moving pictures, too, has created the demand for a higher grade photograph and the mechanical end of reproducing the pictures for publication has responded quickly to that demand. So the making of the photograph has developed until a picture can be reproduced and published in a paper within an hour and a half after it has been snapped.

Then there has been a call for an educational picture in both magazines and newspapers. Thus we find series of pictures appearing in Sunday papers showing the right and wrong way of doing almost everything while the daily papers are running a series of pictures of historical places, unusual scenes, quaint customs, etc. And it is admitted the "touching up" process which in the olden days did more to conceal the real lines in a face than to reproduce a likeness, is no longer necessary. It is this step forward that has enabled the newspapers to successfully illustrate the news.

WHICH CAMERA FOR THE AMATEUR?

F. F. GUTHRIE



WHEN I began my photographic career almost any camera "looked good to me." I had been an interested onlooker for several years while my brother produced "wonders" with his various cameras (he was always buying a new one or trading for an old one). When I at last decided that I too must have a camera, the question with me was not, which camera? but "a camera, almost any kind of a camera, just so I could realize my long felt desire to take pictures."

Chance led me to select a 4 x 5, folding plate camera, and with this I was blissfully happy for one year. I could "take pictures," and, indeed, when I look at some of the pictures I took with this my first camera, I am surprised at the results I obtained with that little box. I wonder how I ever did it when I consider its limitations. For it had its limitations, I began to be painfully aware of them toward the end of the year. The lens was slow, very slow, and when I tried to focus I used to become quite provoked over its lack of a rack pinion. So I sold it to a friend. I did not consider it necessary

to mention its limitations to him, I just showed him the pictures I had taken, and he bought. Not being so very photographically inclined, I believe he still thinks he has quite a camera.



THE TWINS (Taken with the first camera)



THE PICTURE BOOK (Taken with first camera)



SUNLIGHT AND SHADOW

(Taken with second camera)



HARVEST TIME

(Taken with second camera)



A GOOD TIME AT LONG BEACH

(Taken with the reflecting camera)



LADYCLIFFE ACADEMY, ON THE HUDSON

(Taken with reflecting camera from the deck of the "Hendrick Hudson," during a drizzling rain)



THE CHOIR BOY (Taken with second camera)

I next purchased a 4x5 long focus. It was a beautiful instrument, I don't remember ever having seen a more beautiful leather covering on a camera. And it had a rack and pinion, rapid (?) rectilinear lens beside other handy adjustments. And among these I must not forget to mention the little spirit level. I am told these are very helpful, but in the two years I possessed that camera I do not remember ever to have had it level according to that spirit level.

But in spite of this I liked that camera, it was much more convenient than the other and I took some pictures which pleased me very much. Of course I had to use a tripod with it and it took time to focus, but my friends were patient and I paid for that camera by photographing my neighbors, their homes and their babies.

I had been content with this camera for almost two years when I began to have visions of a reflecting camera. If I just had one of those I would not have to waste time in focusing, and how much better pictures I could get owing to the fact that I could be ready in a second to snap my picture, and thus get it just at the "psychological moment" they talk about. Well, I sold my long focus, R. R., spirit level and I bought a 4 x 5 reflecting camera with an anastigmat lens this time. I rather liked this instrument at first, I found it all that the maker claimed for it, and more—much more! I have taken some rather good pictures with it, I even got some good snaps of an airship. But I have no abiding interest in air ships and soon began to find that camera big and heavy. When I think of going to a picnic or on an excursion I find my pleasure spoiled by the thought of the pictures I might get if only that camera was not such a nuisance to carry. When I board a crowded street car I have to cling to a strap with one hand and that overgrown black box with the other. I dare not set it down for fear its sleek black sides will be reduced to ribbons by the feet of my fellow passengers, and as people get on and off they look at me with suspicion in their eye as they bump against its projecting angles and knobs. A pleasure trip with this camera is not wholly pleasure!

I once took it with me on a trip to New York and, at various times during my trip, my aching arms tempted me to throw it into the Hudson River, the

Atlantic Ocean, Niagara Falls and Lake Erie. But I am glad I resisted the temptation for I took some good pictures of these same bodies of water.

So now I have fastened my affections on a "baby" camera. It is a tiny roll film model, has an anastigmat lens and takes pictures $2\frac{1}{4} \times 2\frac{1}{4}$ which enlarge beautifully. Owing to the great depth of focus possessed by the lens one cannot make a mistake when using the focusing scale, so the focusing screen, the rack and pinion and their attending troubles do not bother me now. As to size and bulk I would be ashamed to miss a picture because I did not have my camera with me as it is so small I can easily carry it in my pocket or muff.

Of course this does not suit me entirely, as there are times when a larger size negative is desirable, so I am going to sell my reflecting camera (I know several people who think they would be perfectly happy if they possessed it) and buy a post card size camera, almost any style that folds will suit me now.

Which camera for the amateur? Well, really, I don't think the kind of camera is nearly so important as the kind of person using it. He who will and tries will get results with almost any apparatus. But one might as well expect the moon to stand still in the heavens as to expect a "camera fiend" to be satisfied for long with any style or make of camera. My experience with cameras has been the experience of any one of my amateur friends, with of course a slight difference in details. "Variety," they say, "is the spice of life," and I am fully convinced that amateur photographers, as a rule, get their full share of the "spice."



PERFECTLY SAFE—IF YOU DON'T FALL

W. I. Lincoln Adams

THE ECONOMY OF A GOOD CAMERA

G. H. MCKELWAY.



IN THE Spring the young man lightly turns his thoughts to—photography.” And the young man is not the only one affected in this way, for the bright sunshine, not only illuminating and bringing out all of the latent beauty of the landscape, the leaves and blossoms appearing on the trees, the fresh green grass, and the spring flowers, but also making possible the reproduction and preserving of these beauties of nature by the camera, also brings like thoughts to the minds of older men and to the whole of the other sex.

It is at this season of the year, too, that the manufacturers of photographic goods bring out their new types of cameras and, while the styles in cameras are much more stable than those of clothes or hats, yet each year sees some slight change or improvement in many of the cameras, and the sudden increase in the advertising literature tends to increase the interest in the product.

But while these catalogs are very attractive and interesting yet from them alone it is very hard for an inexperienced person to decide what camera is best suited for his or her needs.

This is partly due to the fact that each advertiser is sure that his line of goods is better—he does not stop at saying “at least as good”—than any other in the market and has no false modesty to prevent his stating that belief. But even if the purchaser has decided to confine his buying to one particular manufacturer’s goods, still he will find it difficult to choose the camera that will be best suited to his needs.

He will find each style and size so favorably described that, unless he has more knowledge of lenses and cameras than the usual novice has, each one will seem to be nearly perfect and he will have trouble in understanding why there are so many types, differing so greatly in price. To his understanding, as it seems possible to make such good pictures with a cheap camera, costing only one, or at the most, a few dollars, why is it necessary to spend several times that amount for another camera, with no evident improvements, so far as he can see, when the cheaper camera will take just as big a picture?

What are the advantages of the higher priced cameras over the cheap ones of the same size? There are five of them: Care in choice of materials and construction of the camera body, convenience in carrying, ability to focus sharply, improved shutters, and better lenses.

A careful reading of the specifications of the various cameras listed in the

catalogs or, better yet, an examination of the cameras themselves will convince one that the higher priced cameras are the better made and will last longer under rough usage, which although to be avoided whenever possible, is something that most cameras seem sure to get sooner or later.

While with the small sizes of the box camera there is very little objection to the use of the fixed focus and perhaps, on the average, better pictures can be obtained by a novice with fixed focus than would be the case if the distance had to be estimated each time, yet above the $2\frac{3}{4}$ inch by $3\frac{3}{4}$ inch size there will be a noticeable difference and the work of the fixed focus camera will become poorer as the size of the picture and the length of the focus increase. This is because the fixed focus camera is really focussed at a point perhaps fifteen or twenty feet in front of the lens and the aperture of the lens is so small that of all the objects between eight and ten feet away and infinity are fairly sharp, but the user of the camera can never obtain the sharpest part of his picture at say ten or thirty feet from the lens. With a camera having an adjustable focus the sharpest point may be at any distance previously decided upon and the lens can then be worked wide open, giving an opportunity to make the exposure much more quickly or more thoroughly, whichever may be most needed. After the photographer has had a little experience he will find the difficulty of properly judging the distance becoming less and less with every picture taken and he will soon learn to do much better work with an adjustable focus than with a fixed one.

When the matter of shutters is considered the first great advantage of the high priced camera is found. The cheapest types of cameras have two speeds for their shutters, "instantaneous" and "time," while the slightly higher priced will have another also which is called "bulb," a little faster exposure than can be made when the shutter is set to "time," its fastest speed on "bulb" being approximately $1/5$ second, while the lever on the cheap camera cannot be thrown over and back so quickly.

A still higher class of cameras have not only "time" and "bulb" exposure but several "instantaneous" ranging, in the very highest type, from one second down to $1/2000$ second, while the "instantaneous" of the cheap box type has only one speed and that about $1/25$ second.

The chief advantage of the expensive camera, however, lies in the much better lens employed with it. While good pictures can unquestionably be taken with a cheap lens, or even with no lens at all, as in the pinhole type, yet in no class of work can the cheap single lens give as good results as those made up of more than one piece of glass, although often the difference is so slight that it is unnoticeable except upon close inspection.

When the comparison is made between a rapid rectilinear lens and an anastigmat the same difference is not found in all pictures but only in those in which the lens is used with a widely opened diaphragm. Examine two pictures made, one with a rapid rectilinear lens and one with an anastigmat, both lenses being stopped down to f. or U. S. 16, and no appreciable difference will be found

between them. Why then should you use a high priced anastigmat lens when you can do just as good work with a rapid rectilinear costing much less? Because it is only in bright sunlight that a really fast instantaneous exposure can be made with a lens stopped down to *f.* 16 and yet sufficient exposure be given to bring out everything properly. When the picture contains shadow as well as sunlight a slower exposure will have to be given and the resulting picture can obtain no moving objects, or only those moving very slowly. When in deep shadow or indoors time exposures will be necessary with the rapid rectilinear lens, slow instantaneous ones can still be made with the anastigmat. Of course the rapid rectilinear can be used at a greater aperture than *f.* 16, four times as fast in fact, but then there is liability of not having the highest class of work in the corners of the picture although the center may be splendid and all of the picture, corners included, look well except when closely inspected. So far as the box type of camera is concerned, and practically all of the folding cameras using the meniscus lens, the largest stop furnished with them is *f.* 16, which accounts for the good work that can be done with them even at full aperture.

With the anastigmat, however, the finest kinds of pictures can be taken even with the diaphragm wide open and giving a much larger aperture than will the rapid rectilinear even at its widest opening. The anastigmat can be depended upon to take beautifully clear pictures over the whole of the plate at a speed of three or even more times faster than the rapid rectilinear can do only passably well.

Again, when enlargements are made from pictures that appear to be equally good in contact prints, the work done by the anastigmat lens will prove, when enlarged, to be much better than that done by any other kind. Enlargements of from two to four diameters will be all that can be expected from the cheaper lenses while the anastigmats will do much better than that, ten or twelve times the diameter with clear pictures resulting will be found to be not unusual.

So far this article has mentioned only the advantages of the high priced cameras but nothing has been said as to what economy there is in their use.

But the only way to prove that any saving can be made is first to show that more and better pictures can be made with the expensive cameras than with the other kind. It may be difficult to understand how a camera that will take more pictures than another will prove to be more economical than the latter but when a person stops to consider the number of subjects that he or she has been compelled to pass by because the light was too poor or the motion too rapid for the limitations of the cheap camera, but which could have been preserved if the reader had been supplied with better equipment, and pictures for which the observer would willingly have spent the price of a film or plate to obtain, he will see that the statement may be true. It is pictures of this kind that often tempt the owner of an inferior camera to try for them even though he knows that there is very little chance of getting a successful photograph.

Have you never taken pictures of objects which you greatly desired

although you knew that there was not more than one chance out of four that they would come out well in the finished print? Therefore that proves that you valued the picture not at the price of one film but of at least four and if you did not get it you lost the equivalent of four films. Again have you never taken several pictures of one person or thing in hopes that at least one of them might turn out to be good enough to recompense you for the trouble and expense of taking them all? Unless you differ greatly from the average photographer such things have occurred very often.

The writer knows of one gentleman who travels considerably and as he carries a camera with him on all his trips he gets a large number of pictures of points of interest in all of the cities of the United States. The camera used by this man is an old type kodak, made probably twelve or fifteen years ago, and which he would be extraordinarily lucky to sell for ten dollars now. Long experience with this instrument has made him skillful in its use and aware of its limitations. He can take very good pictures with it but in all of them it will be noticed that the lens has been well stopped down, that the pictures have been taken in good light, and that there are no fast moving objects to be seen. Many of his street scenes are almost spoiled because of the absence of any life in them. The buildings and trees are all there but what should be a busy corner is shown with only a few people standing still or moving slowly directly toward or away from the camera.

When asked what he did when the light was poor this gentleman said that he often took as many as five pictures of one building, for instance, so as to be sure of getting one good one from the lot. Although he travels much all of the year he was seen last winter without a camera and when asked about it he explained that he seldom took any pictures in the winter as his camera could not be well used in the relatively poor light to be found at that season of the year.

Here was a man who makes considerable money by the sale of his pictures yet who is constantly carrying around with him an inferior camera which always prevents him from getting the best kind of picture, which often requires him to go to the expense of taking several pictures to be sure of getting one good one, and which cannot be used at all at some seasons of the year. You think it foolish of him to do so, do you not? But what are you doing yourself? Are you not making the same mistake? Are you not missing many pictures because you dare not make an exposure at the proper time, or are wasting many plates in trying to get pictures that would be easily obtained with better apparatus.

The writer has never seriously tried to make money by selling pictures taken by himself but has been able to pay for the materials used in all of his pictures by the sale of a comparatively few of them. In looking over those that had been sold a short time ago he was struck by the fact that the greater number of those he had disposed of were of the kind that could not have been obtained with a cheap camera but were those in which there was much

motion or else where at least a part of the picture was in shadow so that the lens had to be used at wide aperture. While there are many pictures sold that have been made with cheap cameras yet in comparison with the number of such cameras, the number of pictures is quite small, so that the man with a good camera has a much better chance of success commercially than one with a poor instrument.

Even if no pictures are to be sold it will be found that the films and paper, to say nothing of the time, wasted on either entire failures or unsatisfactory pictures will in a year or two, if the early attempts do not discourage the photographer and he keeps on taking pictures, pay for a better camera or give a fairly good start toward the purchase of a high class one with which the number of failures would be very much reduced. Many amateurs owning cheap cameras are delighted if more than one good picture is obtained from a roll of films and are not surprised if all are failures. With such an equipment the cost of the camera soon becomes only a small proportion of the total cost until the discouraged owner throws the outfit away and resolves never to take another picture until he has "all kinds of money." Yet with the same amount of money expended for the proper type of outfit his expenses would have been no greater and his pleasure much more.



THE DISTANT RIDGE AND FIELD

(Wilkes-Barre Camera Club Exhibition)

John Hoffel

THE CAMERA IN CANADA

BY BERTHA F. GORDON.

(With Four Illustrations.)



LOOKED at the map. If my checkings and calculations were correct (and I was an old hand at wilderness travel) we should come in sight of our hotel around that next point, but an uneasy feeling in the back of my mind told me that I had slipped a cog—perhaps several. All that I knew definitely was that we were somewhere between the St. Lawrence River and Lake Edward—not a very definite location, to be sure. Early in the morning the Quebec and Lake St. John Railway—an upward reaching arm of the Canadian Northern—had dropped us, “Little Billee,” my twelve-year-old son, and me, at a station called Miguick, and we had struck off across country through a day of such exciting and delightful adventures that it was no

wonder we had not followed the map as closely as travelers in a new land should. The set of Little Billee’s shoulders, as he sat paddling in the bow, was eloquent of weariness, and the rays of the sun were on a long slant. We had



AROUND THAT NEXT POINT



WE FOUND A CAMP



WE DECIDED TO STAY ON



ARGUING MATTERS WITH A THREE-POUND TROUT

expected to be in the open only for the day, so we had no shelter, and very little food—just a strip of bacon and some tea.

We rounded the point. No sign of life was to be seen except a big moose who squattered out of the shallows and took to the woods, loping awkwardly. I dug in my paddle and the canoe swung shoreward.

“We’ll camp here for the night,” I said.

We found a level, dry place, cleared it, laid two fire-logs, “rustled” wood, and cooked our very simple meal. When we had piled spruce boughs for our bed, Little Billee sat down to mend his fishrod while I slipped the canoe into the water, and pushing a few boat-lengths from shore, watched a flaming sunset, and breathed deeply of the pure, clear, sweet-scented northern air. I had not intended to fish, but Little Billee had left a pole in the canoe, with the hook ready baited, so I dropped the line overboard carelessly, and sat resting, and watching the lights change and drinking in the welcome silence. This beautiful unspoiled playground of the north was weaving its spell around me. Already I saw myself with pack and gun, looking over the country not too far from some convenient settlement, and locating a place that should be my summer refuge from the stress of work. It must be a gentle slope, with good trees and a little chuckling stream romping down through the grounds. How I should plan and save and work for it! How I should love it, and how—

Yank!

The tremendous jerk almost pulled me into the water! The canoe shipped a couple of pailfuls, and the reel began to sing. I gathered my scattered wits

and played that fish for all I was worth. Presently there was a flash of gleaming scales, and a fan of spray where the fish broke water.

"Holly mudcats!" shrieked Little Billee, prancing on the shore. "It's a whale!"

I had my hands full. The canoe spun like a cork. Up and down and round and round went mister fish. But at last I had him safe and sound.

"No doubt about breakfast, now," I told Little Billee as I brought my catch ashore, and held him up. It was a speckled trout, and weighed between four and five pounds.

As soon as I had dressed the fish, we turned in and slept the untroubled sleep of the pleasantly tired.

In the morning we decided to stay on a day, and try the fishing. Never had better luck fallen to our share. We fished the waters of a stream nearby, where there were many rocks and rapids. Never shall I forget the sight of Little Billee balancing precariously on a round, wet, slippery stone, and arguing matters with a three-pound trout. I laughed till I cried, but the boy landed his fish finally.

That night we dined sumptuously on slices of fresh trout broiled over the coals with strips of bacon, and after another sleep in our spruce bed, we continued our journey, found a camp where we enquired the way, and reached our hotel on the shore of Lake Edward without further adventure.



THE BREAK IN THE STORM

(Wilkes-Barre Camera Club Exhibition)

Earle Andrews

LANTERN SLIDES FOR THE ADVANCED WORKER

BY B. L. COMPTON

That the advanced amateur may further extend his work I hope he will be interested in the following. We can divide slides into two classes, picture or photographs and lettered advertising slides.

Picture Slides

To make this kind of a slide the person must at least be a good amateur photographer. If he has his negatives from which to work, so much the better. Are they larger than four by five inches? If not, you are safe from the reduction method which is most difficult.

We are to use Hydro Metol developer (Metol Hydroquinone). A good, safe dark room is necessary, with a sure ruby light. Choose a fixing bath that is universal—Eastman, Ingento or Ansco. If you mix your own solutions, all right. It will not harm to add a little extra hardener. Be sure, though that you do not get too much, thereby causing the gelatine to peel.

Good grades of lantern slides, of course, are necessary. Ask your photo supply dealer about what he carries in stock.

These, I hope the editor will not consider it too much advertising, are of my selection. For black tones—Defender, Carbutt, Wellington, S. C. P. and Seed. The Carbutt leans a little to soft effects.

Now Carbutt and Defender are fast plates. S. C. P. is a medium slow plate, very good for contact printing.

We have a dark room; good light—the same as by which we would develop an Ansco or Eastman film. Trays, developer, hypo, negatives—anything up to four by five. One or more printing frames. If the negatives are film, we must have a clean glass to fit in the frame. Use a frame to fit the size plate.

Negatives must be free from dust and pinholes. Remember this is a contact method, just the same as the contact method of printing photographic paper.

Put the negative in the frame. In the dark room open the slides, place one in the frame with the dull side to the dull side of the negative.

For this process of slide making a negative must be good—contrasty as possible without going to extremes. A flat negative is much more difficult to work with.

The exposure must be according to the density of the negative. Do this by an incandescent light or gas. Most generally it will be necessary to leave the dark room for this unless there is a socket. Give an exposure which you think to be sufficient. But remember you are working with something about five times as slow as dry plates which we use in making other pictures.

Develop for contrast—long development, with the addition of potassium bromide (add a little at a time).

The finished slide, after it has been thoroughly fixed and washed, should be dried in a medium warm room, where there is no dust. This slide should be clear with good detail in the shadows as well as in the highlights. If you see a least bit of fog the slide should be thrown aside and used for cover glass.

Bind in the usual way having a mask that shows the most important part of the picture. Be sure in binding a photographic slide to always heat it before applying the binding strip.

Reduction Method of Picture Slides.

Have a small convenient room with about one window in it. Get a piece of five by seven ground glass, if your negative is five by seven or if larger or smaller use one proportioned to it. Next a cheap printing frame.

Block up the window, leaving a hole just the size of the frame. Place the ground glass about six inches behind the frame by some support. You have a camera which admits of a focussing back. This is absolutely necessary for commendable results.

Take a table about the height of the frame in the window, put your camera on this. Near-by a plateholder with one kit holding a fast lantern slide. Focus the image on the ground glass in the camera where you have drawn the lines of a mask. Keep within these bounds in reducing the negative.

Now we are taking a picture of a negative, so; therefore, our result will be a positive. The exposure for this must necessarily be longer than if we were printing by contact.

When you have obtained the best slide possible from this negative you can do what others you may have, likewise.

Wash and dry as usual. It is by this process that we get around the pin-holes that are caused by dust when printing by contact.

Lettered Advertising Slides

Go to a book store and buy a perfectly glossless surface black cardboard. Next go to a painter (show card or sign painter), who has fine brushes and white ink that will not run. Have him put on the cardboard which has been cut into pieces 10 by 12 inches, the lettering you desire. It is best to use correctly proportioned style of lettering. If, the first time he does not get the letters absolutely white, ask him to repeat the performance, giving the letters another coat. When finished, the reading should be absolutely white.

Take this to your workshop. Proportion the picture of your copy on the ground glass. You must have at least a four by five camera for this and fitted, preferably, with an anastigmat lens.

Put the holder containing the kit with slide plate into the camera and expose. Do not over-expose, but work for great contrast.

Develop with a Hydro Metol, adding a little acetone sulphate to increase the contrast. The result should be a perfectly colorless background, and absolutely opaque letters.

Now print from this when dry and the same result in clearness and contrast should be obtained. The background perfectly opaque while the letters are perfectly colorless.

If the slide is desired colored that must be done after the slide has been soaked in water.

Be sure that in binding the slide that you heat it before it is thoroughly bound. When a slide is not heated before binding it will steam when put in the lantern. All operators should know what a steamed slide is liable to do.

A good slide should be free from pinholes. When laid on a piece of white paper no color should be seen in the whites at all.

Be sure and develop in the same light that you would use if you were using an Ansco or Kodak film.

NOTE.—Do not add more than a pinch of acetone sulphite for it will cause, if too much, fogging of the picture.

In coloring be sure not to streak the slide. By using Velox Lantern Slide colors you can work slow, using plenty of water to wash down the color. This should be done with a brush.

For further information address: B. L. C., care of this magazine.



THE CONVALESCENT
(Wilkes-Barre Camera Club Exhibition)

J. H. Prideaux

Editorial Comment



THESE still lingers in the minds of many the idea that summer is "the" season of the year for photography. But a glance round any representative photographic exhibition soon shows us that four seasons are fairly evenly patronized by landscape photographers. To any reader who is thinking about taking up photography we would say now is an excellent time to make a beginning, when the hedgerows and trees are beginning to show their green buds. To those attracted to a study of Nature with a camera the spring and early summer form the richest portion of the year. We may mention just one tiny little subject—the opening of the bud and arrangement of its component leaves—vernation or cestivation of the botanist. Here we have a simple line of work full of interest. A capable botanist can, on examining a branchlet of an apple tree, for instance, point out the limits of the three or four years' growth—here a leaf stalk articulation, there fruit, and here a branchlet broken away by the weight of a falling apple, and so on.



IT may be opportune to offer a few practical hints on animal photography for those who have not had previous experience in this direction. A side light is nearly always acceptable. Great care must be taken to select the point of view that gives the least assertive background. In dealing with animals in enclosures or cages the success or failure is largely determined by the background question, therefore too much attention cannot be paid to this point. Where the background is of the "impossible" kind then one must bear in mind the future question of "stopping out" and all that it involves. Beginners are often greatly troubled by the wire netting which is close to the camera. If, however, the lens be brought close enough to this netting it may be ignored so far as any material interference with the definition of the picture is concerned. If the reader will watch the focussing screen of his camera that is in focus for an object a few yards away, while a friend holds some narrow object such as a piece of thick string, a knife blade held edgewise, or even a cedar pencil close in front of the lens, all the observer will notice is a slight diminution of the total quantity of light, or a diminution in the brilliancy of, but no change in, the definition of the image. Another point to bear in mind is that many animals have far more acute sense of sight, scent, and smell than we have. Birds appear to rely mainly on sight and hearing, while terrestrial mammals rely

more on scent and hearing. These points indicate the need for the greatest possible quietness in all respects on the part of the photographer. Unless the worker is using some form of reflex camera, it becomes of prime importance to learn to judge distances accurately and quickly. This art can only be acquired by practice on inanimate objects by estimating and verifying until correct judgment becomes automatic. A good number of Zoo studies are largely spoiled by exaggerated perspective or unduly accentuated foreshortening—the result of getting too near the animal with a short focus lens.



HOW is it that on looking at the illustrations in our magazines one can very nearly always tell at a glance whether the original is a photograph or a painting? The answer is indicated by the words “camera consciousness.” It is indeed a most unfortunate thing for photography that those who practice this art have not given far more attention to this characteristic, which so very often greatly mars what is otherwise excellent work. One knows full well the difficulty of avoiding or evading this camera-conscious pose and expression. But this difficulty is not insurmountable, as is evidenced by some of the work of our best men. True, it means no little patience, some tact, ingenuity, and a ready wit to seize a fleeting golden opportunity. I have often thought that some plate-making firm might do a great public service by organizing a portraiture competition, in which the judges would be instructed to regard a considerable degree of camera unconsciousness as quite essential to any print being recognized or admitted to the competition.



THE general tendency among vendors of hand cameras, and especially those of the “fixed” class, is to fit the camera with a lens of too short focal length. The aim here perhaps is to make the most of a near “infinity” or hyperfocal point—beyond which all objects are sharp enough for all ordinary snap-shot work. But this short focal length not seldom results in what is familiarly known as “exaggerated perspective.” Thus all near objects seem to be too large compared with other or similar objects not very far away; relative distances are also falsified in appearance. Precisely the opposite effect of falsely minimizing distances may result from the use of an extra long focus lens, such as is often used in telephotography.

The old saying, “All things go by comparison,” is one which the photographer may often remember advisedly. Suppose we are dealing with such a quantity as four or five hundred grains, or, say, an ounce of a substance. In the vast majority of cases a matter of five, ten, or even twenty grains too much or too little will seldom be of any practical importance. But if the required quantity be small—say, five grains—then one grain too much or too little may well make a difference of some importance. If the balance used is

not very sensitive, it is not a bad plan to weigh, say, four times the required quantity of the substance, and then (with the aid of the balance) divide it into two equal parts, and these again into equal parts, testing all the four portions one against the other in both scale pans. If the substance is cheap, one may take, say, four times the required quantity as accurately as the balance will give; dissolve this in a definite quantity of water, and use one-fourth the total quantity of solution, and throw the rest of it away if it will not keep. A balance that will turn with one grain in a load of twenty grains is accurate enough for most photographers.



THE use of acetone in place of the more familiar alkalis is a matter which might well receive more attention than it does, especially in the warmer months of the year. Developers compounded on these lines are not so likely to frill or blister as they are when treated with the carbonated or caustic alkalis. As a rough approximation, one may say that if in place of the usual quantity of, say, soda carbonate, we use from ten to fifteen minims of acetone, we shall have a clean working developer, giving a warm black image. For warm-toned lantern slides one may double the above proportions of acetone, give just enough but not too much exposure, and follow the usual procedure. The following proportions may be taken as fairly typical: Pyro, one part; soda sulphite (crystals), ten parts; acetone, ten parts; water, 100 parts.



THERE are few problems on the borderland of physics and chemistry that are more puzzling, more fascinating, and yet more elusive than that of the ultimate nature of the latent image in an exposed photographic plate. Dr. Stanley Allen attacked the problem recently in support of an electron theory which presents many attractive sides. But does it solve all our puzzles in this connection? The developable image of a brief exposure, and also that of a partly printed-out image, the fading or recession of the invisible latent image, reversal due to exposure to intense light, or due to brief exposure to strong light followed by long-sustained exposure to feeble light, the developable image due to pressure, to X-rays, to radium emanations, are some of the chief problems that fail to be satisfactorily explained by any one theory at present. There are reasons for thinking that the initial phase of this mystery is physical, but that this is followed by a chemical change.



Discoveries

[The readers of THE PHOTOGRAPHIC TIMES are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—THE EDITORS.]

RECTIFYING A REVERSED NEGATIVE.

An amateur friend once came to my office filled completely with a tale of woe. He had invested in a daylight loading bag and in changing his plates one day had accidentally placed an unexploded plate in the holder with the film side to the back. The natural result, upon developing the plate and making a print was to find that the entire scene was reversed from nature. Even a store sign in the picture had apparently been put up backwards.

Printing the picture the natural way was only good as a curiosity, but the amateur had other ideas and found that he was unable to take that picture again. He had tried placing the paper on the glass side of the negative and printing but found that while the operation turned his picture right side to, the thickness of the glass put his picture out of focus. He was in despair when he reached my office, but a few days later brought him through very good.

My system was as follows: Making a print from the reversed negative upon glossy developing paper, I set it up to be copied, previously having reversed my copy plate so that the film faced the back of the holder. Making a sharp focus of the print, I exposed and developed, the plate showing up in its true form and making it possible for my friend to print as many pictures as he desired off of the negative in the ordinary way.

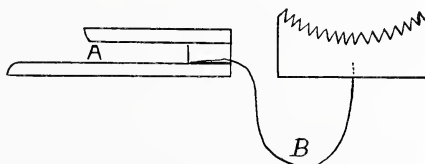
Where a quantity of pictures are to be struck off of such a negative, I considered my system more economical and a time-saver in the end rather than reversing every sheet of paper and giving each a longer exposure to make up for the thickness of

the paper. An amateur's weak printing light often makes this impracticable.

L. N. PRITCHARD.

HOME-MADE VIGNETTER.

Few amateurs realize how much they can improve some of their portrait work by the use of a vignetter on the camera. This one is so simple in construction that anyone can make it at home. A is the opening which



slips on the camera bed. Three pieces of wood about one inch wide are needed. The bottom piece is about three inches long with a short piece in the center a trifle thicker than the camera bed. The top piece is shorter than the bottom piece. B is a piece of wire about eighteen inches long, bent double at one end to keep it from turning in the wood. Place this wire between two of the pieces of wood and fasten all together and you have the holder. The drawing explains the balance. The wire can be bent in any shape to adjust to right position. The other end of the wire can be bent to hold the vignetter, which is cut out of a piece of cardboard, or the end may be hammered flat and inserted in the bottom of the cardboard. The above is a suggestion. The holder can be made to suit the worker. A common clothes-pin can be utilized with the wire inserted in the end, or the wire can be bent at one end to slip on camera bed. This does not need to be clamped.

J. J. HARMAN.



[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

ARLINGTON, N. J., CAMERA CLUB GIVES ANNUAL EXHIBIT.

The sixth annual exhibition of prints of the Arlington Camera Club was on view in the Public Library, Kearny, until May 18. It was open to the public. All the pictures shown were exclusively the work of the members.

Ten members contributed. J. J. Smith showed many small views of the surrounding country. H. D. Burgess, six enlargements in coloring, most of the being in sepia. O. B. Sylvester, twenty-five views in black and white, some of the best being of the 1914 blizzard.

O. P. Medsger showed a dozen views, mostly enlargements. He is a naturalist, and his life-like pictures of birds and animals are interesting. H. S. Hoffman, a new member of the club, held his own with thirteen pictures. E. A. Roberts, four pictures, the best being a view of a "Steamer on the Ohio river." George M. VanDerhoff, seven enlargements, all in sepia.

Alfred G. Hutcheon, four fine views demonstrating that good work can be done with a small camera. O. D. Bartlett, several autochromes, the views being mostly of flowers in nature's colors. Captain Clifford Cassidy, some twenty pictures in sepia and hand colored, taken from Halifax to California. One of the best efforts is a view of "Pompton and Pompton River." Captain Cassidy is a traveler, a writer and most interesting lecturer, illustrating his talks with views of places he has visited in the old and new worlds. He lectured Friday evening, May 15, in the Kearny Library, his subject being "Through Italy, Germany and Holland With a Kodak." About two hundred slides were shown. The annual slide exhibition of the club is usually held in December of each year.

FORTY FIVE BY HUNDRED AND SEVEN STEREO CAMERA CLUB.

FIRST: The object of the club is the furthering of the use of the 45 by 107 cameras in this country.

SECOND: The benefit of this club is to provide an exchange of interesting slides or prints from the excellent negatives which this size camera alone can produce, to all others who may possess such a camera.

THIRD: The membership is limited to users of this size camera of any make whatever and to furnish information (which is so sadly lacking) to all prospective members who do not know what this camera is and its superior merits.

FOURTH: The membership fee will be only enough to defray postage and clerical help of somewhere about two dollars annually. The club is not to make money for any one and its object is not to sell any particular make of apparatus but to furnish anyone interested with an unbiased opinion of the goods now made in the world and to give pet developing formulas, toning, baths and various other interesting accounts that may develop in this line.

FIFTH: The writer of this copy is the traveling American representative of the C. P. Goerz American Optical Company and has been in the stereoscopic business off and on for ten years or more and has made it a study and made many useful patents for use with this branch of the photographic industry. The writer also having the advantage of travelling all over the country, has secured many excellent negatives that the average man cannot get, such as Grand Canyon, Palm Beach, Niagara Falls, Mexico, etc.

SIXTH: It must be thoroughly understood that the writer is in no ways aiming to make any capital business of this exchange or camera club to the benefit of the Goerz Optical Company but will always remain neutral on points relating to camera equipment and will give all the good points of all cameras on the market and will answer all inquiries to the best of his ability whether from an optical point of view or a plate manufacturer's point. It is this information that will be given by the writer from a neutral point of view as he is ceded to be an authority on stereoscopic matters and particularly this wonder branch known as 45 by 107 M.M. Size.

Wilbur Curtis Smith, (Stereo Smith)
1847-61 Street, Brooklyn, N. Y.

☆ ☆ ☆

NOTES FROM THE ILLINOIS COLLEGE OF
PHOTOGRAPHY, EFFINGHAM, ILL.

Mr. James Paasche, inventor of the Paasche Air Brush spent a day at the college last month demonstrating the various uses and possibilities of his air brush.

Prof. C. W. Fisher has had additional greatness thrust upon him. He has been elected alderman of the City of Effingham, from the third ward.

The College Camera Club held its regular photographic contest last month and the prizes were won by Mr. S. Kubota of Japan and Mr. C. F. Kann of Finland.

The students' tennis association has been duly organized and a handicap tournament is in progress with Brockett a favorite in the betting.

Effingham was voted dry territory last month by the women voters overcoming a plurality of about a hundred men voters.

Mr. Southworth, inventor of the Southworth Flash Machine, spent several days at the college last month demonstrating his apparatus.

Mr. Carl E. Lee, student of 1906, made the college a visit the past month and Mr. W. M. McCoy, engraving student of 1905 also dropped in to see us.

Mr. N. Ghose, Hindoo student of 1912 and Mr. Tom Abraitis of 1910 have returned for additional work in photo-engraving.

Among the students enrolling the past month were Mr. E. Komai, a Japanese; Mr. M. Kirkish, a Syrian; Mr. Lukeshick, a Lithuanian and Mr. B. S. Fenn, an Englishman.



THE MORNING DRIVE

William Ludlum, Jr.



ANSCO COMPANY'S \$5,000 "LOVELIEST WOMEN"
CONTEST OPENS AUSPICIOUSLY.

AnSCO Company's \$5,000 America's Loveliest Women Contest opened May first, and judging from the great influx of inquiries addressed to the home office and the enormous quantity of entry blanks demanded by AnSCO dealers for distribution to prospective entrants, it has been most enthusiastically received in all parts of the United States and Canada.

That this contest is the greatest competition in photography ever conceived, is the consensus of opinion of camera users and devotees of photographic art, not only here in America but abroad as well, and it is with regret that AnSCO Company has already been compelled to decline entries from photographers in England and on the continent of Europe.

There are several reasons why the success of the Loveliest Women Contest will be extraordinary. First, the idea of the contest makes a universal appeal—everyone knows a lovely woman, and is anxious to have her beauty perpetuated. Here is the opportunity.

The cash prizes, ranging from \$500 to \$50 for a single photograph—\$5,000 in all, are an attraction, which combined with the honor and glory of having your work displayed before the world at one of the greatest expositions of history, is a goad to ambition and achievement.

Then, too, an exceptional opportunity is given to all professional photographers who desire to make the contest count in their business, through the electrotype service offered by AnSCO Company. Three artistic, appealing, business-bringing advertisements have been prepared for this month, and electrotypes will be sent free—one to the first three photographers in each city who

will write for them and promise to use them in local newspaper advertising.

Other series will follow, so that each photographer will have an opportunity to run the cuts some time during the period of the contest, if he does not succeed in obtaining one of the first three.

AnSCO Company will leave no stone unturned to make the Loveliest Women Contest attractive to all. Other features will be announced from month to month as the contest progresses. If you have not secured *your* entry blank—if you have not begun to lay plans as to how you will make the most of the opportunities the contest affords, see your AnSCO dealer right away, or write *AnSCO Company*, Binghamton, N. Y., for full details.

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A HARDENER FOR FILMS.

T. C. Bell, contributes the following useful formula, as a hardener for film to be used after fixing, to "Portrait."

Three solutions are made as follows:

No. 1.

Water	85 ounces
Sodium sulphate	3 ounces
Acetic acid No. 8.....	1 ounce

No. 2

Water	86 ounces
Alum (powdered).....	9 ounces
Acetic acid No. 8.....	1 ounce

No. 3

Water	85 ounces
Borax (powdered).....	2 ounces
Acetic acid No. 8.....	1 ounce

The solutions must be made up separately, and when all the chemicals are thoroughly dissolved, mix the three solutions. After the films are fixed, rinse in a few changes of water and place in the hardener

for 5 minutes, then wash as usual. Films so treated dry very quickly and artificial heat may be used without danger of melting or cracking. The films do not become brittle, as so often happens when formaldehyde is used.

☆ ☆ ☆

A USE FOR PLATE BOXES

Anyone who has tried to open the ordinary plate box quickly, and with one hand, knows that it is not to be done. Such boxes are very useful things in the dark room, when bromide or gaslight printing is being done, as the unexposed paper may be put into one and the prints into another; but something must be done to make it easier to open the box. If four or six spoiled negatives are neatly wrapped up in black paper and glued inside the box, they will serve to weight down the lower part, while a wooden handle, which may be a mere cube of deal or some other wood of suitable size, glued in the center of the lid makes it easy to lift the top.—*Photography*.

☆ ☆ ☆

DODGING REFLECTIONS

Two or three enquiries have reached us recently on the subject of avoiding reflections when photographing objects under glass, or, what comes to the same thing, the fronts of buildings with windows. From the way in which these enquiries are sometimes worded, it would seem that the querists lose sight of the fact that nothing that can be done behind the glass can be of any avail. The reflections are generally images of bright objects reflected at the front surface of the glass, and if they are to be avoided there is choice of only two courses. One is to select a standpoint at which the reflections are invisible, and the other is to hide the light objects from the reflecting surface. When it is such a thing as a shop front, we may often dodge the reflections in the windows by having the camera as high as possible. If it can be at a first and second floor window across the way, reflections, which in such a case are nearly always reflections of the sky, will be dodged altogether. It may be necessary to drop

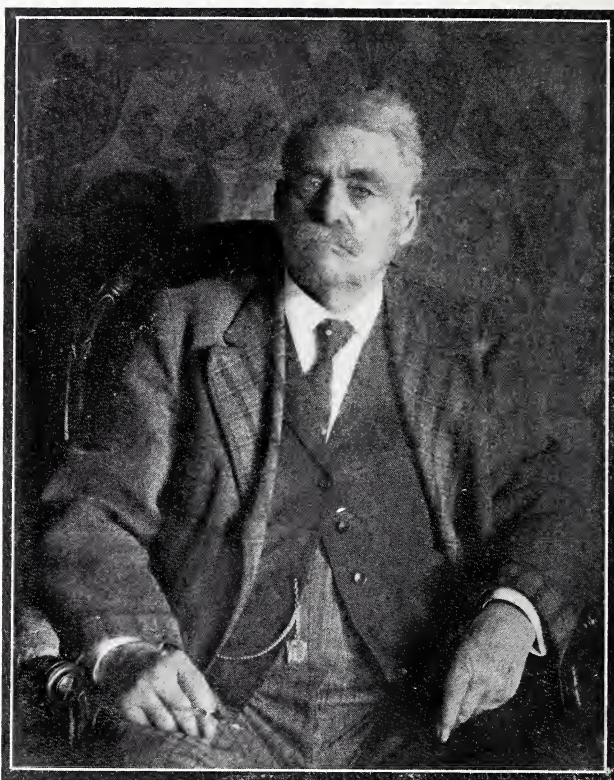
the front of the camera as far as it will go, but this is no great trouble. If the reflections are of sunlit buildings, one can wait until the sun is off them; when, if it is shining on the building to be photographed, so much the better. When the objects are only small ones, such as pictures or specimens under glass, the reflections may be minimized by throwing a dark cloth over any bright article which gives rise to them; or in some cases a black cloth may be fastened up as a kind of banner, with the lens directed through a hole in the center of it. The successful method of dealing with all such troubles, is to ascertain what it is which is giving rise to the reflection and then to interpose some dark object between it and the reflecting surface.—*Photography*.

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HUMAN AND OTHER EYES

One of the most interesting chapters in Dr Johnson's book, "Photography in Colours," deals with human and other eyes. One of the color plates gives photo-micrographs of the now familiar autochrome plate, the colored oil globules in the retina of the eye of a tortoise, and the comparable part of the eye of a domestic fowl. The first shows the minute starch grains dyed red, green, and blue; the tortoise's eye shows a similar arrangement of red, blue, and dark green; the fowl's eye has a similar arrangement of red, light green, and yellow. Below these three patches of startling similarity is a vertical section of a pigeon's eye, which shows a top layer of green globules, then a layer of yellow, then a layer of red, and at the bottom another layer of yellow globules. No one who has watched the evolution of photography in colors will fail to note how man has, step by step, worked his way up to the lesson provided for him in the eyes of reptiles and birds. Nature is the greatest inventor of all.

If we draw an imaginary line from a distant object, upon which our vision is concentrated, through the center of the eye to the retinal layer at the back of the eye it would bring us to a region of the retina



CAPTAIN STRAUS

W. D. Brodlum

Wilkes-Barre Camera Club Exhibition

called the "yellow spot" (macula lutea). In the center of this yellow region is a tiny depression (fovea centralis) which is the region of sharpest vision. The yellow spot is free from blood vessels. Now the question is why is this region colored yellow? Dr. Johnson advances the view that its action is comparable to the action of the photographer's yellow color screen, in conjunction with a color-sensitive plate, in cutting out some of the highly active blue-violet rays. If there were no pigment in the macula, when looking at a bright white surface, we should see, not white, but blue violet.

* * *

TO CLEANSE PAPER PRINTS

Bromide of silver, platinum or pigment prints on rough paper, that have become soiled, may be cleansed in the following manner:

Make a thin paste of common starch in cold water and apply it with a soft brush to the face of the soiled picture, which is first spread evenly on a clean glass plate. After allowing it to remain for about ten minutes, the starch is removed by washing with running water. For this purpose a short piece of rubber tubing attached to the faucet, closing the free end with the finger, is excellent. If the dirt is not all removed the first time the operation may be repeated.—Harrington's.

* * *

AIR-BUBBLES IN LENSES

Small air-bubbles in a photographic lens are in reality a mark of quality, just as slight flaws in some precious stones signify genuineness, for optical glass which is sufficiently clear and homogeneous cannot be produced without them. In the manufac-

ture of the famous Jena glass the various elements used must be heated for a given length of time and to a certain degree, the process being stopped at just the right moment whether all the air has been driven out or not. There is no alternative.

The manufacturers discard all but those portions best suited to lens-making and the lens-maker in turn examines all glass both in the rough state and before the lenses are sent out as a finished product. All selections are rigidly made and actual tests prove that small bubbles in lenses, whether single or grouped, do not interfere in any way with the perfect work of the lens. The actual loss of light is inappreciable and the presence of these bubbles, even if near the surface, has no effect whatever on the optical quality of the image.—*Harrington's*.

* * *

CUTTING THE TOP OFF A BOTTLE

A method of cutting the top off a bottle without a diamond, as given in the *Deutsche Photographen-Zeitung*, is the following: Narrow strips of moist blotting paper are pasted round the bottle, leaving between them a narrow space which occupies the line of the desired cut. The bottle is then held over the flame of a spirit lamp and turned slowly round, so that the bare strip may be heated evenly; and after about a minute the glass will separate. If the heating has been done uniformly, states our contemporary, the break will be quite clean, and will only need the sharp edges taken off with a file.

This method is not altogether satisfactory because, should the heating be uneven, the moist paper collars dry in the flame, and the bottle often cracks through uneven expansion.

May I, for the benefit of your readers, give you a modification of this method which is extensively used in all chemical laboratories, not only for bottles, but for thick and thin glass tubing. The collars of wet blotting paper are put on the neck of the bottle just above and below the place where the cut is required, which has been previously marked by a scratch with an

ordinary file-edge. To this scratch the hot end of an ordinary glass rod is applied, and the neck of the bottle cracks quite evenly round the exposed part and through the file scratch.—L., in Photography.

* * *

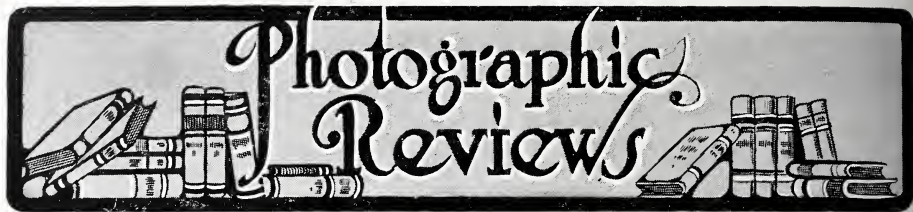
DRYING NEGATIVES BY HEAT

Although heat may sometimes be used to dry a negative quickly, it must always be done with great caution, and *never* with plates of an unfamiliar brand. Some makes are hardened so that they will stand a great deal, while with others the film is easily melted. This difference is shown very plainly when one starts to clean off the films from a number of old negatives on different brands. It is not difficult to distinguish the various makes by the way in which they do or do not yield to the action of the hot water. It is a well recognized fact, also, that plates developed with pyro will stand more heat than those obtained with other developers, the pyro having a tanning action on the gelatine.—*Photography*.

* * *

SQUEEGEEING PRINTS

The highest gloss is given by squeegeeing the prints to plate glass, both ferrotype and pulp slabs being distinctly inferior in this respect. On the other hand, should anything have gone wrong with the prints, they are decidedly less likely to stick to the latter than to plate glass. If they are given a bath of formalin the last thing after washing, and are then allowed to dry, and re-wetted for squeegeeing, there should be no sticking to the glass. This must be perfectly clean, and the final polishing should be done with a cloth containing the very slightest trace of paraffin oil. The glass is better in the long run than either ferrotype sheets, pulp slabs, or celluloid, not merely because its surface has a higher gloss, but because it is much less susceptible to injury from scratching, etc.—*Photography*.



R. P. Whigham, of San Francisco, Cal., ornaments the cover of "Portrait" for May, and an interesting article concerning Mr. Whigham, constitutes the "Hall of Fame" in this number.

☆ ☆ ☆

"The French Spirit" constitutes No. 6 in the "Ten Leading Styles of Portraiture," contributed by Sadakichi Hartmann to the "Portrait," and is freely illustrated by notable examples showing the vivacity and brilliancy of the French style of painting.

☆ ☆ ☆

A NEW SCIENTIFIC JOURNAL.

It is always a matter of considerable interest to examine a new periodical which deals with subjects that interest us. The latest publication of this kind to come under our notice is called the "Scientific Review." This is a monthly journal selling at 6d. Issue No. 1 deals with Polar Exploration, War and Science, Wireless Telegraphy, Man-lifting Kites, Sewage Disposal, &c., but the pages most likely to interest the readers of this column are those contributed by the well-known expert, Mr. T. Bolas, who contributes Notes on Photography and Industrial Chemistry. The chemical notes in this issue have no immediate bearing on photographic procedure, but as many photographers are also interested in general chemistry, they will repay attention. The photography and cinematography notes deal with matters of very general interest to the camera man. These include stereoscopy, X-ray work, printing wet negatives, chromium intensification (now nearly twenty years old though sometimes spoken of as a new process), coloring lantern slides, and general hints.

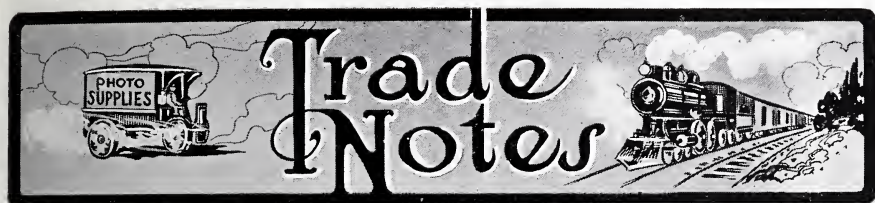
"Old World Memories," by Edward Lowe Temple. The Page Company, Publishers, Boston, Mass. Price, \$1.75.

It is quite commonplace these days to take a vacation abroad sightseeing, visiting old and historical cities and places, but to Edward Lowe Temple and his party it was more than a trip of sightseeing, rather the finishing of an education. In his portrayal of a journey from New York harbor to Belgium, Germany, Switzerland, France, England, and return, and the incidents pertaining to the visits made in the various cities and historical cathedrals and castles and the various legends and facts associated with each, indeed make one imagine they are one of the party. Mr. Temple is a vivid story teller, his descriptions so complete that the reader is left in no doubt as regards the place or objects described. Difficult as is the task he has acquitted himself with honor, and has awakened again our desire to revisit the places described and journey on. Forty-eight half-tones in double brown ink illustrate the text.

☆ ☆ ☆

Vol. No. 5 of the "AnSCO Dealer" is an interesting number, made particularly attractive by the reproduction of their up-to-date advertising pages, in addition to much interesting and instructive reading matter.

Part 3, "AnSCO Film-A Great Invention" shows a picture of the original AnSCO Film factory, which is small indeed as compared with the present extensive and modern equipment.



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

The printer occasionally makes a slip up and this time we must call attention to Bausch & Lomb Optical Company's advertisement of the Bausch & Lomb Zeiss Tessar, which we published in last month's issue. It only takes the dropping out of a period to transform the speed rating of the Ic Tessar from F:4.5 to F:45 and likewise the speed of the IIB Tessar, was rendered as F:63 instead of F:6.3.

No doubt most of our readers recognize this as a typographical error but we wish to take this opportunity of calling attention again to the advertisement and of suggesting that you write to the Bausch & Lomb Optical Co., 626 St. Paul St., Rochester, N. Y., and ask them for a copy of their booklet "What Lens Shall I Buy" which describes the Tessars mentioned in the advertising.

☆ ☆ ☆

We call attention to a new advertisement in our pages which is of particular interest to amateur photographers. The Rochester Photo Works, Inc., Rochester, N. Y., offer an 8 x 10 sample enlargement or 8 x 10 sample dozen of a highly contrasty enlarging paper made especially for the requirements of thin amateur films. This new product is a very remarkable paper and seems quite a new accomplishment in papers designed for amateur needs.

The offer being a very liberal one we urge our readers to avail themselves of this opportunity to make their acquaintance with a valuable new addition to our photographic working materials.

SNAPSHOTS BY LAMPLIGHT.

Send a line to Allison & Hadaway for the new pamphlet of the A. & H. brand of Marion & Co's, (London) Record Plates. It contains quite a bit of meat and a number of letters from prominent men who have used them. The extraordinary speed of this new plate permits of snapshots indoors and slow snapshots under ordinary household illumination at night.

In addition to the speed quality of the plate (500 H. & D.), the product is free from fog, will stand any amount of forcing and is of fine grain. Properly shielded from the light during the development and not having been over-exposed, the resulting negatives are brilliant and evenly balanced as to deposit. The development, however, must be carried to approximately 25% to 50% increased density.

The firm offers to send a trial dozen, postage prepaid, at the standard list price. This is the best way to obtain judgment.

☆ ☆ ☆

One of the new articles on exhibit at the recent Dealers' Convention in Chicago was the new Korona Folding Studio Stand, made of cherry wood, finished in walnut and aluminum, strong and without any fancy frills, it is the stand for the photographer or inside worker. The three legs open up simultaneously and won't close again until you want them to. The center post is adjustable from 31 to 45 inches and the tilting top is adjustable for inclination, perfectly rigid, carrying an 8x10 camera as easy as a smaller one. Made by the Gunchach-Manhattan Optical Co., Clinton Ave. So., Rochester, N. Y.

Mr. J. A. Dawes, of the Wollensak Optical Co., advises us that they hope to announce in a very short time that a reserve stock of all lenses and shutters is on hand. They have been working with that object in view for some time so as to fill all orders promptly, but even with the enlarged capacity of their splendid new factory they have been hard pushed to keep abreast of their regular orders.

☆ ☆ ☆

Photography in color steadily continues to occupy very great attention, and the appearance of a new edition of Dr. Lindsay Johnson's book on "Photography in Colors," is sure to be welcome. The first edition of this work appeared in 1910, and contained some 140 pages; the new book contains about 100 more pages. The author points out that this latter work "has been so completely revised that it may be considered as a new book. The original sections have been recast and considerably amplified, with additional chapters on autocolour printing and on the nature of light, color and shadows. Several of the author's special discoveries have been added." There are thirteen full-page plates (five in color) and numerous illustrations in the text, an appendix, tables, and an excellent index. Price 3s 6d (Routledge & Sons). The original book received very high and widespread praise, and this is still better and can be heartily commended.

☆ ☆ ☆

With a set of Velox water-color stamps and brushes (price, 3 brushes and 12 colors, 75c), flower studies are made doubly attractive if made with Kodak Portrait Attachment.

☆ ☆ ☆

The Pixie Camera, Gunlach-Manhattan Optical Co.'s newest Folding Hand Camera,

is making friends at first sight. If you haven't seen it or heard about it, Why Don't You Write? Gunlach-Manhattan Optical Co., Rochester, N. Y.

☆ ☆ ☆

Just remember your best prints will look better when enlarged. The Columbia Portrait & Photo Enameling Co., 138 Bowery, New York City, make a specialty of amateur enlarging. Have you their price list?

☆ ☆ ☆

In every package of "Agfa" chemicals will be found a ticket, which if forwarded with 10 cents to Berlin Amline Works, 213 Water Street, New York City, a book of photographers' formulae will be sent you. Berlin Amline Works also make the Blitz Flash Powder.

☆ ☆ ☆

Hammer's little book, "A Short Talk on Negative Making," will be sent free to those interested in making first-class negatives.

☆ ☆ ☆

To-day is the day of the small camera, the Vest-Pocket kind, and speaking of the Vest-Pocket camera we always think of the Kodak. If you haven't one of these small cameras, do you realize the pleasure you are missing. So small and easily carried. Think it over.

☆ ☆ ☆

There is certainly no slump in the photographic business, the prospects point to a very successful year for all. Several of the manufacturers have advised us that their factories are being pushed to the limit to equal the demand for their goods. Here's hoping they are pushed some more and the others also.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

WHEN YOU PACK FOR YOUR VACATION TRIP

Remember to take:

Kodak Film
Kodak Film Tank
Tripod
Portrait Attachment
Color Screen
Flash Sheets
Film Clips
Tank Developing Powders
Kodak Acid Fixing Powder
Velox and Velvet Green Paper
and Post Cards
Nepera Solution
Trays, Printing Frame and
Graduate
Kodak Magnesium Ribbon
Holder and your Kodak.

That looks like a big list, but you will find it takes very little room when you come to pack up. And there is a good argument why every article should be included if you want to have a real good time and bring home a lot of real good pictures.

Be sure of an ample supply of Kodak films to start with, especially if your vacation takes you where it is difficult to obtain supplies. Nothing is so disappointing as to run out of films. The thing you cared about most is always sure to turn up, and it's as bad as not having your Kodak.

There is an argument almost if not equally as good for the Kodak Film Tank. I have lost a negative because I forgot to change the focus, and only learned of it when I reached home. That picture was lost to me. But I have made the same mistake, developed my film on the spot and had the opportunity to make the negative over. That one incident was argument enough for me to take my Kodak Film Tank on every vacation.

And the Tripod? Well, of course, you *can* get along without it, but there

are times when it comes in most handy, so why leave it out, especially if it is a Kodak Metal Tripod. It takes up scarcely any room and is indispensable if you wish to make negatives on a dark day when an exposure of one-fifth second or more is necessary.

The Kodak Portrait Attachment is so small it will slip in any part of your outfit, but the work it does is most important. Any object at short range is a subject for the Portrait Attachment, and you will find plenty of interesting things worth photographing, but too small for a satisfactory picture without this little supplementary lens. It's no trouble at all to slip the Portrait Attachment over the lens of your Kodak, and you can make snap shot exposures just the same as you do without it. In using the attachment you must merely be sure the subject is the exact distance from the Kodak lens necessary to give a picture in sharp focus.

The instructions with the Portrait Attachment are very clear, and a convenient way to measure this distance is to have a stick cut just the proper length. You can't very well make a mistake if you measure in this way.

Probably you have never used a Kodak Color Screen. If not, you wouldn't miss it so much, but use one on a landscape where there are beautiful white clouds with a background of blue sky, and you will use it on every such occasion. The blue sky will photograph as dark as it looks, when you use the Color Screen, and the clouds will become a most interesting part of your picture. The Color Screen will give you more natural pictures of flowers and other subjects too—because it makes yellow objects photograph light and blue objects dark, instead of just the reverse, as you have probably found is ordinarily the case.

You may say "why should I take Flash Sheets on a vacation?" That depends, of course. You can make

(1)

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

flash-light pictures out of doors the same as in the house, and night pictures in camp are often very interesting.

Firelight effects are easy to make by arranging a group around the camp fire, pinning a flash sheet to the end of a long stick and burning it in the fire. It is necessary to place one person directly between the camera and the flash, to protect the lens from direct rays of light, but the silhouette of this one figure enhances the picture.

With Kodak Film Clips your films may be hung most any place to dry, a clip at the bottom of the film keeping it straight while drying.

Of course, you must have Tank Developing Powders and Kodak Acid Fixing Powder, the latter answering for fixing films and paper as well. Nepera Solution is for your Velox and Velvet Green Paper and Post Cards—and there is no better developer to be had. Kodak chemicals are always reliable and will give you the best results. They are carefully prepared and have much to do with the success of your picture making.

Be sure to take both paper and post cards. You will want to send post cards to your friends and will need the paper to test your negatives for the proper exposure. The Velvet Green prints by daylight, but develops and fixes just like Velox. The green tone is very appropriate for any outdoor picture where foliage is much in evidence.

Trays, Printing Frame and Graduate make up the printing outfit, and then comes the question of a printing light, since daylight is too strong and too variable for Velox printing.

Twenty cents buys a Kodak Magnesium Ribbon Holder, which can be used anywhere and is equal if not superior to an electric lamp. By an ingenious device, a pressure of the thumb on a disc projects the ribbon from the end of the holder. When held in a flame (a small alcohol lamp is most

convenient) the ribbon will burn, producing an intense white light, the amount of which is determined by the length of the ribbon projecting. In this way the exposure can be accurately measured and any number of prints exposed exactly alike. The holder contains sufficient ribbon for 300 or more exposures.

Don't forget your Kodak.

If you are fortunate enough to own two, and one of them is a Vest Pocket Kodak, by all means don't forget the latter. It is little more trouble than a watch to carry, and you will use it a lot more. Time is of little importance on a vacation, but a Kodak, at the right time, is everything.

Every article in this list will help you to make more satisfactory pictures and to have a more enjoyable vacation.

Flower studies made with the aid of the KODAK PORTRAIT ATTACHMENT are doubly attractive when colored with VELOX WATER COLOR STAMPS

No previous experience is necessary. Just a brush or two and the book of stamps which includes complete instructions and costs but twenty-five cents. Or the complete Velox Water Color Stamp Outfit containing three brushes, book of stamps (12 colors) and mixing palette may be had for seventy-five cents at your dealers.

(2)

Eastman Kodak Company

ROCHESTER, N. Y.. *The Kodak City.*

THE MINIATURE CAMERA.

A few years ago it was a common thing to see dozens of amateur photographers with their cameras perched on tripods and their heads under the focusing cloths, but Kodak simplicity and convenience have made the old type of camera almost a curiosity. Of course, you see more cameras to-day than you ever did before, but they are usually the compact folding type Kodaks which have so conclusively demonstrated their efficiency the world over.

And now there has come still another type of camera, not to displace the many efficient instruments already in use—but to supplement them in such a practical and convenient way that there will be no need for one to go anywhere without a Kodak tucked away in one of his pockets.

The Vest Pocket Kodak is the little instrument which has already so satisfactorily demonstrated its convenience to thousands of Kodak enthusiasts. You will probably not see so many of these little Kodaks as you have their larger brothers, but it will be because they are usually in their owner's pockets, where they are out of the way but may be produced in an instant when there is an occasion for a picture.

And for this reason, no matter how many cameras you may own—you should also possess a Vest Pocket Kodak. It is so small and smooth that it is pocketed without annoyance, and is instantly ready for business without focusing. But the fact that it is more conveniently carried in a pocket than in the hand appeals most to those who like a Kodak for a constant companion.

It has been said that the Vest Pocket Kodak is "as right as a watch—the very essence of efficiency"—and so it is. It will make pictures, equal in every way to those made with larger cameras, the only difference being in their size. But

the size of the picture is more than made up by the convenience of the Kodak itself and the fact that the little negatives may readily be enlarged to post card size with the Vest Pocket Enlarging Camera without the loss of any of their sharpness or detail. In fact, they seem to gain detail when enlarged to reasonable size.

For average photography the Vest Pocket Kodak fitted with ball bearing shutter and tested meniscus achromatic lens is amply efficient. But for those who wish the microscopic definition and flatness of field of the anastigmat lens with its more perfect optical corrections, the Vest Pocket Kodak is offered this year fitted with the new Kodak Anastigmat lens working at *f. 8*. This makes a most desirable outfit at an exceptionally low price for an anastigmat equipment.

For those who wish the maximum of anastigmat speed, the Vest Pocket Kodak may be had fitted with the Zeiss Kodak Anastigmat lens *f.6.9*.

The Price

Vest Pocket with meniscus achromatic lens,	- - - - -	\$ 6.00
Do., with Kodak Anastigmat lens, Speed <i>f.8</i> .	- - - - -	12.00
Do., with Zeiss Kodak Anastigmat lens, Speed <i>f.6.9</i>	- - - - -	22.50

Safe, Inexpensive, Convenient

The KODAK MAGNESIUM RIBBON HOLDER

An ideal printing device for Velox and other gaslight papers. May be used anywhere and is really superior to gas or electric light for accurate printing. Kodak Magnesium Ribbon Holder containing roll of ribbon for 300 or more exposures, 20 cents at your dealers.

(3)

*For all exposures over 1/25
of a second, use a*

KODAK METAL TRIPOD

Always a necessity for time exposures, often a convenience for snap shots, a tripod must combine light weight and compactness with rigidity to be a helpful convenience rather than a burdensome necessity.

Kodak Metal Tripods are light, compact and rigid—ideal for hand cameras up to 5 x 7. The telescoping legs, of nickeled brass tubing, lock automatically when fully extended, a pressure on the top catch automatically releasing the others for closing. A unique feature of Kodak Metal Tripods allows any leg to be removed, should accident or wear necessitate repairs. Your dealer has them.



	SECTIONS	LENGTH		WEIGHT	PRICE
		CLOSED	EXTENDED		
Kodak Metal Tripod No. 0	3	15½ inches	39½ inches	15 ounces	\$1.60
Kodak Metal Tripod No. 1	4	15 inches	48½ inches	24½ ounces	2.50
Kodak Metal Tripod No. 2	5	13½ inches	49½ inches	25 ounces	3.25
Leatherette Case for No. 0	-	-	-	-	.75
Leather Carrying Case, either style	-	-	-	-	1.50

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At Your Dealer's.

The developer that fits—

NEPERA SOLUTION

The chemicals contained in Nepera Solution are carefully compounded in perfect harmony with the chemicals in Velox and similar papers.

That is why Nepera Solution has for years been the choice of the best amateurs and amateur finishers. It produces prints of unusual snap and brilliancy—needs only the addition of water to be ready for use.

When you buy developer, specify Nepera Solution. If inconvenient to carry a liquid developer on your travels, Eastman M. Q. Tubes will be found the developer in dry form most nearly approaching Nepera Solution.

THE PRICE.

Nepera Solution, 4 oz. bottle,	-	-	\$.20
Nepera Solution. 16 oz. bottle,	-	-	.60
Eastman M. Q. Tubes, each,	-	-	.05

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealer's.



On every vacation, take a

KODAK FILM TANK

Half the pleasure of vacation picture making is in developing your films on the spot, seeing your results, making your picture story complete. And *more* than half the pleasure of developing in the Kodak Film Tank is in the satisfaction of securing better results.

The experience is in the Tank.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

THE NEXT PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on June 30th, 1914, so as to be announced in the August Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Commended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is an open one for Novices (those who have never taken any prizes in THE PHOTOGRAPHIC TIMES' competition).

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

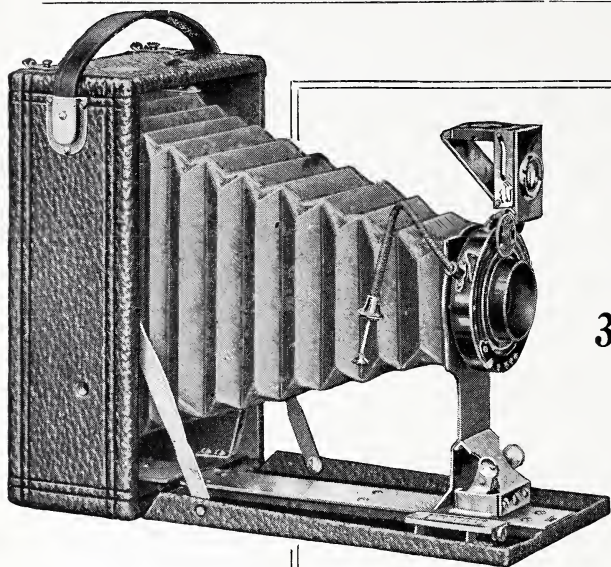
NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used; those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than June 30th.



An ideal vacation
camera, making
 $3\frac{1}{4} \times 5\frac{1}{2}$ (post card size)
pictures, for
\$10.50

*Loads in day-
light*

*Weights only
29 ounces*

*Dimensions
 $2\frac{3}{8} \times 4\frac{5}{8} \times 7\frac{1}{8}$
inches*

*Covered with
genuine grain
leather*

Film Premo No. 1

A remarkably light, compact camera for pictures of the artistic 3A proportion.

Can be carried and used anywhere, and is so easy to operate that anyone who can read the simple instructions that come with the camera, can make first-class pictures from the very start.

To load, merely open back, drop in Premo Film Pack, close back and all is ready. To change films for successive exposures just pull out successive film pack tabs.

This model is fitted with a tested meniscus achromatic lens of the highest quality obtainable. The shutter is the new Kodak Ball Bearing with cable release, and the camera is fitted with two tripod sockets, reversible brilliant finder, and is made throughout of the best of materials, by men who have spent their lives in camera making.

Get the new Premo catalogue—a book that no one interested in photography should be without. It describes the many Premo advantages fully—the daylight loading Film Premos, the Premos that take films or plates with equal facility, the Premo Film Pack and tank developing system. It's free at the dealer's, or will be gladly mailed to any address on request.

Rochester Optical Division

Eastman Kodak Company

Rochester, N. Y.

Hammer Plates Are Summer Plates

because, with short exposure they give full detail and crisp, high lights.

because, they develop and dry quickly, with thin, tough films, and

because, the danger of frilling is reduced to a minimum. Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates for all round work and Hammer's Orthochromatic Plates for close rendering of color values.



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

HAMMER DRY-PLATE COMPANY

Ohio Avenue and Miami Street

St. Louis, Missouri

Established 1840.

Incorporated 1892.

Joseph Parker & Son Company

Manufacturers of

TREASURY

COMMERCIAL

and CAPITOL

BLOTTING PAPERS

Made in Highest Photo. Finish
and Chemically Pure.

27 Elm Street = = New Haven, Conn.

THE "PHOTOGRAPHIC TIMES" ALBUMS

FOR UNMOUNTED PHOTOGRAPHS



THESE ALBUMS for Unmounted Photographs are made precisely like the old-fashioned scrap book, with a guard between every leaf. The leaves themselves are made of a gray linen-finished cover paper, extra heavy stock, (weighing 120 pounds to the ream.) The books are bound in Leather backs and corners, with strong Cloth sides. The word *Photographs* is stamped in gold on the sides. These Albums are sewed in the regular bookbinders' style, to open flat, and they are made to stand the hardest kind of wear. We are putting them out over the reputation of the "Photographic Times," and

WE GUARANTEE EVERY BOOK

These Albums contain fifty leaves each, for holding from one hundred to two hundred unmounted photographs, according to the size of the prints. The prices and sizes of these Albums for Photographs are as follows:

No. 1.	Size of leaf, $4\frac{1}{2} \times 5\frac{1}{2}$ inches	- -	Reduced to	\$1.00
No. 2.	Size of leaf, $5\frac{1}{2} \times 8$	" - -	" "	1.20
No. 3.	Size of leaf, 7×10	" - -	" "	1.60
No. 4.	Size of leaf, 10×12	" - -	" "	2.40
No. 5.	Size of leaf, 11×14	" - -	" "	2.80

When ordered to be sent by mail, send 15c. extra for postage for any size up to 8×10 , and 20c. for the two largest sizes

Special sizes will be made to order. If you want an Album for your Photographs that will last as long as the prints do (and longer), let us send you one of these books

Each Album is put up in a strong pasteboard box wrapped inside and out

NOTE:—Sizes No. 1 and 2 will be discontinued when our present stock is exhausted, order now.

The Photographic Times Publishing Association, 135 W. 14th Street, New York

25 CENTS

WILL BRING YOU THE
*Amateur Photographer's
Weekly*

FOR THE NEXT

3

MONTHS

That means that you will get **13 copies** of a photographic journal that is written from the point of view of the beginner in photography.

You will find more features in the *Amateur Weekly* than in any other magazine you can buy for \$1.50 per year. **Cash prize competitions are offered every week**, articles that you can easily understand, and which will tell you how you can avoid wasting plates and paper, a Print Exchange, many illustrations accompanied by full data, *Ye Olde Curiosity Shoppe*, and many other features.

When you send a print in for competition and want to know how it compares with other prints sent in, we send you a rating card, judging the print for Composition Pictorial Quality, etc., so that you can find out where your faults lie and improve them. With the new year other features are to be inaugurated of like value to the amateur who wants to improve his photographic work.

We send **no sample copies**, because the value of a magazine cannot be judged from one copy. 25 cents is a small sum and invested in a three months' trial subscription to the *Amateur* you will find it return a hundredfold. **Send it to-day.**

A three months' trial subscription	\$.25
In Canada .....	.38
Regular subscription price per year	1.00
In Canada	1.50

Check, U. S. stamps, money order, coin,
any convenient form of remittance.

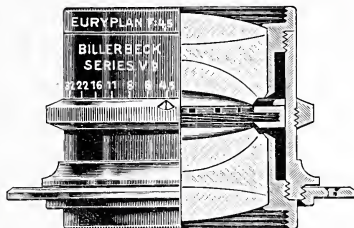
The
**Amateur Photographer's
Weekly**

917 Schofield Bldg. Cleveland, Ohio

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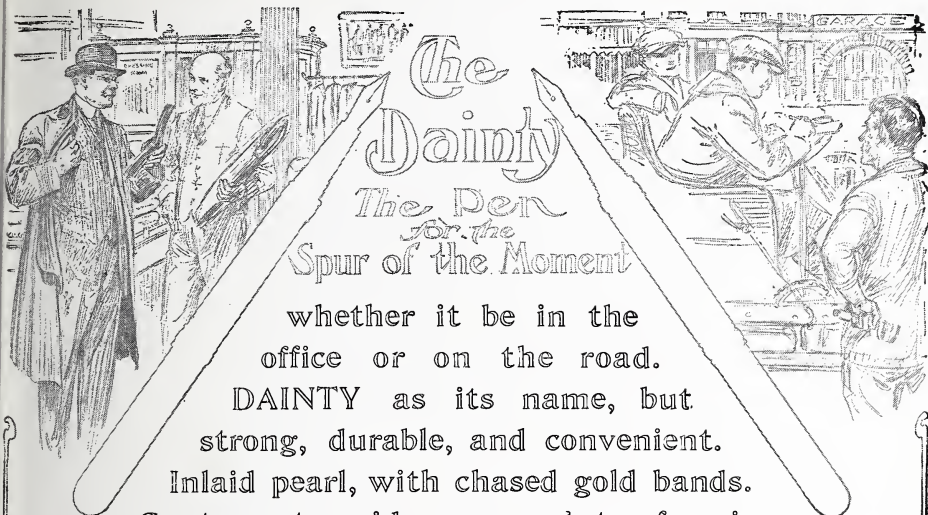
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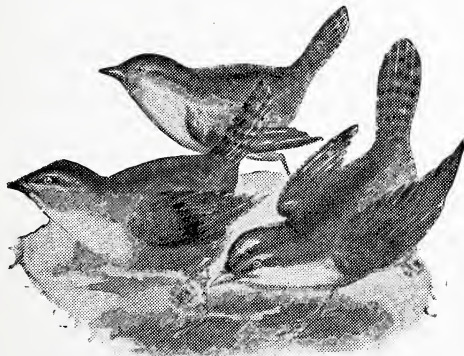
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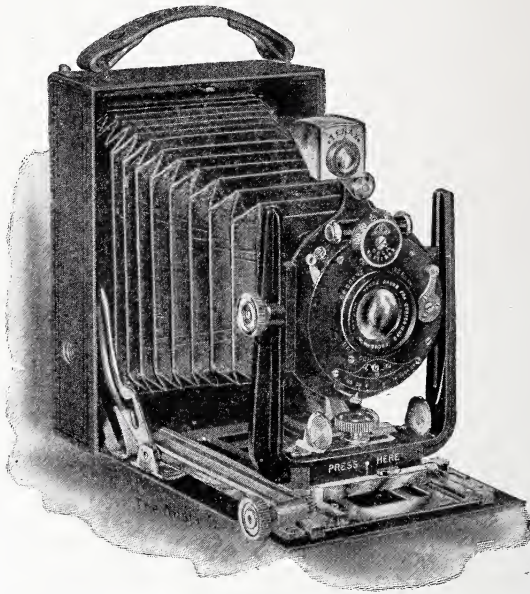
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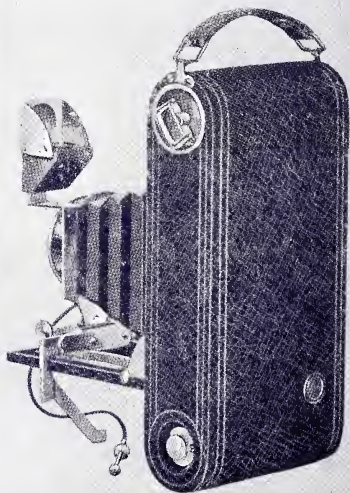
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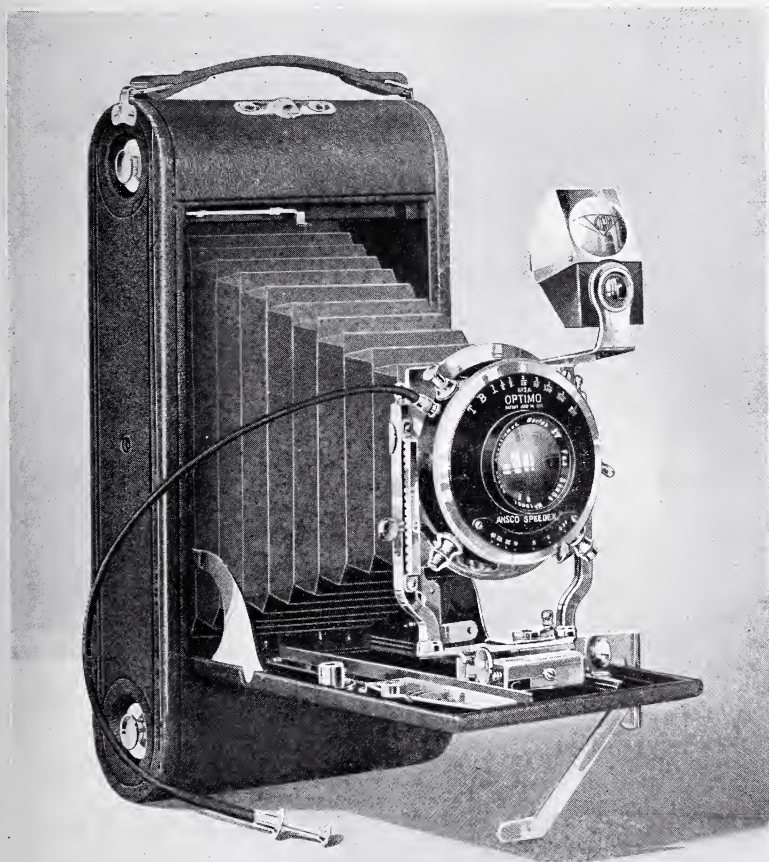


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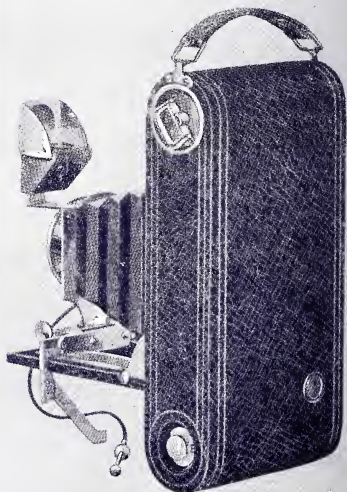
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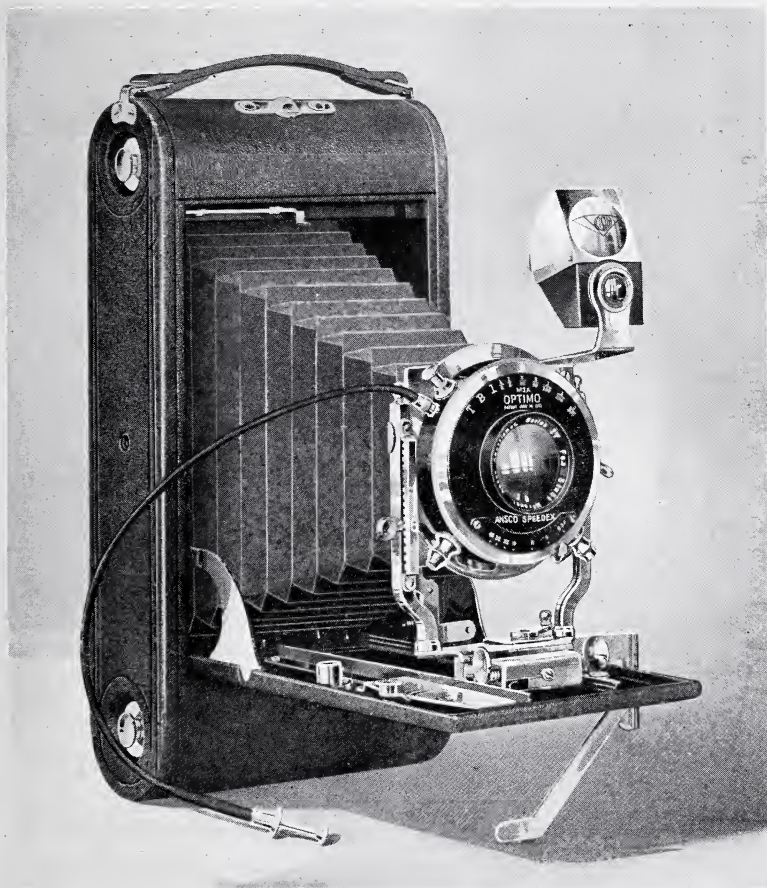
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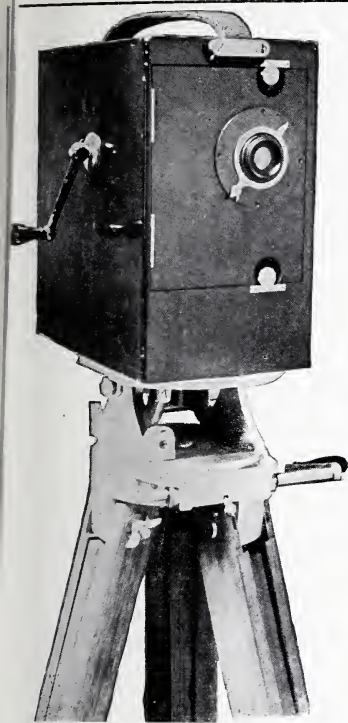
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An Illustrated Monthly Magazine Devoted to the Interests of Pictorial and Scientific Photography

Edited by W. I. LINCOLN ADAMS

WILSON I. ADAMS, Associate Editor

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION

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Volume XLVI

JULY, 1914

No. 7

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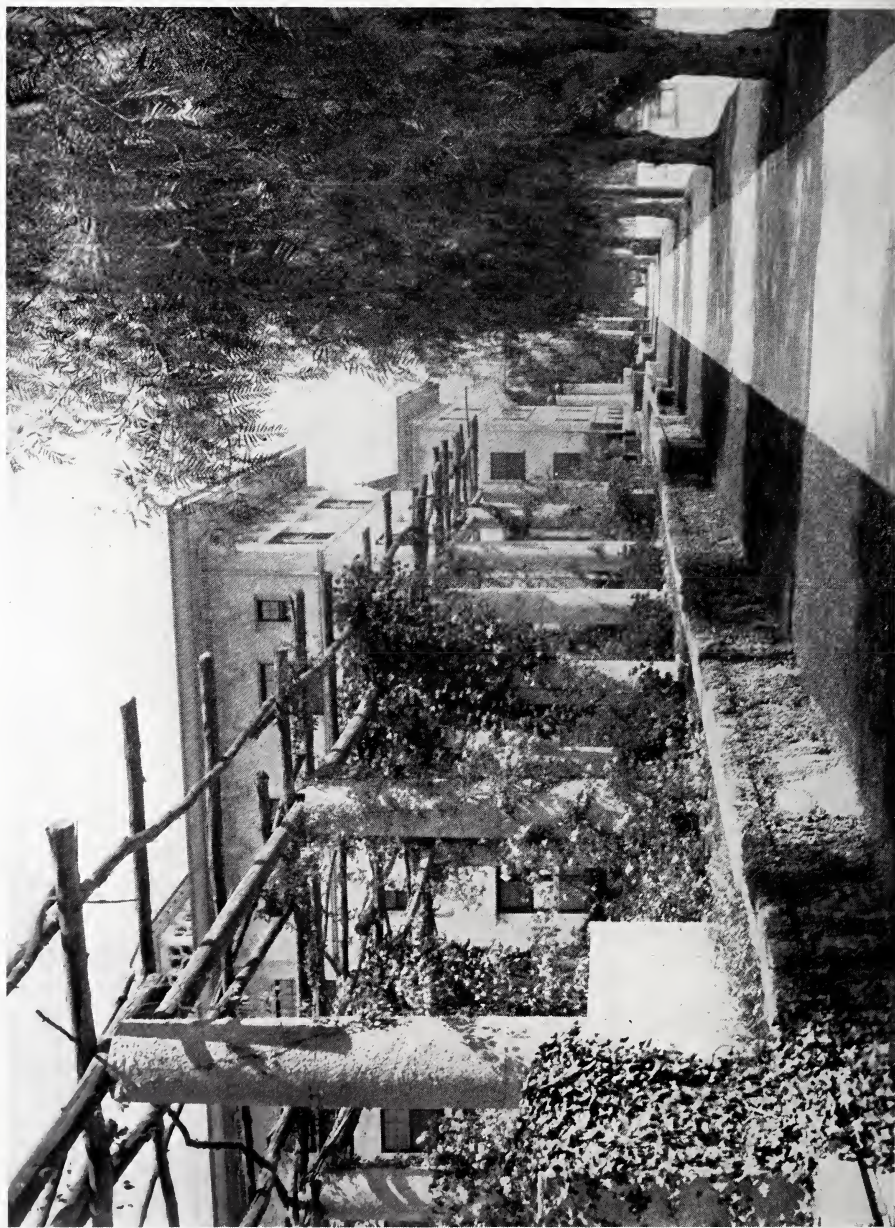
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IN PASADENA (Hotel Maryland)

Harold A. Parker

The Photographic Times

WITH WHICH IS COMBINED

The American Photographer and Anthony's Photographic Bulletin

VOLUME XLVII

JULY, 1914

NUMBER 7

THE CAMERA IN CALIFORNIA

PASADENA

BY W. I. LINCOLN ADAMS.

With Seven Illustrations by the Author and Others.



W. I. LINCOLN ADAMS

HIS beautiful place is a striking illustration of what man can do. Nature made an arid desert here, in the hollow of these foothills; but man, by means of his arts, and irrigation, has transformed the desert place into a garden spot.

The climatic conditions, for the most part, are especially fine, particularly for the camera man; as the atmosphere is very clear and the sun is usually shining during the day time. For days, without interruption, we have a cloudless sky and bright sunlight, and the conditions are almost ideal for snap-shot and quick shutter work.

The air is dry and balmy, the nights are pleasantly cool, and the warmth of the days is not too enervating, as it is to Northern people in Florida and the South. Flowers and fruit

blossoms are in full bloom, the birds are singing their mating songs, and we can pick ripe oranges and other luscious fruit from the overburdened trees.

I must confess, however, (what no Californian would admit!) that the unbroken succession of cloudless days becomes a little monotonous to the writer, who has spent so many days and nights in the Old Granite State. The snow on the distant mountain peaks, therefore, looks very "good" to him. I miss the white fleecy clouds which screen the direct rays of the sun, and make softer the illumination of our eastern landscape.



SAN JUAN CAPISTRANO

Harold A. Taylor



THE BELLS OF SAN GABRIEL MISSION

Harold A. Parker



TWO VIEWS OF SAN GABRIEL MISSION



W. I. Lincoln Adams

While very quick shutter work is easier in this climate than in the East, the photographer must bear in mind that such cloudless days and bright sun is likely to lead to overexposure unless care is used. A smaller diaphragm should be employed, and a quicker speed to the shutter. I personally find that an F. 32 is about as large a stop as I can use advantageously, and $1/50$ of a second is as long an exposure.

Another thing should be borne in mind, and that is that the light between ten and three is so intense here, with no clouds to screen the sun, that an even smaller diaphragm and shorter exposure should be used in those mid-day hours. I preferred to make my pictures earlier in the morning, or a little later in the afternoon, when softer atmospheric effects are to be obtained.

Pasadena, and its immediate environs, is rich in subjects for the camera. It has been called "America's beauty spot," and the name is not an exaggeration. Orange Grove Avenue, lined by noble pepper trees, with its magnificent breadth and distance is a world-famous drive. Marengo Avenue, which is almost entirely arched by the beautiful pepper trees of California, is even more notable in respect to its shade trees, but has not the breadth or the distance or the magnificent villas resting upon it.

The initial letter shows still another notable avenue, shaded by giant evergreens, which leads, in beautiful perspective, to the foothills of the Sierra Madre Mountains, while the tail-piece shows the view overlooking the beautiful Arroyo Park and villa, with the San Gabriel mountain range in the distance.

I made three pictures of the historic old San Gabriel Mission, which is one of the oldest Spanish-built missions in California. One picture shows the outside stone steps leading to the choir, and shaded by a majestic pepper tree; another gives a view of the refectory, with its flowers and palms and climbing rose vines, while a third shows the historical old bells of the mission, three of which are now in use.

A full-page illustration by Mr. Harold A. Taylor is an excellent picture of the San Juan Capistrano Mission, which still stands in picturesque ruins some miles south of Pasadena. Another full-page illustration is by Mr. Parker and shows the beautiful Hotel Maryland, with its picturesque pergola in the foreground. This splendid hotel was recently entirely destroyed by fire.



ARROYO PARK

W. I. Lincoln Adams

VACATION PHOTOGRAPHY

BY HARRY A. BRODINE.

DURING the summer months amateur photography receives a tremendous impetus due to the summer vacation most of us receive. Then the busy amateur is to be seen everywhere industriously snapping away on a multitude of subjects, many times in hit or miss fashion. I have had quite a large experience with amateur finishing, and, noting the prime causes of failure, am writing this article to smooth the way of those who are practically new at picture taking.

The low price of cameras and their simplicity of operation is no doubt one of the best reasons of the popularity of amateur photography. Cameras from \$1.00 up may be obtained which are capable of producing good work. Of course, the pictures made with a low-priced camera are small, but nowadays enlargements from small negatives can be had at ridiculously low rates; or the amateur can make his own enlargements with one of the Brownie enlarging cameras, which are very simple to handle.

Very good work can be produced with a No. 2 Brownie, but the 2A Brownie is more popular to-day because of the larger size and very slight increase in the cost of film. The choice of size is a purely personal matter and is best settled by carefully considering one's preference as to size and shape of the finished prints. All Brownie cameras work at the same speed, therefore it is just as simple to handle a No. 3 as a No. 1 Brownie.

I, myself, have made many exposures with Brownies and Kodaks, all of the prints reproduced being from film negatives.

There are so many different subjects to photograph that it is practically impossible to dwell upon all of them. I shall explain the different difficulties of several of the most popular subjects.

Seashore scenes are quite easy to take in summer due to the strength of reflection of the sun's rays and the fact that there is no obstruction. When photographing on very sunshiny days a very short exposure is permissible. With single lens cameras such as the Brownies instantaneous exposures with the F. 16 opening will produce good results. When bathers are included in a seashore picture the exposures should be sufficient to arrest all motion. Quickly moving objects should not be attempted unless a speed of 1/100 second is possible. Groups on the shore require a longer exposure than open shore views. For them a tripod should be used, placing the subjects in the shade if possible so as to eliminate any squinting of the eyes. As a matter of fact portraits of any kind should never be made in direct sunlight because of the inevitable change in expression. The subjects should be grouped quite closely together so as to allow of the figures occupying as much of the film as possible.

Should it happen that you spend your vacation at, or near the seashore,

many excellent opportunities for delightful marine studies will present themselves. During a stay at a shore resort three years ago I secured several very attractive pictures. Several of my best negatives were made at 5:00 a. m. with a 2A Brownie. They make excellent enlargements, even up to 14x17 inches. Instantaneous exposures at full opening of the lens will invariably give a good negative. Development should not be carried too far or contrasty results are sure to follow. In marine studies soft effects are particularly desirable, therefore, ample exposure and a shorter time of development should produce the desired result.

Photographing in the public parks of a city is often productive of very interesting results. In many parks there are excellent opportunities for securing capital photographs of animals. Bronx and Central Parks in New York have splendid exhibits of animals which are easy to photograph if the right method is adopted. In many parks one is allowed the right to photograph without a permit, but where a permit is necessary, as in Bronx Park, New York City, it should be obtained to avoid complications. Most lenses supplied with cameras do not possess sufficient speed to make fully-timed negatives of animals indoors, therefore a point of view should be selected when the subject is confined in an outside cage. In Central Park, New York City, many of the exhibits can be photographed outside at any time of day. Bright days should be selected for this work, although extremely sunny days are apt to give contrasty views. In many cases one can get close enough to the cage so as to avoid including the unsightly bars, by placing the lens just between them. Generally with a lens working at F. 8 an exposure of 1/25 second will produce a fully-timed plate. With the smaller hand cameras a snapshot with the Kodak speed film will be ample. Birds are not quite so easy to photograph as the larger animals on account of their small size and quick movement. Unless one has a very high grade outfit it is almost useless to attempt them. At the best, even considering the obtaining of a good negative, the result is generally so small as to be entirely unsuitable for enlarging. I have tried to photograph birds many times, but even my best results are not as satisfactory as any of my other work.

Photographing statues, fountains and buildings is often attempted by amateurs with varying success. In all of the above the subjects should be carefully considered as to lighting to secure the most satisfactory result. The light should strike the subject at a 45 degrees angle. This lighting is used a great deal in portraiture and is sure to bring the details out in bold relief. Statues containing one or more figures should never be photographed when the light falls from behind or too much from the front. In the former a flat, muddy result is inevitable, while in the latter all modelling will be lost. Development should not be carried too far, as a decided loss in tone values is very likely to occur.

Lake scenes and river scenes are comparatively simple subjects. They may be photographed successfully with any outfit. On bright days at F. 8 an exposure of 1/100 second will suffice, while with the smaller openings 1/50 seconds will

answer. Quite often novel effects may be obtained by photographing against the light, as in open seascapes. Many of the so-called moonlight scenes are produced by exposing against and including the sun, using a small opening with quick exposure, and afterwards printing fairly deep. When swiftly moving boats are attempted the exposure must be calculated according to the distance of the object and the speed at which it moves. Ferryboats, steamers and small motor-boats at fair speed may be tried at $1/100$ of a second when approaching. The exposure for subjects crossing the field of view must be at least three times as rapid as those coming towards the camera. Photographing from steamers and other craft is very interesting work for the amateur. There is always an element of uncertainty, but good results are often secured. Rapid exposures are necessary especially when the subject to be photographed is a moving one going in an opposite direction. If the subject is moving in the same direction as the boat you are on a slower shutter speed will be correct. When an opposite shore is included in a marine scene, development must not be carried too far or the distant land will print too lightly unless the print is shaded during exposure. Practical instruction on dodging prints was given in the March issue of THE PHOTOGRAPHIC TIMES.

Outdoor portraits and groups should be taken in the shade. I have obtained several satisfactory portraits in the woods of Bronx Park which possess the advantage of a natural and interesting background. A tripod is a decided advantage for this work, as it is almost impossible to make instantaneous exposures on account of the decrease in illumination. With an F. 8 opening $1/5$ to $1/2$ second generally suffices even in extremely subdued light. The background should preferably be a dark wooded spot so as to bring the figure out in relief and also to avoid spottiness. Overexposure is not so fatal as underexposure, as the former can be saved, but the latter is quite hopeless. An exposure meter is an advantage to aid in determining the proper time for different subjects. There are several good meters on the market, and a chat with your dealer will enlighten you considerably upon the paramount question of exposure.

Of course, you will be anxious to let your friends see the records of your stopping place, therefore a few words as to developing and printing will not be amiss. Most every summer resort has its share of finishing shops in case you just push the button and let someone else do the rest. However, the many easy printing papers on the market should cause you to turn your attention seriously to the finishing of your own work. Self-toning papers which only need fixing in plain hypo are deserving of trial. No dark-room is required, as they print in sunlight and the materials required are few. If desired a couple of trays may be added to the equipment, but they are not absolutely necessary. Blue print post-cards are very nice for marine scenes and require washing in water only. Naturally enough, if you do not care to finish your own work you can fall back upon the dealer, but my earnest advice is to do your own work from start to finish and thereby experience the fullest joys of vacation photography.

WHAT MAGAZINE EDITORS WANT AND WHAT THEY WILL TAKE

With Four Illustrations.

ALFRED F. LOOMIS.



THE storming of the editorial offices of the magazines devoted to outdoor recreation commences with the first breath of spring, and from then on until the weather is cold enough to frost a lens when the hand is passed in front of it, camera-vacationists write glowingly of intended trips or cruises which they are sure will make interesting reading matter for the stay-at-homes. These heralded junkets range in magnitude from a "Baby Carriage Tour in the Ozarks" (with camera and film) to "Rounding the Horn in a 16-Footer" (with complete motion picture outfit), and the editor in answering his morning's mail invariably replies that, while it is not "our" policy to contract in advance for vacation articles, "we" are always glad to see them, and it should be borne in mind that good pictures are the first consideration in passing on such material.

It shall be the purpose of the present article to try to point out just what kind of pictures the editor wants, how he wants them, and what he can be made to take. But first let me say a word about the size and kind of photographic outfit which should be taken on an expedition in which picture-taking is not of primary importance—that is, in which the trip is not taken for the pictures' sake, but the pictures for the sake of living over the trip when the last mile has been covered or the last hotel bill paid. On such a trip the vacationer may wish to have his exposures developed for him, or do them himself when he gets home; but if he wants to do his own work en route, he need not weight himself down with a large equipment. It has been the writer's experience that intensifiers, reducing-agents, restrainers, and elaborate hardeners are useful in a home darkroom but unnecessary on a trip. All that actually need be carried in the way of chemicals is some so-called universal developer in compact form, hypo, and a small bottle of formalin for hardening. Then, if developing-out paper be used, the same materials may be employed for plates and prints, and the need of potassium bromide and reducers be obviated by printing on a soft paper in daylight. This is a procedure that will get results from almost any over-exposed negative, while I have yet to see any under-exposed (I don't mean under-developed) plate that was aided materially by the most elaborate intensifying. Given this chemical equipment, then, with an



POURING OIL INTO GASOLINE

addition of about three trays and a tank outfit, the operator need concern himself only with knowing his light and giving full exposures.

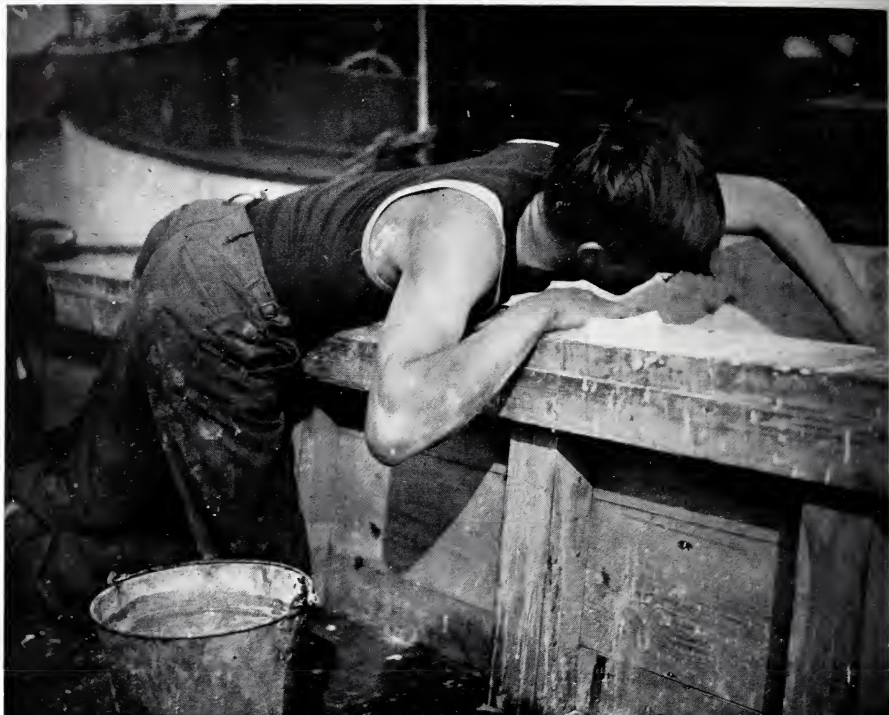
I have delayed mentioning the camera-outfit until now because that comes as much under the head of "What the Editor Wants" as it does under "What Equipment to Take." It is a peculiar but almost invariable trait of the genus editor that leads him to desire large pictures and pay more for them than he will for small ones. This, in spite of the fact that he knows at the bottom of his heart, or his intelligence, that a sharp 4x5 picture taken with a good lens will reproduce on a magazine half-page or full-page exactly as well as a 6½ x 8½ print will. Knowing this prejudice, one large illustration bureau always enlarges its prints before submitting them, and although the enlargements are sometimes a little grainy, they never fail to draw the usual \$3 each when accepted. One well known photographer goes a step further and mounts his prints on heavy cardboard which requires the enclosure of quite a handful of stamps for return postage, his theory being that even if the large pictures fail to attract, the editor would rather accept them than waste so many good stamps on their return. So the amateur away on a vacation is confronted with the dilemma of choosing between a large camera and having it in the way, or a small one and not having his product so readily acceptable. To avoid this



THE RETIRED SALT SHOWS THE GOING SALT HOW TO COIL ROPE

difficulty he should take the smaller affair and enlarge from the negative when he gets home. As for the kind of camera, one with a focal-plane shutter requiring plates is the best if its extra bulk is not against it, or any good film-camera of a size up to $3\frac{1}{4} \times 5\frac{1}{2}$, for example, although it will be found that where darkroom work is conducted under difficulties, plates save in trouble all that they otherwise lose in bulkiness.

And now, to come right down to the second person, if *you* go off on a trip which you hope to write up and illustrate copiously, don't aim your camera at some picturesque object about seven miles off and think that the editor will go into transports of joy when he sees the picture. Remember that objects which look very well even to the naked eye at a considerable distance, are almost microscopic when seen on the print. Also—and this seems like heresy—don't waste your plates on a great number of scenic effects even if they show up large on the ground-glass. In commenting on a batch of plates sent in from a motor boat cruise, the editor wrote me, "Your photographs of the Raritan Canal are rather interesting, but as I already have thousands of views of locks, towpaths, and drawbridges in my files, I am not eager to buy any more. Give me 'intimate pictures'—the little things you do aboard the boat, such as washing dishes, taking on gasoline and shaving. These things may seem too ordinary to you to warrant pointing your camera at, but it is 'intimate pictures' that



SCRUBBING THE BOAT

It is the intimate pictures like this which the editor prefers to strictly beautiful views

interest our readers . . . ” and so on. So if, for instance, you are off on an automobile trip, get pictures of the way you stow your luggage on the running-boards, and show your car drawn up by the wayside stream which serves at night as your darkroom, spreading out your equipment convincingly in the foreground and getting a flash of it, if possible. Get an occasional view for variety, but don't forget to show the car being hauled out of a mudhole by a pair of mules.

This last suggestion comes under the head of emergency photographs and these are what the editor wants most of all. I once participated in a shipwreck which took place on a stormy night off Cape Fear, and as all of us concerned were directing our best energies toward keeping aboard our little power cruiser, it didn't occur to me to unlimber my flashlight equipment to get a photograph, contenting myself the following morning with pictures of the way the boat looked after the accident, and the life-saving crew who towed us in. But the unfeeling editor mentioned above wanted to know later why in thunder I hadn't got a picture of the actual rescue.

Keeping in mind, then, the workings of the editorial mind, if your narrative relates in thrilling phrases how the brakes failed to work properly in descending a steep hill, and the car was brought to a stop by a projecting log



POUNING OUT THE DOPE The photographer seizes the opportunity offered to illustrate the story.

with one wheel hanging over infinite space, don't fail to get a snap of it hanging there. The professional camera-man is keen for such emergencies, and if an aeroplane is wrecked he doesn't stop to wonder if anybody is hurt, but gets into action with his Graflex almost automatically. Heartless as it may seem to be, it is the only way to get good pictures; and so if the vacation party is a large one and the camera-man's help in any crisis can be spared, you should train yourself to be on the job on the instant.

If, as I say, the car stops with one wheel over the edge of nothing, get out and take pictures as the others are pushing it back to safety. It's an easy job for you, and you will find the results much more salable than a life-size likeness of the empty "spot at which we nearly met with destruction."

What the editor can be made to take concerns quality and finish more than subject. First, however, you must respect his whims. Some editors prefer a reddish tone in sun-paper prints, and others say that the engraver fumes when he has to work with this tone, and so have a preference for warm purple colors. This is merely another argument for black and white prints, however. You need not bother to paste your prints artistically on mounting paper with fancy borders, because the effect will not be appreciated. Neither will it avail you anything, by the way, to indicate on your Ms. where you want the cuts placed, because that is purely an editorial prerogative.

But the average editor will take prints that are not ferrotyped, that are not trimmed (in fact, he prefers them untrimmed), and he will even stand for a few pinholes or a small developer stain, as the engraver can touch these out. And, finally—but whisper this—if the kingpin of your lot in the matter of subject is not altogether up to the mark photographically, a good strong letter dilating on the difficulties of the subject and the comparative excellence of the result will put the thing across when apologies and regrets would cause its rejection. If you don't believe this, turn the pages of one of the old reliable semi-fiction magazines until you come to an Arctic exploration article. Here you will find an illustration depicting three smears and a streak of fog, while the caption beneath it informs you that "This picture of the flag-raising on Mt. McKinley, (or whichever mountain it is) was taken in a blizzard after the author's hands had been so badly frozen that he was not able to close the shutter until the following day. Because of this, the picture lacks clearness, but we believe that in view of the hardships that were gone through to get it, it has enough merit to warrant its reproduction." This is proof positive that at least one editor has yielded to persuasion.



CONVENTIONAL FLOWER PICTURES

BY FLORA LEWIS MARBLE.

THERE is an artistic way to do everything. If flowers must be grown in pots, cut for decoration, and photographed in a conventional way, love and art must combine to keep the result from being both crude and ugly.

The first illustration shows a flowering plant growing in a pot. There is no doubt whatever of the pot and the plant, nor of the little potted plant set in behind to help cover the plate; but neither love of the subject, nor artistic skill have been used to give an appeal to the picture. The result is not a picture, it is a hard statement of facts not even of interest to a botanist because of its incomplete revelation of truth about the plant.

A flowering plant growing in a pot in a living-room is bound to be conventionalized, and meant to be decorative. These two ideas should govern the photographer when he makes a study of such a subject. The *raison d'être* of his subject should become the atmosphere of his picture, and be evident at the first glance.

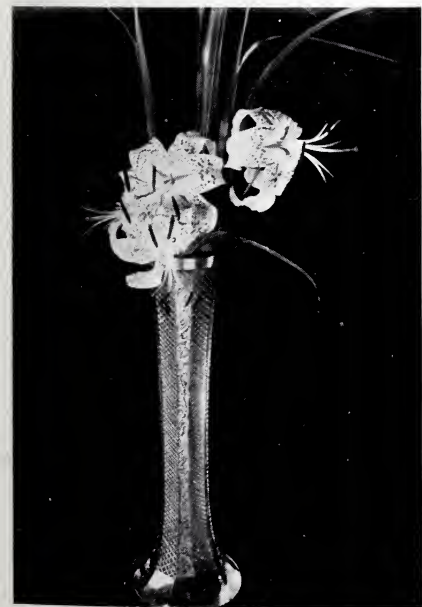
The second illustration shows a pot of heavy-headed chrysanthemums. The pot is put out of focus. The light and shade are arranged to show at its best the silky beauty of the mass of bloom. The decorative sense predominates in



No. 1. *POTTED PLANT.* There is no doubt whatever of the pot or the plant



No. 2. *CHRYSANTHEMUMS*



No. 3. *THE PINK SPOTTED JAPANESE LILY.* Flowers crowded, focus too sharp.



No. 4. *PANSIES,* with brass candlesticks before soft velvet curtain.

the picture, but there is a bit of imagination in the arrangement of light and shade that makes it recall drawing-rooms and flower shows where this aristocrat of early Winter bloom holds sway. To my mind a photograph, or a painting, only becomes a picture when it suggests more than the actual facts.

The photographer who turns his hand to making pictures of cut flowers has a more serious time yet. He is apt to crowd the flowers into his vase, or jar, in an effort to cover his plate. He may stand a glass vase in a strong light against a dark background and forbid any fold of this background to catch the light, or relieve the lines of his vase. The result is a hard, disappointing study (see the third illustration). If he ponders over it, he will learn to be subtle with his light and shade.

Flowers cut and arranged become a still-life subject for the photographer, and should be treated in the arrangement of light and shade as if an artist were to paint them; however, the photographer must eliminate the color sense, and depend entirely on his light and shade. This leads to a direct difference necessary in the arrangement of cut flowers to be photographed as still life from those the artist is to paint. To illustrate this point see the photograph of pansies. The purple, brown and black pansies have very much the same color value to the photographer. He must consider the pansies as light and dark, leaving the riot of color for his brother artist. In order to be effective, the light and dark should form masses and groups always avoiding the polky-dot effect. The candlesticks beside the pansies, and the velvet curtain with its soft shimmer of light, help the conventional arrangement, and complete the still-life subject.

To me this line of art in painting, or photography, is never great, but it can be pretty and artistic, and very often there are sentimental reasons for its existence. Every photographer is called, now and then, to photograph funeral or wedding flowers, or bits of home decoration. We all recall some of these stiff, unsightly efforts with horror, yet they are often framed and preserved by fond friends for sentimental reasons. They realize how inadequate the photograph is, but it "was the best their photographer could do." Every man with a camera should realize that these subjects are not beneath, nor beyond him, and each should be treated with artistic care.



Editor's Note—We desire to rectify a typographical error in our June issue, in the article "Lantern Slides for the Advanced Worker" by B. L. Compton.

In the last paragraph on page 238, acetone sulphite instead of sulphate should be added to increase the contrast in developing. Although sulphate may be used the results with sulphite will be more satisfactory.

RAPID FOCUSING WITH A HAND CAMERA

BY F. C. LAMBERT, M. A.

UNSUCCESSFUL work with a hand camera means success in four different, yet harmonious directions. If the soprano, contralto, tenor, or basso are out of tune or time a perfect result is impossible. In our case the four factors are selection of subject, adjustment of focus, exposure, and development. If these are just right the negative will (almost) "print itself"—contact or enlarged. Much has been said about factors 1, 3 and 4, but No. 2, viz., adjusting the focus or definition, one very seldom hears mentioned. Yet it is equally as important as the other three parts. But like the contra-alto or alto voice in the four-part song, "Oh, anybody, anything will do."

Let us suppose a good subject has caught the eye, *e. g.* a group of figures in the meadow with a landscape background or perhaps the homestead in the mid-distance. Or say a group of figures on the quay side and a medley of boat-craft beyond.

Clearly the inspiring thought, the motive, the center of interest is the figure group. Their surroundings or background are seen in a subconscious kind of way, but are recognized as present as a matter of course, and quite appropriate. Yet had the figures been absent the other parts of the scene, in this particular case, would not have arrested attention sufficiently strongly to make one feel or say, "I must have a try for the subject."

Grasp that point clearly. It is the key to the problem of adjustment of focus. When our friends see the framed picture we want them to say at once, "What a capital group." But if they look at the picture for a minute or two and then say, "Isn't that a view of Mudly harbor?" or "That old homestead reminds me of the place where Uncle Jack lives," you may tell yourself in strict confidence that you have somehow missed catching the right spirit of the thing.

The adept conjurer induces you to select from the pack of cards just that one which he wants and intends you to take, but at the same time—if he is an artist—he does not let you have the slightest suspicion that you are being forced in any way, but that you are exercising your own sweet will. The pictorialist in a similar way aims at leading his spectators to see and think certain things, but he is a clumsy worker—like the conjurer is clumsy if he shows you how the trick is done. At first thought it seems a simple and easy thing to put the chief object *in* sharp focus and the rest of the scene *out* of focus. But while this is a step in the right direction it may—and probably will be no more satisfactory than the obviously quite wrong but very common plan of putting the whole scene in sharp focus. A moment's thought or the examination of a print will show us that if all the leading planes of the picture are equally

or nearly equally sharp then no plane or part is likely to command leading attention apart from the intrinsic interest of the subject itself. Further, if planes are fairly sharp not only is competition of general effect likely to result in confusion, or what is equally undesirable, viz., diffusion of interest, but also there is almost sure to be a loss of perspective suggestion. All the planes being equally attractive to the eye in so far as definition is concerned, they would suggest equality or similarity of distance. The reader is sure to have noticed this general flatness of subject, or the lack of depth of planes in many pictures where all the planes are equally defined. Indeed this is so obvious that it has led many to jump to the extreme opposite state of things as a cure—viz., putting the leading object or plane as sharp as possible and all else decidedly out of focus. But it is by contrast that we notice most things large and small, near and far, sharp and fuzzy, etc., so that if the chief object is *noticeably sharp* compared with the background, the background becomes *noticeably fuzzy* compared with the foreground. This method has the demerits of a two-edged sword, and like many other extreme courses is by no means an unqualified success.

But saith the ancient philosopher, “*via media, via tuta*,” a middle course is the safe one. The artist has to be art-ful. In this case his object is to attract the eye of the spectator to one part without his knowing it. Anything like a strong contrast will arouse his suspicion—“just enough but not too much,” is a sound motto for the pictorialist.

By all means let your principal plane or object be sharp. This does not mean necessarily as sharp as possible but the sharpest part present. But do not forget attention to this device by contrasting with it other parts *noticeably* out of focus. Have the chief theme a *little* sharper than the other parts, but avoid extremes in either direction. Biting, wiry sharpness, say in the hair of a portrait, is as offensive to good taste as is the rendering of man’s beard like a tuft of cotton wool. But far too often we see wiry sharpness on one side and cotton wool on the other, each accentuating the other’s defects.

True, portraiture is not a common form of hand-camera work, but the same general principles apply all round.

Now to apply the above theory in a field where we have no focusing screen and no reflex arrangement. What we need is a good eye for estimating distance and a table of focus distances. Doubtless it is well known to the reader that if we set our lens “dead sharp” for an object at—let us say, by way of example—twenty feet, that we shall have objects a little nearer and a little further away than twenty feet, very nearly (but not quite), as sharp as those at twenty feet. This region of sharpness is often (but wrongly) called “depth of focus” it really is depth of field. (“Depth of focus” preferably refers to the in and out range of the plate from the lens that is possibly without the image going noticeably out of focus.)

One very important point to notice is that with maximum sharpness at 2

et our in-focus range may be 5 feet on the near side and perhaps 10 feet on the far side or 15 to 30 feet with maximum sharpness at 20 feet. It is this "depth of field" that is the sheet anchor of the hand-camera man. Now depth of field depends on three things: the distance of the sharpest point in focus, the focal length of the lens, and the F. value of the stop. Knowing the two last is an easy matter to make a table to suit our own case. Nothing more formidable than a little simple arithmetic is needed. A few examples will show how simple the work is. Let us suppose our lens is of 6 inches focal length and largest stop F. 8. With each stop we first have to find, what the learned are pleased to call the hyperfocal distance. In plain words it is the point to focus on, so that the extreme distance (or infinity, if you prefer it) shall be as sharply as possible, so that the extreme distance (or infinity, if you prefer it) shall be as sharply as possible or not noticeably out of focus. Let us call the hyperfocal distance H to save printers' ink. To find H we multiply the focal length by itself, then by 100, and divide by the stop number and this gives us H in meter, or divided by 12 in feet, which is more convenient. Thus 6 times 6 times 100, divided by 8 (stop number) times 12 gives us $37\frac{1}{2}$ feet, or let us say 38 feet. That is to say if we focus a 6-inch lens dead sharp on an object 38 feet away the distance will not be noticeably out of focus. But that is not quite all, for on this side of the 38 feet object we shall have a region where objects are fairly sharp. In fact any objects beyond half the (38 feet) "H" distance *i. e.* beyond 19 feet right up to extreme distance will be in focus, but the nearer they are to 38 feet the sharper they are. Thus we may in this instance call 19 feet the near limit or near point, 38 the focus point and infinity the far point in this case. If we repeat the above process but substitute F. 11 for F. 8 we shall get 14 feet near point, 27 feet focus point and infinity far point. To return to F. 8. Suppose we focus on 30 feet what are our near and far points? Multiply H by 30 and divide by H plus 30 to get the near point or divide by H minus 30 to get the far point. Thus 30 times 38 divided by 38 plus 30 and we get 17, nearly. And 38 times 38 divided by 38 minus 30 gives us 160. So 17 is now the near point, 30 focus point and 160 far point. One more example: Take a 5-inch lens at F. 6. To find H we multiply 5 by 5 by 100 and divide by 6 times 12 and get 35 feet nearly, or when the lens is dead sharp at 35 feet or "field" ranges from $17\frac{1}{2}$ feet to infinity. Now let us focus on a point 10 feet and see what are our near and far points. For the near point multiply 35 by 10 and divide by 35 plus 10, *i. e.*, 8 feet nearly. For the far point multiply 35 by 10 and divide by 35 minus 10, *i. e.*, 14 feet. Thus our field is 8-10-14 feet for near, focus and far point.

Just a word as to the use of such a table which should be worked out, written in waterproof ink and fixed to the base board of the camera and varnished.

Suppose we see a group or subject which is scattered over an area or depth of field which we estimate to range from 10 to 50 feet. We are using a $5\frac{1}{2}$ -inch lens and wish to employ F. 8. Running the eye down the table for this lens we should find under F. 8. 11-20-55 as near, focus, and far point. This meets our case near enough. We set the focusing scale at 20 feet, use F. 8, and hope for

the best. Here is part of a table of depths in feet for a 5½ focus lens. The reader can easily extend it.

F. 6.	F. 8.	F. 11.	F. 16.
5- 6- 7	5- 6- 8	4- 6- 8	4- 6- 9
7- 8- 9	6- 8- 10	5- 8- 12	5- 8- 16
8-10- 13	7-10- 14	7-10- 17	6-10- 27
9-12- 16	8-12- 19	8-12- 25	7-12- 50
10-15- 24	10-15- 30	9-15- 43	8-15-300
11-20- 38	11-20- 55	10-20-160	8-16-Inf.
16-25- 60	14-25-120	12-23-Inf.	
17-30-105	15-30-600		
21-41-Inf.	16-32-Inf.		

DRIFTWOOD

BY CHARLOTTE M. WHITING.

HERE is a most immoral, but absolutely true, old saying in regard to stolen fruit. Why is it that this particular variety should excel all others in sweetness? Who knows? I suppose that this same "why," whatever it may be, accounts for the fact that we, with our woodshed neatly and bounteously stocked for the winter, find the heat and light which emanate from our fireside so infinitely more charming and soul-satisfying when the fire is made from wood of our own gleaning and chopping. I do not mean to imply that we ever steal the wood, far from it, we work for it and work hard. What I mean is that the same elusive sweetness which gives its flavor to stolen fruit, seems also to follow upon unnecessary work.

Had we been daily driven forth by a cold hearth and an unboiled kettle, our search would have been wearisome indeed, and fuel doubtless hard to find. But with the house comfortably furnace-heated and the kettle always ready to boil at a minute's notice by the simple application of a match to a gas stove, our expeditions are always in the nature of larks.

An otherwise aimless half-hour's stroll on the beach at sunset becomes an exciting adventure when we find ourselves disputing with the incoming tide the possession of bits of driftwood cast up on the sands.

The front lawn, littered with twigs and boughs after a high wind, no longer stares us untidily in the face, crying loudly for a rake. We rush out, gleeful as two children, to see which can make the larger and neater bundle of fagots in a given time.

Even our walks far afield are enlivened by vain wishes that we might drag home this fallen tree, or that old gnarled stump. As for short walks, we never return from these without trailing along a dead branch, or staggering under a load of small sticks.

Peter, the man one of us, is enjoying an enforced vacation, because of too great an ambition to get his doctor's degree, before we were married. He got



Like some huge antediluvian reptile with its head pointed to the sea.

With oars as levers we dislodged the log from the mud.

Towing the Log.

"Its heart is like yours, Polly, the devil and all to get at but soft as you could wish when once found."

Towing the log, I managed to cross the line on which the camera was focused.

Homeward Bound. (Taken by thread to camera on shore.)

it, but the result is that instead of teaching this year, as he had planned, we have hied us to a practically uninhabited spot on the coast, where we lead a gentle oyster-like existence, having for our only excitement long rows on the Sound when wind and wave permit the launching of our little boat, and long walks regardless of time or weather.

After the first week of this kind of life, poor Peter, who has the physical strength of an ox, began to rebel at the uselessness of his days. It was only after a wakeful and tearful night, that the heaven-sent idea of driftwood gathering came to me.

Even then I dared not share my inspiration with Peter. Deliberately to plan out with a man any scheme for his amusement, or for the betterment of his health, would but defeat its own end.

I waited until morning, then with my eyes busy with chafing-dish and poached eggs, I said innocently, "There's a lot of driftwood on the beach this morning, Peter, let's go out after breakfast and bring in some for the fireplace." He agreed indifferently.

When breakfast was over I left Peter drumming indolently on the window pane while I went about my morning duties.

Purposely I was a bit slow that morning, dallying over this and that unimportant matter; for I knew the tide was rising, and I was determined to arouse some signs of interest and impatience in my bored spouse.

At last it came, a hasty, "I say, Polly, you won't have any driftwood if you don't come now." Flinging on cap and sweater I hurried down-stairs, and together we ran to the beach. He was right, the tide was nearly high, most of the wood had already floated off, and it was only by wetting our feet that we managed to get any at all.

My plan bore its first fruit that night. We had been sitting side by side before our driftwood fire, silently enjoying its green and violet flames, when Peter, folding his hands over mine, remarked, "That was a good idea of yours, little girl, and I know where there's a log that will keep us in firewood a month if only we can get it. Can't we make an early start to-morrow morning and launch it on the rising tide?"

Although well toward the end of November, the next morning dawned warm, and glowing with the rosy mist of a June day. To my delight Peter was almost like his old self, and hurried me through breakfast with frequent observations on the desirability of an immediate start.

We filled our shabby little skiff with a heterogeneous outfit: camera, axe, tow-rope, lunch, and the latest novel, and at eight o'clock we were on our way. Sky and sea were alike a soft, hazy, blue grey. The former unflecked by a single cloud, the latter untouched by a ripple.

Twenty minutes easy rowing brought us to a secluded little cove, where high on the salt marsh, washed in by an unusually high tide, lay our log. Like some huge antediluvian monster, it stretched its grey body, forty feet long. The end toward the entrance to the cove bore a curious resemblance to a reptile's

head—complete even to the eyes, which were formed by knots in the wood. One could easily imagine it to be a fabled dragon of old, guarding the cave where lay the captive princess.

Our combined efforts to move the log convinced us that to attempt to launch it "in toto" would be futile. We therefore decided to follow the historic method in dealing with dragons; behead it. Many summers of camp life had made Peter expert with hatchet and axe, but dragon-chopping proved a very different matter from the felling of trees! Although half an hour's steady chopping had produced an astonishingly large pile of chips, little progress was made in the actual severing of the log. From my perch on its head I watched with delight the healthy color rise to Peter's cheeks, and mentally patted myself on the back at the success of my plan.

As he at last reached the center of the log, where the chopping was easier, Peter looked up and said quizzically, "Its heart is like yours, Polly, the devil and all to get at, but soft as you could wish when once found."

All through that morning Peter alternately chopped and lay on his back resting in the sunshine, while he unfolded to me various mechanical devices for launching the monster.

Early in the afternoon Peter's labors and my patience received their reward, and the head end of the log lay severed from the rest. But there still remained the task of getting it into the water, which now lapped the shore some ten feet away, the tide having fallen since our arrival.

Armed with oars as levers, we succeeded inch by inch in dislodging the log from the mud. Slowly and gently, it turned on its side, then with a tremendous and well-directed poke from Peter, and with a pitiful imitation of the same from Peter's wife, it gathered impetus, rolled faster and faster down the slope of the shore, and fell with a great splash and roar into the shallow water. Peter fastened the rope over one of its many gnarled bumps, and then there was nothing for it but he must take a picture of me towing it. Foolishly I acquiesced. Have you ever tried to tow a heavy, ungainly object against a puffy off-shore breeze, while some one on land shouts directions and suggestions? If you haven't, don't do it!

I had no idea how much the wind had freshened, until I rounded the big sheltering rock which shut off the little cove from the main bay. And to make matters worse the wind came from every possible quarter excepting the one which would have aided me in my struggles. I would get well started in the right direction and a sudden gust would beat me back against the rocks. Then from the shore would come a suggestion that I shorten or lengthen the tow-line. To do this and regain my seat at the oars and try to tuck my skirt up out of the cold water in the bottom of the boat, required time—time of which the mischievous wind took advantage to turn both boat and log completely around, and start us gaily for the middle of the ocean. If only Peter had been worried about me, I could have forgiven everything and even, perhaps, have enjoyed the situation. But to have him annoyed at my failure to place myself within

range of the camera, was too much. I received in cold silence all his suggestions, haughtily obeying even the contradictory ones. At last there came a brief lull in the wind. I made the most of it, and somehow managed log and all, to cross the line on which the camera was focused. Peter snapped the picture and my troubles were over.

When we had gathered our possessions into the boat and started for home, Peter at the oars, I proved myself more human than divine by the inward glee I felt when he, too, encountered some of the difficulties attendant upon the towing business.

The following morning there was an extra high tide, and Peter was so anxious to take advantage of it that he hurried off alone, leaving me to dress, and prepare breakfast at my leisure. He found the remainder of the log, lightened of half its weight, already afloat; so it required little time or effort to make it fast to the skiff and tow it home.

It is now Peter's daily duty and pleasure to chop for an hour or so, until the woodbox by our open fireplace is filled with contributions from the great log. And as the log is not yet half gone and as we add something to our chopping pile every time we return from an expedition by land or sea, it looks as though he would have plenty of employment for the rest of the winter.

"Polly," said Peter, last night, as he gazed contentedly into our roaring fire, "I'm glad I thought of that driftwood plan!"

I smiled.



On the Homosassa River, Gulf of Mexico,—Fish Spearing,

S. Sanders Neck.

DEVELOPING HINTS FOR AMATEURS

CARL W. ATKINSON.

IT is safe to say that nine out of ten of the exposures made by the average amateur are incorrect. They may be overexposures, they may be underexposures, but they are incorrect. That others have had experiences like unto mine is demonstrated by a mere cursory glance at the negative files of any one who does amateur developing and finishing.

Doubtless one reason for the overexposures so frequently met with from May to October is the fact that not one amateur in twenty possesses even an exposure table, not to speak of a meter. The same reason will doubtless answer for the underexposures met with during the other half of the year.

For these faults there are two remedies, the one partial, the other absolute. The one is skillful manipulation in development, which will go far toward counteracting the effects of known incorrect exposure, in spite of repeated assertions to the contrary by manufacturers who have a tank to sell. The other remedy is to use an accurate and reliable exposure meter, and, let me say, I have never had an exposure prove very far from correct when exposing according to the light intensity as shown by a meter.

With my first camera I purchased a copy of Todd's Exposure Tables and used it with considerable success, seldom finding a bad error in exposure. Six months later I purchased a meter using a tint on sensitized paper as a guide, and, by actual test, found the exposure table to be correct for this section (the Central States) of the United States. The very best meters for amateur use are, I believe, the "Bee" and the "Infallible" meters.

Now, as to development: I find no developer quite so satisfactory as the "Ideal Pyro" developer. For all around work it answers perfectly, although for some special purposes, explained hereafter, I use other formulas. Unless I know my plates or films to be seriously underexposed (less than one-half normal, according to meter), I always use the Pyro formula mentioned above, relying on dilution and bromide to counteract the effects of incorrect exposure.

For landscapes and negatives where I desire plenty of snap and vigor, I mix my developer to standard strength (1 package to 4 ounces water) and develop by factorial system, using a factor of $6\frac{1}{2}$ or 7 times first appearance of image instead of six. If I have a portrait negative or one in which human faces are to play an important part, I dilute my developer to 6 ounces and use a factor of from 6 to 9, according to contrast desired, the higher factor producing greater contrast. This method gives a soft negative, without harsh contrast, full of detail and "as thin as the law allows," with, however, sufficient density for use with developing papers.

In case of known overexposure I make my developer one-quarter stronger (3 ounces water) and dose it with a few drops of 10% solution potassium bromide. I then proceed as in ordinary development, except that I carry

development until the highlight and part of the half-tones are visible by reflected light on the back of the plate.

I always use my developer at a temperature of from 55 degrees to 65 degrees; the stronger developer, the colder the solution used.

For extreme underexposure, I have found no developer so efficient, in my hands, as Nepera Solution in combination with Nepera Capsules. My method is to carefully immerse the plate in the developer, with the light hooded, and cover the tray for at least three minutes (beware of too high temperature as developer is apt to be unmanageable if too warm), after which I examine the back of the plate by reflected light and carry development until the medium half-tones are faintly visible—that is, unless fog begins, when, of course, development must at once cease. Intensification is rarely necessary, for by printing through a yellow glass (a plate fixed out, then violently stained in an old pyro developer answers splendidly) one can get plenty of control over the timing and, as well, add a good deal of snap and vigor to the resultant print. The M. I. Developer is also very efficient as it is a soft-working formula with plenty of alkali. For decided overexposure, as in case of copying a photograph, I use a cold hydroquinone-potash developer. This gives plenty of density and contrast with beautifully soft gradation, and has the added advantage of being easy to judge by transmitted light during development.

In developing plates or films for others I use the Ideal Pyro developer, using, as a rule, the weakened solution in winter and the normal solution with bromide in summer. When, as occasionally happens, I encounter an overexposure in winter, I pursue development until I have a strong snappy negative, despite its density. And when I find an underexposure in summer I develop it just far enough to bring out the most important shadow details and remove from the developer before the highlights are blocked out by overdevelopment.

One remark in closing: Practically all this trouble can be avoided and far better average negatives obtained by the use of a reliable exposure meter—one which really tests the actinic value of the light. Then, indeed, perfect results could be obtained by tank development, it being only necessary to save the gross underexposures (already known by the use of the meter) for tray development.

NOTE: To the paragraph on extreme underexposure I might add that the M. I. Developer is also very efficient as it is a soft-working formula with plenty of alkali.

PHOTOGRAPHY AND THE STARS

BY DR. LEONARD KEENE HIRSHBERG, A.B., M.A., M.D., (JOHNS HOPKINS).

STELLAR photography originated just fifty-seven years ago. George Bond was the first one to apply the camera to increase man's knowledge of the heavens. Astronomy at once became revolutionized.

Twenty-five years ago the Observatory of Paris began a great photographic undertaking which has been continued by them and many other observatories and it is not finished yet. This great work was to make a chart of the whole sky.

It is predicted that fifty years more must elapse before all the celestial lights will be charted. The positions of no southern stars has begun to be studied, so the stupendous task may thus be slightly appreciated.

The plotting by photograph of nearly half a million stars of the larger magnitudes south of nineteen degrees latitude has been done independently by the Cape Town Observatory. They now plan to extend this work to the North Pole. The color index as well as the magnitude of these stars will be photographed.

The color of the stars will be found by photographing them by means of their own rays of yellow, red, or blue light. According to the numbers in the spectrum, then this is divided by their magnitudes and the result goes by the name of color index.

The sixty-inch reflecting telescope of Mt. Wilson Observatory uses photographic exposure of several hours. The workers there have succeeded in photographing stars as faint as the twentieth magnitude.

An international committee from the United States, England, France, Germany, and Holland has adopted a scale of magnitudes based on the photographic discoveries made at Harvard.

One of these was made with a photometer and the other is an elaborate investigation by Miss H. S. Leavitt on the photographic magnitude of seventy-six stars near the North Pole.

Thus a standard scale of sizes is provided between stars from the first to the twentieth magnitudes and from the minus twenty-sixth to the twentieth magnitudes. The light of the sun is also recorded by Professors W. H. Pickering and E. S. King.

For many purposes in the study of astronomy, photography may well replace visual photometric measurements. Stars brighter than the fifteenth magnitude are easily photographed now by means of yellow light.

There are now known about 4,500 variable stars—stars which change in brightness and color. There are several kinds of variable stars. Photographic measuring of stars is particularly important to this study. Photography at Harvard University by Miss Camon upon these variables has contributed practically all that is known about three-quarters of these.

Some variable stars undergo changes which repeat themselves somewhat irregularly in a period of several months, and at maximum amounts of brightness are often several times as bright as at minimum. The most useful thing that an amateur, with a photographic outfit and small telescope can do is to observe these variable stars.

Variable stars of short periods complete their changes in a few days or a few hours. Professor Bailey has found five hundred such objects in star clusters. The light changes so rapidly in one of these that it doubles in seven minutes. It is a strange thing that out of a thousand stars, which look exactly alike, there are one hundred little chronometers, which keep perfect time. The rate of these, like the seven minute one, is known with perfect accuracy.

About one hundred and fifty variable stars have uniform light which undergoes sudden diminution at regular intervals. This is due to the eclipse of twin bodies, one of which is darker than the other.

Photography in stardom has taken in a new impetus with Professor Pfund's and Professor Stebbri's selenium photometers and photo-electric plates. If the air was always of the same transparency, all errors would soon be swept away.

In order to furnish a history of the heavens, Harvard Observatory has for twenty-five years been making photographic doublets with two similar eight-inch lenses. One of these is mounted at Boston for the northern hemisphere, and one at Arequipa for the Southern. About forty thousand photographs have been taken and the total weight of the plates is about forty tons.



A BIT OF COMPOSITION

Wilkes-Barre Camera Club Exhibition.

Frank M. Fisher

Editorial Comment

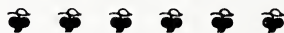


OUR usual mental estimates of size and distance are largely interdependent. If one knows the size of an object one can form some rough and ready mental estimate of its distance and vice versa. But if neither of these factors be known, then we have to fall back on some other known factor as a unit of measurement. It is common knowledge that many photographs of distant scenery either fail in the suggestion of distance or present the distance in such a dwarfed scale that it gives an entirely false impression. Now a mountain is not a thing of standard or average size in the sense that a man, a horse, or even an ordinary forest tree is. So that its camera-image size is little or no aid to the suggestion of its distance. This is one, but only one, reason why so many mountain scenery photographs fail to suggest "distance" satisfactorily. Another prolific cause of failure in this direction is that in many cases the subject chosen does not show sufficient difference of distances. For instance, a mountain range subject may show objects as near as ten and as far as forty miles, a ratio of four to one. Another subject may have a mid-distance half a mile away and a distance only five miles away, and yet have a depth of subject in the proportion of ten to one. The latter—other things being comparable—would have far the more effective suggestion of distance.

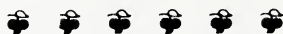


AN enjoyable examination of the collection of prints by Mr. C. Emanuel moves us to offer a few remarks to those tourist photographers who make hurried visits to foreign towns. Street subjects and others, consisting of buildings close at hand, present two considerable difficulties of peculiarly opposite character. Looking along a street we are very apt to get a picture that is chiefly characterized by grossly falsified proportions—commonly called exaggerated perspective. This is often chiefly due to the use of a lens of too short focal length, and one which takes in a wider angle of subject than is advisable. True, one can cut down the picture, but alas! the temptation to leave too much subject is often too strong for the photographer. On the other hand, if one looks across the street at the buildings on the opposite side, we are in danger of getting a subject that seems to be all in one plane, and suffering from fatal flatness. There is often a great temptation to include far too many figures, which may be picturesque enough in their gay costumes, but these trans-

lated into sombre monochrome are very apt to yield either confusion in the composition, or, what is perhaps worse, spottiness in the chiaroscuro. Another common fault in street pictures is the uprising ground, an effect often due to including too near a part thereof, and having the camera too high above ground level. Where construction or demolition is in progress the inevitable scaffolding-poles are often fatal—in fact, impossible—to picture-making, owing to their liness.

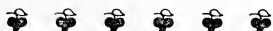


THE continued popularity of the sepia toning process of bromide prints is evidenced by the frequent papers on the subject which are brought before the numerous photographic societies. One such paper of outstanding merit was recently brought before the Edinburgh Society by Mr. R. G. Guyer. From this we cull the following practical points, based on Mr. Guyer's experiments. So long as the development is full it matters little, if anything, whether the developer be rodinal, amidol, metal-quinol, etc. As regards bleaching baths, the same results appear to follow the employment of widely different proportions of potassium ferricyanide and potassium or ammonium bromide. We all need reminding from time to time that sodium sulphide is very unstable, and readily decomposes into sulphuretted hydrogen (as our noses may tell us), hypo and caustic soda. Should decomposed sulphide follow imperfect washing after ferricyanide it is easy to see that reduction of the image may thus be brought about. Mr. Guyer is somewhat shy in the use of ammonium sulphide, on account of the risk of blistering. On the other hand, we rather like this darkening (sulphiding) agent, and have not noticed any blisters following its use; but then we use it very dilute indeed. With regard to faults, we are quite in accord with the reader of the paper in the view that one does not know all—or at any rate enough—about a fault or defect until it can both be produced and cured or prevented at will. That all too familiar washed-out yellow faded appearance in sepia-toned bromides is probably due to overexposure and underdevelopment of the print in the first instance. Blotches due to irregular development may show in the toned print although they were not visible—or at any rate unnoticeable—in the black-and-white print. Contrary to general opinion, he does not regard complete bleaching as essential, seeing in this considerable possibilities in the direction of partial control.

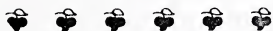


ALTHOUGH it is not easy at a moment's notice to offer a definition of the term "romance," yet take it that we are all pretty well agreed that there is a romantic side to the history science in general, and that the romance of fact often takes flights unthought-of by the romancers of the world of fiction. At a recent meeting of the Edinburgh Photographic Society Mr. J. Burns, a past president, lectured on the "Romance of Photo-

graphy," and reminded his audience that it was De la Roche who first conceived photography, and in a book he published in 1760, "A Description of the Earth," gave a romantic forecast of photography. Among many items of historic interest mentioned by the lecturer we note that in 1877 the Edinburgh Photographic Society held an exhibition of 825 pictures. Of these 719 were by wet collodion, 83 by other collodions (beer and coffee), and 13 were described as emulsions. These details are now of great historic interest, and may serve as a reply to those who maintain that there is no use whatever in asking for information as to process on exhibition entry forms.



THE use of ordinary or rapid bromide paper in the camera for negative making is a practical point that is very seldom considered. In these days of the almost universal hand camera, bromide paper is practically out of court in this connection. But for those who still possess a tripod, or camera stand of some kind, or, indeed, can arrange a hand camera to rest on a table free from vibration, then the bromide paper negative is a thing to bear in mind. One may unexpectedly find one's stock of plates run out, and a negative wanted quickly. If the object is one that admits of an exposure of, say, half a minute being given, we may save the situation with a piece of bromide paper. A few hints may be given in the hope that they may be useful in an emergency. Guard the piece of paper from all dark-room or other light as much as if it were a rapid plate. Handle it only by its edges. Lay it on the rebate of the dark slide, and keep it in place by overlaying it with a clean, dry, old negative. Be generous, but not excessive, in the matter of exposure. Use clean and freshly-mixed developer, taking every care to avoid staining either the back or the front of the paper. Printing through the (dry) negative will take, roughly, about double as long as in the case of a comparable glass plate negative. As a rough guide to exposure, we may quote a recent experiment. Month February; noon; fine, but not very bright. A still-life group on a table some 3 feet or 4 feet from a medium-sized window; lens stop F. 8; medium speed paper; exposure, half-minute; amidol (or, rather, diamidophenol) developer.



DURING a recent lecture by Mr. H. S. Hele-Shaw it was very interesting to note how greatly the camera work of Muybridge, Marey, and others had contributed to the elucidation of the subject under consideration, namely, the mechanism of muscular effort. The lecturer has invented a piece of apparatus whereby one may obtain a curve or record tracing of the varying pressure on the two feet during various muscular efforts, such, for instance, as striking a golf ball. It is curious and significant to note that differences of action inappreciable to the unaided eye are faithfully recorded by this instrument.



Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

TORONTO CAMERA CLUB.

The Eleventh Salon (23rd Annual Exhibition) of the Toronto (Canada) Camera Club, which is affiliated with the Royal Photographic Society of Great Britain, was held in the Club's gallery, 2 Gould Street, from April 27th to May 2nd.

The exhibition was divided into four classes, the gold medal being awarded to A. S. Weinberg, of Groningen, Holland. The other medals were awarded as follows:

Landscape—Silver—A. F. Snyder, Philadelphia, Pa.

Bronze—G. Goatley, London, Eng.

Portraits—Silver—A. D. Brittingham, Tuckahoe, N. Y.

Bronze—Marcus Adams, Reading, Eng.

Genre—Silver—Egon Ratibor, Winnipeg, Can.

Bronze—F. H. Weston, Tropico, Cal.

Marine—Silver—W. G. Shields, New York City.

Bronze—T. Crabtree, Nordon, Rochdale, Eng.

and also 54 Honorable Mentions, of which 17 were to exhibitors from the United States.

Of the 237 prints submitted by exhibitors from the United States, 121 were accepted by the jury.

It has been asserted that the exhibition was the best display of pictorial photography ever held in Canada.

In the Saturday Magazine Section of the Toronto *Globe* of May 2nd were reproduced some of the prize-winning prints, which prints we should have liked to reproduce, but our request for prints came too

late, as all the prints had been returned to the exhibitors upon the closing of the exhibition and the plates as used in the *Globe* being too large for our pages.

The committee having this exhibition in charge deserve unstinted praise and credit from the Club, for the masterly handling of this creditable salon.

☆☆☆

NOTES FROM THE ILLINOIS COLLEGE OF PHOTOGRAPHY.

Mr. F. M. Gork, Chinese student, of 1912, writes us an interesting letter from Mexico, where he is engaged in making moving pictures of the war operations in that country.

We note among the prize winners at the recent Iowa State Convention of Photographers the name of Glen E. Cook, student at the I. C. P. in 1908.

Mr. Herman F. Holm, student of 1913, and Mr. Wm. E. Thompson, student of 1912, have returned to the college for review work.

A number of students tried out their fast lenses and shutters at the Indianapolis automobiles races last month.

The prizes in the May Portrait Contest at the college were won by Mrs. R. W. Graves, Miss Ethel Chaney and Mrs. Viola Merrill.

Mr. T. C. Brockett finished his course in photography last month and will engage in the business next fall. He is under contract to play professional baseball during the coming summer.

Mr. Sakum Bhang, Korean student, has just finished a course in photo-engraving and three-color work, and will return to his native country to engage in the engraving business in the near future.

The following is an outline of the work to be exhibited at the Atlanta Convention by the Women's Federation:

- 1—Photography as a fine art. Line and dark-and-line arrangement.
- 2—Principles of composition applied to dark and light in photography. Unity through subordination, balance, rhythm.
- 3—Principles of composition applied to line in photography.
- 4—The photographer as a creative artist. Self expression.

☆ ☆ ☆

The Photographers' Association of New England will hold its next convention in Copley Hall, Boston, October 13th, 14th and 15th.

As we go to press the annual convention of the Photographers' Association of America is being held in Atlanta, Ga. Indications point to its being the most successful ever held. Mostly all the manufacturers are represented by exhibits or demonstrators of their products. Well known people will address the convention on subjects of particular interest to photographers. A full report of the proceedings will be given in our next issue.

☆ ☆ ☆

Miss E. Blanche Reineke, of Kansas City, Mo., is the subject of the cover portrait of the "Hall of Fame" of *Portrait* for June.



THE PICTURE WRITER

L. M. A. Roy

Wilkes Barre Camera Club Exhibition



Resolutions Adopted by the Committee on Science and the Arts of the Franklin Institute, March 4, 1914.

That the Elliott Cresson Medal be Awarded to:

Joseph Maria Eder, Ph.D., in recognition of his important original researches in the science of photo-chemistry and of his many valuable contributions to the literature of that science and of the graphic arts.

JOSEPH MARIA EDER.

Joseph Maria Eder, Ph.D., son of Austrian District Councillor Josef Eder, was born at Krems on the Danube, March 16, 1855. Educated at the Technical High-School in Vienna, he devoted himself from his boyhood to the study of the then-budding science of photo-chemistry and soon distinguished himself by his successful efforts in largely furthering its progress. As early as 1876 he began those numerous contributions to current photographic literature which he has continued to the present time. In 1878 he published the results of his investigations of the "Reactions of Chromic acid and the Chromates on the Gelatines, Gums and Sugars," a work which opened wide the field of study in this direction and which was awarded the prize of the Vienna Photographic Society. In 1879 he published his work on "The influence of Colored Light on Photography in Natural Colors." In that same year he was appointed lecturer on Photo-chemistry at the Technical High-School and obtained there his academic degree in 1880. While serving in that institution he carried through a series of important researches, the results of which were published in various forms. Especially notable among these results are those presented in his book, published in 1881, on "The Theory and Prac-

tice of Photography with Gelatino-Bromides and Iodides" and that of 1883, on "The Chemical Effects of the Spectrum." In 1882 he was accorded the professorship of Chemistry at the State Industrial School in Vienna, but he continued without interruption his frequent contributions of important scientific data to the current periodical literature of photography. In 1887, Dr. Eder began the publication of his Year Book of Photography, now universally known as Eder's Jahrbuch, a work which he has continued to the present time, steadily advancing it to greater thoroughness and completeness. This annual has gained general recognition as a comprehensive chronicle of the world's progress in the science of photo-chemistry and its practical applications, and presents a most valuable addition to the literature of the graphic arts.

In 1888, under the auspices of the Austrian Government, Dr. Eder organized the now famous Vienna Institute for Instruction and Research in Photography, of which he became, and still remains Director, and which has formed the model for similar schools in Germany, France and England. The results of his investigations at the Institute have been given to the world in his work on "Photography with Roentgen Rays" published in 1896; that on "Photo-Chemistry and Spectrum Analysis" in 1903; his "Atlas of Typical Spectra" 1912; and in that monumental work, his "Complete Handbook of Photography" in four volumes, of which a fifth edition was issued in 1912.

Dr. Eder is royal-imperial Court Councillor of Austria, Officer of the Legion of Honor of France, Commander of the Josef Francis Order, of the Swedish Order of Wasa, of the Albrecht Order of Saxony, and so forth,—honors which but reflect that which he has earned through his work.



MOTHER AND CHILD

W. D. Brodhan

Wilkes Barre Camera Club Exhibition

THE PHOTOGRAPHER'S GREATEST OPPORTUNITY
TO BECOME WORLD-FAMOUS PRACTICALLY
OVER NIGHT.

At no time in all photographic history have the photographers of America been offered such an opportunity to build a bigger business, and at the same time achieve national fame and win a worth while prize as that presented by Ansco Company's \$5,000 Loveliest Women Contest.

Think what it means to have your work—*your* masterpiece—exhibited to the whole world at the great Panama-Pacific Exposition. Think of the prestige—the advertising value such an exhibition affords, to say nothing of the personal pride in getting your efforts before such a distinguished international audience.

Leading magazines, too, have requested the privilege of reproducing the winning photographs, along with the names of

the winning photographers. Here is the finest kind of advertising, at a time when interest in the Contest is at fever-heat.

Sufficient inducements indeed to rouse into action the ambition and enthusiasm of every follower of the art of photography! But ahead of all these considerations is the one suggested above—the *opportunity to build a bigger business.*

The national advertising Ansco Company is doing at heavy cost in the leading popular magazines is for your benefit and theirs, and is intended to send to your studio the "Loveliest Women" prospects.

Make use of the free, newspaper electrotype service offered consisting of attractive cuts prepared especially for photographers by advertising experts. These will help you, by the expenditure of a few dollars in your local paper to get all the value there is in Ansco Company's national advertising campaign costing hundreds of thousands of dollars.

One of the fine things about these electrotypes is that they are *practical*. They are not so large that it requires a big expenditure to run them in your local papers, and they are not stock cuts. There is ample room for your name and address at the bottom, just as though you had them made yourself, to your own specifications. This is not a new idea but it is certainly different from the thought behind the average electrotype, which often usurps all the space for the manufacturer, and crowds out the man who is paying for the space.

Aside from their practicability, these little advertisements are very artistic and contain just the sort of copy that will bring new customers to your studio. This is not theory. It is working out in practice every day, and the surprising number of requests AnSCO Company has already had for electrotypes is a good indication of their value to photographers. Send for yours to-day, before you lay this magazine aside, if you haven't already done so.

You have till December First to make the most of these wonderful opportunities. That's plenty of time IF you get busy right away. Talk to your AnSCO dealer about the contest, and get your entry blanks from him or write AnSCO Company direct for them.

Remember that there are fifty cash prizes, ranging from \$500 to \$50. There is no reason under the sun why *you* cannot win one of these.

Remember, too, the electrotypes—they are furnished to you *absolutely without cost*. Send for yours to-day and for the sake of increased business, international fame and and a real, spendable cash prize, get right into the thick of this contest *now*.

☆ ☆ ☆

ACID AMIDOL DEVELOPER

The suggestion to use acid amidol or diamidophenol developer has been before us for some time past, but the suggestion has not been very generally acted on. I have been at pains to collate a large number of suggested formulæ, and after some experiments incline to think that the advantages claimed for this method of procedure are not always evident, if they exist

at all. It has been claimed that this developer gives more detail in the shadows, but I fail to find any advantages in this direction. So far as my own tests go, I incline to think that the acid developer presents no advantages over the more familiar alkaline mixture. A strongly acid mixture takes longer time to develop, and so offers us a somewhat thin result in the early stages. On the other hand, for those who prefer a thin, soft-contrast negative the acid method may offer some attractions.

I suggest the following experiment to those who wish to be convinced either way. Expose two plates equally on the same subject, giving just enough exposure to capture shadow detail with a normal alkaline developer. In two ounces of water dissolve fifty grains of soda sulphite and five grains of amidol or diamidophenol. Filter this through cotton wool and divide it into two equal parts. Develop one of the plates in one moiety. To the other add fifteen minims of a saturated solution of acid sulphite or bisulphite of soda, and use this as a developer for the second plate. To get the highest lights equal in both negatives it will be found necessary to allow a little longer time in the second (acid) developer than in the first, but if the high lights are fairly evenly matched it will be found that the two negatives give prints that are practically equal in all respects. If, however, the two negatives be developed for an equal time, and this be only just long enough to give the required density to the high lights with the alkaline developer, then the acid developed plate will be somewhat the softer in character.—

Rev. F. C. Lambert.

☆ ☆ ☆

OF COURSE.

Ada and Beatrice had been exchanging confidences.

"Why didn't you scream," asked Ada, "when he put his arms around you?"

"Well," replied Beatrice, "you see, I wanted to, but couldn't, and when I could, I didn't want to."



Discoveries

[The readers of THE PHOTOGRAPHIC TIMES are invited to contribute to this Department reports of their Discoveries for which we will allow One Year's Subscription, on publication of the contribution.—THE EDITORS.]

Dear Editor:—For two years I have read your interesting magazine and have taken great interest in your "Discoveries" Department. I am sending you a sketch of a very useful article for holding plates while developing, especially useful for the amateur

the usually advocated potass cyanide is replaced by the much safer hydrochloric acid. This must be free from any trace of nitric acid. The plate is levelled, then flooded with the acid until the tarnish is removed, and then it is well washed in distilled water and dried by artificial heat. The heat must be applied slowly and cautiously, so that the plate dries evenly, otherwise a drying mark may result. How this is to be done is fully described in the note here mentioned. Notes are also given on the drying of gelatine negatives.

* * *

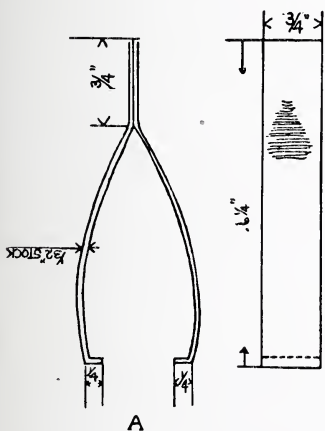
VEST POCKET FOCUSING CLOTH.

A square yard of rubber focusing cloth is all right in its place but when on pleasure trips it is in the way. A very good focusing bag can be made from an old umbrella covering. Cut the large end big enough to go over the camera, when you have it sewed up like a yoke. Leave a hem in the end for a rubber cord, which holds it on the camera. This bag need to be only about six to eight inches long. The one end need to be only about three or four inches in diameter, with a steel wire in the hem, which holds it open for focusing. This can be carried in the vest pocket with no inconvenience.

If you do not have the umbrella covering use black sateen. J. J. HARMAN.

THE TEST.

Jinks—How's his financial standing?
Binks—Fine. He can go out in winter without an overcoat and everybody thinks he is merely following a fad.



who uses "Pyro," preventing stained fingers and scratches caused by the inspection of plates while developing. From a plumber procure a piece of copper sheeting, approximately 13" long, 3/4" wide, 1/32" thick. Bend in the manner described on drawing in figure A. Flatten 3/4" from the top and bend ends described in figure A.

LOUIS HERZBERG.

☆ ☆ ☆

RESTORING DAGUERREOTYPES

To a recent issue of *Knowledge* Mr. Edgar Senior contributes a useful note on the restoring of daguerreotypes in which

Photographic Reviews

"COMMERCIAL PHOTOGRAPHY OF TO-DAY" by Geo. W. Hance. Every phase of commercial Photography is covered in a clear, non-technical manner by a photographer who for many years has made a specialty of the subject and has appeared as lecturer before many gatherings of photographers and at Conventions. The apparatus needed, the kind of prints to make, prices, combination prints, doctoring negatives, banquet work, circuit pictures, exteriors and interiors, furniture, glass, silver-ware, store windows, etc., are only some of the subjects on which real inside information is given in the twenty-two chapters of the book. Nearly one-hundred illustrations. Cloth bound. Size $7\frac{1}{4}$ x 10. Price post-paid

\$1.50. Obtainable at all dealers in photo. supplies or from the publishers, Abel's Photographic Weekly, Schofield Building, Cleveland, Ohio.

☆ ☆ ☆

American Photography for June is the Twenty-fifth Anniversary of our valued contemporary, and we congratulate Mr. Fraprie, its Editor, on the interesting Jubilee Number which he has prepared for his readers.

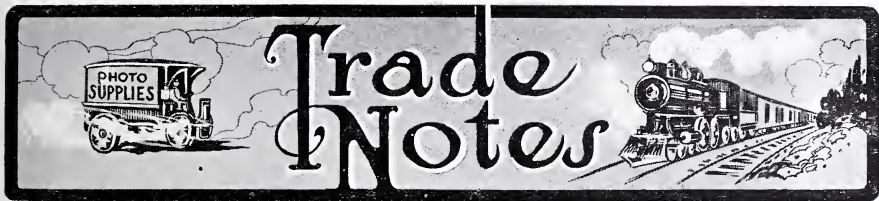
☆ ☆ ☆

"The Gainesborough Style" is the subject of the seventh paper in the series of "Ten Leading Styles of Portraiture" by Sadakichi Hartmann, in *Portrait* for June.



A GARDEN IN FLORIDA

S. Sanders Neck



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

Slip a book of Velox Water Colors in your bag when you start out on your vacation. You are taking your outfit along, to finish your pictures on the spot. Suppose you have a day or two of rain while away? We know of no better way of completing the pleasure of the trip than showing the folks "back home" the realistic beauties of "the place" than reproducing them in color, especially when you are right on the spot.

☆ ☆ ☆

The Rochester Photo Works of 63 Atlantic Avenue, Rochester, N. Y., are planning a series of bi-monthly print contests, to start with an enlarging contest on Brome Black and Velour Black papers of their manufacture, open to amateurs only. Three liberal money prizes will be awarded, based on the following points: Subject, composition, technical execution, artistic make-up. As the details regarding these contests have not been worked out, due notice will be given in these pages in a later issue.

☆ ☆ ☆

An opportunity is offered the amateur or professional to acquaint himself with the remarkable advance of Motion Photography by sending for Catalogue K, of the Motion Picture Camera Co., 5 West 14th Street, New York. Many of our readers are interested in this new branch of photography, and we have answered inquiries regarding it by the score. If you are interested, this is your chance to get full and complete information by sending for Catalogue K.

ELIMINATING THE LIMITATIONS.

Every user of dry plates is so continually obsessed with the fear that bad light conditions militate seriously against its production of good negatives, that few, even amongst the advanced workers, believe that exposures can be safely ri ked after five o'clock on a summer afternoon.

The A. & H. Brand of Marion & Co.'s Record Plates advance the exposure period well into dusk. Recent experiments made by one of the foremost landscape photographers in the country show that snapshots as fast as one-one-hundredth of a second are possible, even after the sun is below the horizon. He says, "I have long wished for an opportunity to make pictures at dusk in the country. As the sun sinks; shadows disappear, mists arise, the cattle gather at the pasture gate, sheep huddle under the trees, and nature is at its best. The harsh shadows of the day are gone and there is a softness which tells the story of the beginning of the night. Not until I tried the A. & H. Record Plate, was I ever able to make a picture which showed life, and yet, the beginning of the night at the same time."

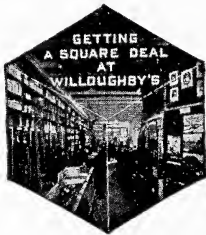
"Print this letter if you wish," he continues, "so that you can tell photographers just what you have done in the way of eliminating the limitations of the photographer, and also tell them that your plate has everything that you claim for it— fineness of grain, absence of fog, and good keeping qualities."

Allison & Hadaway, of 235 Fifth Avenue, New York, will be glad to send PHOTOGRAPHIC TIMES' readers a specimen package

of any size of the plate, postage prepaid, on receipt of the list price.

☆ ☆ ☆

When looking at photographs of interiors we are always attracted by the amount of detail shown in them, and when we received a catalogue from Willoughby, of 810 Broadway, New York, we were impressed by the excellent reproduction of the interior of his store shown on the back cover. This we reproduce for your inspection, and as you will notice, there is hardly



an inch of bare space in any of the fixtures shown. Cameras, lenses, and supplies of all kinds are stacked from floor to ceiling, and the busy appearance of the store is only an indication of the business done.

The copyright catalogue is free for the asking and is well worth securing, as we find many attractive prices offered in its many pages.

☆ ☆ ☆

The Multi Speed Shutter Company, which is widely and favorably known for its high speed shutter, has just been merged with several other interests in the newly-formed Simplex Photo Products Company. The new organization enters the field with 48 distinct articles of photographic and cinematographic interest. Each article was selected because of its pre-eminent quality and merit. In addition to the Multi Speed Shutter, a new and improved model of which has just been put on the market, the Simplex Photo Products Company are making all their products under the trade name of "Simplex," cameras, projectors, lenses, chemicals, etc., etc. Factory headquarters remain at Morris Park, Long

Island, and the New York office at 114-116 East Twenty-eighth Street.

☆ ☆ ☆

On June 1st W. J. Palmer became manager of the Cleveland branch of the Defender Photo Supply Company, Inc., as well as the Pittsburgh branch, which has been under his direction for a number of years.

A. W. Barton resigned as manager of the company's Toronto branch and is succeeded by S. G. Bailey, who is well known in photographic circles in Canada.

☆ ☆ ☆

It is with sincere regret we announce the death of Mr. E. A. Atwater, for the past several years connected with the Central Dry Plate Co., of St. Louis, he having passed away Friday, May the 22nd, at the home of his brother at Chadron, Neb., to which place the company sent him several months ago on account of poor health, hoping that the change of the air and climate would benefit him, but other complications set in and he never fully recovered his health.

Mr. Atwater for many years was connected with the M. A. Seed Dry Plate Co. and was known to photographers from coast to coast and from the lakes to the gulf. He was one of the most conscientious salesmen on the road. His knowledge of photography and underlying principles of dry-plate making was very extensive.

☆ ☆ ☆

The Ansco Company's "5,000 America's Loveliest Women" contest, which opened May 1st, has excited the greatest interest throughout the entire country and Canada. The inquiry for entry blanks is enormous, and there is every indication that this contest will be the greatest competition in photography ever undertaken either in this country or Europe.

The Ansco Exhibit at the Atlanta Convention of the P. A. of A., promises to assemble a notable collection of photographs from the leading photographers of the entire country.

The Photographic Times

With Which is Combined

The American Photographer and Anthony's Photographic Bulletin

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

RATES FOR DISPLAY ADVERTISING SENT ON APPLICATION

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
135 West 14th Street, New York.

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Columbia Portrait & Photo-Enameling Co. No. 138 Bowery, New York City
Finished Portraits a Specialty

SEND DOLLAR BILL for exquisite Paget Color Photo. Autochrome \$2.00. Portrait or Landscape.

E. Blake Whiting, New Haven, Conn.

EXPERIENCED OPERATOR desires position along line of outdoor and commercial work; understands printing, etc.; Southern New England, or Middle States preferred Address IRVING W. SMITH, Treadwell, N. Y.

"WHY NOT" Learn PHOTO-ENGRAVING, PHOTOGRAPHY, COMMERCIAL ILLUSTRATING. 34th year. BARTHOLDI'S PHOTOGRAPHIC SCHOOLS. 92 5th Ave. Tele. 4242 Chelsea.

STOP! LOOK!

We BUY and SELL all kinds of cameras and lenses. Imported cameras at BARGAIN prices. Supply **Everything Photographic**. Headquarters for Cyko Paper.

Send for Money Saving Bargain List Today
111 1/2 Fulton Street, New York

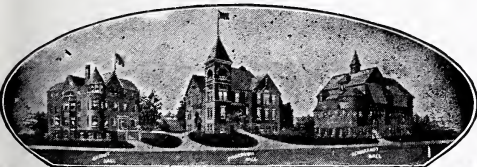


KODAKS

Imported Ica and Butcher Cameras

Save dollars by getting my proposition. Complete stock of latest creations. It costs less to deal with the Logical Photo Clearing House of America.

Willoughby and A Square Deal
810 Broadway, New York



Learn a Paying Profession

that assures you a good income and position for life. For 20 years we have successfully taught

PHOTOGRAPHY

Photo-Engraving and Three-Color Work

Our graduates earn from \$20 to \$50 a week. We assist them to secure these positions. Learn how you can become successful. Terms easy—living inexpensive. Write for Catalogue—NOW.

ILLINOIS COLLEGE OF PHOTOGRAPHY
967 Wabash Avenue, Effingham, Illinois

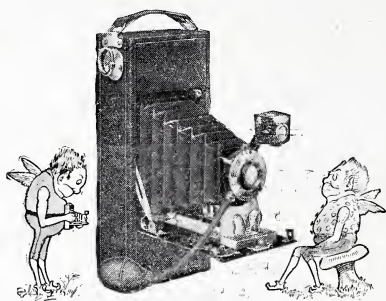
WRIGHT: PHOTO SUPPLIES: Racine, Wis.

Will save you money on your new camera, and take your old one in exchange.

Here are a few bargains—all nice condition

Auto Graflex, 3-1/4 x 4-1/4, Cooke F/5.6 lens, case, adaptor	\$75.
Century Grand Sr. Spec. 5/7, case, 6 holders, also extra	
Auto Graflex Rev. back focal plane shut. no lens	35.
5 x 7 Velostigmat, ser. 2, F/4.5, bbl. mt.	32.
5 x 7 Turner-Reich, Series 2, Optimo Shut.	48.
3-1/4 x 5-1/2 Velostigmat, Multispeed 0 shut.	35.
5 x 8 Zeiss Protor, Series 4, Wide angle, bbl. mt.	16.

Korona & Seneca catalogues five cents
Bargain List Free



KORONA and Pixie Cameras for plates, film packs and roll films, Panoramic View Cameras, Turner-Reich Anastigmat Lenses and other lenses.

Send for complete catalogue and obtain free copy of textbook "Telephotography with a Pan cratic Telephoto Lens."

Gundlach-Manhattan Optical Co.

801 Clinton Avenue, South, Rochester, New York

LEARN PHOTOGRAPHY

and earn \$20 to \$50 and more weekly as a studio operator: Motion picture photographer or newspaper photographer, war photographer, Government, city or State photographer, commercial photographer, or start your own business practically without capital; we teach you quickly all branches of photography; easy terms; \$10 starts you; amateurs perfected in their work.

WRITE OR CALL

NEW YORK INSTITUTE OF PHOTOGRAPHY
1269 Broadway, near 32d St., New York
Founded by E. BRUNET, now operating ten successful studios.

WANTED—British Journal Almanac 1944. Address, HANNA care of Photo Times Office

FOR SALE: Old established studio in Philadelphia doing good business. No better chance possible. Rent very cheap. Only a few hundred dollars necessary. Selling reason, going out of business. Address C. Eberhardt 2224 E. Sepviva St., Phila.

HANDY REDUCING PASTE

QUICKEST and SAFEST

For accurate local work on a DRY NEGATIVE

1 Box and Directions, 20 cents

L. C. BISHOP, 508 Dean Bldg., South Bend, Ind.

A & H.

We would like to Buy a few Negatives made on Record Plates

We have had considerable trouble in getting a sufficient range of negatives made on A & H Record Plates for demonstration purposes, principally because of the reluctance on the part of A & H Record Plate-users to part with their negatives.

Record negatives are universally so good that the photographers prefer to keep them rather than to sell them.

This is an absolute fact. To get the necessary negatives, therefore, we offer for all plates the highest market price which, we understand, ranges from \$3.00 to \$5.00 each.

Send us a proof of the negatives which you think might be useful to us and we will write you at once.

ALLISON & HADAWAY
PHOTOGRAPHIC MANUFACTURERS & IMPORTERS
235 FIFTH AVENUE, :: NEW YORK

**Did the Dog Get the Ball?
The GOERZ Got Both!**

If light conditions are at all possible you are sure to get a successful picture every time with

GOERZ LENSES CAMERAS

With every optical deficiency scientifically removed and highest speed added, nothing gets away from a Goerz. You get a picture that cuts sharp to the corners every time.

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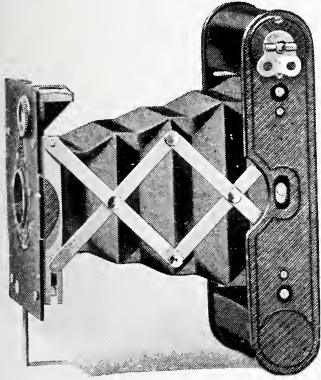
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THE VEST POCKET KODAK WITH FIXED FOCUS KODAK ANASTIG- MAT LENS

The Vest Pocket Kodak with Kodak Anastigmat Lens is the very essence of mechanical and optical perfection.

So small and smooth that it slips into the pocket without annoyance, it has won its way into the hearts and pockets of thousands of amateurs to supplement their larger sized Kodaks, for it does not necessarily displace them.

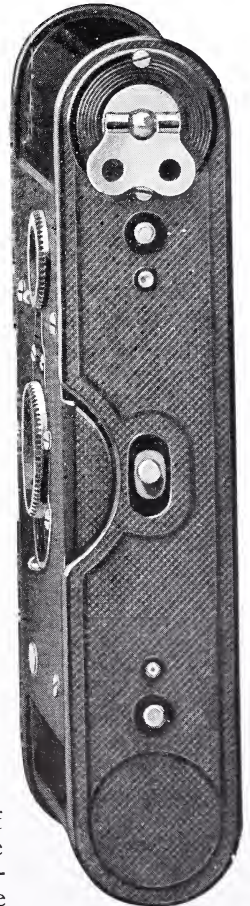
It is the convenience of the Vest Pocket Kodak that first appeals to one, but it is vest pocket results that clinch the argument for the small camera and makes the admirer an enthusiastic owner of one of these little Kodaks.

The Kodak Anastigmat Lens is ground by skilled workmen from the finest Jena glass. The result is a lens of the most perfect optical quality—a lens that has been most rigidly tested and found to be free from astigmatism—to give perfect flatness of field and microscopic definition. And these are the most essential and desirable qualities of a fixed focus lens for a small camera. The little negatives show that perfect definition and flatness of field so necessary to the making of good enlargements.

The speed of the Kodak Anastigmat ($f.8$) is extremely high for a lens used with a fixed focus camera. In fact, one can hardly take speed into consideration in selecting the ideal lens for such a camera, because the larger opening necessary for greater speed is the very thing which makes the lens unfit for fixed focus work.

The greater the speed of the lens, the less will be its depth of focus. This is an unalterable law of optics. And as depth of focus is more essential than extreme speed in the lens for a fixed focus camera, the Kodak Anastigmat is the ideal one—the one which will give every advantage of the best anastigmat with out the loss of detail, whether the object be at 8 feet or 100 feet from the camera.

Aside from its most excellent lens equipment, this little Kodak is mechanically “as right as a full jeweled watch.” The Kodak Ball Bearings shutter has proved itself to be most reliable, because it works with such smoothness and precision that it does not throw itself out of adjustment. It has instantaneous speeds of 1-25 and 1-50 of a second, also the time action—opening at one pressure of the lever and



Actual Size.

(1)

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

closing at the next, and the so-called "bulb" action where the shutter opens when the lever is pressed and closes when it is released. The shutter has iris diaphragm stops and is equipped with the Autotime Scale by which the correct exposure can be determined at a glance.

The camera has brilliant, reversible finder, and uses Kodak film cartridges of eight exposures. The little pictures ($1\frac{5}{8} \times 2\frac{1}{2}$) are so sharp and clear that enlargements can be made to any reasonable size.

Working with mechanical precision, affording every anastigmat advantage without complications of any sort, simple in every detail, instantly ready for business without focusing, so smooth and small that it is pocketed without annoyance—here is *efficiency*.

THE PRICE

Vest Pocket Kodak with Kodak Anastigmat Lens, f-8, - - - - \$12.00

TRIPOD ADVANTAGES.

For all ordinary purposes a tripod is not necessary in using the present types of hand camera, but there are exceptions, and when conditions are encountered where a tripod can be used to advantage, the result is often worth the price of the tripod.

For any ordinary snap-shot exposure under good conditions of light, hold the Kodak in your hand and make the exposure, but if light conditions are so poor that an exposure of more than 1-25 of a second is necessary, don't take a chance—use a tripod.

There is a satisfaction in using a tripod under all conditions in making group pictures. The softer and more diffused light, the better will the group picture be, and for this reason it is better to place the group in the shade where there is as much diffused light as possible, and make an exposure of, say, $\frac{1}{5}$ of a second.

Another good reason for using a

tripod, even if the group is made in sunlight, is because once the Kodak has been placed in position to include all of the group, the attention can be given entirely to those you are photographing and the exposure can be made at the instant when everyone is in the desired pose.

Many an exposure is spoiled because someone is tempted to move or laugh or otherwise bubble over with fun just as the exposure is made and while you have your attention on the finder. But with a tripod, you can keep your attention on the subjects and make the exposure at the opportune moment.

This is especially the case in using a Kodak Portrait Attachment and photographing children—in fact there are dozens of uses for a tripod. And there are no tripods more convenient, more compact and at the same time more rigid and durable than the Kodak Metal Tripods.

Your dealer has them in the various sizes to suit your needs, and at prices to suit your purse.

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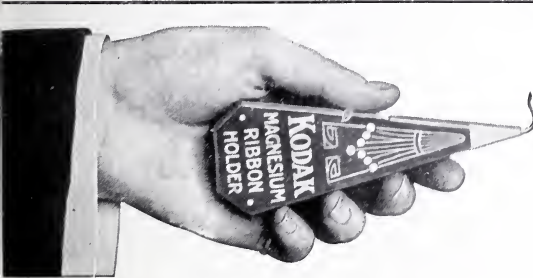
The greatest pleasure we get in life is in making those about us happy. Probably that is why we always think of sending post cards to those at home when we are away on our vacations. And since the Kodak Film Tank has eliminated the dark room, and you can develop your vacation films wherever you may happen to be, it has come to be a common thing for the amateur to finish his vacation pictures on the spot and to send Velox Post Cards, from his own negatives, to the folks at home.

But there is a way to get even greater pleasure out of a Kodak vacation—especially when the rainy days come.

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The twelve colors in the book of stamps, and the many combinations you can get by mixing these colors, will give you any shade or hue you may find in the summer landscape. And it's great fun to do the work yourself—to see the picture grow in brightness under your brush and to feel you have given a more realistic impression of what you and your Kodak have seen in nature herself.

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(3)

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close to your subject,
then bring the lens into
focus by using the*



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THE NEXT PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on August 30th, 1914, so as to be announced in the October Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Com-
mended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Outdoor Photography."

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

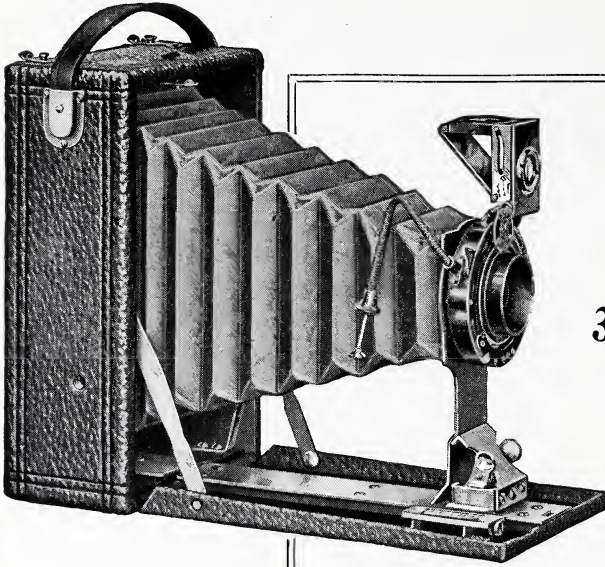
NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used; those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than August 30th.



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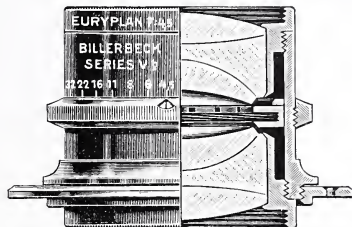
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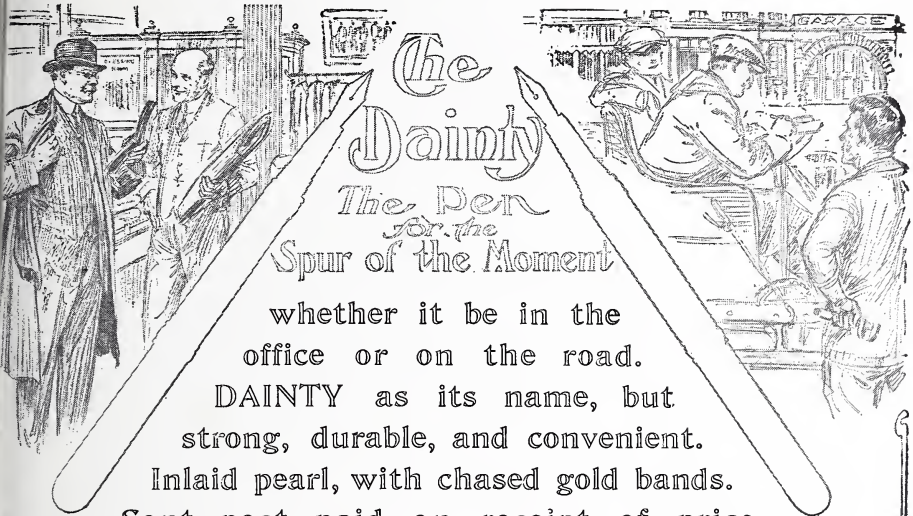
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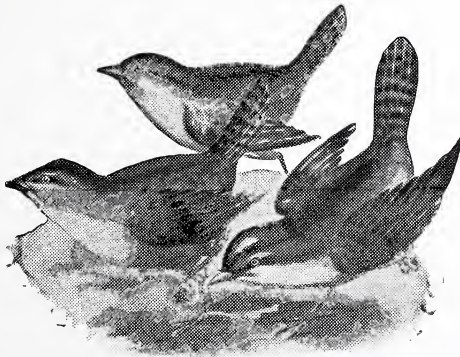
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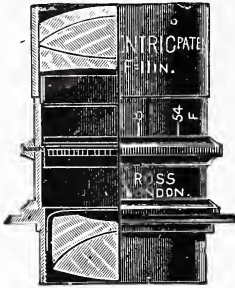
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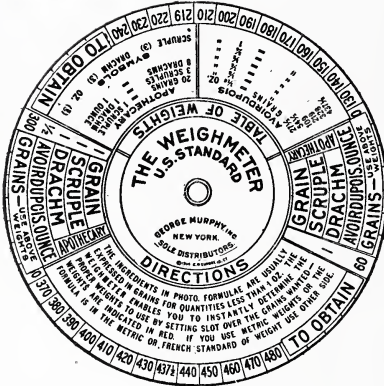


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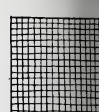
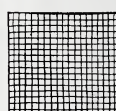
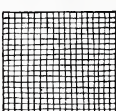
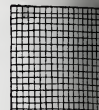
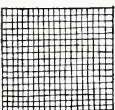
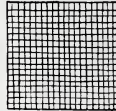
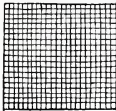
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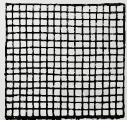
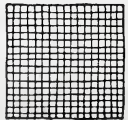
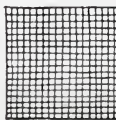
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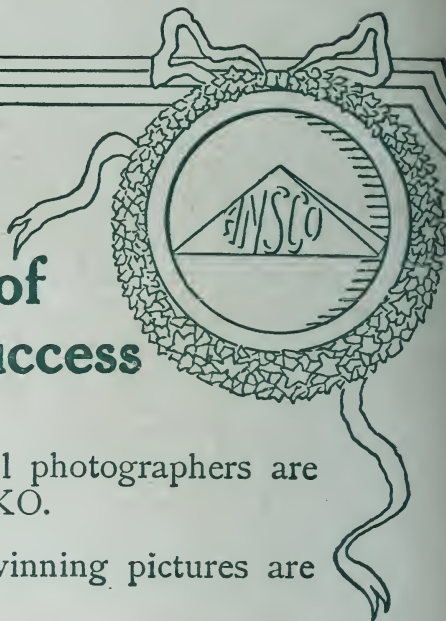


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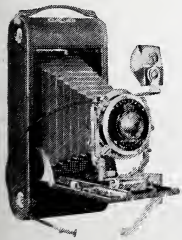
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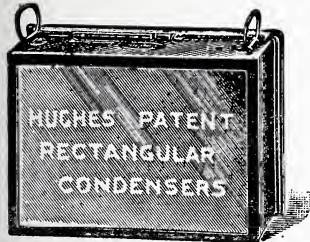
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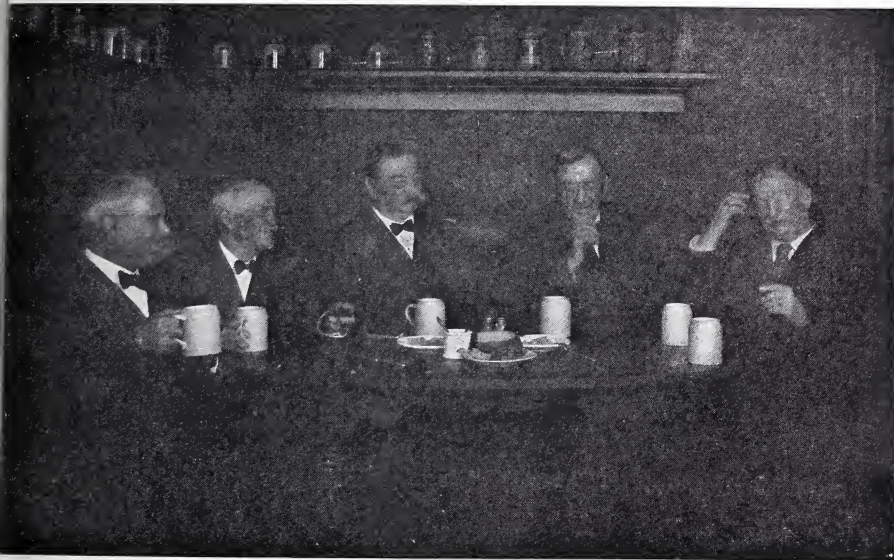
☐ We are putting so much energy and money into our magazine to make it of the greatest possible value and interest to our readers, that we feel we should make every effort to bring it to the attention of all those who are interested in photography. In order to reach the greatest number it is necessary to have the co-operation of our present subscribers and readers, and we therefore make you the above offer as an inducement for your friendly assistance.

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Volume XLVI

AUGUST, 1914

No. 8

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VOLUME XLVII

AUGUST, 1914

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PHOTOGRAPHIC TIMES PRINT COMPETITION EDITORIAL.

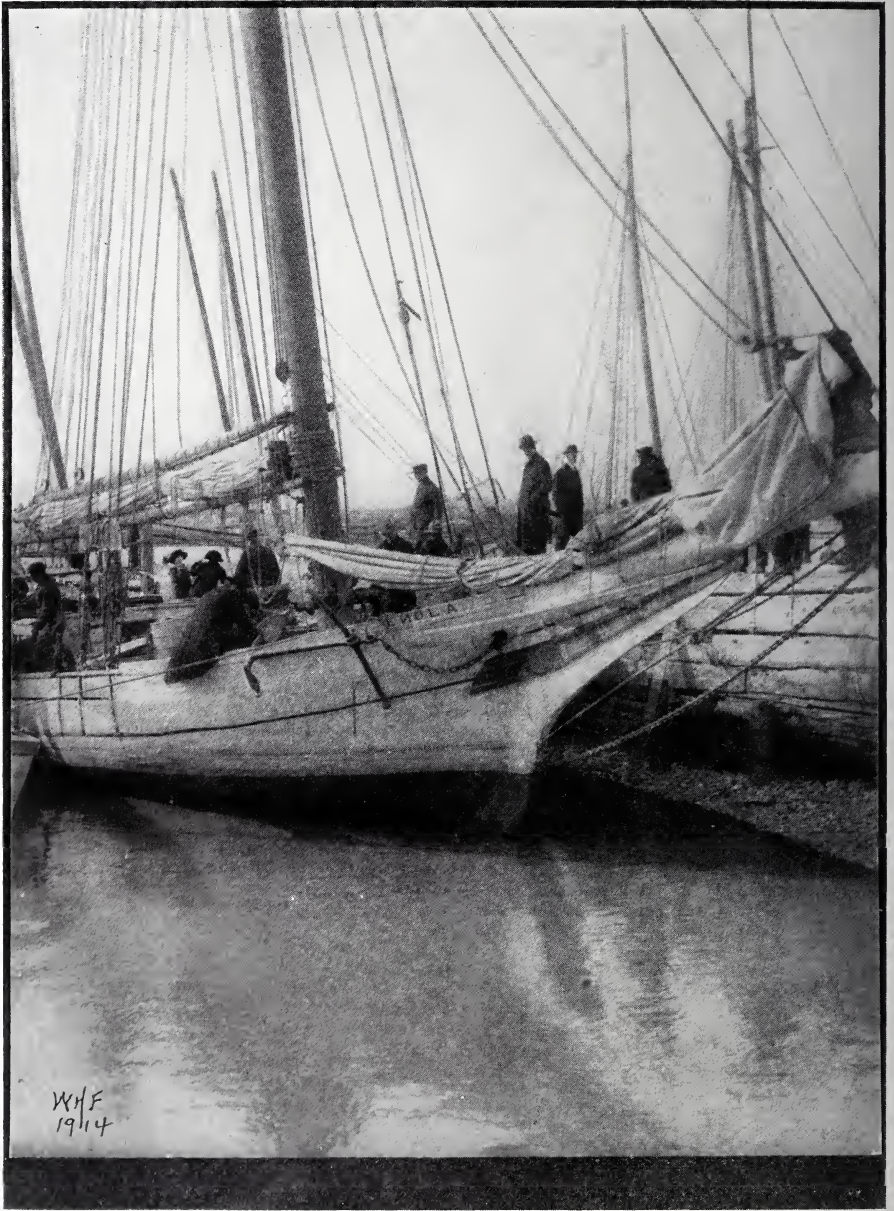
WE present the winner of the PHOTOGRAPHIC TIMES COMPETITION, Novice Class, and submit that the successful competitors compare very favorably, in this novice class, with the work of more experienced contestants. No picture submitted has ever before been offered in competition, and none of the contestants have ever before been awarded prizes in a public competition. The work offered, however, shows careful and experienced method, and good artistic feeling. On their own merits these pictures are well worthy of a place in any competition, and would have given a good account of themselves in a contest with more experienced competitors.



SOMETHING ON THE TRACK

R. P. Holloway

First Honorable Mention in PHOTOGRAPHIC TIMES Print Contest



IN PORT

Second Prize in PHOTOGRAPHIC TIMES Print Contest

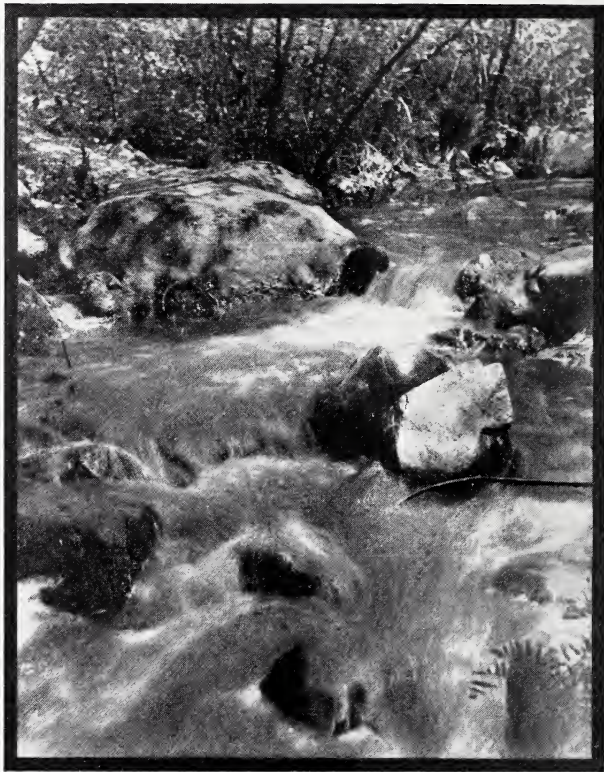
Wm. H. Fisher



HOME PORTRAIT

Mrs. Wilma B. McDewitt

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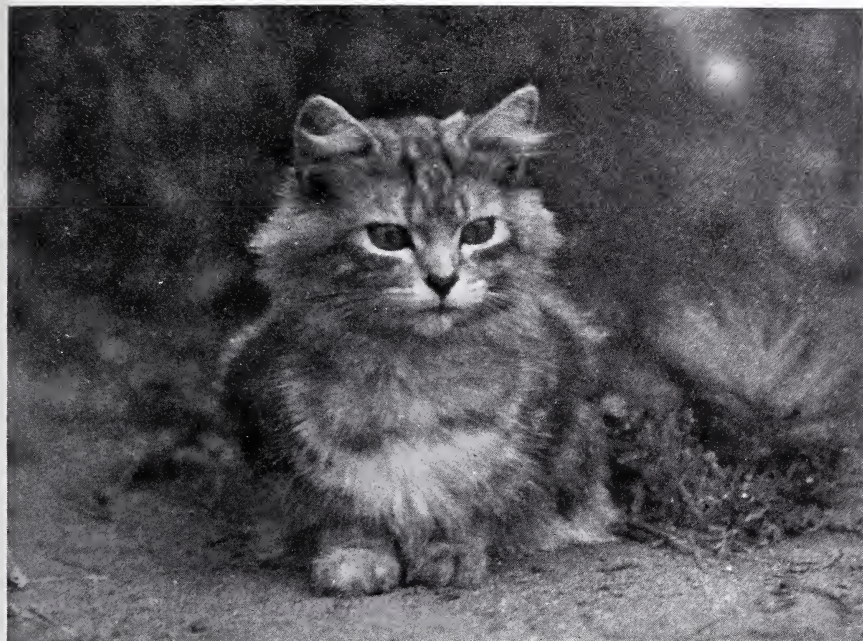
THE CASCADE A. R. Brown
 Second Honorable Mention in PHOTOGRAPHIC TIMES Print Contest

The first prize was awarded to Mr. J. P. Buell, of Eagle, Wis., for his fine home portrait entitled "Süsse Kleine." This is one of the best child portraits which has recently come to our observation.

Second prize was awarded to Mr. Wm. H. Fisher, of Baltimore, Md., for his picture entitled "In Port"; and third prize was given to Mrs. Wilma B. McDevitt, of Washington, D. C., for her home portrait of a little girl. This picture ran a very close race with the one winning the second award.

The successful contestants for Honorable Mention are as follows: "Something on the Track," by R. P. Holloway, of St. Johns, Newfoundland; "The Cascade," by A. R. Brown, of Melrose Highlands, Mass.; and "Pollyanna," an unusually good cat picture by George G. McLean, of Carpinteria, Calif.

The pictures which were highly commended by the Judges are: "Fathers' Treasure," by O. Baasch, of Venezuela, S. A., an unusually fine example of home portraiture and grouping; "A Touch of Winter," by E. D. Leffert, Junction, Ore.; "Two Little Spanish Girls," by Mrs. McDevitt, who was also successful in winning the third prize; "A Wasp," another unusually good child picture, by Mr. Holloway, who received first Honorable Mention; "Along the



POLLYANNA

Geo. G. McLean

Third Honorable Mention in PHOTOGRAPHIC TIMES Print Contest



A TOUCH OF WINTER

E. D. Leffert

Highly commended in PHOTOGRAPHIC TIMES Print Contest



TWO LITTLE SPANISH GIRLS
Mrs. Wilma B. McDevitt



A WOODLAND PATH *Geo. G. McLean*



A WASP *L. P. Holloway*



ALONG THE BANKS *H. R. Bowen*

Highly commended in PHOTOGRAPHIC TIMES Print Contest



FATHER'S TREASURE

O. Baarch

Highly commended in PHOTOGRAPHIC TIMES Print Contest

Banks," by A. R. Cowan, of Mechanicsville, N. J., for a good landscape, and "A Woodland Path," another fine example of landscape portraiture, by George G. McLean, who received third Honorable Mention for his cat picture.

The Judges spoke highly of a good many of the other pictures, which we would like to reproduce in this issue of THE PHOTOGRAPHIC TIMES if space permitted. The Competition was grossly contested by a great many competitors, and the number of pictures received was larger than usual. All this is very gratifying to the Editors of THE PHOTOGRAPHIC TIMES, as it is an indication of the growing interest in this revived print competition of their magazine. The next competition will close August 30th, and the subject will be *Outdoor Photography*.

At this time we wish to call attention to future entrants in our other Competitions to send in their pictures as soon as possible, not holding them until the date of closing draws near.

We believe sufficient time is allowed every one, whether far or near, in which to make selection of prints available for the Competition which closes on specified dates. With the Competition just closed we have a number of letters on hand advising us of the forwarding of prints to be entered in this competition, but we are very sorry to say the pictures have not arrived. In justice to those who have taken the precaution to send in their prints earlier, we have had to close our competition at the advertised date, and submit all prints on hand at that time to the judges for their awards.

HUNTING BIG GAME WITHOUT A LICENSE

GEORGE F. PAUL.



FOR the last five years I've been hunting right in the heart of this big city," said Jack Winthrop, "but strange as it may seem, not one of my shots has proved fatal, though most of them have hit the mark and had the desired effect."

"Don't the other fellows ever shoot back?"

"Once in a while they do. I'll tell you about that later after I convince you that there's a whole lot of sport in the game. When a camera has been with you through a good many hard scraps, you grow to like it as if it were a trusty rifle or a faithful hunting dog. I'll not forget an experience my camera and I had with a rich old codger who had just brought his bride to the city. I was given the assignment late in the afternoon and was told to bring him in alive or dead. I didn't know that in the morning we had printed the story about the couple, calling especial attention to the wide difference between his age and that of his young wife. When I knocked at the door he greeted me with "Come in!" so in I walked as big as you please and there I found him in his pajamas and slippers while she was in bewildering negligee.

"Why, who are you?" he shouted, grabbing for his heavy cane as he caught sight of my camera. "I thought you were simply the porter or my valet. What do you want up here?"

"I have been especially commissioned to secure a photograph of you and your wife if you will kindly consent to pose for me," I replied, bowing most courteously.

"Well, you'll never in the world get a picture of me and my wife. There's the door! Get right out of here!" and without more ceremony he shoved me out and slammed the door behind me. I stuck on the job for three days, watching for my opportunity. On Monday I got on the good side of the valet and learned they were going to leave Wednesday on a noon train. At ten



"WHEN THE GAME CHANGED"
Photograph of "white slaver" leaping at camera.



DELANO-GRANT WEDDING PARTY

o'clock I took my stand at the hotel entrance and waited. Just at half past eleven up rolled an open car and out of a side entrance popped the groom and his bride. I held back until they were seated, then as he was fumbling around for a tip, I swung into position and shot them twice. The veins of his neck swelled purple and he wanted to explode but the chauffeur whirled him away before he could give me a tongue-lashing for my audacity."

"I suppose, Jack, that at these weddings and receptions you are treated like a prince."

"Usually, though sometimes like a prince in disgust. At one swell wedding a few months ago I'd been hanging around the driveway for a couple of hours trying to get some of the guests as they were arriving. Presently a copper came out with the man of the house and pointed to me. 'That's him,' he said. 'Come right in, young man,' said Mr. Smith. 'Where do you want to make the pictures? Come in and take a look at the light.'

"When we stepped inside we found a photographer from a commercial studio getting his kit ready for work. 'What does this mean?' blurted out Smith as he turned angrily on me. 'Here's the man we sent for from the studio. Who are you?'

"Of course, I had to tell him that I was from the newspaper.

"'The dickens you are! Why, I've turned down every last one of the papers.'



PORTRAIT OF THE COUNT'S FLANCEE AND HIS OWN PROFILE, SHOWING HOW PORTRAIT WAS OBTAINED

“‘But you know we’re peculiar, Mr. Smith,’ I explained, ‘and we try to cover an assignment whenever it is made.’”

“‘Well, it won’t do you any good this time.’”

“‘Don’t you appreciate my disappointment in being invited in and then turned down?’”

“‘There is positively nothing that can be done this time. Come on, Mr. Wright,’ and he led the right Mr. Wright outside, leaving me standing like a dummy in the front hallway. They went out to the rear lawn where the guests were gathered. Left alone, I began to figure on the situation and soon saw that French windows led from the library to the scene of the garden festivities. My rival was out there busily arranging the bridesmaids for a stunning group. I stepped out and mingled with the two hundred guests, my camera concealed beneath my coat, and when Mr. Wright had his head hidden ostrich-fashion focusing, I snapped a couple of pictures in a jiffy, grateful to him for posing them so prettily. Five minutes later I snapped the bride and groom as they were strolling through the grounds. One old lady near me exclaimed, ‘Why, the very idea!’ but I didn’t mind her and when I’d taken half a dozen pictures I faded away.

“‘You’ll land in jail some of these times, Jack.’”

“‘Oh, I’ve been in jail already—went there in fact as a voluntary prisoner. One night a man tried to kidnap a young woman from an apartment building

in a fashionable suburb. He got as far as the fire escape with her and then was frightened away. I said to the captain of the police station, 'I've simply got to get a picture of this woman, but they tell me at her house that she's sick in bed following the nervous shock. It would be great if we could have her come here to the station to identify the prisoner.'

"'But there's no prisoner,' replied the captain.

"'Lock me up,' I said. 'I look tough enough,' so he put me in a cell, then called up the girl's residence and said to her, 'One of my men has brought in a suspect, Miss, and would you be so kind as to come over and identify him?' When she arrived, the coppers took up two real crooks first, then they came for me. I sulked back, so they threw me into the room where she was.

"'Turn around there!' shouted the captain. 'Stand up straight! Now, Miss, look the man over!'

"'I do believe he is the man.'

"'How do you know?'

"'Because his hands are soft,' and she felt of my hands.

"'Shall we hold him for the crime?' asked the captain.

"'She hesitated, scrutinized me again, then said, 'I'll have to talk it over first with father,' and she left for her home, while I was led back to my cell. It was eight o'clock at night by then. I hurried for my camera, then with my pal, a reporter, I dashed down the street, circled around and met her. The moment the reporter stepped forward to ask her to direct him to a certain street, *blow-ie!* went the flashlight and the deed was done."

"Do you ever hunt any really big game, Jack?"

"Sure! Ambassadors, presidents, dukes and duchesses—I go after them all. Some time ago I was sent to get a young woman's cabinet photograph that was in the possession of her fiance, a young count who was at one of the big hotels. I met the other fellows gathered in the lobby. 'Going up to see the count, Jack?' they asked. 'Well, it's no use. We've all been there.'

"I went on up to see 'his nibs' and talked for half an hour on every subject in the world except the right one. Finally I turned to the cabinet that stood on the dresser and asked if we could have it.

"'No, indeed,' was his brisk answer. 'Why, you're the tenth man that has asked me for it. I promised her positively that I would not allow her picture to be published. Were it not for this promise, I might permit it.'

"We talked on for a while and then I asked him if he would consent to pose for me. 'Well,' he said, shrugging his shoulders, 'for myself, I do not care, but for her never!' Then he went ahead and primped up, so I posed him with his back to the dresser where the cabinet stood. He had a funny little nose and wore glasses, but I assured him that he had a truly wonderful profile and should turn his head so that I could photograph him from the side. 'Ah, but I have no profile,' he protested.

"'My dear count, I assure you that you have a most striking profile. Probably you have never had a good profile view taken. I assure you that



PAJAMA PARTY

University Students

under no circumstances will we use your photograph unless it is to your perfect satisfaction.'

"That tickled him, so while he was getting straightened in the chair, I swung the camera around, snapped the cabinet on the dresser, then proceeded leisurely with his sitting. After it was all over, he said jokingly, 'You newspaper men here in America are slow. If it had been in Paris, the coveted photograph would have been gone the moment I turned my back. Presto! You understand?'

"Well, you see, count, that wouldn't be perfectly honorable. Besides, there are other ways of obtaining a photograph besides stealing it,' and I bowed myself out while he tugged at his tiny moustache wondering just what I meant. The photograph of the dresser developed beautifully, we made an enlargement, used her picture, and later I sent a copy of the paper to the count.

"That same week I was assigned to cover a pink pajama tea given by some of the university co-eds. I learned that at nine o'clock another photographer was going to shoot them, so I arrived a little after eight and announced myself as ready. 'But we didn't expect you till nine,' protested one of the pajama girls, leaning over the balustrade.

"Oh, but I've got lots of work to do, you know. Come, let's get ready.'

"I pulled off three flashlights in a jiffy and was speeding away for a street



BRINGING OUT THE SURVIVORS OF THE FAMOUS CHERRY (ILL.) MINE DISASTER
(An exclusive photograph for which a \$20.00 bonus was allowed)

car when an officer shouted to me from the dark, 'Hould on there, me mon! Where ye goin'?'

" 'I've got to catch that car,' I snorted.

" 'Oh, nivr moind th' cahr! There'll be anither along in an hour er so. You come on back with me,' and he marched me back to the dormitory and up among the indignant pajama girls. They identified me as the huntsman bold who had invaded their dovecote and photographed them at their innocent diversions. Of course when confronted at nine o'clock by the genuine, simon-pure photographer, I had to acknowledge the corn. 'Don't ye nivr try any iv thim thricks agin. Whin I seen th' flash an' heerd th' rayport, sez I to mesilf, "Get bizzy." That's how I got you. Now appollygize to thim young ladies an' thank yer shtars that ye have a whole hide on yer back.'

"Of course, when a fellow gets an out-of-town assignment he has to figure on his trains. Often the best pictures are useless if he can't get them back in time. I remember one close call I had, two years ago during a famous murder trial in a small town. There came up a raging blizzard. The station agent told me I couldn't get a north-bound train for forty hours. I knew the office needed the pictures that very night, so I went down to the station and hung around. Along came a through freight train running slow through the town. I watched

my chance, flung my grip on the back steps of the caboose and leaped aboard. I got to the office by nine o'clock that night, in plenty of time for the early edition on the night that the murderer was sentenced.

"Of course you remember the big Cherry mine disaster. Well, a week after the men were killed, most of the scribes were figuring on going back—thought there was no chance, you know, of anybody being alive down in the mine. I took a stroll down to the mine and had hardly been there five minutes when a miner came up the elevator shaft and rushed for the manager's office. I tried to stop him, but he said he didn't have time to talk. I followed him to the office and overheard him say there were twenty men alive in the mine. I started off on a dead run to get my camera, half a mile down the tracks in the Pullman. 'Mac,' I whispered to our man, who was writing his daily story, 'Mac, I've got some news for you.' He wouldn't listen to me, told me to get out and leave him alone. Then I blurted out, 'Well, there's twenty men comin' up alive from the mine,' and then I started back full tilt with a pack of reporters and camera men at my heels.

"When we reached the shaft we found the soldiers in charge, with strict orders not to allow a photograph to be taken. Complaints had come from some of the Italians who objected to it. A couple of the fellows thought they would try it any way, but when they walked in with their cameras in full sight and began to argue with the guards, they had their cameras smashed for their pains. I had my camera on a strap under my coat. I stood in with the crowd for a while, but when the elevator came up bearing the men alive, I stepped over to the line near a couple of soldiers. I happened to know one of them. When the first four men came up, I banged my elbow into his ribs, got my picture and dug away. I didn't get clear away, though, before one of the guards took a poke at my camera, but I held it to my breast so that he didn't dare to be too rough.

"Well, sir, after that all the other fellows wanted to buy me a drink. I was the most popular man in town. They came honeying around me, thinking I would let them have a print off the negative. Some of them had been there a solid week and they didn't want to lose out on this big feature. Later I heard that they intended to steal the plate, but first they had to get me drunk. On the train I removed the precious plate and slipped in a bogus one. Then I left my camera with the other fellows while I went back to the diner. When I returned to the coach, I saw at a glance that they had stolen the plate, but I didn't say anything until we landed at the station and they all started off in a different direction from the way they should have gone. 'So long, fellows!' I shouted. 'Wish you good luck with what you've got!' The plate came out in fine shape and I got a \$20 bonus to boot."

"Ever have any close calls?"

"Yes, now and then. Five years ago there was a hotel fire over west about mile. Three firemen had been on the burning roof and had fallen in. The office wanted a picture of the roof. I got on the water tank of an adjoin-



HOTEL FIRE IN WHICH THREE FIREMEN LOST THEIR LIVES
(Photograph taken from top of water tank)

ing factory building and set up my tripod. I had a machine with a front shutter and wanted to get a fast-time exposure. The legs of the tripod slipped. I tried to grab it. Then I slipped myself, and the first thing I knew I was clinging on for dear life with my very finger nails, it seemed. If I'd gone overboard, I'd plunged to the alley fifty feet below. You can bet I thanked my stars when I got down off of that pinnacle."

"Never been in honorable retreat, have you, Jack?"

"Not quite. Just the week after I came here I was sent to photograph a police captain who was in trouble. He and the woman had to be brought along the street on their way to court. I snapped him and then turned to the reporter when Carl yelled, 'Look out! There he comes!' The furious captain was charging down upon me like a wild bull. I shot around the alley and ran down it like a scared jack rabbit. He was fumbling in his back pocket. He pulled out a young cannon and blazed away. Ping! It went sailing past my ear.

Every ounce of strength seemed to leave me. I felt weak as a cat. It all seemed like a dream. I was just at the far corner when the second crack came but I dodged around into safety and scooted back for the office.

"As this was my first experience, I didn't say anything when I reached the studio. Then I took my picture down to the city editor. He looked up at me and laughed, 'Are you whole?'

" 'Sure I am,' I says.

" 'Scare you any?'

" 'Only a little. Happens pretty often 'round here, don't it?'

" 'Well, if that's the kind of a fellow you are, I guess you're worth a little more coin. But don't get too risky. We need you in the game.'



DARKROOM AND WORKROOM NOTES AND HINTS

BY G. WATMOUGH WEBSTER, F. C. S.

IT is not every photographer who has had a laboratory training, and many clever persons have had no training at all, producing the good work they do simply by the exercise of their mother wit, and it has occurred to me that a few practical notes regarding the work-room and the operations of the dark-room from one whose laboratory training started over fifty years ago may be acceptable to the readers of THE TIMES. If they are not novel to some readers they will be to others, and my idea is to put down the sort of hint that would not be found in the usual technical instruction books.

Cleanliness. I would like to begin by emphasizing a well-worn piece of advice. Keep the dark-room scrupulously clean and the floor free from loose papers, matches, cigarette stumps, the thousand and one bits that are too often seen to the harboring of dirt and dust at intervals to be kicked up and fill the air with particles that will lead inevitably to stains in negative or print. Wash the floor regularly. One time on a visit to a wealthy amateur who had a large studio and a dark-room built in his garden he was showing me how he produced a particular negative he brought in dripping with hypo into the light. I pointed out the unwisdom of this as the hypo dripping will dry and eventually by the shuffling of feet fill the air with powered hypo. The idea was actually a novelty to him, so much so, that after dinner he announced to his friends that Mr. Watmough Webster had, "given him a great tip"—not to spill hypo on floor for fear it caused spotty negatives through its dust being raised and settling on the plates. I merely mention this incident to show that so simple a matter was unknown to a diligent and enthusiastic amateur. I should not like to suggest that a reader of THE TIMES could be careless.

Clean Apparatus. But it is not only general but particular cleanliness that I would advocate. There ought never to be a dish, a graduate, or the outside of a bottle that is not perfectly clean—clean in a chemical sense. There should

be a place for every one of them and when put away in its place every dish should be perfectly clean *inside and out*. I lay great stress upon the latter for what is the use of having the inside clean if the outside has remains of chemicals clinging to it to contaminate the fingers and from them to be transferred to the next plate or piece of paper handled. On this account preference should be given to white dishes or trays as, if there are some stains, the presence of foreign matter is readily discernable. I have seen porcelain dishes in daily use for developing bromide paper that were almost black with deposit. "Oh! amidol always does that and you cannot scrub it off without a lot of work," I have been told. Well that is a lazy man's excuse, but there is an easier way than scrubbing which does not seem to be generally known. When the dish is rinsed out after developing, if a little ferricyanide reducer be poured in the stain will disappear as by magic,—no need at all for strong acids to remove the deposit.

Cleanliness of the hands. No continuous clean work can be done unless the hands are kept free from chemicals. Often I have seen men in the dark-room without means of keeping their fingers clean except by wiping them on their apron. By the side of every sink there should be a towel—a long roller towel is best—or rather, not *a* towel but two towels, one for rough wiping and the other for drying the hands thoroughly; the rough towel can be used for removing the drips from wet dishes or bottles. Above all let it be remembered that towels should be used not to wipe dirt or chemicals from the fingers but merely to dry them—partially or thoroughly. To see a man just fresh from putting prints into the hypo wipe his hands on the towel positively make me ill. If I found an operator doing it I should speak seriously to him, if he did it a second time he would "get his ticket."

Clean Bottles. If the outside of bottles are not kept clean the fingers that handle them will quickly get chemically unclean; hence when the day's work is over, all of them that have been used should be put under the tap and all adhering crystals, etc., swilled off, and then rough wiped and put back in their place. Here I would mention the plan I adopted myself. Everyone is familiar with the annoyance caused by stoppers getting stuck fast, and which arises either through the solution drying and forming a sort of cement, or actually dissolving the surfaces of bottle-neck and stopper and then drying, glueing as it were the two surfaces together almost permanently a few days. After the day's work the stopper is lifted and replaced tightly and then the water tap is caused to play on the neck and stopper, the stopper removed and put under the tap, replaced wet, and again removed and put under the tap and once more replaced wet. All traces of the solution are thus washed away and the bottle opens easily after the lapse, even, of months, the water introduced is a negligible quantity. A common way of using a bottle is to pick it up any how, pour out the required amount of liquid, and put it on its shelf again. The proper way is to pick it up with the label near the palm of the hand and then to pour from that part of the lips which lies opposite to the hand. By this means the slight amount of liquid that is usually left on the neck will not run down over the label and disfigure it.

Labeling Bottles. No bottle without a label should be allowed in the dark-room. A plain written label marked in pencil may be used if the liquid is only used occasionally, but for those in frequent use a different plan should be adopted. The lettering is best done in Indian ink, which after it is once dry will not run and spread when wetted as ordinary writing ink would. When the label is bone dry it should be given a preliminary coating of size, gelatine mounting solution, or, even, Higgin's *mountant* will suffice and when that is quite dry it should be varnished over with copal varnish—(taking care to carry the varnish beyond edge of label)—the kind sold at the stores under the name of "elastic oak." A dime will purchase a small camel hair pencil and enough varnish to finish some dozens of bottles. It takes about a day to "set." A second coat in a few days is advisable.

Home-made graduates. The same varnish is useful when making one's own graduates, the figuring upon which can either be done upon paper columns pasted on and varnished, etc., as above or painted in white enamel paint and varnished when dry. A few of such graduates may easily be made from old pickle jars, and the like, and they are often very useful. Select the jar, paste a narrow slip of paper from shoulder to base, balance the jar on the scale, and pour into it successive quantities of water—ounces, etc., according to requirements—gauging it by putting weights on the scale-pan, marking the level of each addition by penciling the paper. When the slip is full set it off neatly in Indian ink on a fresh slip, which attach opposite the temporary slip and remove the latter entirely. Then if sized and varnished twice it will withstand an indefinite amount of washing and wear and tear. I think, however, that on the whole the varnished white paint is the better plan. I have tried both ways and when using the paint I take the precaution before removing the temporary slip of scratching the markings with the end of a 3-corner file, then if anything goes wrong with the lettering there in an indelible pencil mark. Here let me interpose the remark that the diamond used for cutting glass should never be used for scratching data on bottles, etc. It answers admirably but the diamond is ruined for its legitimate use. If, however, economy is not a necessity a writing diamond is a most useful aid for this and many other purposes.

(TO BE CONTINUED)

WARM WEATHER SUGGESTIONS FOR PLATES AND PRINTS

L. C. BISHOP.

WITH the coming of warm weather the amateur's troubles multiply, for work which has been plain sailing during the winter now presents many difficulties. For instance, during the cold months we have such success in using a certain developer and become so accustomed to its characteristics that it surprises and puzzles us when it balks some fine spring day. It hurts us almost as it would if an old and tried friend were to fail us in an hour of need.

The reason for this lies chiefly in the fact that we are liable to overlook the variations which occur with changes in the temperature. It should be borne in mind that nearly all formulæ are compounded to work normally at 65 degrees and higher or lower temperatures produce different results and therefore require different manipulations.

I have just finished developing a lot of good negatives in a warm dark-room. Not that the high temperature helped nor because I like to work in a temperature of 86 degrees, but because I had to use the room then as the prints were to be rushed for publication and waiting for a cool day was out of the question. The developer used was an M. Q., which I worked out three years ago for hot weather use, one that contains potash alum and can be made to suit the temperature of a room from 65 degrees to 90 degrees. The only alteration necessary for the best work under these conditions is in providing the correct amount of bromide, which will run from 100 to 400 minims of a 20% solution (1 in 5). To estimate the proper amount required by the temperature in which you are working test by printing from a normal negative with a soft grade of developing paper (Cyko, portrait Ozo, soft, or Iris). Use enough bromide so the print, which has been properly exposed, will not flash up but develop slowly and evenly to a good color. The *whites* should be *entirely free from fog*. The exact amount must be found by each worker as the water in different localities contains varying amounts of chemicals which necessitate more or less bromide. However, when the developer has been given enough bromide to make a good print on the soft-working paper, from a normal negative, the solution is also correct for developing any good brand of plates.

My repeated success with this formula for several years makes it safe to pass it on to others. Besides the advantage it affords in making both negatives and prints equally well, it is a good keeper, for even after it has been used considerably it continues to do its work as well as ever, providing the stock-bottle has been filled to the top and well corked.

The time required to develop a normally exposed plate is from 6 to 8 minutes, depending upon how strong the developed negative is desired. I always use a time system for development based on the time it takes for the

image to appear. This timing idea is worked out of the Watkins' factorial system, and I have prepared a chart which shows most accurately how long it takes to finish development after the image has just appeared in full outline, using Seed 27. As can be seen on referring to the chart, if it takes twelve seconds from the time the developer is poured on, we know the plate will be fully developed in 3 minutes 36 seconds. If it requires 28 seconds for the image to appear it will be 8 minutes 24 seconds by the time this exposure is completely developed, etc. I use Seed 27, but any plate will work as well with a simple revision of the chart. Faster plates require longer development because the scale of gradation is longer and one must use the next longer time period on the chart. Slower plates will therefore require a shorter time and one should use the next shorter time period. For instance, if the plate used is a Seed 26, and the first appearance is at 18 seconds, we develop for 4 minutes, 58 seconds, instead of 5 minutes 24 seconds. But if we are using a faster plate than a Seed 27 and the time of appearance is 18 seconds we develop for 6 minutes instead of 5 minutes 24 seconds.

The time required for first appearance indicates the speed at which the developer is working on the exposure in hand, but, *unlike* the Watkins method, the tray is rocked continually at the same rate it was rocked for the first appearance and the bromide and print test gives a more uniform time of development.

It is essential to keep an even temperature of the solution while developing plates, and if the room is not above 84 degrees one need only allow the tray of developer to stand about ten minutes to bring it to the temperature of the room, before using. If much above 84 degrees one should use plates suited to hot weather, such as Hammer dry plates which are capable of standing heat more than any other ordinary plate. But it is possible to use any good make if you do not object to the extra density caused by the heat, for gradation and control are assured.

A hot weather advantage with this method is that the plate is handled very little as the proper gradation and control are attained by following the guide chart. It is not intended that the plates should be held up to the ruby light for the purpose of determining density after the tray has been held near enough to the light to detect the first appearance of the image.

Development by the ordinary tank or stand method is uncertain compared with this way and the judging of density by the eye is very irregular unless a dark-room has an ideal temperature for all seasons.

Following are the stock and working formulæ.

STOCK SOLUTION OF METOL.

Metol—60 gr. dissolved in 24 oz. water.
 Add Sulphite Soda (dry).....2 oz.
 Carbonate Soda (dry).....2 oz.
 Bromide Sol.25 m. (20%)
 Borax20 gr.

Bromide Solution } Water5 oz.
 Bromide Potash.....1 oz.

CONCENTRATED SOLUTION FOR PLATES AND PRINTS,

Take 6 oz. metol stock solution. Dissolve 20 gr. hydroquinone in 2 oz. water. Mix with the metol and add 10 gr. powdered alum. Stir a moment and add 100 m. bromide solution.

The alum will cause particles to float about and the solution should be filtered or strained. Keep in these proportions until ready for use.

WORKING DEVELOPER.

Take 1 part of the concentrated solution to 2 parts of water. Warm weather requires additional bromide solution in proportion to the temperature, 200 to 400 minims in 24 oz., developer.

TO PREPARE FOR AND TO DEVELOP PLATES.

Use a wide mouthed graduate and a tray large enough to hold several plates unless they have been very unevenly exposed. Provide a cheap watch, one with a loud tick, and hang it where you can hear it. Make D. O. P. prints, as suggested, from a normal negative, add bromide until the print looks right. Then pour the developer over the plates and begin to count the ticks until the image begins to appear. (The ticks of a dollar watch are about two to a second, which is near enough.) Glance at the watch to see where the minute hand is, then at the chart to see how long you should develop. When the time is up pour the developer into the graduate for further use and, if a number of plates are in the tray, pour water over them so they will be covered while you are transferring them to the fixing bath. The developer may be used as long as it works fast enough to finish inside of 12 minutes. Then it should have fresh solution added with the same amount of bromide solution found necessary by making the best prints from a standard negative. Unless it is badly overworked, without fresh solution having been added, this developer may be used for prints with excellent results. The sediment should first be filtered out. The ordinary fixing bath rules apply to this developer. Fresh acid hypo bath for prints and the chrome alum hypo., for plates in hot weather, used repeatedly.

DEVELOPING CHART.

(For Dark-room)

First appearance		Time development
12 Sec.	I min.	40 Sec.
14 "	2 " "	10 " "
15 "	2 " "	20 " "
16 "	2 " "	30 " "
18 "	2 " "	45 " "
20 "	3 " "	" "
22 "	3 " "	20 " "
24 "	3 " "	30 " "
26 "	3 " "	54 " "
28 "	4 " "	12 " "
30 "	4 " "	30 " "

PHOTOGRAPHY IN THE PLAYGROUND OF MARIE ANTOINETTE

CHARLES R. KING.



CHATEAU DE LA LANDE

(Home of the writer for many years)
ancient seat of the Duc de
Plessis-Trévise

SETTING out for a day's photography at Versailles, from our home at Villiers-sur-Marne, suggested to us a certain historic precedent when Bismarck, from this same house (Initial picture), developed that last stage of his march which ended with the crowning at Versailles of the Emperor of the German United States. Our peaceful objective, however, was the Petit Trianon, or playground where Marie Antoinette of Austria, wife of Louis XVI, played at dairying and dairymaids. Weary of the splendid apartments in the Palace of Versailles she had had small, low-ceiling, rooms partitioned off in one wing of that Palace, but even these were too grandiose, so she retired frequently to the Grand Trianon right away from the Palace, and then conceived a still more secluded retreat, in a purely rustic setting, where she engaged in the real manual work of butter-making and of all which pertains to dairying.

To-day, we find this delightful park of the Petit Trianon with the same rustic building and farm sheds which served their mimic purpose under Marie Antoinette, and we accept them *bona-fide* with all the glamour of that period. But, of all constructions liable to decay, it is the plaster-brick, half-wood, thatched-roofed, buildings, and in the year 1888-89 we had reason to notice that many artful "restorations" were made—bordering upon those employed by the theatrical scene-painter.

But these historic erections *must* remain indefinitely: for Paris lives largely on its foreign visitors to whom the Louvre and Versailles are the attraction and the soul of what was once self-



MARIE ANTOINETTE OF AUSTRIA
From the painting by Madame Vigée
Lebrun in the gallery at Versailles
Palace



GRAND PARK (VERSAILLES) "NEPTUNE" FOUNTAINS

(Fig. 1)

called the "city of light" but which, in modern times, has to be seen through a shimmering mist of blue petrol fumes, toned to a greenish hue by the clouds of dust and black particles evolved by the dense oil-motor traffic of the city and so sadly destructive, in early youth, of the green leaves which once were such an attraction in Paris—at least during the half-seasons when one is not either baked or frozen by the rigorous alternations of the Parisian climate.

So, from Villiers, we determine to "rush" Paris. We must be patient in France, however. The "omnibus" train with double-deck cars covers the ten miles to Paris in about 45 minutes and lands us at the Gare de l'Est in front of an army of "octroi" officials who levy duty on sausages, poultry, bacon, tobacco from other "zones," etc., etc., and the search is keen too as every individual of that great crowd, pouring in from the suburbs, patiently waits his turn to undergo the ordeal. We pay duty on a chicken purchased yesterday in Paris just outside of this station, and then we rush out, round the corner, to a druggists where, in a dark-room, our magazine-camera is filled up with "Graffe & Jouglà" plates—the cheapest to be bought.

Down that rue Lafayette, over its eternal, hard bumpy stone setts, past the Opera, we finally reach the Montparnasse Station of the State Railway system and in those miniature railway second-class cars (there are no "third-class" to Versailles), with roofs so low that it is barely possible to stand upright, we are swept at 12 miles per hour through the city, past the great Abattoirs of the rue Briançon, which hold the European record for their huge daily output of horse-meat for the table, past those tall tenement houses of the Malakoff quarter so reminiscent of the gaunt domestic architecture of Italy, on through Sèvres to Versailles (*Vair'-sí'-yuhh*) where, while marveling at the unwonted comfort of a station platform actually raised to the height of car floors, we are brought to a stand by the command: "What have you to declare?" Our declaration: "No pastry; no *charcuterie*," is doubted. Our bags are opened. Finally our real home-baked bread is adjudged to be a sort



"APOLLON" FOUNTAIN IN THE BROAD WALK OF VERSAILLES PARK

(Fig. 3)

of pastry or "pooh-dangue" (pudding) and pays octroi duty to the commune of Versailles; but at last we escape, not in an oil-cab but, on our own legs, to the distant seat of our pilgrimage. Past the great Versailles Palace, we dangle idly along by gleaming gilded fountains, of which one appears here (Fig. 1), then through the rows of marble statuary, to the bosky or coppice which shelters a shallow bath surrounded by an elegant colonnade and adorned in its center by a statuary group representing the carrying off of Proserpine. The "bath" is barred to visitors by tall iron gates which always spoil the view to the visitor but, by placing the lens between the bars of the gates, this inconvenience is not apparent in the photographic view, See Fig. 2. In the reality, the beautiful coloring of the marble colonnade is very fascinating to the eye; and this classic setting has been peopled in fancy by bathing nymphs, as in the baths of antiquity, by certain French painters.

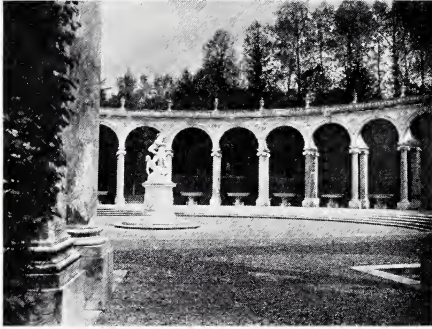
Down the broad walk, with its fine perspective of distant landscape, we note the old fountain basin of the Apollon (Fig. 3), and turn off to the right for the Trianon Parks, passing then along the great avenue of lime trees up to the entrance gates and, entering through which, we soon see the Odeon or "Temple of Love" where Cupid is stringing his bow. Many are the points of view to photograph this scene and the one here reproduced (Fig. 4) is not the most romantic—as it is made at rather a too-close viewpoint. Through the trees beyond, where the grass is intergrown with wild strawberries, there is another less classic music-pavilion with steps down to a lake, closed in with glazed doors and with beautifully-painted inside walls. But it is really more representative of the Louis XV epoch, and is used occasionally by painters as a background in paintings of the gaily-dressed cavaliers and ladies of that time.



PETIT TRIANON (VERSAILLES) THE ODEON OR "TEMPLE OF LOVE"

(Fig. 4)

Here, now in the Park of the Petit Trianon, we enter into scenes—landscape scenes—having all the impress of the paintings of Watteau, beloved still of the theatrical scene-painter. Looking across the larger, or lower, lake to the rustic pavilion of Marie Antoinette on the opposite side—see Fig. 5—and still absorbed by the impression of "Watteau," the mind wonders how such a painter genius for soft, woolly scenery, could have being developed in the desolate plains of the Nord *département*, at Valenciennes—now celebrated chiefly for its beet-sugar—where, also, was born that great sculptor, of the Third Empire, Carpeaux, whose animated, winsome, dancing-groups on the peristyle of the Grand Opera House, and group on the fronton of the Louvre, we had only admired an hour previously. To the right hand of the view Fig. 1 we see the water-mill which, at nearer view, inspires many photographic efforts. If we stand by this mill and "snap" across the lake we get a view, as in Fig. 6, of Marie Antoinette's dairy-house. This dairy is embowered in trees and is therefore not photographable from its other side where, however, we peep through the small windows, (whose stone facings are lacerated with hundreds of lovers' initials,) into the butter house, with its splendid array of tables of sculptured white marble. Just here, the boughs of the trees hang into the water—a picture charming to contemplate but yielding little equivalent impression on a photo. plate. One of the party is therefore invited forward and.....click! with the result as in Fig. 7. The plate was then released in the camera magazine, but it did not fall, and, thus, a succeeding picture, of some pretty children playing on the grassy bank of the lake, was impressed on the same plate with the spotty effect visible in Fig. 7. Another



THE BATHING POOL IN THE GLADE
CALLED "MANSARD COLONNADE"
(Fig. 2)



RUSTIC "PAVILLION" AND WATER-MILL
BY THE LAKE (Fig. 5)



"DAIRY HOUSE" FROM THE WATER-
MILL ON THE LAKE OPPOSITE
(Fig. 6)



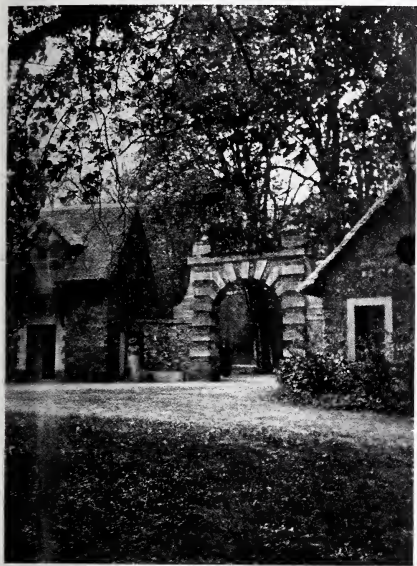
UNDER THE SHADOW OF THE TREES
EMBOWERING WORKING-DAIRY
(Fig. 7)



DAIRY COWS IN THE PARK (Fig. 9)



THE "PAVILLION" (Fig. 10)



MIMIC FARM-LABORER'S COTTAGE
(Fig. 8)

view of Marie Antoinette's rustic cottage is made, Fig. 10, and yet another of the fish in the stream, which actually jump on the bank for crumbs and then spring back into the water.

The lens was an old-type, F. 9, Goerz, postcard size, always working at full opening and giving impressions which might be termed "severely anti-Futurist." There was no time to study means on the spot of producing fuzzy effects, but I reckoned on being able to do this later on by enlarging my pictures up to 5 feet by 4 feet and for further "softness" getting the children to romp about in the room above during the exposures. As none of the plates was fogged and badly-underexposed, no atmospheric effects ("Trianon in Autumn") or nocturnes ("Moonlight Shadows of Olden Days") were sug-

gested by a suitable faking so *à la mode*. Besides, no two persons have the same ideas as to the difference between "art" and those accidents to which every negative is liable in its making; so I give the examples as a suggestion of what might be done photographically the next time one is over in Europe.

A visit is now paid to the Marie Antoinette stables and farm-hands' hovels bordering the park—see Fig. 8—and under the shadow here we notice a cherry tree growing out of the trunk of a wych-elm—evidently due to a cherry-stone having been cast between two twin trunks, which afterwards grew together at the base as one, with the cherry tree growing out of it. Through that gate in the picture Fig. 8, we make towards an old shed containing a farm-wagon. Approaching a little nearer to look inwards we are suddenly startled by a fully-uniformed *gendarme* who savagely springs out upon the innocent visitors with a voluble abuse so generally characteristic of gendarmes in any Latin country. Leaving this ruffled bear in red-striped pants we "snap" our last plate on the dairy-cows in the park Fig. 9, and regretfully turn homewards to run the gauntlet of the paris "Octroi" once more.

Only those who have actually been there can imagine the arcadian delights of visits, or many visits, to the Trianons. It is the green, sunny spot of all Paris. Poets and writers rave of Fiesole near Florence. Americans declare it "next to Heaven." We only found Fiesole noticeable for its butcher-shop and the one thing for which it is celebrated in Florence, namely, coarse-straw hats. It is a poor town that cannot boast a Fiesole. But there is only one Petit Trianon in this world.

Editorial Comment



A FEW years ago there was quite a vogue for the taking of negatives by the use of a pinhole in place of a lens. But the recent phenomenal growth in popularity of the quite small hand or pocket camera has to a great extent taken possession of the photographic mind. It is, however, seldom desirable either for the mind of the individual or the community to be dominated by any one idea. Therefore, I invite attention to the use of the pinhole, not to replace the lens, but to serve as a second string to one's bow. The advantages of a pinhole are that it requires no focussing; it gives a wide range of view angle, and does not show any marked difference of definition in any part of the picture. It is easily made at no cost beyond a little time. A thin sheet of metal is preferable, but a thin piece of card—such as a visiting card—will serve. Although we speak of a “pin”-hole, it is far more customary to use a needle for the purpose, because it is easy to get needles of definite size. It is a popular mistake to suppose that the hole must be exactly circular and free from burr. These qualities are desirable, but not essential.

It is very natural to suppose that the smaller the pinhole the sharper will be the definition, but this is not quite the case. There is a certain size of hole required for the sharpest definition at each different distance. But the same hole a little nearer or farther away makes little if any appreciable difference. For instance, a No. 9 needle, which is 1-50 in. diameter, may be used between 6-in. and 12-in. from the plate, or a No. 8 needle, 1-45-in., at 9-in. to 14-in. distance, or a No. 6 needle, 1-35-in., at 12-in. to 24-in. distance, or a No. 3 needle, 1-25-in. hole, at 15-in. to 35-in. The following will give the beginner some rough idea of required exposures: May, June, or July, nine a. m. to three p. m.; good diffused light, light clouds and sun; rapid plate—say, 200 H. & D.; ordinary foreground landscape; 1-50 at 6-in. exposure, 10-sec.; at 9-in., 20-sec.; 1-45 at 9-in., 15-sec.; or at 12-in., 30-sec. Near buildings double these times of exposure, or for open landscape halve the first-named times. I have done a good deal of pinhole negative making, and can recommend it to the careful consideration of fellow-workers who care to leave the beaten track. Among other subjects I have used it with satisfaction for taking flowers and also for running-water subjects, such as waterfalls. It is quite possible to use pinhole negatives for enlarging where a soft definition treatment suits the subject.

TO the uninitiated tyro, the photography of a flash of forked lightning borders on the marvellous, as the not unnatural supposition is that the flash has to be located and the exposure made in an incredibly short time. In actual practice, little or no photographic skill is required; any desirable result obtained is more by way of good luck than expert management. Photographs are practically always taken at night. The operator loads the camera, uncovers a plate, points the camera to that part of the sky whence are coming most of the flashes, opens the shutter, and hopes for the good luck of a flash occurring in that part of the sky embraced by the view angle of the lens. Thus the lightning flash really takes the picture of itself, as it were. As soon as a flash has occurred in the field of view the shutter is closed, the plate withdrawn, and another put in its place. It will thus be seen that the element of luck plays a good part in the game. Should it happen that one or more bright flashes of sheet lightning occur in the field of view while a plate is uncovered, it will probably be fogged, and prove useless; but even this is not always the case. Mr. C. P. Butler mentions that an electric spark passing through the steam issuing from the spout of a boiling kettle gives a result very similar to a lightning flash before or during a storm. The spectrum of lightning is practically the same as that of air, but somewhat modified by the presence of moisture. Practical points are—focus the lens for infinity, use the largest stop, rest the camera on some firm object; any brand of plates may be used; do not try to get two flashes on one plate (one may spoil the other); develop fully by the tank method, and do not look at the plate during development.



IF photography had never produced any results except those in connection with scientific research it would have well justified its existence. This point was incidentally but forcefully brought out during a recent interesting lecture at the Royal Photographic Society by Mr. F. Martin Duncan, who dealt with the work of the microscope in company with the camera as an aid to scientific study. In the old days hours, or indeed, days might be spent in laboriously drawing an object as seen under the microscope, and at the end of it all the result would not have the value of a photo-micrograph that could be secured in a few seconds or minutes at most. There is another point of some importance which is at times lost sight of, that the scientist is often under the influence of some theory or expectation, and so is very prone to think he can see things which he expects or hopes to see, but the impersonal plate has no such prejudices, and is in that sense—when used with proper precautions and skill, of course—an impartial recorder. Now and again it surprises us by showing things not only invisible to the eye, but also unsuspected by the imagination.

THIS highly important practical point is again to the fore. More and more plate-users are learning to look with considerable suspicion or leniency on the more or less poetical numbers which plate-makers are putting on the boxes. The question is, Does a plate marked, let us say, 100 H & D by one manufacturer mean exactly the same thing as 100 H & D by another maker? It is easy to ask this question, but who is bold enough to answer yes to it? If they do not mean the same thing, are these numbers of much practical use anyway? I lay no claim to expert or practical knowledge as to the testing of plate speeds, but I have heard it said by one who was familiar with these matters that one could take a plate which was correctly marked 100 on the H & D system, and by modifying the conditions of its test bring it out 50 on the one hand or 200 on the other. This may be a somewhat poetical way of putting matters, but "no smoke without fire." One can easily see that to make these plate-speed numbers of inter-comparable value the tests should all be made under similar prescribed conditions. It has been suggested more than once that it would be greatly to the advantage of all, both sellers and buyers, if all speed testing were done by some one independent body, under conditions made public, so that the buyer could know whether or not he was using the same class of developer as that with which the test was made. Until recently high speed was the chief thing thought about by the consumer, but not a few are now seeing that speed is by no means always the most important property. The day of the small negative and the making of enlargements is with us, and the optician is giving us better and quicker lenses, so that plate speed is no longer the outstanding desideratum that it was, say, ten years ago. Color sensitiveness and fineness of grain are beginning to be recognized as essentials to the best work in several directions.



PERHAPS, the three things which chiefly or primarily interest photographers are glass, paper and silver. Lecturing on glass, Mr. Noel Heaton held his audience entranced for a couple of hours by the story of glass from early days right down to our own times. The origin of glassmaking is at present unknown, but antiquaries have brought to light the art as it was practised some 1,500 years B.C. in Egypt. What we should nowadays perhaps call "pot metal" was then produced as rods of variously colored glass that one might compare to a very small cedar pencil, such as is often found in a pocket-diary. A solid model, perhaps in clay, of the required glass article, was made, and the heated and softened glass rods laid round it. Then this "build-up" was fused together by heat, when presently the soft inside core could be removed. Glass-blowing, as we use the term now, was probably known to the Romans about the first century B.C.



Among the Camera Clubs

[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

The annual convention of the Photographers' Association of America held in Atlanta, Ga., June 15th to 21st, was not as well attended as in other years. Those who did make the trip to the "sunny" Southland feel well repaid for the journey. The decrease in attendance this year was not because of a lack of interest, but more on account of location and the time chosen. It was certainly a "hot" time those attending had; we mean, of course, as regards the weather.

Matters of particular interest to the professional and suggestions regarding the welfare of the profession as a whole were discussed. Lectures by well-known artists and writers were well attended and the exhibitors feel repaid for the attention given their products by those present. Indianapolis was chosen for the convention of 1915 and a record attendance was predicted. The new officers chosen were as follows: Will H. Towles, Washington, D. C., president; L. A. Dozer, Bucyrus, Ohio, first vice-president; Ryland Phillips, Philadelphia, second vice-president; R. W. Holsinger, Charlottesville, Va., treasurer; John I. Hoffman, secretary.

The Women's Federation, which was held in conjunction with the P. A. of A., elected Maybelle Goodlander, president; Miss Hagins and Sara F. Price, as vice-presidents, and Mrs. Bayard Wootten, secretary-treasurer.

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Wynn Mesereau is the subject for *Portrait's* Hall of Fame for July; and an excellent picture of Mr. Mesereau embellishes the front cover of that number.

ILLINOIS COLLEGE OF PHOTOGRAPHY.

A number of former students were in attendance at the National Photographers' Convention at Atlanta. Five of them had exhibits of their work in the convention display, and five of them were accepted by the committee of judges, including pictures by Mr. Verne Blackburn of 1909, Miss Florence Allen of 1912, and Mr. Edw. H. Weston of 1908. One of Mr. Weston's was selected as among the best twelve pictures at the convention, and was purchased by the Association.

Mr. Beattie, demonstrator for the Cramer Dry Plate Co., gave an able talk and demonstration at the college last month.

Prof. C. W. Dishinger, of the printing and finishing department, was married on the 17th to Miss Cybele Douty of Mobile, Ala. They attended the Photographers' Convention at Atlanta on their wedding trip.

Prof. C. W. Killen has acquired a fine new Ford touring car and is rehearsing for the Indianapolis speedway race next May.

We received pleasant visits last month from Mr. C. W. Koehn of 1909, Mr. Fred Hulstrand of 1910, Mr. Albert H. Leeming of 1905 and Mr. Bernard Olding of 1912. Mr. Wallace Christman of 1911 also paid the college a visit and while in this city took unto himself a bride, Miss Margaret Arendt.

Prof. Latshaw has resumed his duties in the laboratory after undergoing an operation on his throat, which proved much more serious than was expected.

Mr. E. Komai, who has been taking special work at the college the past three months, has left for New York, whence he will sail for Japan in a short time.

WOMAN WINS FIRST PRIZE IN THE COUNTRY LIFE PERMANENT EXPOSITION CONTEST.

The judges have awarded the cash prizes for the best amateur photographs in the Country Life Permanent Exposition Contest, open to all amateurs. The first prize, \$50, was won by Alma W. Ward, who lives on Long Island, for a most wonderful photograph of "Hadrian's Villa" near Rome. The composition of the picture is so artistic that several professional photographers, who chanced to see the photograph, not knowing that it had been awarded first prize, commented with amazement upon it. It resembles a handsome painting.

The second prize of \$35 in cash was won by Lewis Simpson. The third prize, \$15, was won by Jennie J. Pfeiffer, for a composition called "near Fiesole." The fourth prize, \$15 worth of growing plants, was won by Haswell C. Jeffery. It is entitled, by the amateur photographer, "A Child's Dream," but is a view of Central Park, with a hazy group of buildings in the distance, including the Synagogue.

The fifth and sixth prizes, consisting of seeds and bulbs, and rustic furniture, valued at \$18, in toto, was taken by Jennie Pfeiffer, who also won the third prize. The pictures were entitled, respectively, "On a Thuringian Farm" and "A Close at Edinburgh."

It is noteworthy that all but one prize were awarded to photographers of European subjects. Honorable mention was made of two other handsome compositions by L. H. Frohman and L. B. Wright, representing respectively Indians at the Cliff Dwellings in the West, and an Old Home-stead.

The competition lasted two months and closed June 15th. The judges were Alfred Steiglitz, Paul B. Haviland and G. Chamberlain. Several hundred framed photographs were sent from various parts of the world, all of which displayed at the Country Life Permanent Exposition, Grand Central Terminal, New York City.

Miss Ward, winner of the first prize (\$50), is a charming young girl living in Long Island. She never has regarded pho-

tography seriously, but became enamored with the Roman ruins when in Europe last summer.

Surprised that her work was regarded as the most artistic, she is filled with enthusiasm, and encouraged to go on with increased zeal, tempting untried realms of photographic art.

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SIMPLICITY AND SUCCESS.

This is the title of a (gratis) little booklet on photography issued by Messrs. Burroughs, Wellcome & Co., containing—among other things—hints on blue and green toning and development. The text of the brochure is simplicity of procedure, and it is one that we can endorse after more than thirty years of practical photography. If there are two equally good ways of doing a thing, the chances are in favor of the more simple being the more satisfactory. Some of the old photographic formulæ contained an alarming number of ingredients—reminding one of the old medical prescriptions—and not seldom did these mixtures contain needless combinations of acids and alkalis and other purely fanciful ingredients. A glance at any up-to-date text-book of our craft will show that the tendency is to reduce the number of ingredients in our working solutions to a minimum.

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FINE-GRAIN FOCUSING SCREEN.

Take an ordinary dry plate from the box in the dark-room. Set it up on edge and at a distance of three or four feet strike a wax vesta and let it burn for about five seconds. Now develop this fogged plate to a thin, weakish medium grey. Fix and wash it in the ordinary way. In an ounce of water dissolve 50 gr. of potass. iodide till the solution is a port-wine color. Bleach the fogged plate in this. Wash it in water to which a few drops per oz. of strong ammonia are added, until the yellow stain is removed, then a rinse in plain water. Dry the plate. This gives the finest grain available.



SUBMARINE MOTION PHOTOGRAPHY.

Mr. William F. Doty, our Consul at Nassau, has just reported the successful operation of a submarine motion-picture camera recently invented by an American photographer. No machine previously invented has been efficient at a submersion of more than two or three feet, but with this apparatus submarine pictures have been taken in Nassau harbor showing with great clearness the marine gardens, fish of many varieties, old wrecks with divers working among them, anchors at a depth of a hundred feet, and the movements of sharks and other submarine dangers. A picture was made by the inventor of the mechanism of a fight between his son, armed with a knife and without protective clothing, and a shark at a depth of about twelve feet. This is noted as an example of the detailed knowledge which can be got of the methods of attack by sharks.

The apparatus consists of "a flexible metallic tube twenty inches in diameter composed of a series of units or sections of overlapping hinges set in a vertical position, though the tube may be suspended at any desired angle. The pressure of the water bends the joints inward and causes the hinges to fall downward; thus the weight is increased, the different sections are easily lowered and the tube becomes automatically poised, even when the float or barge above is being rocked by the waves. A strong rubber covering renders the tube impervious to water."

The pictures are taken from a spherical terminal chamber at the lower end of the tube, ordinary atmospheric conditions being maintained by keeping the upper end open. A funnel six feet long (to assure the proper

focus for work) in the shape of a truncated cone is attached to the terminal chamber, with a glass port one and one-half inches thick at the larger (outer) end. During ordinary daylight artificial light has not been found necessary to get good pictures, and at night a small battery of Cooper-Hewitt lamps and reflectors is found effective. The operator can sit in the terminal chamber and work for hours at a time.

Consul Doty reports that an American physicist of high reputation has expressed the opinion that the tube may be lengthened perhaps to 1,000 feet, which would make it of importance in many lines of scientific work in oceanography. It may prove very useful in salvage operations and in the inspection and repairs of hulls at sea. In the pearl and sponge fishery the tube is expected to work a revolution, since many of the best specimens lie too deep for exploration in the diving helmet.

These films have been shipped to New York, where they are to be placed on exhibition at once. No more interesting development of the cinematograph has yet been offered.—*N. Y. Sun.*

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Although in the comparatively brief time during which a negative is left in the hypo for fixing, the solution only dissolves the unaltered haloid and leaves the image unaffected; if it were given time enough, the hypo, with its surface exposed to the action of air, as it is in an open dish, would dissolve the image, or at any rate, reduce it very considerably. A plate left lying in the hypo forgotten for a few days, will be found to bear only the merest ghost of the image it once had.

KEEP UP YOUR INTEREST IN THE ANSCO CONTEST DURING THE WARM MONTHS.

If there is ever a time when we feel like surrendering to that assassin of ambition, Inertia, it is in the summery, withery weather when the mercurial fluid is dancing around the ninety-degree mark, and tree-leaves are refusing to stir a fraction of an inch.

We wouldn't be natural if we weren't tempted to put on the brakes in hot weather, but a little calm reasoning will prove to the most nonchalant among us that it is *all wrong*, especially if we are to realize the greatest benefit from the interest already created in Ansco Company's big \$5,000 Prize Contest for photographs of America's Fifty Loveliest Women.

Folks have their pictures taken in hot weather, don't they?

Of course.

Lovely woman seems lovelier in pretty summer gowns, doesn't she? We agree she does. Now, then, why isn't summer a particularly good time to round-up a goodly number of "loveliest women" prospects, just while they are looking prettiest?

The big, compelling Ansco advertisements that are appearing in the leading publications are cultivating a *receptive mood* among that vast company of American Beauties who are conscious of their charm and among their enthusiastic friends who naturally desire to have a wonderful portrait of them made for exhibition before the world at the great San Francisco Exposition.

It is your opportunity to capitalize this receptive mood; to make the most of it while it is still receptive, and you can do it.

The natural connecting link between interested prospects and your studio is the free electrotype service Ansco Company has prepared especially for the purpose of reminding these prospects that *yours* is the studio for producing prize-winning photographs.

A new series of electrotypes is ready for your selection this month. A postal to Ansco Company, Binghamton, N. Y., will bring you full description and proofs. In your local newspaper these attractive cuts

will get right to work sending new business direct to you.

A good plan also is to have a bunch of circulars printed, using one or more of the electros, together with some "copy" that applies specifically to your studio, and the special advantages you have to offer. These circulars can be sent out to a carefully selected mailing list with good effect. This has already been done by a number of photographers.

Word-of-mouth advertising will prove very effective too. Once get everybody in the town talking about Ansco Company's \$5,000 Loveliest Women Contest, and you have accomplished much. By all means let it be *known*. Spread the news from one end of the town to the other.

And here's another point. Make it plain that this is not essentially a *beauty* contest. There are countless numbers of women in all ages and stages of life who are lovely in every sense of the word, yet might not be considered beautiful. It is the *lovely* women who will be chosen by the distinguished Board of Judges for the honor roll and it is *you* and forty-nine other photographers who are possible winners of the \$50 to \$500 prizes.

Let's ignore the warm weather and take a new plunge into the thick of this famous contest. Let's set our teeth and determine that we are going to make all the money we can out of it, and get the honor of having a contribution on display at the Panama-Pacific Exposition besides.

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DEVELOPER STAINS.

Rubbing the stained fingers with a crystal of citric acid or a slice of lemon will often remove pyro stains. Have you tried giving the fingers a good rubbing with vaseline or hazeline cream before commencing development. Or you could dissolve some beeswax in benzole and rub this on, allowing the solvent to evaporate and leave a film of wax on the fingers.

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FINDING THE FOCUS OF A LENS.

One of the tasks which occasionally confront the amateur photographer is to find the focal strength of the lens that he is



ON THE EAST RIVER, MORNING

D. J. Ruzicka

Certificate

Wilkes-Barre Camera Club Exhibition

using. The following method is one of the simplest for doing this. A certain distance is carefully marked off on the ground-glass. In most cases three or four inches may be selected as convenient. A piece of card exactly a foot long is carefully focused on such a scale that its image exactly occupies the distance marked off. The first thing then to be done is to find the ratio of the size of the object to its image. If the image is three inches long, the object being twelve inches long, the ratio is four, since twelve inches is four times three inches. We next measure as accurately as we can the distance of the ground-glass from the object itself, in a straight line. The distance so measured is multiplied by the ratio, and the result is divided by the ratio plus one squared, with gives us the focus. For example, let us suppose that in the case referred to above the distance of the

ground-glass from the object was found on careful measurement to be just thirty-six inches. We multiply 36 by 4, getting 144, and divide this by $(4 + 1)$ squared, which is $5 \times 5 = 25$. As 144 divided by 25 is 5.76, that is the focus of the lens. The method is readily applicable, and has the advantage, from the point of view of the amateur photographer, that it calls for no special apparatus of any kind whatever.

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FRILLING.

To harden against frilling here are three baths in our order of preference: Water 10 oz., formalin $\frac{1}{2}$ oz., or chrome alum $\frac{1}{2}$ oz., or common (potash) alum 1 oz. After developing rinse just a few seconds, then allow ten minutes in the hardening bath, and then wash ten minutes before fixing.

A BIG FOCUSING CLOTH IS HELPFUL.

We must always remember that a little blurriness of some important part of the picture, which may be unnoticed on the ground-glass, may be very evident in the final print. This is particularly the case with shadows in the foreground, and with parts of the subject which come towards the edges of the plate, or fall on the corners of the ground-glass, where it is not easy to see the picture. To prevent overlooking these a big focusing cloth is a great convenience, as it allows the photographer to have his head well away from the screen so as to take in the whole picture at once, and it is in this position that the dark corners are best seen.

A mistake that is often made in focusing, and not by beginners only, is to change the stop without refocusing. Much of the advantage of using a smaller stop may be lost in such a case. If one has decided that the stop in use will not do, the next size smaller should always be tried, and the focusing recommended from the beginning.

If there is a limit to the size of stop that can be used—as in the case of moving objects, where a small stop would make the exposure too long—it is better, instead of focusing the distance first, to begin at the nearest parts, as just described for portraiture, and to focus those with the smallest stop that the exposure will allow. The camera is then racked inwards until those nearest parts are just short of being perceptibly blurry and the exposure made at that. This may give a very blurry distance, but it is better to have this than to have fuzziness in some prominent objects in the foreground.

☆ ☆ ☆

FOCUSING VERY DARK OBJECTS.

It will sometimes happen that, although the camera has a focusing screen and there is a good opaque focusing cloth, the image is too dark for sufficient to be seen on the screen to allow focusing to be carried out. In such a case it is often possible to see to focus by placing a lighted candle or match at the nearest point which is to be sharp and then moving it to the further point,

focusing in each case the image of the flame.

Of course with a hand-camera fitted with a focusing scale this may be used; but whenever it is at all practicable it is better to focus with the ground-glass, as the image on it can be seen, in all its various parts, and the actual effect of any alteration of focus can be seen. All focusing, it may be repeated, is a matter of compromise. Near and distant objects cannot be in exact focus at the same time. All that the photographer can do is to use a stop small enough to make the image of one object seem as sharp as that of the other; and, in doing this, not to use a smaller stop than the particular subject requires.—R. C. B., in *Photography*.

☆ ☆ ☆

FOCUSING A PORTRAIT.

The beginner may wonder why, instead of focusing the most distant part of the subject, he is recommended in portrait work to do just the opposite. The reason is that in portraiture, as already pointed out, there is no need for the more distant parts to be sharp at all; in fact, they are generally better otherwise.

When landscape work or any general view out of doors is in question the procedure described should be followed, so as to find which stop should be used. It need not actually take very long, but it should be done carefully.

☆ ☆ ☆

THE STOP IN PORTRAITURE.

For portraits, therefore, as a general rule, we may use the very largest opening with which the lens is provided. This is a good thing, as with portraits it is important to keep the exposure as short as possible, on account of the chances of movement. Accordingly, unless there is some strong reason otherwise, we use the largest stop and focus on the face.

Here, too, it will be well to recollect that the nearer any part is to the camera the more noticeable will be any want of focus. The slightest blur on the sitter's nose would appear at once, whereas the same blur at the back of the head might go quite unnoticed. In portrait work, then, it is well



EDWARD

E. Reisser

Wilkes-Barre Camera Club Exhibition

to focus as sharply as possible that part of the face which is nearest to the camera, and then to rack in the lens or the back until that part is just short of being perceptibly fuzzy, and let it go at that. The racking in ensures those parts which lie a little further away being sharp also, and secures the best general definition that can be got with that particular stop. If this is not enough, then the next size smaller stop must be used.

☆ ☆ ☆

FILTERING WATER.

When the water supply is likely to be contaminated with metallic particles, as may easily happen if it comes through iron pipes for any distance, it may give rise to black spots on plates or prints. This can be entirely prevented by fitting some simple

form of filter to the tap, such as can be arranged by folding a piece of flannel into four and then tying it over the tap. It should be changed from time to time, and its appearance will testify to the quantity of impurities which it stops.

☆ ☆ ☆

UNSCREWING A LENS CELL.

If a lens is so firmly screwed into its mount that it resists all ordinary attempts to remove it, force should on no account be used, or the lens may suffer irreparable injury. The best plan is to paint the joint line of cell and mount with a little "paraffin oil" from time to time, allowing an interval to elapse for the oil to make its way between the two metallic surfaces by capillary attraction. When it has done this—it

may take some hours—it will usually happen that renewed attempts to unscrew the lens will be successful.

☆ ☆ ☆

BLACKENING WOODWORK.

A good method of blackening woodwork is said to be brushing it over with a hot solution of a quarter of an ounce of potassium bichromate in five ounces of boiling water. When it is dry it is brushed over with a saturated solution of gallic acid in water. If necessary, the operations are repeated once or twice. If it is the interior of a camera which is treated in this way, the wood should be well rubbed afterwards, to prevent any chance of the chemicals used getting disseminated in the form of dust, as they would be certain to affect the sensitive surface of any plate or film on which they settled.

☆ ☆ ☆

THE ADVANTAGE AN ANASTIGMAT LENS HAS OVER AN ORDINARY RAPID ONE.

Fix up flat against a vertical wall a large sheet of newspaper, and place the camera opposite the center. Now focus the center of the sheet, and then focus some object in the corner of the ground-glass, using an ordinary lens and large stop. If you notice very carefully you will find that when the vertical lines are sharp the horizontal lines are not sharp, and *vice versa*. But if you repeat with an anastigmat, both vertical and horizontal lines in the corners of the ground-glass are (or should be) equally sharp at the same time. But by stopping down the ordinary lens one can get horizontal and vertical lines both sharp at the same time. What it comes to in practice is that the anastigmat with a large stop gives as good definition in the corners of the plate as an ordinary lens does with a small stop.

☆ ☆ ☆

When a solution is made up and bottled off, the date should be written on the label. This enables us to form a good idea later on whether the solution is likely to be in working order or not.

BLUR IS NOT NECESSARILY ARTISTIC.

A blurred picture is not, in itself, "artistic," and an otherwise successful picture may be quite spoilt by blurring. Moreover, while it is very easy to get a soft diffused print from a sharp negative when required, it is impossible to get a sharp print from an out-of-focus negative. For these reasons, then, if for no others, we must first learn how to make a sharp picture, and to that end must know how to focus properly.

The selection of the proper stop to use is one of the most important parts of this subject. It is quite impossible to give a list of subjects, and to say that these wanted this stop, and those that; and showed that the rule should be to use the largest stop which would give the desired definition. There are some subjects which allow of a very large stop being used.

Portraits come under this heading. The face should be sharply focused, but the background is generally all the better for being out of focus, as it then does not take attention away from the face.

☆ ☆ ☆

When landscape photography is being done in windy weather an everset shutter with an antique or pneumatic release is a great help, as it allows the photographer to make the exposure while keeping his eyes fixed on his subject, so as to note when it is motionless. Wind being comparatively slow moving, and often very local, a gust may be blowing the tree in the picture, while the air at the camera is quite calm, or *vice versa*; so that one has to look at the object to catch just the moment when it is still. If the shutter is everset, moreover, the exposure, if a long one, need not be given all at once, but bit by bit as the wind will allow.

☆ ☆ ☆

CLOUD PRINTING.

Lightly print on P. O. P. the landscape negative until you can clearly see the skyline. Then with knife or scissors divide this print along the skyline. Put each part in daylight to go as dark as possible, form-

ing two masks. Then on the glass side of the landscape negative fix the sky mask covering up the sky part, and on the glass side of the cloud negative fix the landscape part of the mask. Now print the landscape negative with a white blank sky space, transfer this to the masked sky negative, adjusting the skyline with the utmost care, and print in the clouds.

☆ ☆ ☆

A green light is preferred by many to a red one for working color sensitive plates. Although such plates are sensitive to green, and would be of very little use if they were not, they are not so sensitive to green as they are to red, when the luminosity of the color to the eye is taken into consideration. In other words, if the dark-room is equally brightly lit with green and with red, a red-sensitive plate, such as a panchromatic or one of the plates used for color photography, will be fogged in a shorter time with the red than with the green. It is very important to get the right shade of green for the purpose, and as this cannot be visually ascertained, the photographer must go to a reliable firm and get a proper "safe light." One advantage which many people find the green to possess is that the color is much more restful to the eyes than either red or orange.

☆ ☆ ☆

TRIMMING PRINTS.

It has been said that it is not advisable to use a sheet of glass on which to do trimming, as it turns the edge of the knife. On the other hand, it gives a cleaner cut than any of the suggested substitutes. I find that if two or three thicknesses of ordinary newspaper are placed on the glass, and the print on top of them, one gets the advantage of glass without any disadvantage. There is no need, with a sharp knife, to press so hard as to carry the cut right down to the glass itself.

SIR BENJAMIN STONE.

Photographers the world over will learn with deep regret of the death of Sir Benjamin Stone, F.R.P.S., at the age of 76. His name will ever be associated in the mind and memory of photographers as the whole-hearted advocate and exponent of using the camera for the benefit of coming generations. We do not know if he was actually the first to think of making photographic records of our own times as a storehouse for the historians of coming years, but certainly he was the most prominent figure in this movement, the value of which it is not easy to overestimate. To him was very largely due the formation of numerous county photographic and survey associations. What he urged others to do he himself did also—and with an energy and enthusiasm that was surprising at his age. We believe we are well within the mark in saying that he had accumulated considerably over 10,000 negatives of a record character. These include portraits of celebrities, buildings, quaint customs—many of these are rapidly dying out, if not already gone—antiquities, and in fact anything that could illustrate present times.

Sir Benjamin was an indefatigable traveler, and wherever he went the camera was his recording companion. For many years it was his kindly custom to hold a yearly "At Home" to all who were interested in record work at the St. Pancras Hotel. "Sir Benjamin's tea party," as this unique function was appreciatively called by those who were honored by an invitation to be present, was a very practical way of stimulating and extending interest in the line of camera work that engaged so much of his time. Some excellent reproductions of some of his photographs have been published; these volumes will become more and more valuable as time goes on.



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

THE AUTOGRAPHIC KODAK.

The Eastman Kodak Co., are now placing on the market a new Kodak under the above name. It is without a doubt the greatest photographic advance in years and its coming has been foreseen for some time. To the Eastman Company credit is due for the making possible this long cherished want. It is now possible to mark your negative when exposing with enough data as regards light stop and exposure to insure a permanent record for all time.

The Autographic Kodak is made in the No. 3A size (pictures $3\frac{1}{4} \times 5\frac{1}{2}$) and is for sale at all Kodak dealers. Among our pages will be found an advertisement describing in detail this new camera.

The *Autographic Film Cartridge* is made with a thin red instead of the familiar thick red and black (duplex) paper. The thin red paper is not light proof in itself. Between it and the film is inserted a strip of tissue. This tissue serves two purposes: To supplement the red paper in light-proofing the cartridge, and to permit the recording by light, of the writing upon the film.

The Autographic Kodak has a spring door on the back covering a narrow slot through which the writing is done upon red paper. The slot is provided with an automatic safety spring border which operates when the door is open to press the papers into contact with black of the film, thus securing the sharp printing of the image of the writing and preventing the diffusion of light around the edges of the slot. This slot is located so that normally the writing comes between the exposures.

After the picture is taken, the door is opened and with the stylus, or a smooth pointed pencil, held in as upright a position as is convenient, write on the strip of

exposed red paper any memorandum desired, such as the title of the picture, the date, or details in regard to the exposure, light, stops, etc. To get a clear impression, press firmly on both up and down strokes. While writing or afterwards the sun should not be allowed to shine upon the paper. The action of the pencil or stylus so affects the tissue as to permit the light to record the writing upon the film. After finishing the printing the door should be left open for the printing according to table furnished. Exposure must not be made to the sun.

We hope to be able to give our personal experience with this new camera with pictures in our next issue.

☆ ☆ ☆

The Cyko Family seems to be enlarging. Enlarging Cyko is now made ten times faster than the Red Label soft Cyko, and thus competes with Bromide Enlarging Papers. The prices are the same as for other grades of Cyko. We suggest that you inquire of your dealer about this latest addition to the Cyko Family.

☆ ☆ ☆

The attention of our readers is called to the advertisement among our pages of the first of the contests of the Rochester Photo Works, Inc., of Rochester, N. Y. The prizes are very liberal. First Prize, \$25.00; Second Prize, \$15.00; Third Prize, \$10.00. Conditions governing contest are as follows:

Contest is open for amateurs only.

Entry must not have been a prize winner in any previous contest or have been published before.

Enlargements must be made on Velour Black or Brome Black, however any grade may be selected, but size must not be smaller than 8 x 10, but may be larger.

Any number of enlargements may be wanted by one contestant. Entrants from Canada should not mail more than two in one package, as otherwise same will be subject to duty.

Entries must be accompanied by contest label contained in all dozen packages of Velour Black and Brome Black, and must be filled out properly. If more than one grade of paper is used, a contest label for each grade is to be filled out.

The prize jury consists of the Editors, Messrs. W. I. Lincoln Adams, PHOTOGRAPHIC TIMES; F. R. Fraprie, *American Photography*, and J. C. Abel, *Amateur Photographers' Weekly*.

In case no majority choice is made, the management of the R. P. W. will select the winner from the choice of the jury.

Contest closes August 31st. Prizes will be awarded September 15th.

The prize-winning enlargements will be published in photographic magazines and are to become the property of the R. P. W.

If prints which did not win prizes are to be returned, sufficient postage should be inclosed, also return address label.

Awards will be made on the following points:

- (a) Subject,
- (b) Composition,
- (c) Technical execution,
- (d) Artistic make-up.

Here is an opportunity for you to compete under these easy conditions. Bring forth your negatives and enter the contest.



The Ansco Company's Five-Thousand-Dollar Loveliest Woman Contest is progressing with ever-increasing impetus. Better write the Ansco Company about particulars if you have not already qualified for these generous cash prizes.



They say misfortunes never come singly and in some cases this is true. We have just heard from Mr. Willoughby of Broad-

way, New York, that burglars smashed the show window the other night and took away several cameras amounting to approximately \$350 in value. This is evidently due to the popularity of the cameras, it seems that five of the six were of foreign manufacture. Not only did they help themselves to the cameras, but they took the best value instruments they could, leaving the cheaper models in the window. It is evident that they were disturbed during the theft as there is upwards of seventy-five cameras displayed in the window, and it would have been a fine haul if they had been lucky enough to get away with the lot.

We trust that some of the cameras, if not all, will be recovered and extend our sympathy to Mr. Willoughby in the matter.

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 - 19312 Ica Ideal Model A Rietzschel Linear F 4.5 Anastigmat lens in Compound shutter. Camera No. 41715. Lens No. 19312. $2\frac{1}{4} \times 3\frac{1}{4}$.
 - 20322 Rietzschel Polygon camera with Rietzschel Dyalto Pronto lens in shutter. $2\frac{1}{4} \times 3\frac{1}{4}$.
 - 20337 Icarette Model A with Carl Zeiss IC Tessar F 4.7 in Compound shutter. Camera No. 6983. Lens No. 214309. $2\frac{1}{4} \times 2\frac{1}{4}$.

Stolen between 10 and 11 P. M., June 30th, 1914.



The Taylor Hobson Co., 1133 Broadway, New York, have issued their 1914-15 catalogue of Cooke Anastigmat Lenses. These lenses cover a large range of subjects and

are made for all purposes and special work. Made of three glasses uncemented, errors which are frequent in more complex systems are overcome.

Practically all dealers carry these lenses in stock, to whom prospective purchasers are referred. Inquiries regarding the particular style of lense necessary for the work in hand will be readily answered if sent to the above address. A proper understanding of the merits of each particular kind of lense makes the device very simple. By sending for this catalogue you can probably make your own selection.

☆ ☆ ☆

George Murphy, Inc., 57 East Ninth Street, New York, have recently issued a photographic catalogue, which differs from any which has been previously issued, in that it gives the net cash price of every article delivered at your door, so that you know exactly what each article will cost you, transportation paid. If you have not a copy of this catalogue, you should send them your name and address. They will be very glad to mail you a copy on receipt of same. They are the American agents for Ross Lenses, Autotype Carbon Tissues, *British Journal of Photography*, and other well-known articles.

☆ ☆ ☆

Bargains. Do you want to swap your camera or lens for a larger size or better grade. N. Y. Camera Exchange, 111 Fulton Street, New York, will make you a liberal offer. Tell them your story.

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☆ ☆ ☆

When buying your chemicals for develop-ing and printing, you are assured of the purity, etc., if the E. K. Co. label is on the package. The reputation of the makers stand behind the label and the cost is no more.

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SIXTY YEARS OF PHOTOGRAPHY.

In its issue of June 19, *The British Jour-nal of Photography* celebrates the comple-tion of sixty years of publication by the presentation of a supplement, entitled "Pho-tography, Past and Present." These pages provide a review of the origin and progress of photography from the year 1839 to the present day. They show the great develop-ments which have been witnessed in photo-graphic processes, many of which owe their existence to the contribution to the *British Journal* by workers in the past. The sup-plement is fully illustrated, whilst in the body of the paper are reproduced portraits of veterans of photography and of past and present editors of the *British Journal*. The issue is one which every photographer will read with interest.

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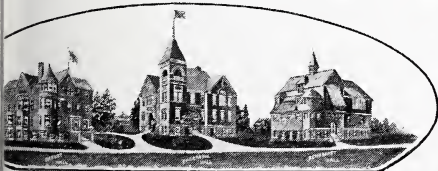
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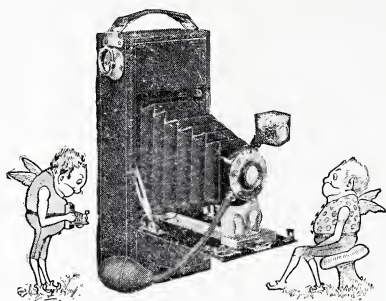
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ROCHESTER, N. Y., *The Kodak City.*



Enlargement from same negative as print below, showing the same definition.

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It is small in size—but large in capabilities. Its lens is especially suited to the work it must do, because it is ground for the purpose by skilled workmen, from the finest Jena glass. It gives microscopic definition, is free from astigmatism and renders perfect flatness of field. These are the qualities of the Anastigmat lens that are of special value



Made with Vest Pocket Kodak, Kodak Anastigmat Lens. Actual size.

in such a camera—that produce negatives of such a nature that enlargements of any reasonable size retain the quality of contact prints. And the speed of this lens ($f.8$) is extremely high for a lens used only with a fixed focus.

The accompanying illustrations showing the actual size of the Vest Pocket print and the excellent definition of the enlargement from the same negative,

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ROCHESTER, N. Y., *The Kodak City.*

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Regardless of what camera you may own or the nature of the outings you most enjoy, there is always a time when the Vest Pocket Kodak, for its smallness, smoothness and readiness for action, will prove its worth in supplementing your larger camera. When the unexpected opportunity for a picture arises, it usually demands quick action—and with the Vest Pocket Kodak you can get it. It is fixed focus—may be whipped out of your pocket—opened, and an exposure made instantly. The result is always assured, if the light is at all favorable.

Most amateurs prefer to have all their pictures of a uniform size, the 3A size being one of the most popular ones. The V. P. Kodak Enlarging Camera permits one to make $3\frac{1}{4} \times 5\frac{1}{2}$ enlargements from V. P. Kodak negatives with almost the same ease as making contact prints.

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Ask your dealer to show you the Vest Pocket Kodak with Kodak Anastigmat lens. Look it over critically, noting these points: It goes in the vest pocket comfortably, carries film for eight exposures, has a perfect anastigmat lens, a ball bearing shutter that works silently and accurately, a reversible brilliant view finder, a Kodak Autotime Scale, has no projecting parts and makes negatives $1\frac{3}{8} \times 2\frac{1}{2}$ inches, so sharp and clear that enlargements may be made to any reasonable size. Here are the essentials of efficiency.

The Price.

Vest Pocket Kodak with Kodak Anastigmat Lens, - - - - \$12.00

THE PORTRAIT ATTACHMENT AFIELD.

There are two ways to enjoy nature. You would almost suspect from these opening words we are going to say the two ways are with or without a Kodak but we are not—at least, not so abruptly.

One way to enjoy nature is to stroll out into the woods or the open and just breathe in the pure air and know that you are in the midst of beautiful surroundings, without paying any particular attention to which flower or spray of foliage is the most perfect or beautiful. You realize the sense of pleasure afforded by things in general, but you are overlooking individual things—aren't you only enjoying nature in a broad, careless way.

The better way and the true way to enjoy nature is to observe detail. Every flower or spray of flowers—every leaf or spray of leaves has a separate and complete beauty entirely apart from the rest. The person who has that happy faculty of observation sees more on a day's outing—gets more real enjoyment in the day than the indifferent one does in a dozen outings.

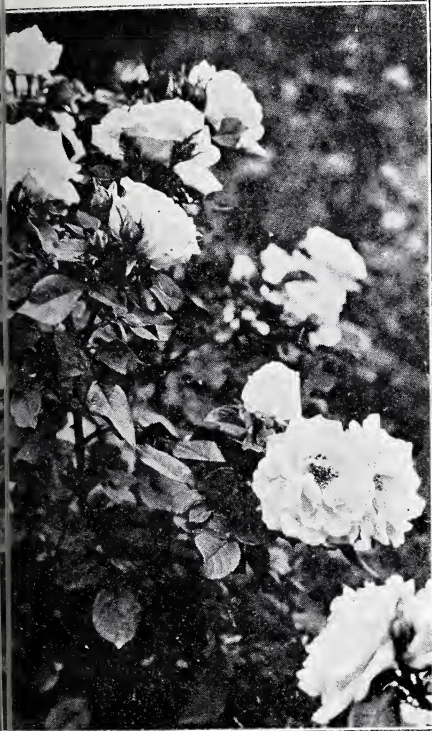
It is one thing to observe and appreciate detail and another thing to record what you have seen and reproduce the beauty you have discovered for other eyes to see and enjoy. You may as well hunt for game without a gun as to search for the beauties of nature without a Kodak.

The Kodak, however, is inclined to observe nature broadly—to look at things in a general way, unless it is equipped with that little detail absorber known as the Kodak Portrait Attachment. This is a simple little device—an extra lens—which slips on over the regular lens and makes it possible to work at close range and produce sharply defined pictures that would be impossible without it. The object at close range naturally appears larger in proportion

(2)

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proportion to the size of your picture than if your Kodak were used at six feet—the nearest point at which your lens gives sharp definition without the Portrait Attachment.

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The Kodak is a desirable companion on every outing, but for separating the little things from their surroundings and securing their full detail of form, there is nothing more efficient than this same Kodak equipped with a Kodak Portrait Attachment.

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No. 2 Brownie Enlarging Camera for 5 x 7 Enlargements from 2¼ x 3¼ negatives, - - - -	2.00
No. 3 ditto, for 6½ x 8½ Enlargements from 3¼ x 4¼ negatives, - - - -	3.00
No. 4 ditto, for 8 x 10 Enlargements from 4 x 5 negatives, (will also take 3¼ x 5½ negatives), - - - -	4.00

(3)

Pictures like this are all about you—at your very feet—and some of them are even more beautiful than the landscape of which they are a part. You can make them with the



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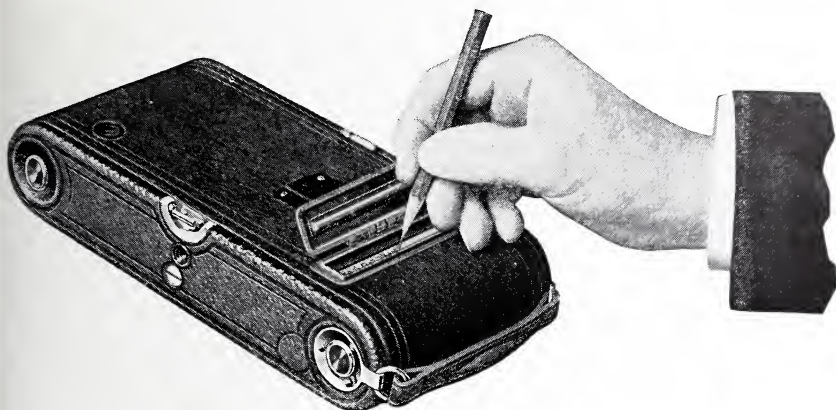
KODAK PORTRAIT ATTACHMENT

With the regular lens equipment, you can place your Kodak 6 feet from your subject and secure a sharply defined picture. With the Kodak Portrait Attachment slipped over the lens, fixed focus Kodaks and Brownies will make sharp pictures at 3½ feet while the focusing types of cameras may be placed as near to the subject as 2 feet 8 inches.

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ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on August 30th, 1914, so as to be announced in the October Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Commended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Outdoor Photography."

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

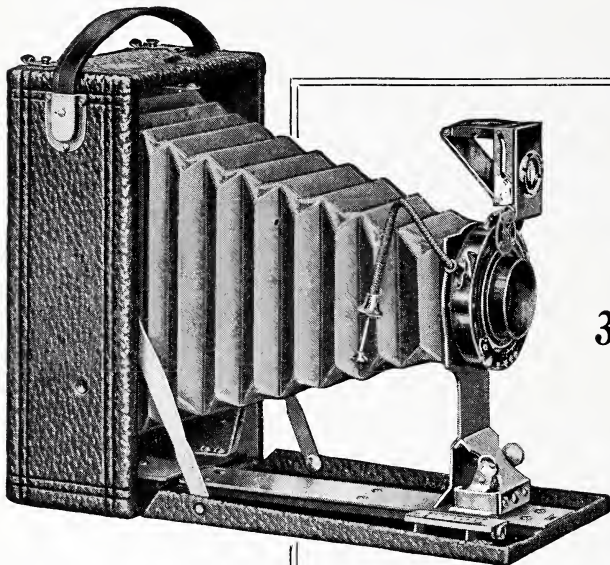
NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used: those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than August 30th.



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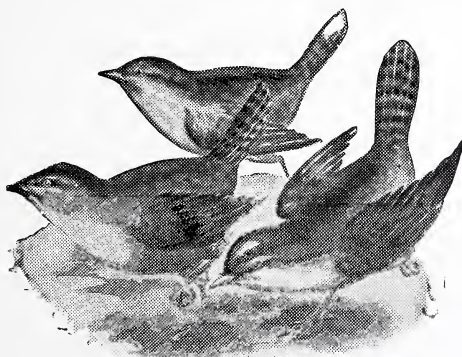


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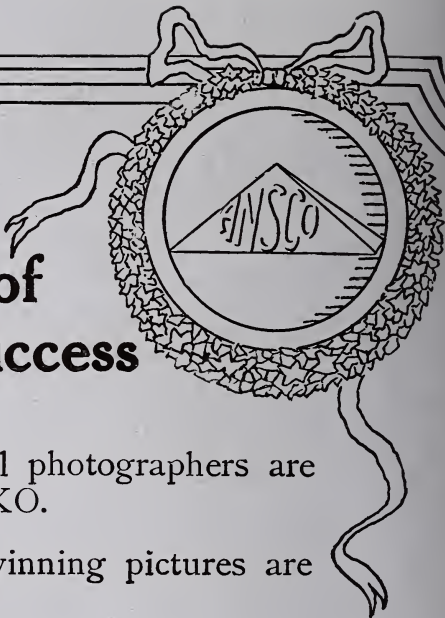


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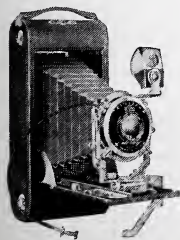
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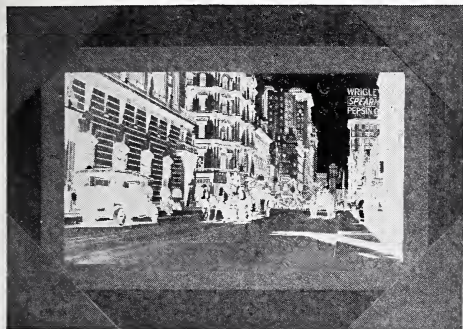
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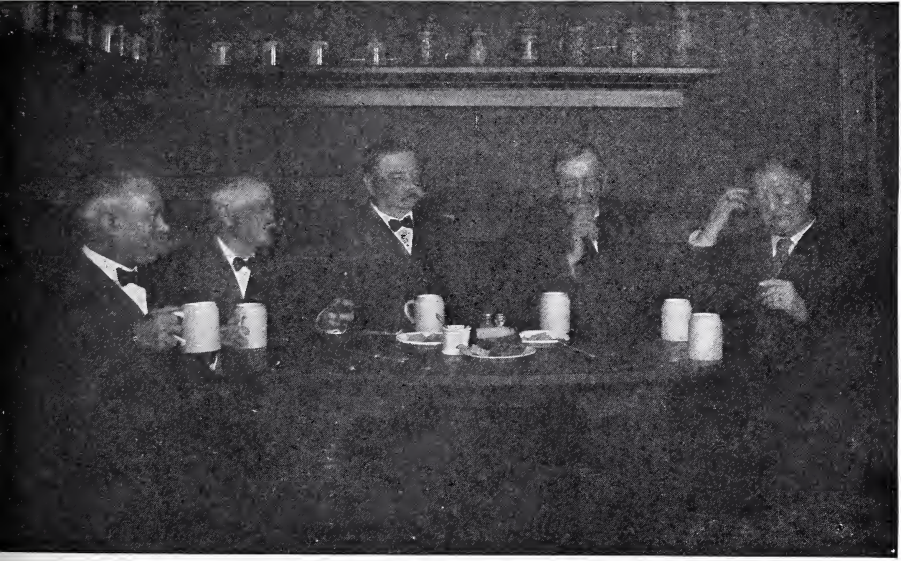
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No. 9

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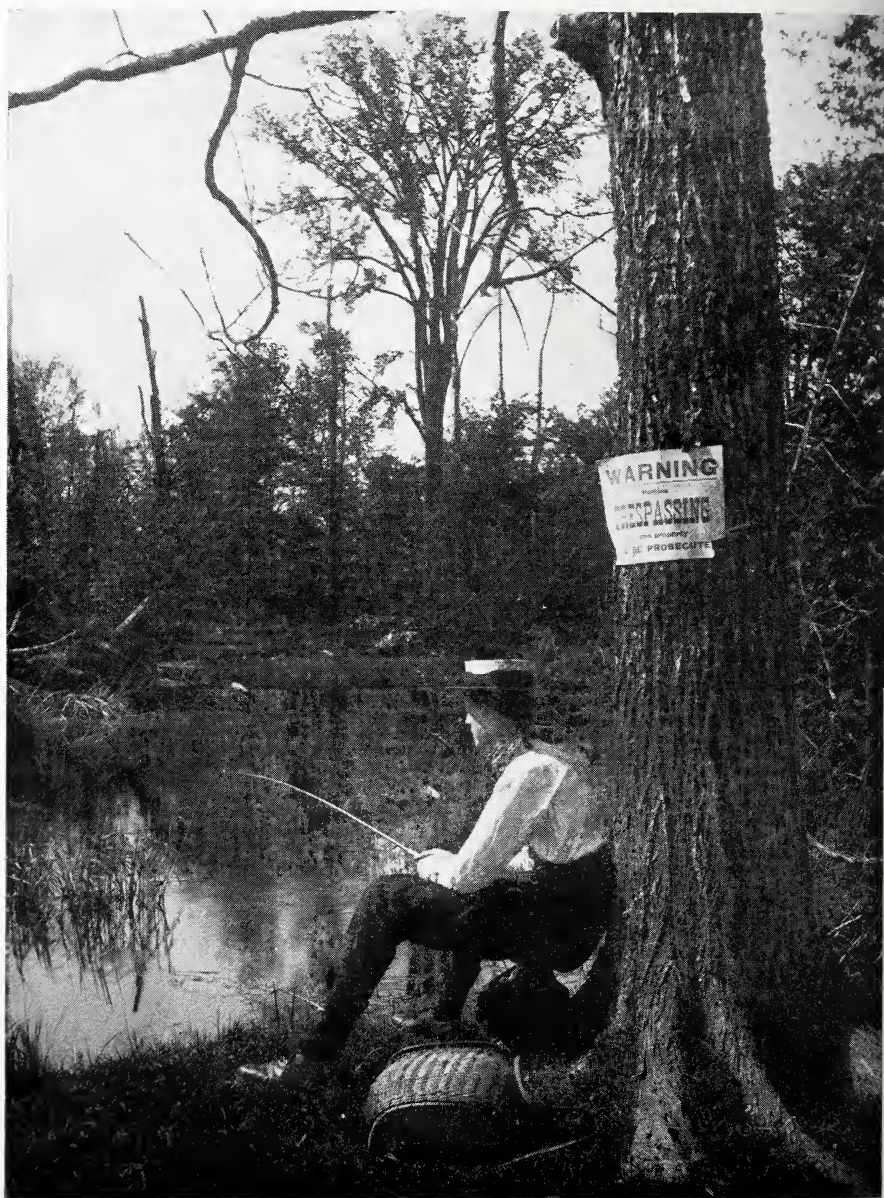
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"WHERE IGNORANCE IS BLISS, 'TIS FOLLY TO BE WISE" Photo by R. R. Sallows

The Photographic Times

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The American Photographer and Anthony's Photographic Bulletin

VOLUME XLVII

SEPTEMBER, 1914

NUMBER 9

A CULTURAL OUTLET FOR THE AMATEUR'S ENERGIES

BY BAYARD BREESE SNOWDEN

With Thirteen Illustrations by the Author.

THE eternal question for the serious-minded amateur is how to keep his hobby on that high plane where it shall satisfy him (and others) that it is adding something worth while to his stock of knowledge and increasing the breadth of his mental horizon. For many persons the ordinary practice of the art does not give this satisfaction. Photographic rambles, the taking of pictures of family and friends, the absorbing processes of development, printing, and enlarging,—these are agreeable relaxations, but, however pleasant, frequently leave behind them a self-accusatory impression as of wasted time.

I do not mean that in such cases the time *is* wasted. Generally it is not; generally it is employed to lasting profit, even if that profit is not realized at the moment. The point is that the feeling of wasted time is there. It is the fly in the ointment, ever ready to spoil one's relish for the healing balm. And I suppose that the feeling is most common to persons of alert, inquiring mind, who feel that with such vast stores of vital knowledge, such great treasuries of material for self-development, all about them in this wonderful twentieth century, it savors of trifling to idle one's time away with picture-taking that really interests no one but themselves. Shall the great books of the world's literature, the great music, the achievements of science, the splendid panorama of history, the complicated problems of economics and sociology, be left neglected for a fascinating pastime that produces no tangible results?

This feeling is so natural a one, especially where the devotee of photography falls short of those unusual successes that undeniably justify his fondness for the art, that the serious-minded amateur is, as I have said, prone to look about him for some means of making his hobby count along the normal lines of self-development. He is really wise in doing so, for photography is abundantly able to contribute to his intellectual life, and in the process will give him far more pleasure than when aimlessly pursued as an end in itself.

The cultural outlets for photography are many, so many that to enumerate them all would be a difficult task. The present purpose is rather to give some idea of one of these outlets lying ready to hand which offers an immediate starting-point for the great majority of such restive camera-workers as I have mentioned. The writer has himself been a student of the subject for some years, though it lies distinctly outside his vocation, and feels that it is one of the most valuable and broadening studies by which one can seek to enlarge his mind.

The subject is architecture as an expression of man's aspirations, ideas, and bodily needs through long centuries of civilized development. Architecture as a branch of commercial photography, or the superficial study of architecture by the taking of hit-or-miss pictures here and there, is not what I mean. I would have the amateur first of all study the subject with a text-book, beginning, say, with the excellent volume in the Home University Library, published by Henry Holt and Company, and progressing from this to Hamlin's "History of Architecture" (Longmans). In these elementary volumes the average amateur (in fact, the average non-amateur, for architecture is not a subject of which many persons have an accurate perspective) will discover the depths of his own ignorance and will find himself in a most attractive field of inquiry. He will also glimpse the close parallel between the development of architecture and the development of civilization, and will be kindled to deeper study of peoples and times now far remote—so far remote that to the unawakened mind they seem to have little in common with twentieth-century America. Much might be added concerning the mental stimulus which such a study will give him, an understanding interest, for example, in the architectural and archaeological collections in the Metropolitan Museum of Art, but of that no more than a suggestion need here be included. It is photography with which we are dealing.

Armed with knowledge gained from the books I have mentioned and from others which he will surely seek out, the amateur will begin to see on all sides of him examples, applications, and developments of the various architectural styles which he has learned to distinguish. Colonial doorways and marble columns of office buildings will begin to classify themselves into the Doric, the Ionic, the Corinthian and the Composite, with here and there an example of the Byzantine. The big square bank building that impressed him formerly with but a vague sense of its massive security will now loom up as a Renaissance palace-castle. The plain brick church that never impressed him at all will reveal itself in its true character as an exquisite reproduction of pure Lombard. Greek temples will rise before him on many sides, and the towering Singer building, which he has been content to regard as "the highest office building in the world," will now assume a new significance and originality as a daring American adaptation of the Gothic ideal to commercial purposes, supplanting the inadequate Renaissance imitations of an earlier period. Fifth Avenue residences and simple country homes, wealthy stone churches and New England meeting-houses, stores, government buildings, libraries, railroad stations,



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1. *A Doric Porch.*

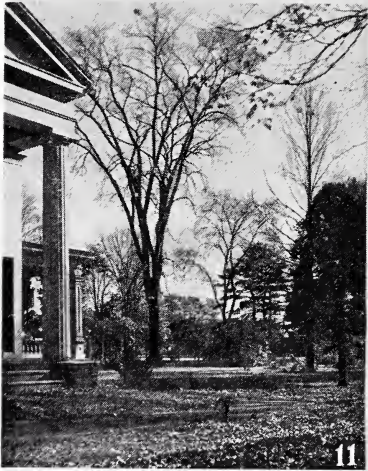
2 and 3. *Doric porch at entrance to college building, showing Tuscan influence.*

4. *Auditorium with Corinthian facade.*

5. *Detail of an American Church, showing splayed and arched doorway. Church is in English perpendicular style.*

6. *A Lombard reproduction as a school gymnasium.*

7 and 8. *Old Dutch farmhouse in Brooklyn, N. Y.*



9. An example of the type of home architecture prevailing in New England towns a half century ago.
 10. A simple cottage of the Revolutionary period.
 11. The Doric column applied to home architecture.
 12. A pure example of colonial architecture. Here the columns are Ionic.

arches, monuments, bridges,—all will offer their contributions to his study of architectural development, of the art with which man has sought to incorporate beauty and personality in his attempts to work out the structural problems confronting him.

A city like New York becomes a paradise to the amateur thus engrossed in the fascinating and broadening study of the history of architecture. There is material for his camera on every side. A doorway here, a column there, now a complete building, now some separate architectural feature, at another time a church interior, or an old Dutch homestead in the suburbs of Brooklyn, a relic of seventeenth century Holland,—what need to enumerate the inviting opportunities which only wait to be seized?

With such a clear field before him, the enthusiastic camera-worker can pursue his hobby with all the delights of a collector, a collector of finds which will furnish increasingly valuable material for the exercise and extension of his critical powers. With an album—or, better still, several albums—carefully planned out on the basis of his systematic study of the subject, he can build up a mass of related data which will prove a never-ending source of solid



13. *A college fraternity house embodying colonial adaptations of the classic. Note the Corinthian facade and the Ionic columns of the porte cochere. Photo by H. E. Kinsman.*

satisfaction and, if he perseveres, an ultimate means of making himself an authority in the field of architectural criticism. As before stated, very few persons know anything much about architecture. Very few, for example, who read about the altered plans for the great cathedral of St. John the Divine in New York are able to understand the controversy as to whether the new plans are better than the old. An insight into all such problems is given by such a photographic specialty as I have proposed. But beyond all this architectural history leads to independent and original conclusions on tendencies and style. The opinions of those who know are always interesting, and always receive a hearing. And if the amateur is, like the writer, more or less under the spell of the optical lantern, then here again, in the making and projection of lantern slides, will he find a delightful means of utilizing his material and putting it before others in an interesting and attractive form.

It will be noted that in the foregoing I have limited the discussion to our own country. My purpose in so doing has been to emphasize the fact that there is plenty of material for such a study here at home. But for those who have the opportunity for foreign travel the field is vastly extended. Europe especially is a rich treasure-house for the study of architectural development. In fact, it is the architectural monuments of Europe which gives that ancient continent one of its chief claims as a stamping-ground for those in search of that elusive desideratum commonly known as culture. Thus the amateur who devotes himself at home to the subject of architecture will not only find his

field of activity greatly extended by a foreign tour, but will find himself getting far more out of that tour than would otherwise be the case. He will see more and see it better. He will take in details where the average tourist receives little more than a hazy general impression. And he will not neglect the important for the trivial, a tendency of half-educated Americans which has in the past made them looked upon on the continent with much amusement.

From the standpoint of photography, such a pursuit as we have here considered is decidedly interesting. There is a certain definiteness to the chase that is often missing in the search for elusive beauty. Camera rambles in search of beauty spots to photograph are frequently disappointing, for beauty, after all, is a good deal like happiness: seek it on all sides and it escapes you; stop looking for it, seek some worthy object instead, and suddenly it appears to you unawares. While the camera-worker is busy in his search for this or that architectural feature, unexpectedly there is presented to his eyes a composition which for pictorial value far exceeds anything an aimless ramble would have brought to his attention. But entirely aside from this consideration, which is based upon the simple truth that opportunity comes rather to the busy man than to the idler, is the genuine pleasure in architectural photography as an occupation for one's uninspired moments. You know what you are looking for, and you know it when you see it. All questionings as to the value of the subject-matter are dispersed, and your problems are chiefly those of point of view and technique. As time goes on you find yourself seeking here and there to introduce the element of atmosphere, to be sure, that even in such cases your primary satisfaction is in the consciousness that whatever the artistic merits of the picture it is a definite contribution to the mass of data you are acquiring on a subject which is thoroughly worthy of your best efforts.

THE PHOTOGRAPHING OF MOUNTAINS

BY E. D. LEPPERT.

With Six Illustrations by the Author.

TO the uninitiated, who has been used to "taking" ordinary landscapes in low altitudes, it would probably be a puzzle to him as to what exposure to give and what plates and screens to use, were he to be suddenly transferred, from flowers and babbling brooks, to the summit of a gigantic snow-peak, two or three miles above the sea, in the land of eternal snow!

My object in this article is to advise you of the secret of success in photographing unusual subjects in high altitudes: Having spent about eight years in roaming the rugged mountain ranges of the state of Oregon, I have made special efforts to get the best possible results out of my work by obtaining presentable pictures of Nature's most wonderful creations—mountains.



SQUAW MOUNTAIN, ORE.

Altitude 8,500 feet



DIAMOND PEAK, ORE.

Altitude 9,210 feet

To be successful in this line of work, one must first be an ardent nature lover; otherwise he can not see these beauties. I have spent weeks at a time in the wilderness, 50 miles or more from the nearest habitation, with no companions but my camera and six-shooter, and enjoyed every minute. I have sat for hours, on a commanding position, and watched the giant snow-peaks: these great white sentinels of the wilderness, and studied their different aspects as the sun and shadows played upon them, or as their scarred sides were kissed by the clouds. I always go afoot, taking a pack-horse to carry my outfit, so probably my advice as to the nature of photographic materials to take on such a trip will not apply in all cases.

I use a 5 x 7 Folding camera, using plates. It has been my experience that results can be had on plates, which you cannot get on films. Besides, the latter are more liable to fog and don't seem to stand up under the severe climatic changes like plates. I may be mistaken, but every one to his own notion. It may not make much difference in picture taking in the "mountains" of the East, whether you use plates or films, orthochromatic or ordinary, as you do not have that eternal glare from the snow-fields to contend with, and the difficulty of getting a white snow-peak to show up clear and distinct against a sky of brightest blue. "Bless you"—your Eastern mountains would hardly make presentable foot-hills for the Rockies or Cascades! You have no snow except in winter, and can't walk over 20 ft. of frozen snow, on the 4th of July, like I have done many times: or be caught in a howling snow-storm on the 18th day of August, like I was two years ago. I don't want to cast any reflections on your Eastern mountains, as you probably admire them as much as I do the Cascades.

My camera has a bellows capacity of 20 inches, and is provided with all the other adjustments usually found on a camera of moderate price. I use a Pancratic Telephoto Lens of 8 power, but can only get 7 magnifications out of it with a 20 inch bellows draw. A 22 inch bellows would give me "full sweep" with this lens. As to the exposure with this lens, you simply multiply the normal exposure by the square of the magnification, and you have it without any doubt whatever. In using a telephoto lens, several things are essential to success. You cannot make time exposures in a high wind, or when there is undue haze in the air. By using a Tripod Stay, and shielding the camera as much as possible from the wind, I have made good exposures which otherwise would have been impossible. I use three ray-filters: a 3-time, and 15-time filter; the illustrations in this article having been made on Orthonon plates, with a 6-time filter. I use each filter in accordance to my own decision as to the requirements of the view. In views, where blues and whites predominate, such as snow against a blue sky, I use the deeper filter. Don't try to photograph snow-peaks against a blue sky,—without a color screen. *It can't be done.*

I use an Exposure Meter to calculate my exposures, and this little instrument is the best adjunct to the amateur photographer's outfit that was ever invented. In all the 6 yrs. that I have used mine, it has never failed me.



"A GEM IN ITS SETTING"

Crescent Lake, Ore.

Get one, and stop your guess-work and spoiled plates. In all snow-scenes and color-screen work, I use the Orthonon plate, and cannot praise them too highly, as to their ability to give true color values, absence of halation.

In starting out, I wrap each box of plates in paraffine paper, or oil-cloth, to keep all dampness away from them. I stand them on edge in the alforjas (pack-satchels) on the *outside*. Don't put plates next to the horse's sides. The warmth and perspiration from the animal will cause them to "sweat." Pack soft articles around them, such as sugar-sacks, flour, coffee, etc.; but keep them away from your supply of salt, and salt-meat. You never need to worry about the possibility of them getting wet or damaged while on the trip, if they are packed thus. I have had my pack-horse fall down and roll over, without ever breaking a single plate or my camera: which latter was fastened on top of his back, under the tarpaulin, or pack-cover. I have carried plates around this way for 2 months at a time, in all kinds of weather, and in altitudes ranging from 5,000 ft. to nearly 12,000 ft., and never lost an exposure. My supply for a 2 month's trip is generally 6 doz. plates:

Exposed plates will keep much longer in high altitudes, than at sea-level. I feel safe in saying that if exposed plates are properly repacked, they will keep for 6 months in altitudes between 5,000 and 10,000 ft.; without any indication of "falling off" in density. Plates will, if kept for an extended time in low altitudes, lose density; and my advice to persons who expect to keep their exposed plates very long before developing them, is to generously over-expose. Exposures made without color-screens, seem to "hold up" better than those made with them.



OREGON'S "BIG HILL"—MT. HOOD

Altitude 11,225 feet

We have no roads through our mountains out here, except a few crossing the range from east to west. Therefore, all traveling must be done by trails, which are few and far between, and which were made by hunters, prospectors, trappers, U. S. Forest Rangers, and Indians. Our northernmost road crosses the range at its lowest point—3,900 ft. The McKenzie Pass is at an elevation of 7,200 ft.; while the Hell Gate Pass is still higher. All travel off of these three roads must be done by trail or "cross-country" and the latter method is impossible except on foot, and then only in a few localities.

I keep my camera and tripod just under the pack-cover, with a strand of the pack-rope passing on either side of it. Then, when I want it while on the march, I just loosen the pack-rope and "fish" it out. I put it back in place, give the "diamond-hitch" a pull, and go on my way rejoicing. I have gone down trails where my horse would simply sit down on his haunches, brace his forefeet, and literally slide down the side of the ridge, with the dust and fire flying from his hoofs. We have gone up places where 20 yds., would be the limit, without stopping to rest. These Western horses are surefooted, and will go anywhere a human being can, without the human being making use of his hands.

After striking camp, and on taking a side-trip, I have a set of pack-harness made for carrying my camera on my back. I fold the tripod and strap it on top of the camera case. This leaves my hands free to help myself up bad places, or manipulate my six-shooter if need be: for out here you are liable to get into a dispute over the right-of-way, with a mountain lion or bear, and



"TWO MILES ABOVE THE SEA"

it might be in a place where it would be next to impossible to go around him. I reach the base of the snow-peak and pick out the easiest route to the summit. Then I begin a long hard climb over boulders, glaciers, lava-beds, snow-fields and crevasses. I never use an alpenstock. In my estimation, they are a worthless article, and no more necessary than a pair of kid-gloves. I have climbed probably 30 snow-peaks and never had one in my hands. All I want is two good hands and spiked shoes. With a black mask, or smoked glasses to protect my eyes from the glare of the snow-fields, I am ready to tackle mountain photography in its most "acute stage." Stopping here and there to get a view of a snow-field, a glacier, cliff, or crevasse, I slowly shorten the distance between myself and the summit. Arriving at the top I sit down on a boulder or on the snow, and "take in" the view while I rest a while. Then I unlimber my apparatus and proceed to use up photo materials in an alarming manner. The average exposure from a 10,000 ft. mountain, on a bright July afternoon, with rapid plates, stop 32, and a 6-time filter, is 1 sec. My rule in mountain photography has always been, to figure out the approximate correct exposure by meter, and then *double it*. You may "gasp" at this, but when I tell you that out of 258 exposures made by this rule, 252 of them produced fine negatives, you will agree that it wasn't such a bad rule to follow after all. But—these plates were jostled and bumped around for 2 months before they were developed.

Returning to camp, I wait until dark before trying to reload my holders. After dark I go into my little tent, crawl under my blanket to shut out all light from my camp fire, and proceed to reload my holders by the "sense of

touch" instead of a ruby light: and it is just as easy after you do it a number of times: besides you eliminate all danger of getting fogged plates from an unsafe ruby lamp. I first lift the 12 fresh plates from the box and lay them on my focusing cloth which I spread out to work on. Then I proceed to take the exposed plates out of the holders, re-packing them carefully in the box, taking care to get them face to face, and tight enough so they will not rub against each other. I then reload my holders. If I am a little doubtful which is the film side of a plate, I bite a corner. The film side sticks to your teeth. Going out to my fire, I take my exposure record, and copy down the subject of each view on the bottom of the box. Then when I get back to civilization, and go to develop the plates, I know just what views are contained in each box of exposed plates. I keep the non-halation plates separate from the others by putting them in the bottom of the box, and tearing off a little piece of the black paper, I place it between them and the ordinary plates so I will know how many I have. Such are the "ways of the wilderness." Sometimes I wish to include myself in the picture. I always carry a spool of black thread with me for this purpose. I tie a match on the shutter lever to give it better "purchase," and tying the thread on the match, I bring it down under the pinion, and reel off as much as I need. The black thread never shows in the picture.

On my last trip I covered a distance, including side trips, of about 375 miles in 28 days. I climbed 4 snow-peaks ranging in height from 8,500 to nearly 11,000 ft. I made 36 exposures on the trip, and never lost a single one. The entire 28 days was spent at an altitude of over 6,000 ft. I ascended the South Sister Peak (10,525 ft.) in 6 hrs. 20 min.; and made 6 exposures from the summit, and two between snow-line and summit. Diamond Peak (9,210 ft.) was climbed in 3½ hrs. and I made 9 exposures between base and summit. Others peaks visited, were Maiden Peak (9,084 ft.); Bachelor Mt'n. (9,126 ft.); and Broken-top Peak (9,000 ft.). Mt. Hood (11,225 ft.), and the highest mountain in the state, probably offers more material for photographic work than any snow-peak in the Northwest. Her innumerable crevasses, glaciers, cliffs, moraines, ice-cascades, and snow and lava formations present pictures at every turn. In such work, the color-screen and non-halation plate prove themselves indispensable.

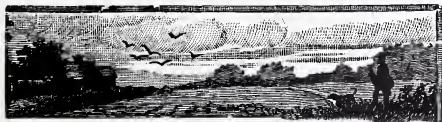
On a clear day, from the summit of a snow-peak a person can see for an almost incredible distance, and he will be tempted to expose his plates on the more distant views, but I advise him not to do so, as the results will not be satisfactory. While the view may look beautiful to the eye, and show up with marked clearness, it will not retain half the detail on the plate that the eye sees. From the summit of Mt. Hood I have, with the naked eye, seen Mt. Baker, Wash.; and the summits of the Selkirks, in British Columbia, a distance of about 300 miles as the crow flies. I counted 33 snow-peaks from the summit of the South Sister. If the air is absolutely clear, and no wind is blowing, you may meet with fair success in the very distant views, by the use of a good telephoto lens and a color-screen. In development, judge by the highlights, and do not allow them to get too dense; for if you do, you will lose



THE LAND OF ETERNAL SNOW

all detail in the snow, and it will be hard to tell where snow and sky meet. My favorite developer for mountain views, is the Pyro formula, which is included with every box of plates ; using twice the specified quantity of water for double-coated plates.

My last words of advice are,—go out into the big outdoors, and get next to nature with your camera, and you will add years to your life. It is a life that puts “red blood” in your veins, and a healthy tan on your cheeks. Help preserve and increase the interest and beauties of nature, by diligent use of the lens and dry-plate. Hunting with a camera is much better than hunting with a gun. The former preserves and educates, while the latter destroys. While I enjoy hunting myself, and have probably killed more than my share of big-game, I would much rather press the bulb, than pull the trigger.



POPULAR LANDSCAPE PHOTOGRAPHY

BY SIDNEY ALLAN.

With Eleven Illustrations by A. A. Nicolas.

BY popular landscape photography I mean landscape views that are made to sell, and not for exhibition purposes or to satisfy any pictorial ambition. They are bought simply because they represent a pretty scene, possibly of a locality that the purchaser has seen or is familiar with. They must be clear and well defined. Very little else is demanded of this kind of work.

One might think that the ordinary view postal-card would fill that want. The postal-card view is liked because it depicts a fact and is colored. This explains the difference. The salable landscape print pretends to be a little bit more artistic than the postal-card. It is larger, more expensive, and ready to frame. Furthermore its main object is not to render a certain site or sight accurately, but rather to depict the typical or characteristic scenery of a certain locality. Of course there are certain prints on the market which do not accentuate any particular locality. The ordinary sheep, cow and fence, apple blossoms, brook and lily-pond picture depicts scenery that is true almost to any part of our section of the world, as, for instance, those of the Kneff Bros. They gain the approval of the public by being colored (frequently very loudly) and by treating so-called popular themes in a semi-poetical, semi-sentimental manner.



PATHLESS WOODS
(Fig. 1.)

A. A. Nicolas



SOUTHERN PARK DRIVE
(Fig. 2)

A. A. Nicolas



OVERHANGING BIRCH *A. A. Nicolas*
(Fig. 3)



THE ROAD BEND *A. A. Nicolas*
(Fig. 4)



A CLUMP OF TREES *A. A. Nicolas*
(Fig. 5)



A TROUT STREAM *A. A. Nicolas*
(Fig. 6)

The monochrome print in grey, brown or green is by far more dignified. It at least does not offend good taste. Although a rather indifferent wall ornament, it is better than many of the more cumbersome articles than can be purchased in cheap picture stores. It keeps its place, it is neither loud nor obtrusive, and in some instances after all a genuine glimpse of nature that might survive the wear and tear of repeated contemplation.

The accompanying pictures were made by A. A. Nicolas, the leading photographer of Kane, a small town in the Alleghany Mountains, and represent more or less characteristic scenery of the country around. The eight by tens sell for one dollar unframed and there is a steady demand for them. Figs. 5-10 represent the latest work and their salability has not yet been tested. Figs. 1-4 have been on the market for some time, and it is Fig. 1 which so far has proven to be the most favored one. Now this fact is what interests me and what I wish to analyze for the benefit of my readers. All of us who make pictures want to make pictures that please as many people as possible. What is there in the "Pathless Woods" that interests people more than either Fig. 2, 3 or 4? Surely the "Overhanging Birch" and "The Road Bend" are better pictures. Fig. 3 can claim to be more poetical and Fig. 4 to be more picturesque than Fig. 1. And is Fig. 3, the "Southern Park Drive" not a better composition? Well, after all, I am not so sure of that. It is more ambitious, perhaps, but too matter of fact as the title indicates. Composition does not count for much in that sort of picture making. It may prove even disastrous. You must remember that the purchasers are ordinary people without any art education. Their eyes are not trained. An elaborate composition would confuse them. They want to be able to take in the entire picture at one glance. Consequently all that is necessary of composition is a favorable viewpoint that depicts the scene as it is without any imaginary or reminiscent embellishments. They might like an imitation of Corot if they are familiar with Corot's paintings. But in the majority of our smaller townships people are not. Of course, there are exceptions everywhere—no village is too small for that, but these people do not patronize landscape prints.

Fig. 1 appeals to Mr. Nicolas' customers because they know the scenery it depicts. It only takes a five minutes' walk in any direction to encounter a similar scene. And yet it is not an ordinary scene like Fig. 2; it is a fragment of real nature of the country they live in. They either want a depiction of one of the sights of the town (*viz.*, Fig. 11), the park of which they are all proud of and which is pointed out to transients as a characteristic scene of the woods, mountain roads, and trout streams that abound in that part of the country. And Fig. 1 is characteristic, no, it is more, it is typical of the open woods near Kane, where lumbering is steadily going on. Fig. 3 is a charming little picture which would gain much by adequate coloring, but it is neither typical or characteristic of the locality. And Fig. 4 could pass for a scene in the Adirondacks just as well as in the Alleghanies. People may be totally ignorant about pictorial values, but in certain things they are more discriminating than the average



SUNLIGHT AND SHADOW
(Fig. 7)
A. A. Nicolas



EVENING
(Fig. 8)
A. A. Nicolas



A MOUNTAIN ROAD
(Fig. 9)
A. A. Nicolas



REFLECTIONS—Pool by the Wayside
(Fig. 10)
A. A. Nicolas

picture-maker thinks. And the public is generally right in such matters, and even if they were wrong it is well for us to know what thoughts influence their selection.

And which picture of Figs. 5-10 will prove the best seller, which question in this instance is of principal importance, as it establishes the usefulness of these pictorial efforts. They were not made as souvenirs or examples of amateur ingenuity, but simply to sell and to please those who buy them. No doubt Fig. 10 is the most pictorial one. Barring the flatness of the sky it is technically satisfactory and no doubt could be worked up into an exhibition print of more than ordinary merit. The composition and perspective are good and there is sufficient contrast of light and dark masses. But what does it represent? Merely reflections in a pool by the wayside. The ordinary person with a dollar to spend on art luxuries will not buy a mere pool. In color it may prove more attractive, but is monochrome! Surely not. Nor will the prospective purchaser be particularly pleased with Figs. 5 and 8. This is partly due in these two cases to the photographer. He did not make the most of his opportunities. Both compositions are deficient. In Fig. 5 the lower left-hand corner is too opaque and uninteresting, and the shape of the foliage-covered ground against the lighter road too awkward to please the eye. Also the silhouette of the tree branches against the blank sky is hardly what it should be. The picture would gain by trimming one-third of its entire width on the left upright margin. It would become a mere pictorial whim in panel shape, but it would be at least of some account. Though even then it would hardly become a champion for popularity. In Fig. 8 the upper half of the picture is too crowded. The triangular shape in the middle of the picture is too high up. The picture was wrongly focused and there is nothing to mend this deficiency.

Of the three remaining pictures, "A Trout Stream," Fig. 6; "Sunlight and Shadow," Fig. 7, and "A Mountain Road," Fig. 9, I am almost certain that Fig. 7 will win out. It has something of the quality of Fig. 1. "A Trout Stream" is a much better composition, but one sees comparatively little of the brook. The interest centers in the light struggling through the tree-trunks; this is excellent as an atmospheric effect, but it will not catch the public fancy. In Fig. 7 we have a more liberal view of the trout stream, besides it has the ordinary poetical effect of light and shade (not too well rendered in this instance) which always pleases. In green monochrome the print will surely find many admirers. The subject is absolutely trite. It was a favorite motive of the painters of our Hudson River school and has been painted thousands of times. For that reason it should be successful unless the public should have grown tired of the effect by continual repetition. Fig. 6 would be a formidable rival if more of the water were seen. As it is Fig. 7 will get the main share of approval. I said it "had something of the quality of Fig. 1." It is characteristic of the winding way of these streams and the slanting tree-trunks, but it is not typical. If one would call it "A Trout Stream in the Catskills" I think nobody would dispute it. But it possesses the same merit as a genuine glimpse of nature.



EVERGREEN PARK, Kane, Pa. A. A. Nicolas
(Fig. 11)

This is also true of Fig. 9, but somehow the treatment is unsatisfactory. The road is the main thing and for that reason should have been more clearly dened. It should be lighter in quality. Besides there are too many patches of light. They break up the darker masses too much. There is no resting point for the eyes, they flit from one point to the other without realizing distinct lines or masses. In Fig. 4 the treatment is too monotonous and in Fig. 9 too uneven.

We have come to the end of our investigations. The reader should study for himself each picture and in that way verify the object-lesson they have taught us. We have learned that salability and public approval is not necessarily synonymous with good composition or picturesqueness. "Pathless most salable productions. Next rank "Southern Park Drive" and "A Trout Stream." "Overhanging Birches" and "Reflections" will only appeal to those with a poetical turn of mind, and they are in the minority in every community. The other four pictures will find only occasional admirers. And the public is not so very far from being right. With the exception of Figs. 3 and 10, Figs. 1 and 6 are undoubtedly the best pictorial efforts of this unpretentious but nevertheless interesting series of landscape views.

DARKROOM AND WORKROOM NOTES AND HINTS

(Concluded)

BY G. WATMOUGH WEBSTER, F.C.S.

Storage Bottles. In the same category may be placed the larger bottles for holding the main store of solutions—Winchester quarts being perhaps oftenest employed. They generally hold half a gallon at the shoulder. Before taking one into use a scratch should be made to indicate the level of a quart, and another at the two-quart level. The level is most easily found by weighing into the bottle 1 quart ($2\frac{1}{2}$ pounds) and 2 quarts of water. It will be convenient also to stick a small piece of stamp paper (easily replaced if washed away) opposite the scratch so as to catch the eye quickly when filling the bottle up. Then when making a solution of any chemical usually done with hot water it suffices to dissolve the required quantity in a smaller quantity of hot water, fill with water up to the scratched mark, no measuring of water being required. A word of caution may be here given. After the plain water is added so as to fill up to the mark measured quantity a considerable degree of shaking is necessary: it is surprising how much shaking is needed before the first produced strong heavy solution thoroughly mingles with the added water.

Making Solutions. While discussing the question of storage bottles it will not be out of place to repeat the description I gave some time ago of the method I employ for making solutions of the most frequently required chemicals bought in crystal form typical examples being sulphite and carbonate of soda: hypo solution usually made in large quantities holding from a hundred-weight downwards require different treatment. Let us suppose one or more Winchester quarts are to be filled with, for example, a mixture of carbonate and sulphite of soda. Most operators I have seen at work throw the crystals into a large jug and pour successive quantities of hot water upon them till all are dissolved. The quickest plan is to provide an enamelled iron funnel about seven inches wide, place it in the bottle, plug the funnel neck with common tow not too tight (it does not cost more than a dime a pound; enough for hundreds of gallons) empty the weighed quantity of crystals into the funnel, sulphite first, and pour successive quantities of *boiling* water upon them. The large crystals of soda soon dissolve, the sulphite crystals follow suit quickly becoming dehydrated and working as white as chalk. They then fall into powder and quickly dissolve. The whole operation does not need more than two or three minutes including making up to the required bulk.

The tow answers the combined purposes of retaining the crystals in the confined space of the funnel and acting as a filter. For this purpose cotton is always recommended; but it is greatly inferior to tow and difficult to compress to the proper degree to ensure the liquid passing through at neither too

quick not too slow a rate. Also it may be mentioned that sulphite of soda solution, for example, is recommended to be made with water below boiling point on account of its greater solubility at a lower than at boiling temperature. This is all nonsense for though it is true that it is more soluble it is not true that the crystals were more quickly soluble—a very different matter.

Dissolving Small Quantities. It is often required to dissolve such developing agents as metal hydropine, etc., in small quantities enough say to make, a quart of developer. Hot water is almost a necessity, and the question arises "what must the chemicals be put in while being dissolved." To put them in a bottle and add the hot water is to risk breaking the bottle and losing the chemicals. I have found the best and simplest way is to use a small glass "beaker" one of the commonest vessels in a chemist's laboratory but one I have rarely seen in a photographer's work-room. It is made of very thin glass and shaped somewhat like a tumbler with a rimmed mouth which enables liquids to be readily poured out from it. One to hold half a pint costs only a few cents and the boiling water can be poured into it without wrecking it: indeed, on emergency, water can be boiled in one with impunity. I know of nothing better unless it be one of the small porcelain Japanese teapots which are less fragile but not always purchasable.

Clear Solutions. I have more than once in print seen ridicule cast on those who filter their hypo yet I wish to say that it is by no means a work of supererogation especially if the tow and funnel described above be used for the purpose. I would have every lot of stock solution quite clear, the majority filtered through paper; few things are more annoying when using the last portion of a bottleful of solution than to find it so muddy through sediment out of the liquid that it is a risk to use it in many cases. Touching the hypo solution referred to, which perhaps is more often than not used in a flat dish if the unfiltered solution be employed, there is always a risk of particles of grit sinking upon the plate whence they are not readily removable whereupon the retoucher will generally have some remarks to make more forcible than polite. No! both for efficiency and tidiness let every solution be made clear before putting it on the stock shelf.

Washing negatives. It might be thought that there could not possibly be anything new to be said on this subject yet there is one aspect of it that I have never seen alluded to. Trade retouchers often complain of the rough surfaces of some of the negatives they receive and the cause is simply the deposit of sediment from the washing waters. Much depends on the condition of the water supply; but with the very best service there may be some slight deposit under ordinary conditions and when the street service has been interfered with for repairs or extra service elsewhere in the neighborhood, the water is usually muddied for some time. Some workers to avoid any mischance tie a flannel bag over the tap, an excellent plan, but as far as my observation goes it is a rule of water more honored in the breach than the observance. What should be done is simply to wash the negatives in grooved tanks, in an upright position: even with muddy water very little deposit sticks to the film.

ECONOMY IN THE USE OF D. O. P.

BY A. E. SWOYER

With Three Illustrations by the Author

THE use of developing-out paper—"D.O.P.," as it is often called—by both amateur and professional has become so general that it is unnecessary to say anything in its praise; its advantages as a time saver and in ease of manipulation are admitted, while there is no doubt that the quality of D.O.P. prints is surpassed only by processes of greater expense and involving more trouble. Nevertheless, simple as the use of this paper is, a few hints as to methods of eliminating waste may not be out of place.

First of the bugaboos to the user is the fact that such paper will not keep in good condition for a period much longer than six months; if exposed to the fumes of illuminating gas or of chemicals, damp or extreme heat, this time may be cut down to almost nothing. Of course, when you buy the paper—whether it is a packet or a gross—you expect to use it within six months; but perhaps you haven't looked at the date stamped on the package, and the dealer has "worked" you with paper already well on to the passe stage, or perhaps you are forgetful and a few, at least, of the sheets remain unused until well after the expiration of the time limit. It is easy to see that the loss of much paper in this way will soon prove expensive.

Fortunately, paper which is not too old and which has not been injured chemically will yield prints almost as good as if it were fresh—provided it is properly treated in exposure and development. The secret is to print very fully and to develop in a solution well doused with bromide of potassium—both exposure and amount of bromide several times in excess of normal may be required in some cases. The bromide, acting as a restrainer, tends to prevent the fog common with the use of old paper; at the same time it increases contrast, this being in a measure compensated by increased exposure in the first place. The resulting prints will look about the same as usual, except that the excess bromide will produce tones tending towards olive green instead of a pure black; should they be mottled, mealy or discolored, no matter what the quantity of bromide used, it is plain that the paper is either too old or has been otherwise affected.

In that case it may be used to fill some of the other needs of the photographer, the most important of these being based upon the fact that if D.O.P. is exposed to daylight under a negative it will yield an image just as will printing-out paper; this image is not permanent, although it may be made so by certain processes of toning and fixing.

Even in its unfixed stage, however, D.O.P. is susceptible of many uses. If you are a professional photographer or if you indulge in "At Home" photography you will find it very convenient for making proofs; if you had to use new paper for this purpose it would hardly prove economical, but

when you consider that you are utilizing that which would otherwise go to waste it is not hard to discover that it is cheaper than any of the other papers usually used for the purpose.

Nor is the business of proofing confined altogether to the professional or to portraiture; it is often quite hard to judge of the printing quality of a negative by inspection, or even to note whether it is worth printing at all—often a clean, sparkling negative may be of some subject not worth recording, yet because of its quality the temptation to make prints is hard to resist. Very well, then; print it—but do so by daylight on a piece of stale D.O.P., and any illusions that you may have as to the value of the negative will disappear without the expense and trouble of printing in the regular way.

Stale D.O.P., may also be used as an exposure guide in many of the printing processes, particularly carbon or platinum where waste of paper and materials through exposure error is expensive. It is better to waste a little paper at the start and determine the relation in exposure between the stale D.O.P., and the carbon or platinum—once determined, make a note of it and you have an accurate home-made actinometer. To determine the exposure necessary for any negative in any process, time a test exposure with the same negative and D.O.P. and multiply this time by whatever factor your experiments have shown to represent the exposure relation between the two; this is cheaper and quicker than the usual method of using test strips of the actual paper to be employed. The same idea may be carried out in daylight enlarging, except that in this case you will have an additional factor introduced by varying degrees in enlargement; this will be taken care of if you have noted the differences in exposure necessary for, say, a four times enlargement and one of but two diameters, and so on right down through the scale. D.O.P. is, of course, not an accurate guide when printed by daylight for any of the papers printed by artificial light, even with the same negative; daylight varies in intensity every day of the year and almost every minute of the day, while the power of the artificial illuminant is practically constant—it is therefore impossible to establish any relation between the two. But in the cases cited, or in any others where daylight is used both for the test exposure of D.O.P. and for the finished print, it may be used for accurate exposure tests, since any variation in light will affect both equally or, at least, in the same ratio.

This business of making preliminary prints on the stale D.O.P., may be carried still further in its application—as, for example, in masking out prints or in trimming them so as to secure the best possible composition. It is usually recommended that two cardboard squares be used to determine the composition of the print, being moved to and fro over the print until the most artistic portion is included—the print being then trimmed accordingly; this method does not allow for any margin, either plain or tinted. It is better to make a print on old D.O.P., and apply the cardboard squares to that; the best composition being thus determined, outline it in pencil and with a sharp knife cut out the portion to be retained in the final printing. The remaining portion should then be exposed to the light until it is thoroughly blackened, in

which state it forms a perfect mask and may be pasted to the negative; by this method you are sure of having every print uniform and retaining exactly what you wish, besides securing margins of any width or type desired.

Then, too, a good many of us like to "monkey" with our work—to touch, to print in clouds, to dodge, to double-print, and the like—and in order to manage this successfully prints must be made at each stage of the process; at least until one acquires the skill of the experienced workman, and is sure that neither too much nor too little hand work has been done without the necessity of inspecting a print. Working on a negative is not the easiest of all processes, because we must work in reverse, and without long experience it is not easy to judge of the effect of each stroke upon the print to be made; but if frequent prints are taken during the progress on stale D.O.P., it is comparatively simple to see largely what the complete results will be, as well as to catch errors before there has been time for them to spoil the entire effect.

Still another use of old paper of this sort is in blocking out large masses on a negative in commercial work. For example, suppose one wishes to photograph a watch or some other object so as to show a perfectly white background absolutely without shadow; if it were not for the latter restriction, this might be managed by placing the watch upon a white cloth and running a strip of the same up behind it—but even then it would be difficult to make the background uniform, and besides, there would be the shadow. Another method might be to rest the watch upon a sheet of glass raised some inches from the floor and with the white background upon the floor below it—this avoids the shadow and gives good results, but it makes it necessary to photograph an object placed vertically below the camera—a problem that introduces many difficulties of focusing and adjustment, even when a tilting tripod top is at hand. The better way is to follow the practice of the commercial photographer and make the photograph against any old background, getting rid of the latter by blocking it out. The latter is usually accomplished by the use of opaque, but this is wasteful of material and of time; the writer, who does a large amount of such work, prefers to make a daylight print on stale D.O.P., from which the outlines of the object are cut with a sharp knife—this cut-out is then pasted on the negative in the form of a mask, and the resulting print shows no trace of background. This, of course, if the cutting is neatly done and every curve and line closely followed and the mask accurately pasted on the negative. It is quicker and easier to go over the edges of the object in the negative with thinned opaque and a fine brush or pen; the print may then be made and cut out as before—except that there is a sharper line all around to show where it should be cut, and that because the opaque forms a shallow border all about the object, the cutting and fitting need not be nearly so accurate. The accompanying prints show three phases of the process—(1). Print from the untouched negative; (2). Print from negative in which the subject has been outlined with opaque; (3). Final print from masked negative. Of course, if this final print were intended for catalogue work or for an illustration in a magazine, it would be touched up with a wash of water-

color; high lights would be toned down, contrasts softened and shadows put in, all according to the skill of the operator. This, of course, has nothing to do with the treatment of the negative, which may be the same whatever the final purpose of the print; for either professional or amateur, the D.O.P. method, or that of D.O.P., plus opaque, is effective and easy.

While many other uses for stale D.O.P., may be discovered by the exercise of a little thought, these alone will serve to dispose of any surplus—particularly if care in buying has been used so that there is in reality but very little surplus to dispose of! The two most common causes of loss are buying in too great quantities, and buying without attention to the time limit stamped upon each package. The photographer will at once challenge this statement by saying that paper purchased in gross lots is so much cheaper than when purchased by the dozen sheets that it pays to buy in quantity even when there is a certainty of waste. This may be true in some instances, but surely not where the waste amounts to one-fourth or so of the paper bought.

It is not our purpose to combat this argument—go ahead and load up with paper by the gross or by the carload, if you wish—but figure out by your past experience whether such a course is in reality always the truest economy. At any rate there is a way out for the man who uses several different sizes of cameras, for it is usually unnecessary—unless heavy use warrants it—to buy large quantities for each size. Suppose for example that we own an 8 x 10, a 5 x 7, a 4 x 5, a 2½ x 4¼ and a 2¼ x 3½—or any combination of two or more cameras; it is not necessary to buy paper in quantity ready cut for each size, but far cheaper and less wasteful to buy a quantity of the largest size used—thus obtaining the advantage of the quantity price—and cut it down to suit. For example, in the list mentioned each sheet of 8 x 10 will cut into two sheets 5 x 7, or four sheets 4 x 5, or eight 2½ x 4¼; in each case with very little waste. The same thing applies to other large sizes of paper—and the odd thing

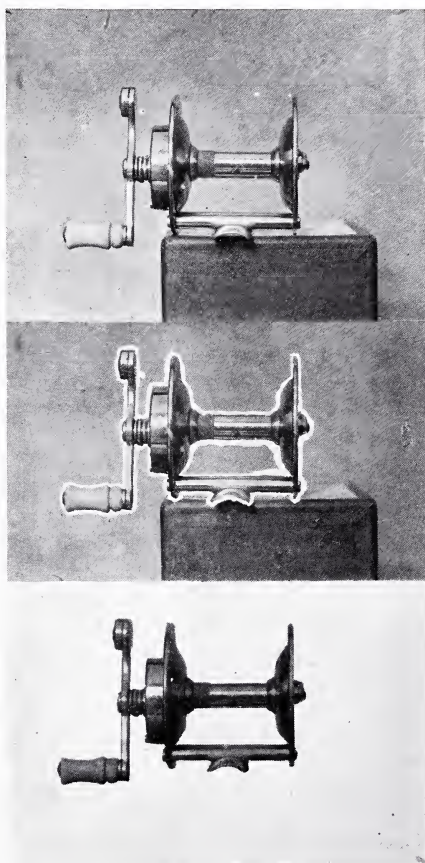


Fig. 1. No attempt to remove blemishes.
 Fig. 2. Outline of opaque.
 Fig. 3. Final—mask and opaque.

about it is that with certain brands you will find that a dozen small sheets cut yourself from those of larger dimensions will cost far less than would a dozen of the same size bought ready cut.

In short, economy in the use of D.O.P., may be obtained, first, by buying in quantities which you feel reasonably sure of being able to use up before the time limit expires; second, by buying the larger sizes and cutting down to suit—when you have occasion to buy the large sheets anyway, for enlarging or other use; third, by utilizing whatever paper has gone stale in some of the methods suggested in this article and in others similar.

TREE PICTURES, GOOD AND BAD

BY FLORA LEWIS MARBLE.

With Eight Illustrations by the Author

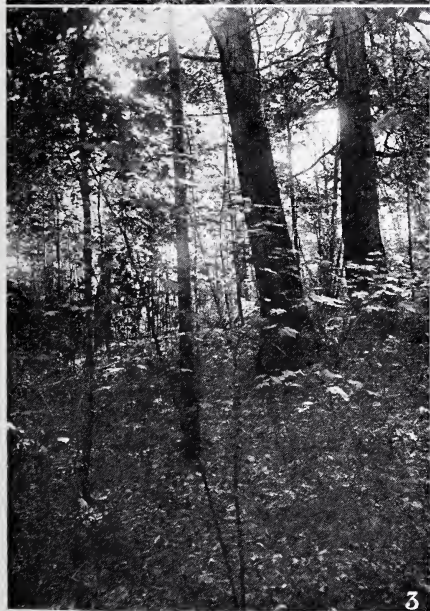
EACH tree exists as an individuality. The man who cannot see and appreciate character in trees had better leave his camera at home when he goes to the woods.

To make a PICTURE with a camera a man must be in sympathy with his subject. This implies that he has a subject, and is not making exposures at random. If his subject is a study of trees they must be grouped as carefully as a figure composition in his studio. He cannot, however, move the



No. 4. The "crack of dawn" on a frosty April morning. The composition is made possible by the dull light.

No. 5. The frost of April on the trees. Study made an hour later than No. 4.



No. 1. Here a young tree bearing too far away from the group breaks up the composition.

No. 3. Trees studied for the trunks—camera close. Leafy undergrowth helps to harmonize the composition.

No. 2. The same group of trees. Here the group is better placed in the picture and the surrounding trees subordinate themselves.

No. 8. October in the woods.



No. 6. *The trees placed against the sky.*

trees about as he does the sitters in his studio; he must needs move himself and his camera, and, by choosing the right viewpoint, obliterate each objectionable feature from his picture. Let him choose his group of trees, then walk around it to get the best arrangement of trunks and branches and lighting. Many an amateur spoils a splendid subject by allowing a wandering branch, or small tree, to obtrude itself and make a bad line in his composition. This fault is shown in illustration No. 1.

Illustration No. 2 shows the same group of trees. They are placed farther away from the camera, allowing more of the strength of the old bass wood to be seen. The road winding by, and the other trees showing farther away, give proper relief to the group, and make a pleasing composition.

The question as to where the tree group shall be placed on the picture is an important factor in composition. If the tree trunks are to be studied in the foreground care must be taken to break up the tit tat toe effect which is incessantly before one in a forest. In illustration No. 3 the small tree in the center of the picture would be impossible if it were larger, or if its trunk were as dark as the trunks of the two large hemlocks. As it is, the leafy undergrowth and its unobtrusive color and size keep it from marring the composition.

If the tree group is to be considered as part of a landscape, with foreground, background and sky, the composition of the picture becomes more subtle, and the time of day plays an important part in the choice of subjects. Many times a subject that would be commonplace in full daylight is charming at sunrise or sunset. The wood interior, illustration No. 4, showing a group of young pine trees in the middle distance, was taken just as the first rays of the sun came up. It was a frosty morning in April. Tiny ice drops are sparkling on



No. 7. *A microscopic examination of trees against a cardboard sky—not a picture.*

the branches, and all detail is lost in the mist of morning. The composition which would not group well in full light, is made possible by the obscurity of this early hour.

No. 5 shows the woods one hour later the same morning. The fairy sparkle is still on the trees, but the strong lights and shadows make the picture less attractive. These two compositions show trees in the middle distance.

Another way to study trees is to place them against the sky. If this is done the foreground and middle distance must be of interest enough to carry the eye agreeably back to the trees. No. 6 accomplishes this with the daisy-field which keeps the picture from being monotonous, and yet is subordinate to the trees.

The camera is a brutal machine in the hands of an unloving operator, and when so used it does not tell the truth. The whole truth of Nature is bound to be beautiful. Let me explain what I mean by illustration No. 7. This was meant to be a picture of autumn. It fails in spirit. It does not express any of the soft golden light of October, in spite of fresh fallen leaves. The lens was stopped down to a microscopic examination of every leaf on the ground, every branch was drawn sharply against a cardboard sky,—and those who do not think say it must be the truth because it is a photograph. They fail to consider that if the camera reveals more in a picture than a glance of the eye would give, in looking at the same scene, then it is not the truth as we see it. It is a microscopic examination of leaves on the ground, and sharp bare branches. It is not a picture.

Turn from this to No. 8. October in the woods. Here the spirit and color of autumn is felt in the picture, and the composition leads one along a path of new adventure.



IT is all very well for the town dweller to tell his country cousin to use ice to cool the developing and other solutions; but there are many places where it is not possible to obtain ice in summer except at a quite prohibitive price. Here is a hint contributed by an old hand of twenty-two years' experience in matters photographic: Dig a hole in the ground four or five feet deep and sufficiently large to take a bucket to contain the water to be cooled. Lower this into the hole and cover it. The cover may in turn be covered with earth or wet sacking. In this way water may be cooled to 60 or 70 F., even when the temperature is at 100 or so. The suggestion is certainly well worth trying.

In this connection it is worth remembering that dissolving hypo in water brings about a considerable fall of temperature (10 or 12 degrees), so that if the bottle containing the developer is placed in the vessel in which the hypo is being dissolved we can bring developer and fixing bath to the same temperature, and both some degrees below that of the tap water. Furthermore do not forget that, apart from temperature, some developers are more prone than others to cause frilling or blisters, and that this tendency is more marked in hot than in cold weather, so that naturally one should avoid these agents, especially in hot weather. Any developer containing caustic alkali is to be avoided. Amidol along with sulphite and perhaps a suspicion of bromide is one of the best to use in summer. Although the plate may not frill, yet one may have general fog from the use of a developer at too high a temperature. Those brands of plates which are more liable to fog and frilling than others may advisedly be avoided or held over for winter use.



WHY do a few photographs seize and retain our attention while the majority obtain no more than a passing glance? The success of any work of art depends on its power to elicit response on our part. If it is wholly familiar it fails to arouse response, and, on the other hand, if it is wholly unfamiliar it equally fails from its sheer strangeness. To be a success it must blend the familiar with the unfamiliar, so that in it we find novelty in the familiar, while in the unfamiliar we unexpectedly find keen resemblance to the familiar; the pleasure of discovery is blended with that of recognition; expectation goes hand in hand with memory. That which we all recognize as "beautiful" implies the desire for contemplation. These are all matters of

supreme moment to those photographers who have the desire to express the beautiful, but who have not dissected their own mental attitudes in this connection. During the next two or three months there will be many thousands of plates exposed in this country by countless photographers, the majority of whom are desirous of producing pictorial results. Let them take this warning against the futility of repeating those hundred-and-one familiar views of "At the Seashore," "A Rural Scene," "The Bathers," and so on. Be it clearly understood that the fault is not in these subjects themselves, but in us photographers, because we seem to have exhausted all the different ways of presenting them so as to offer any aspect that is not already trite and tiresome. Equally the entirely unfamiliar is to be avoided. By a kind of mental shock it may catch a fleeting glance, but it will not invite prolonged contemplation.



IN these days when the small camera is dominant and most workers have enlarging in view, the question of the sharpness of the negative is of prime importance. The first point to note is that sharpness is a relative term, in several ways. To one person a certain photograph may appear to be quite sharp, while the same print to someone else may appear to be slightly unsharp. Again, a print which, seen at normal eye distance, is sharp may appear unsharp if examined with a low power magnifying glass. Or the negative which gives a sharp contact print may yield a fuzzy enlargement. Or, again, an enlargement may appear to be sharp enough if viewed at some little distance, but unpleasantly unsharp if examined at close quarters. Then, again, the surface of the paper on which a print is made has to be taken into account. Differences of definition in a negative which are apparent on a smooth paper may pass unnoticed on a slightly rough paper. These are all points to be taken into consideration in connection with the stop to be used, the duration of the exposure, and the distance and rate of movement of any moving objects in the picture.

The statement that absolute sharpness is impossible will probably be rejected by many photographers as incorrect. But if a so-called "absolutely sharp" negative be examined under a microscope, or, failing that, under a fairly strong hand magnifier, the truth of the statement will probably be apparent. Or if we bear in mind that our negative is made up of minute, yet sizable, grains of metallic silver, irregularly disposed in a matrix of gelatine, we at once see the impossibility of their being so arranged as to represent an absolutely straight line, for instance. Then, again, although the modern lens maker is producing marvels of fine craftsmanship, yet, mathematically speaking, his corrections are of the nature of approximations, and behind them come the limitations of manufacture. The mathematical "point" must ever remain an ideal.

THE NEW AUTOGRAPHIC CAMERA



WE have always laid great emphasis on the importance of keeping a complete record of all exposures, advocating a small note-book for that purpose in the field, and later, recommending the transfer of these field notes to a permanent record on the negative envelope. In this way you keep not only a complete record of your work, including the titles of the pictures, time, place, etc., but essential facts as to the length of exposure, the size of stop, and other technical matters which are of great value in future work. In this way one may profit by one's mistakes, as well as by the successful exposures.

But it is no little trouble to make complete and accurate records at the time of the exposure in the field; and, if one waits until later, in the studio or dark-room, often the most

important facts are forgotten or inaccurately recorded.



Birthday present 3 years old



Birthday present 3 years old

(Autographic film negative and print from negative)



W. L. Lincoln Ad. agent



Ed Photo Times July 20

The Eastman Kodak Company, with their characteristic enterprise, have changed all this with their new autographic camera. By this ingenious device it is easy and convenient to record the necessary facts of exposure, in your own handwriting, on the film itself, so that when it is exposed you have not only the negative, but its title as well, the date and other facts recorded upon it in such a way that this information will print at the same time that the negative is printed. You can, for instance, sign the print with your own autograph, as in the case of one of the illustrations which accompanies these notes, made by one of the associates of the editor of this magazine.

The Autographic is practically a 3-A Kodak Camera, except that it is a trifle longer so as to allow for the extra space for the written record. This is the most convenient size for the tourist, and is the same type of camera which the editor of this magazine used on his trip through England, in 1910, and last year in California. The operations for exposure, etc., are exactly the same as with the older Kodaks, the only difference being the writing of the necessary records after the exposure has been made.

At the same end of the camera as the winding spool is a small spring door which is held rigidly in place by a snap-catch. When the exposure is made this catch is pushed into a groove in the back of the camera, and the spring door opens, at the same time pressing an automatic safety spring border, which



brings the papers in contact with the film, excluding and preventing a diffusion of light around the edges of the slot. The memorandum is written with a roundpointed pencil, or stylus, held in an upright position. After the writing is finished, exposure to the light is made (*not sunlight*) to scale which is given, but, after a few exposures have been made the user can readily approximate the time of exposure.

While the operation of the camera itself is very simple and needs no precautions, care must be used in the handling of the autographic film. Instead of the familiar thick red and black (duplex) paper, the Autographic Film is made with a thin red paper on the outside, and between it and the film is a tissue coated on the side facing the red paper with black carbon. It is the writing upon the thin red paper which transfers this carbon to the red paper. The exposure of the record to diffused light allows this to act through the impression made upon the carbon, and so affect the film underneath, and the writing developed with the film as shown in the picture of an autographic negative.

There is no doubt about the place this camera will hold in the estimation of the photographic public; its coming has been awaited with interest. To the scientist it will be a boon, to the vacationist a joy, and to the tourist an everlasting delight. We foresee the request to men in public life, to pose for their pictures, and, after taking the picture, a request for their signature. We show

such a one of the editor of this magazine about to enter his automobile. Other pictures shown herewith were taken on the first film inserted in the camera by one who had not used this camera before. He simply followed directions and the results were satisfactory. Anyone can use the Autographic Camera, and everyone should have one!



WE quite agree that a good deal of time had been fruitlessly spent in photographing diatoms—doing what one may call “optical gymnastics”—but yet this diatom craze had tended to stimulate the work of the optician towards the end of improving lenses which now have far finer resolving power than was possible, say, twenty years ago. It was extremely interesting to learn that the study of diatoms from polar waters had been a contributory factor in determining the routes to be attempted by some of the recent expeditions in search of the Poles. Not the least valuable work done by the microscopist is in the direction of medicine, and the identification of those lowly organisms which are in some opinions the direct cause of certain diseases, and according to others the accompaniment, or by-product as it were, of these disorders. Some time ago it was announced that at an extra meeting of the Photomicrographic Society a plate would be exposed through the microscope, developed, fixed, washed, dried, a lantern plate printed, developed, fixed, washed, dried, registered, bound, and showing, in the lantern, as a (positive) result in color, during the course of the evening. This naturally drew a good attendance. The promise was quite successfully fulfilled between the hours of eight and ten.





[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

ABSTRACT OF PROCEEDINGS OF THE CONGRESS
OF PHOTOGRAPHY, ATLANTA, GEORGIA,
JUNE 16-18, 1914

The convention endorsed the recommendation entitled "An Act to Authorize the Copyrighting of Photographs by Use of Trade-Marks."

Going on record expressing indignation against discrimination in not allowing photographs the benefits of parcel post rates.

Approving of the *Association News* and recommending same be issued monthly.

Suggesting that State Societies confer with secretary of the P. A. of A. before selecting convention dates.

A committee appointed to procure statistics on insurance matters and report at next convention.

The secretary's salary was advanced to \$2,000 per year and 10% commission allowed on active members dues received.

The Congress recorded its displeasure against the Temple of Childhood as being detrimental to the best interests of the members, as it destroys confidence of patrons and is an unfair method to procure business.

Two hundred dollars was appropriated to assist the furtherance of publicity in general magazines in making known to the public the advancement in all lines of photography and inviting State Societies to contribute and assist in carrying out the plans.

The State Societies were requested to push the matter of creating and appointment of examining boards in the various states, a resolution of which was passed last year.

It was decided to invite the Copyright League to become a part of the Association.

The custom of traveling photographers to procure sitting of business men by wrongful misrepresentation was tabooed, and secretary instructed to notify editors of the schemes of unscrupulous photographers.

Power was given a committee to secure competitive designs for permanent emblem and adoption of selection.

General Secretary's office was located in Washington, D. C.

Endorsing of movement for legislation for fair trade conditions in business.

Article V was changed as follows: Section 1. Active members, annual dues, \$2.00. No initiation fee. Section 2. Associate members, annual dues, \$2.00.

The Executive Board was authorized to charge \$2.00 for button and convention privileges.

The secretary was instructed to communicate with the State Associations regarding redistricting the United States in eight districts, in which shall be a photographic organization which shall consist of photographers in each respective section, and that the National Board be authorized to name the dates for various conventions and solicit the support of manufacturers in putting same in operation and save the useless expenditure of thousands of dollars each year.

☆☆☆

The Annual Convention of the Indiana Photographers' Association, held at Winona Lake, July 6th to 10th, proved to be one of the most successful State conventions held in recent years.

THE PHOTOGRAPHIC TIMES

MISSOURI PHOTOGRAPHERS' ASSOCIATION

The officers of this Association, after a careful study along convention lines, have passed the following resolutions:

Knowing that the individual State Association meets are not being attended as they should, and feeling that the manufacturers and dealers who have been our main source of maintenance, are not receiving their just dues, we feel that the expenditure on their part has and can be remunerated only by bringing together two or more states in joint convention. This has proven successful in other localities—why not with us? We realize that now is the time to act, and that by Iowa, Nebraska, Kansas and Missouri working along the right lines and combining as one, we can have to our credit the best convention on record next to the National. In view of that fact we are going to have at our next convention at St. Joseph, Mo., September 8, 9, 10 and 11, four big days devoted to each of the four states mentioned, as follows, and to be known and advertised as:

Iowa Day,	September 8
Nebraska Day,	September 9
Kansas Day	September 10
Missouri Day,	September 11

and on each of these days the respective state representative will have full control. At each meeting there will be a committee appointed, and at the conclusion of the convention plans will be put forth to bring about this grand finish—or in other words, to float an organization to be known as the Great Four States Convention.

Fraternally yours,

H. H. TOMLINSON, President.
E. C. WOODY, Vice-President.
J. H. NICHOLS, Treasurer.
L. S. KUCKER, Secretary.

☆ ☆ ☆

Mr. Thomas Coke Watkins, Editor of *Wilson's Photographic Magazine*, has been elected to membership in the Royal Photographic Society. This is a well deserved honor for our esteemed contemporary.

NOTES FROM THE ILLINOIS COLLEGE OF PHOTOGRAPHY

Miss M. Racoubian, of Sivas, Turkey, has finished a course in photo-engraving and three-color work at the college. She will return to her native land in a short time to engage in the business.

The students journeyed to Lake Kanagge, west of this city, for a picnic on the 4th of July and spent the day in fishing, boating, eating and other safe and sane amusements.

Mr. F. E. Hallorson, inventor and manufacturer of a number of well-known photographic appliances bearing his name, was a visitor last week at the college, where he demonstrated the merits of some of his apparatus.

We received plea ant calls last month from Mr. Howard Horton of 1913, Mr. W. F. Selle of 1910, and Mr. Fred Hulstrand of 1910.

Mr. P. F. Graber, of 1908, is now traveling salesman for the Schiller Photo Supply Co. of St. Louis, and made the college a pleasant visit last month.

President Bissell and wife have returned from an auto tour in Indiana and Michigan and report a very enjoyable time.

Among the students enrolled last month were two from abroad: Mr. V. Isbetcherian of Constantinople and Mr. G. Tumasonis of Lithuania.

☆ ☆ ☆

"Spots on Prints" is a thoroughly practical article which appears in *Portrait* for August.

☆ ☆ ☆

NATURALLY.

"And how long, doctor, should I stick to this plain, inexpensive diet which you recommend?"

"Why-er-until my bill is paid."

☆ ☆ ☆

KEPT ON NEEDING IT.

"I say, old man, you've never returned the umbrella I lent you last week."

"Be reasonable, old man, it's been raining ever since."



EDITOR PHOTOGRAPHIC TIMES:

The dictionary gives as one definition of a pace as the length of a step measured from the heel of one foot to the heel of the other, commonly estimated as two and one-half feet. Up here in Yankee-land when we speak of measuring distances by pacing we mean a pace of three feet, which for a short person like myself is a very awkward step to take, so I have practiced pacing distances by using a pace of two feet, a length that any person over four feet six can easily take.

A person by walking slowly over a measured course can easily learn to take the step of two feet quite accurately and when they wish to get a distance by pacing they will not have to make themselves ridiculous nor attract attention to the fact that they are measuring the distance.

It would be very easy with this length of step to go right up to a group of people and ask them a question and then go back without their "catching on" that you were pacing the distance.

I think that this beats a Tellemeter, for one always has their legs with them, but very often the "meter" would be at home, and even the Tellemeter attracts attention.

W. H. BLACAR.

☆ ☆ ☆

A very striking portrait of President George Claus, of Eau Claire, Wis., embellishes the cover of *Portrait* for August. Mr. Claus is president of the Photographers' Association of Wisconsin, and sends a communication to *Portrait* indicating a large and successful convention next September at Milwaukee.

INTERESTING RETURNING VACATIONERS IN ANSCO COMPANY'S \$5,000 LOVELIEST WOMEN CONTEST

September sees mountain trail, burning beach and ocean liner yielding up their respective charges and returning them to the old routine, refreshed in body and mind and better equipped to resume their varied pursuits.

A vacation *does* work wonders, doesn't it?

We go away, hollow-cheeked and nervous, feeling that something is going to break any minute. We're pessimistic. Overwork has injected its deadly toxin and we vow we couldn't have stood it another week. And then—

Once outside the corral of commercial strife, Pessimism slinks away, like the traitor that he is. We get the first night's rest in a strange world, far removed from the maddening whirl of the machinery of business.

Up bright and early next morning, a cold dip, a brisk walk, breakfast. Now for the woodland trail or the beckoning strand. We sniff the air and then, the long, deep breaths, chest heaving like the bellows of the village smithy.

Ah-h-h-h! We're taking on new life. We're actually getting younger. A week, two weeks; a month of life in the open, communing with Nature and frowning upon anything that reminds us of the monotonous grind back in the big city. Then a look in the mirror. Surely this cannot be the same person. What a really wonderful change. But, that's what a vacation does for us.

And here's the point! In this vast crowd of returning vacationers there is

much better contest material than ever before.

Lovely women have taken on a fresh bloom of health. Cheeks are filled out and necks are nicely rounded. There's a sparkle in their eyes that indicates new life and interest and *receptive mood*.

They're ready now to listen to the story of the big prize contest. Their friends are anxious to have them known as among America's loveliest women. All you need to do is to touch the spring that will set them in motion and lead them to *your* studio.

Now in the full glow of vacation health and spirits they realize there is a greater opportunity of being chosen. And they are right.

Your task is so much easier *right now*. You know how to get them interested. You've already interested a large number of them, but you must not stop there.

There are only a few months left in which you can enter new contestants. The fame of having one's work exhibited at the great Panama-Pacific Exposition and the possibility of your winning a \$50 to \$500 cash prize should be sufficient incentive to make you do your level best while there is yet time.

You have, or can get free, newspaper electros which tell about the contest, to use in your local newspaper. These are direct connecting-links between *your studio* and the powerful advertising that Ansco Company has been doing each month in the magazines of big circulation and influence.

You know, among your customers, several Lovely Women who, you have reason to believe, possess the portrait qualities necessary in a contest of this kind.

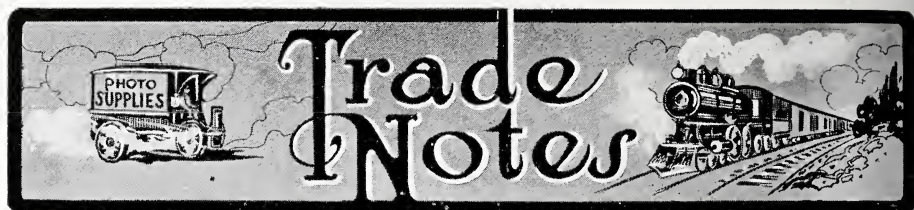
Urge them to have their pictures entered. They get the coveted honor and *you* the cash prize and the distinction of having your exhibition brought before the gaze of the world in 1915.

Aside from this, you get a lot of valuable advertising without cost, following the announcement of the winners. There is certainly every reason why you should enter heartily into this big contest and help make it hum.

Buckle-up this month and have all the Lovely Women for miles around hitting the trail to your studio. It will pay in *increased business*, besides all the other advantages pointed out in the foregoing paragraphs.



THE TRESTLE



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

It is hoped that the war which is now general throughout Europe will not have any serious effect on the American photographic market, unless it is prolonged for a much longer time than now seems to be the consensus of opinion.

With the exception of those articles which under normal conditions the supply has never been equal to the demand, the reserve stock held in this country by the branch houses or representatives of the manufacturers abroad, will be ample to meet the demands for some time to come.

The suddenness of the conflict and its apparent remoteness at this time, left the American representatives no opportunity of securing an extra reserve supply. The delays usual to the importing of goods of foreign manufacture have taught the branch houses and representatives to carry as large a stock as possible under the circumstances to forestall the delays and be ready at all times to fill orders; it is this foresightedness that it is hoped will be able to overcome for some time the call for the reserve stock or until hostilities cease.

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Our readers and possible contestants attention is called to the advertisement in our August number of the Enlarging Contest of the Rochester Photo Works, Inc., and the article in our "Trade Notes" department calling attention to this contest. Through an error this notice was published without being revised. The conditions as given conflict with the provisions of the Lottery Law of the Post Office Department. The conditions as given in our August number are revised as follows:

The contest is open to all grades of paper of any manufacturer. All entries are on equal basis, no matter whether contest slip found in package of the Rochester Photo Works is used or not.

Prints will be judged on the following points only:

- Subject,
- Composition,
- Technical Execution,
- Artistic Make-up.

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Suits have been instituted in the United States courts by the Goodwin Film & Camera Company against a number of foreign photographic concerns, for damages for the infringement of patents owned by the Goodwin concern.

The Goodwin Company, a subsidiary of the Ansco Company, is the possessor of patents issued to Rev. Hannibal Goodwin, one-time rector of the House of Prayer, Newark, N. J. Mr. Goodwin perfected the process by which photographs can be taken on transparent celluloid films instead of glass plates. Although Mr. Goodwin received patents for his invention, he was never able to profit by them during his life.

All of the courts upheld the Goodwin claim to the basic patents.

A number of English and French corporations are infringing the patents. Suits for damages and injunctions restraining the sale of photographic films in this country have been brought. It is charged that the French people were warned not to sell the films in this country, but that they have paid no attention to the warning. The Goodwin Company intends to prosecute all infringements.

Without doubt the greatest difficulty the amateur photographer experiences is estimating the correct exposure under the varying conditions of subject, stop, light value and speed of plate or film, and without some guide is quite disheartened at the percentage of failures.

In the use of the Wynne "Infallible" Hunter Exposure Meter the failures are at an end. This ingenious method has proved a benefit wherever used. By a single movement of a single scale the correct exposure is instantly and simultaneously shown against each stop, from the largest to the smallest. The intensity of the light which illuminates the subject is determined by the time in seconds taken from the sensitive paper in the Actinometer to color to a standard tint.

There are two tints in the Actinometer, the darker one, or standard tint, being used for all ordinary subjects and conditions. The lighter tint is used for interiors or views under trees, etc. A scale is provided with each Exposure Meter, showing the relative speeds of all plates and films in determining the exposure when used with a certain diaphragm or stop. The scales are made with either the F, or U. S. stops, and are also interchangeable so that other systems (Goerz, etc.) may be used. The Wynne Hunter Meter resembles a watch in appearance, being heavily nicked and hinged in center. A pressure of a knob at the top opens it instantly. The "Infallible" Exposure Meter is an Instantaneous Guide to Correct Exposures under all conditions, from the poles to the equator, from sunrise to sunset, from brilliant sunlight to fog, for instantaneous or prolonged time exposures, for open landscape or dense woodland, photographic studio or dimly lighted interiors, for copying or enlarging, for the most rapid or slowest plates, and with all diaphragms, from the largest to the smallest, by the simple movement of one scale. For sale in either F or U. S. stops, by Geo. Murphy, Inc., 57 E. Ninth Street, New York. Price, \$2.75.

It is a commendable custom among some manufacturers to send to the secretaries of the photographic societies samples of novelties in the way of printing papers, plates, chemicals, and so forth. But the secretary is often the very willing and overworked horse. He has not the time to spare for making a personal trial of these novelties, so he simply hands them round, or places them on the table at the next meeting, members help themselves, and frequently no more is heard of the matter. It has been suggested that the secretary call to his aid a small informal committee to advise him as to which members of the society are best qualified to make a fair, and at the same time informing, examination of the novelties. In all cases it should be made clear that anyone who accepts a trial sample will be expected to give the society the benefit of his experiments. In most societies there are a few members who are eminently practical workers, but seldom if ever join in the discussions, much less venture on a formal paper or lecture. It may well happen that among these is just the man to examine a novelty. The fact of his being selected for the work will induce him to give far more care to the matter than would be the case if the invitation had been given to a more prominent and possibly many-sided member. In this way the quondam shy and silent member may be brought out of his shell, to the benefit both of himself and of the society. In some instances it would be highly advantageous to invite two members to examine the novelty quite independently, and bring forward their reports on the same evening.

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THE YEARS HAVEN'T CHANGED HIM

"Do you act toward your wife as you did before you married her?"

"Exactly. I remember just how I used to act when I first fell in love with her. I used to hang over the fence in front of her house and gaze at her shadow on the curtain, afraid to go in. And I act just the same way now when I get home late."

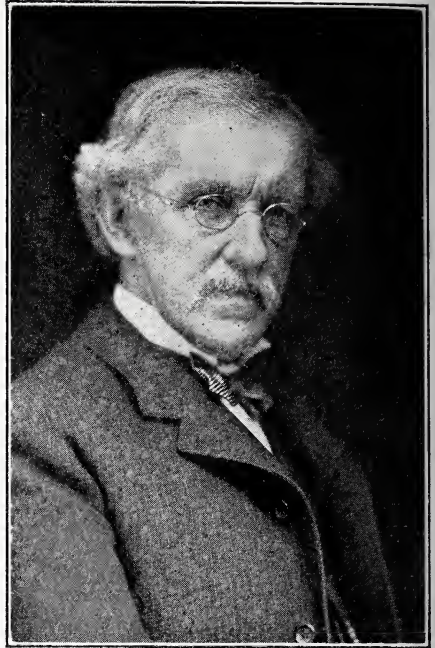
To the vacationist and tourist one of the most essential items in the preparation for going away is the consideration and economy of equipment as regards space and utility. Quite a useful article in this connection for the amateur photographer is the Tourist Camera Clamp, made of steel wire, heavily nickeled. The clamp is hinged on one end, and attached to the opposite end is a chain (which is used to encircle stationary objects and act as a tripod stand). This chain is engaged with either of the movable hooks in the lower part of the clamp, which when brought up to the proper tension by the lever of the lower part of the clamp, makes the camera, which is screwed onto the upper part of the clamp, quite secure. The clamp can be attached to posts, trees, chair backs, deck rails, etc., etc., in fact anything the chain can encircle. The milled edge of the screw prevents the camera from slipping. When folded it only takes space of about 20 cubic inches. For sale by International Photo Sales Corporation, 235 Fifth Avenue, New York. Price, \$1.00.

☆ ☆ ☆

Mr. H. O. Bodine, Director of Sales of the Raw Film Supply Company, Inc., 15 East 26th Street, New York City, sailed for Europe on the President Grant, July 30th. Mr. Bodine will make a thorough study of the factories of his company in Europe for the purpose of becoming better acquainted with the manufacturing and handling of motion-picture film, as well as the study of general conditions in Europe for the production of photographs and photographic goods. He will visit France, Belgium, Germany and Italy before he returns. Mr. Bodine goes abroad with the best wishes of a great many friends.

Gustav Cramer, president of the G. Cramer Dry Plate Co., died in St. Louis, Mo., July 16th.

Mr. Cramer was a native of Eschwege, Germany, where he was born May 20, 1838. When a youth he manifested a partiality for chemistry and physics, which later was of importance in the development of the company which now bears his name.



In 1859 he came to this country and connected with John A. Schotten, then the leading photographer of St. Louis. In 1860, Mr. Cramer opened a photographic studio of his own, but at the call for volunteers in 1861, joined the Union army. In 1864 he formed a partnership under the name of Cramer & Gross, which was later changed to Cramer Dry Plate Works.

His three sons, F. Ernest, Emil Rodel and C. Adolph Cramer are connected with the firm in the management of the different departments.

Mr. Cramer manifested an interest for charitable and benevolent work, and his aid was always sought and cheerfully given in aiding those in distress.

To the photographer he was affectionately known as "Pop" Cramer, and his absence from the ranks of the Photographers' Association of America, of which he was at one time president, will be sorely missed.

It has been our pleasure to know Mr. Cramer personally and add these words of grateful remembrance to one whose best was freely given in advancing the interests of photography.

The Photographic Times

With Which is Combined

The American Photographer and Anthony's Photographic Bulletin

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

RATES FOR DISPLAY ADVERTISING SENT ON APPLICATION

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
135 West 14th Street, New York.

ENLARGEMENTS

EVERYTHING IN PHOTOGRAPHY

Columbia Portrait & Photo-Enameling Co. No. 138 Bowery, New York City
Finished Portraits a Specialty

Bartholdi Institute Photography

Practical Instruction in Photography,
Photoengraving, Illustrating and
Painting. ESTABLISHED 1880

2 FIFTH AVE. NEW YORK CITY

HANDY REDUCING PASTE

QUICKEST and SAFEST

For accurate local work on a DRY NEGATIVE

1 Box and Directions, 30 cents

L. C. BISHOP, 508 Dean Bldg., South Bend, Ind.

Two of our standard specialties every amateur
photographer should have:

PRINT DRYING CLOTH

23 x 36 INCHES, 25c POSTPAID.

Film Pins for hanging films to dry, two dozen
25c, sample dozen 10c.

WESTERN PHOTO SPECIALTY CO.

815 Pitkens Ave., Glenwood Springs, Colo.

STOP! LOOK!

We BUY and SELL all kinds of cameras
and lenses. Imported cameras at BARGAIN
prices. Supply *Everything Photographic*.
Headquarters for Cyko Paper.

Send for Money Saving Bargain List Today

NEW YORK CAMERA EXCHANGE
111½ Fulton Street, New York

KODAKS

Imported Ica and Butcher Cameras



Save dollars by getting my proposition. Com-
plete stock of latest creations. It costs less to
deal with the Logical Photo Clearing House
of America.

Willoughby and A Square Deal
810 Broadway, New York

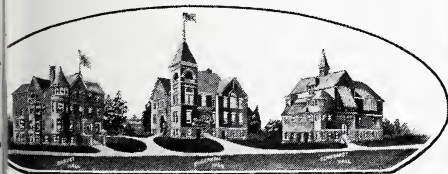
WRIGHT: PHOTO SUPPLIES: Racine, Wis.

Will save you money on your new camera,
and take your old one in exchange.

Here are a few bargains—all nice condition

Auto Graflex, 3-1/4x 4-1/4, Cooke F/5.6 lens, case, adaptor.....	\$75.
Century Grand Sr. Spec. 5/7, case, 6 holders, also extra Auto Graflex Rev. back focal plane shut, no lens....	35.
5 x 7 Velostigmat, ser. 2, F/4.5, bbl. mt.....	32.
5 x 7 Turner-Reich, Series 2, Optimo Shut.....	88.
3-1/4 x 5-1/2 Velostigmat, Multispeed O shut.....	35.
5 x 8 Zeiss Protor, Series 4, Wide angle, bbl. mt.....	16.

Korona & Seneca catalogues five cents
Bargain List Free



Learn a Paying Profession

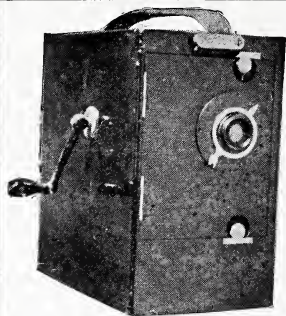
That assures you a good income and position for
life. For 20 years we have successfully taught

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Photo-Engraving and Three-Color Work

Our graduates earn from \$20 to \$50 a week. We
assist them to secure these positions. Learn how
you can become successful. Terms easy—living inex-
pensive. Write for Catalogue—NOW.

ILLINOIS COLLEGE OF PHOTOGRAPHY
967 Wabash Avenue, Effingham, Illinois



Motion Picture Photography

with the VISTA MOTION PICTURE CAMERA and PROJECTOR is as simple as snapping pictures with a kodak.

Uses EASTMAN Standard Motion Picture Film

Price of Camera \$39.00

PROJECTING ATTACHMENT SEPARATELY LISTED

Ask your Dealer or write direct for Catalogue K

MOTION PICTURE CAMERA CO., 5 West 14th Street, New York

Learn Photography

and earn \$20 to \$50 or more weekly as a motion picture photographer, studio operator, newspaper or war photographer, official government photographer, or start a business of your own practically without capital.

Full Course, \$100 to \$150, on Easy Terms

35 to 50 positions are advertised every week in one New York newspaper. The field is unlimited. We teach you in 1 to 3 months thoroughly. Practical demonstrations—no book study. Men or women. Tuition by mail, amateur's course \$25.

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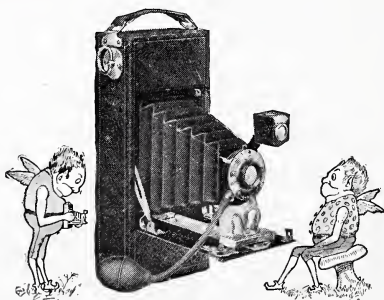
New York Institute of Photography
1269 Broadway, New York

Founded by E. Brunel. Owner of 10 Successful Studios

Hurd's Lawn Finish is the finest type of the fashionable fabric papers. Its quality is the best; it is beautiful in appearance and the writing surface is exceptionally pleasing.

Hurd's Suede Finish represents the best quality in the medium smooth finish, and is much in fashion. It is also the finest wedding paper made. We carry a large stock of these fine papers.

STYLES & CASH,
135 West Fourteenth Street,
New York.



KORONA and **Pixie** Cameras for plates, film packs and roll films, **Panoramic View** Cameras, **Turner-Reich Anastigmat** Lenses and other lenses.

Send for complete catalogue and obtain free copy of textbook "Telephotography with a Pancratic Telephoto Lens."

Gundlach-Manhattan Optical Co.

801 Clinton Avenue, South, Rochester, New York



Did the Dog Get the Ball?
The GOERZ Got Both!

If light conditions are all possible you are sure to get a successful picture every time with

GOERZ
LENSES
CAMERAS

With every optical deficiency scientifically removed and highest speed added, nothing gets away from a Goerz. You get a picture that cuts sharp to the corners every time.

The amateur who wants the best not the cheapest, says "Goerz."

Ask your dealer about the Trust and the Lower Tariff. Situation is different NOW

Send for interesting article, "The Optics of Lenses," in our Illustrated Price Catalogue

C. P. GOERZ AMERICAN OPTICAL COMPANY
No. 317 East 34th Street New York City

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



THE AUTOGRAPHIC KODAK.

THE GREATEST PHOTOGRAPHIC INVENTION OF THE LAST TWENTY YEARS.

You can now date and title your negatives permanently at the time you make them.

How many of you have taken long trips and made hundreds of exposures, only to return home with absolutely no data or way of identifying your pictures? Perhaps you snapped historical spots in a quaint old town; perhaps a noted citizen at play, or, a group of your friends at a wayside inn. You were reasonably sure at the time you made the pictures that subsequent identification would be easy.

But when the films were developed and the prints received from your finisher, you were at a loss to identify some of the pictures. "Who is this?" "Where did I take that—is it Sunnyside Lake or no?"—and again, "How old was George when I snapped that?"—have crowded themselves as questions will and you have been obliged to satisfy yourself with the fact that they were pictures you made on that trip or of that person at some indefinite time.

The landscapes and the marines were so similar, you made so many pictures

of interesting people, met so many strangers, that identifying each particular picture was difficult.

And now comes the Autographic Kodak—working in every way like an ordinary Kodak, but fitted with the ingenious autographic device which makes it practical to write any notes you may care to make regarding your pictures and have the record appear permanently on your film. The Autographic Kodak has a door in the back. By releasing a spring this door snaps open and you write your record on the red paper.

First make your exposure in the regular way. We will say it is a picture of little Dorothy, made on her fifth birthday. After the exposure, open the door in the back of the Kodak, being careful not to expose the paper to the direct rays of light, and write with a stylus or pencil, "Dorothy, 5 yrs. old, 8-15-14." Then hold the Kodak so that the light from the sky, not the rays of the sun, will fall on the red paper for a few seconds as explained in the instruction sheet—and you have printed on the film the exact identification of the picture. You have titled your picture against a truant memory. Five—ten years from now when you have occasion to make another print from that negative, the same title and date can be printed if

(1)

When writing to advertisers please mention THE PHOTOGRAPHIC TIMES.

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*



Autographic Record.

you choose—but it is there always—and you, who have had the disappointing experience of forgetting the important facts about your pictures, can best appreciate the wonderful worth of this simple contrivance.

You can make a picture of any subject and can date the picture or write the title on the margin of the film or in the foreground of the picture. In the old days you kept or attempted to keep your record in the best way you could devise. Some wrote the dates and other records on the back of the print, or wrote the data below the print in the album. If the print was lost the record was also lost.

If you make a picture of a friend, the Autographic Kodak permits the friend to place his own autograph on the film. If you snap birthday pictures, holiday pictures, historical pictures, any kind of pictures, you can title and date them immediately and permanently. How many of you can choose from your prints ten pictures and tell the date when they were made.

Then too, the Autographic Kodak permits the amateur to make a record of his exposure, so that he may avoid a mistake in the future. He can note the stop used, the time given, and the kind of light.

Architects, engineers, contractors will find practical every day use for the Autographic Kodak, because it allows them to record important data regarding the object photographed, or the picture itself or in the margin.

The Autographic Film Cartridge is made with a thin red instead of the familiar thick red and black (duplex) paper. The thin red paper is not light proof in itself. Between it and the film is inserted a strip of tissue. This tissue serves two purposes: To supplement the red paper in light proofing the cartridge, and to permit the recording, by light, of the writing upon the film.

Autographic film can be used in old style Kodaks, old style film can be used in Autographic Kodaks, but to get *autographic results* Autographic film must be used in an Autographic Kodak.

Loading and unloading and developing are the same with autographic as with the other styles of cartridge films so there are no complications to annoy the camerist.

Supplement your photographic outfit with an Autographic Kodak. After you have exposed your first roll and made your autographic records you will wonder at the simplicity of this newest photographic device. A thousand uses for autographic records will present themselves and your negatives will be a

(2)

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

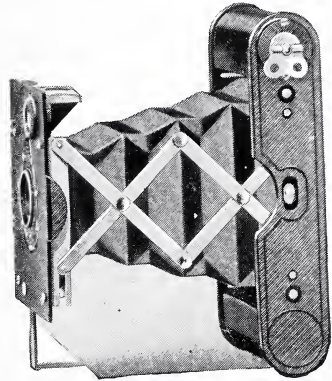
complete diary of your work or play with a Kodak.

Autographic Kodaks are now ready in the No. 3A and No. 3A *Special* Kodaks.

Autographic Film Cartridges are supplied at no change in list price from the former cartridges except that they are not furnished in the "Double Two."

Price List.

No. 3A Autographic Kodak, with R. R. Lens and Kodak Ball Bearing Shutter,	22.50
Ditto, with Kodak Automatic Shutter,	27.50
Ditto, with Cooke Kodak Anastigmat Lens <i>f.</i> 6.3 and Compound Shutter,	50.50
No. 3A <i>Special</i> Autographic Kodak with Zeiss Kodak Anastigmat Lens <i>f.</i> 6.3 and Compound Shutter,	63.00
Ditto, with Cooke Series IIIA Anastigmat Lens <i>f.</i> 6.5,	70.50
Ditto, with B. & L. Zeiss Tessar Series IIB Anastigmat Lens <i>f.</i> 6.3,	74.00



WHY A VEST POCKET KODAK WITH KODAK ANASTIGMAT LENS

The advantage of its smallness, for it does fit a vest pocket comfortably—the convenience of its fixed focus feature, for it is always ready for business instantly on being opened—the efficiency of its anastigmat lens which gives microscopic definition, flatness of field, freedom from astigmatism and plenty of speed (*f.* 8 being extremely fast for a lens used only with fixed focus)—these are advantages of the Vest Pocket Kodak with Kodak Anastigmat lens.

Its wonderful possibilities are readily apparent—its possibilities as a small camera making small pictures, but it is its anastigmat lens that makes it the equal of larger cameras. You can enlarge the clean cut negatives ($1\frac{1}{8} \times 2\frac{1}{2}$ inches) made with this little camera to Post Card size and retain the quality of the contact print. In other words, it is the same as though you were able to carry a 3A Kodak in your vest pocket without inconvenience, for with the V. P. Kodak Enlarging Camera it is almost as simple a matter to make 3A size enlargements from Vest Pocket negatives as to make contact prints.

THE PRICE.

Vest Pocket Kodak with Kodak Anastigmat Lens,	\$12.00
---	---------

You can make enlargements as simply as you make Velox prints, all-by-daylight, with the

V. P. KODAK or BROWNIE ENLARGING CAMERAS

The enlargements retain all the quality of the small negatives; the results are certain.

V. P. Kodak Enlarging Camera for $3\frac{1}{4} \times 5\frac{1}{2}$ Enlargements from $1\frac{1}{8} \times 2\frac{1}{2}$ negatives,	\$1.75
No. 2 Brownie Enlarging Camera for 5×7 Enlargements from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives,	2.00
No. 3 ditto, for $6\frac{1}{2} \times 8\frac{1}{2}$ Enlargements from $3\frac{1}{4} \times 4\frac{1}{4}$ negatives,	3.00
No. 4 ditto, for 8×10 Enlargements from 4×5 negatives, (will also take $3\frac{1}{4} \times 5\frac{1}{2}$ negatives),	4.00

(3)

There's an added interest to every flower in your garden—in fact, to every small bit of nature—when you picture it at short range with the



Made at 2 ft. 8 in. with Autographic Kodak and Kodak Portrait Attachment.

KODAK PORTRAIT ATTACHMENT

Slip a Portrait Attachment over the Kodak lens and your Camera is ready for short range pictures. All out-doors is filled with material for Kodak pictures at short range, while the charm of home surroundings offers a fitting background for Kodak home portraits.

With fixed focus Kodaks and Brownies, the Portrait Attachment makes objects in sharp focus at exactly 3½ feet, while with the focusing type of Kodaks, objects may be photographed as close as 2 feet 8 inches.

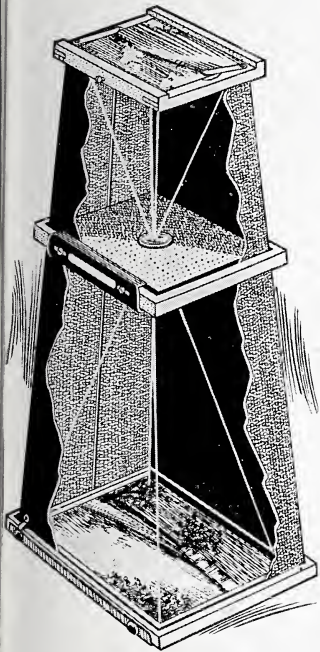
50 cents, at your dealer's.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

Emphasize the interesting points of your vacation story with enlargements from your best negatives.

You can make them yourself with a

V. P. K. Enlarging or a Brownie Enlarging Camera.



Place the negative in one end of the camera, the Velox paper in the other, expose to daylight, develop and fix. No focusing—No dark-room—no experience necessary.

THE PRICE.

V. P. Kodak Enlarging Camera, for $3\frac{1}{4} \times 5\frac{1}{2}$ enlargements from $1\frac{1}{8} \times 2\frac{1}{2}$ negatives,	- - - - -	\$1.75
No. 2 Brownie Enlarging Camera, for 5×7 enlargements from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives,	- - - - -	2.00
No. 3 ditto, for $6\frac{1}{2} \times 8\frac{1}{2}$ enlargements, from $3\frac{1}{4} \times 4\frac{1}{4}$ negatives,	- - - - -	3.00
No. 4 ditto, for 8×10 enlargements, from 4×5 negatives (will also take $3\frac{1}{4} \times 5\frac{1}{2}$ negatives),	- - - - -	4.00

EASTMAN KODAK COMPANY,

ROCHESTER, N. Y.

At Your Dealer's.

*The Film Tank
way is the
simplest way—
the best way.*



Films developed in the

KODAK FILM TANK

Have a snap and brilliancy—a perfect freedom from fog that can not be obtained by dark-room development. The air tight, light tight tank preserves a perfect developing solution at an even temperature and produces negatives remarkable for their fine printing quality. And there is the added convenience of developing anywhere, all by daylight.

The Experience is in the Tank.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealer's.

THE NEXT PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on September 30th, 1914, so as to be announced in the November Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Commended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Outdoor Photography."

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

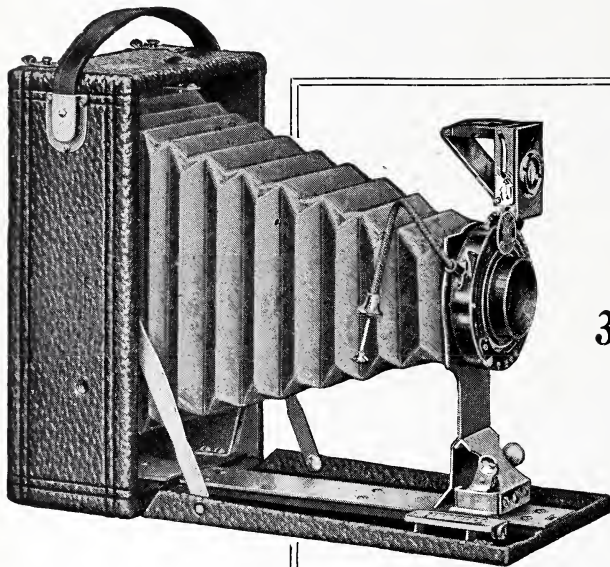
NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used; those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than September 30th.



An ideal vacation
camera, making
 $3\frac{1}{4} \times 5\frac{1}{2}$ (post card size)
pictures, for
\$10.50

*Lloads in day-
light*

*Weighs only
29 ounces*

*Dimensions
 $2\frac{3}{8} \times 4\frac{5}{8} \times 7\frac{1}{8}$
inches*

*Covered with
genuine grain
leather*

Film Premo No. 1

A remarkably light, compact camera for pictures of the artistic 3A proportion.

Can be carried and used anywhere, and is so easy to operate that anyone who can read the simple instructions that come with the camera, can make first-class pictures from the very start.

To load, merely open back, drop in Premo Film Pack, close back and all is ready. To change films for successive exposures just pull out successive film pack tabs.

This model is fitted with a tested meniscus achromatic lens of the highest quality obtainable. The shutter is the new Kodak Ball Bearing with cable release, and the camera is fitted with two tripod sockets, reversible brilliant finder, and is made throughout of the best of materials, by men who have spent their lives in camera making.

Get the new Premo catalogue—a book that no one interested in photography should be without. It describes the many Premo advantages fully—the daylight loading Film Premos, the Premos that take films or plates with equal facility, the Premo Film Pack and tank developing system. It's free at the dealer's, or will be gladly mailed to any address on request.

Rochester Optical Division

Eastman Kodak Company

Rochester, N. Y.

Unmatched for speed and reliability under all climatic conditions,

HAMMER PLATES

from the Polar regions to the Tropics, hold the record of superiority.

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



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

HAMMER DRY-PLATE COMPANY
Ohio Avenue and Miami Street St. Louis, Missouri

Established 1840.

Incorporated 1892.

Joseph Parker & Son Company

Manufacturers of

TREASURY

COMMERCIAL

and CAPITOL

BLOTTING PAPERS

Made in Highest Photo. Finish
and Chemically Pure.

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THE "PHOTOGRAPHIC TIMES" ALBUMS

FOR UNMOUNTED PHOTOGRAPHS



THESE ALBUMS for Unmounted Photographs are made precisely like the old-fashioned scrap book, with a guard between every leaf. The leaves themselves are made of a gray linen-finished cover paper, extra heavy stock, (weighing 120 pounds to the ream.) The books are bound in Leather backs and corners, with strong Cloth sides. The word *Photographs* is stamped in gold on the sides. These Albums are sewed in the regular bookbinders' style, to open flat, and they are made to stand the hardest kind of wear. We are putting them out over the reputation of the "Photographic Times," and

WE GUARANTEE EVERY BOOK

These Albums contain fifty leaves each, for holding from one hundred to two hundred unmounted photographs, according to the size of the prints. The prices and sizes of these Albums for Photographs are as follows:

No. 1.	Size of leaf, 4½ x 5½ inches	-	-	Reduced to	\$1.00
No. 2.	Size of leaf, 5½ x 8	"	-	"	1.20
No. 3.	Size of leaf, 7 x 10	"	-	"	1.60
No. 4.	Size of leaf, 10 x 12	"	-	"	2.40
No. 5.	Size of leaf, 11 x 14	"	-	"	2.80

When ordered to be sent by mail, send 15c. extra for postage for any size up to 8 x 10, and 20c. for the two largest sizes

Special sizes will be made to order. If you want an Album for your Photographs that will last as long as the prints do (and longer), let us send you one of these books

Each Album is put up in a strong pasteboard box wrapped inside and out

NOTE:—Sizes No. 1 and 2 will be discontinued when our present stock is exhausted, order now.

The Photographic Times Publishing Association, 135 W. 14th Street, New York

**25
CENTS**

WILL BRING YOU THE

*Amateur Photographer's
Weekly*

FOR THE NEXT

3

MONTHS

That means that you will get **13 copies** of a photographic journal that is written from the point of view of the beginner in photography.

You will find more features in the *Amateur Weekly* than in any other magazine you can buy for \$1.50 per year. **Cash prize competitions are offered every week**, articles that you can easily understand, and which will tell you how you can avoid wasting plates and paper, a Print Exchange, many illustrations accompanied by full data, *Ye Olde Curiosity Shoppe*, and many other features.

When you send a print in for competition and want to know how it compares with other prints sent in, we send you a rating card, judging the print for Composition Pictorial Quality, etc., so that you can find out where your faults lie and improve them. With the new year other features are to be inaugurated of like value to the amateur who wants to improve his photographic work.

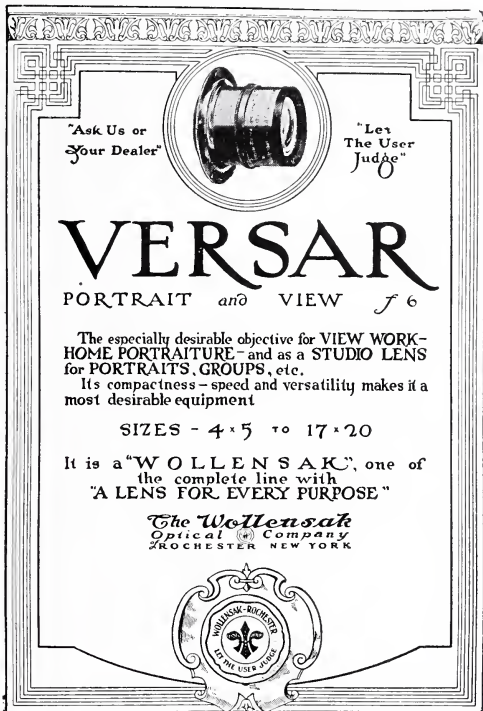
We send **no sample copies**, because the value of a magazine cannot be judged from one copy. 25 cents is a small sum and invested in a three months' trial subscription to the *Amateur* you will find it return a hundredfold. **Send it to-day.**

A three months' trial subscription.....	\$.25
In Canada.....	.38
Regular subscription price per year	1.00
In Canada.....	1.50

Check, U. S. stamps, money order, coin, any convenient form of remittance.

**The
Amateur Photographer's
Weekly**

917 Schofield Bldg. Cleveland, Ohio



"Ask Us or
Your Dealer"

"Let
The User
Judge"

VERSAR


PORTRAIT and VIEW f 6

The especially desirable objective for VIEW WORK-HOME PORTRAITURE—and as a STUDIO LENS for PORTRAITS, GROUPS, etc.
Its compactness—speed and versatility makes it a most desirable equipment

SIZES - 4.5 to 17.20

It is a "WOLLENSAK", one of the complete line with "A LENS FOR EVERY PURPOSE"

*The Wollensak
Optical Company
ROCHESTER, NEW YORK*



**The Great Success
OF THE
Cramer Dry Plate Co.
AT THE LATE
Atlanta Convention**

Was Evidenced by the
Fact that the Largest
Part of the Best Ex-
hibits were made on

CRAMER PLATES

by regular users of
the same

Think this over

“Sunlight and Shadow”

(By W. I. LINCOLN ADAMS)

So long as the supply holds out we will continue to furnish the book at only **one dollar per copy**, with a new subscription to

“The Photographic Times”

Regular price of “Sunlight and Shadow,” \$2.50

Regular Subscription price of “The Photographic Times” 1.50 \$4.00

By this Special Offer we sell Both for . . \$2.50

which is the regular price of Sunlight and Shadow alone;
so you get The Photographic Times in this way for nothing.

There are only a limited number of copies left so you must send in your order at once if you want to be sure of securing your Photographic Times and a copy of Sunlight and Shadow at this special price. This is the remainder of the third edition of Sunlight and Shadow.

It contains Chapters and Illustrations by such well-known photographic writers as

H. P. ROBINSON	ALFRED STIEGLITZ	A. HORSLEY HINTON
R. EICKEMEYER, Jr.	W. B. POST	J. WELLS CHAMPNEY
B. J. FALK	ALEXANDER BLACK	W. A. FRASER
HER GRACE THE DUCHESS OF SERMONETA		

and the MARQUIS DE ALFARRAS

It covers the field fully, as shown by the following CONTENTS

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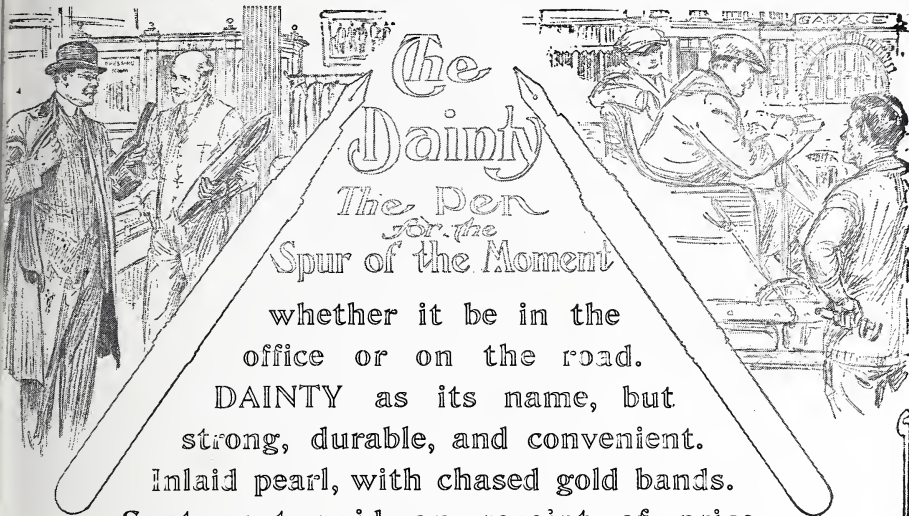
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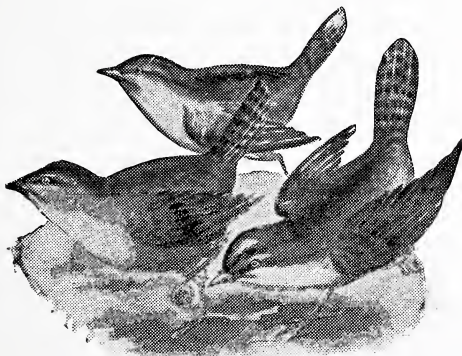
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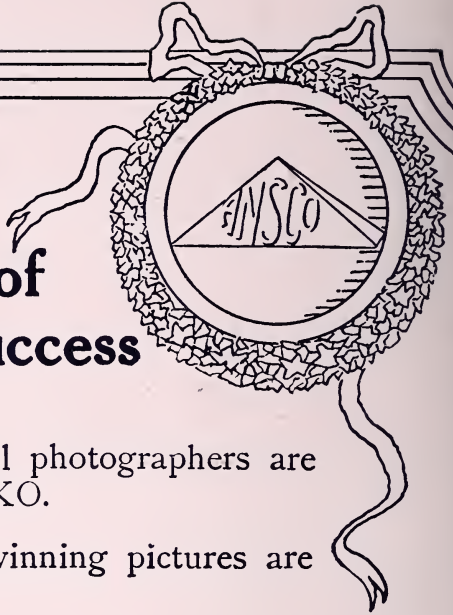


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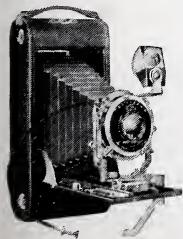
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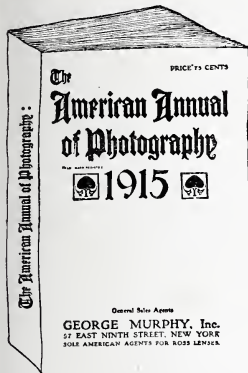
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Volume XLVI

OCTOBER, 1914

No. 10

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The Photographic Times

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VOLUME XLVII

OCTOBER, 1914

NUMBER 10

OUR WAY OF DOING IT

BY DR. R. W. SHUFELDT, C.M.Z.S., WASHINGTON, D. C.

With Eight Photographs by the Author.



Nest of the Cardinal Grosbeak

NY physician in the country, who has so far mastered the secrets of the preservation of health in normally constituted people, and who possesses a rational conception of the methods of preventing disease, knows full well that the prescription of all prescriptions of the maintenance of the former and efficient prophylaxis with respect to the latter is the meeting of the daily demand, on the part of the individual's constitution, for the proper amount of mental and physical exercise, and that the functions of all the organs of the body are kept *active*. If such advice be followed by a healthy person, from the time of birth to life's close, and everything else being equal, medicine, essential as it is in the case

of the abnormal among us, may with perfect safety be thrown out of the window, or, as a matter of fact, never brought into the house at all.

The maintenance of good health, then, is secured through keeping one's wits busy along congenial lines of labor, and through the requisite amount of functional and physical exercise being given each day to all the structures and organs of the body. If the mind and its servants, the hands, are kept busy in channels and with objects consistent with the attainment of worthy ends, half the battle, in the matter of keeping healthy, is won. Worry is driven into the woods, and the shillings and what they stand for are ever at hand.

But to keep the mind in a normal state of activity the brain must be in a condition of perfect health. This is accomplished only through the physical and psychological exercise of all the rest of the bodily organs, and through taking



Fig. 1. ENTRANCE TO OUR WASHINGTON HOME—MRS. SHUFELDT



Fig. 2. OLD GEORGETOWN CANAL

into the system, by way of food, only such products as are normally demanded, both with respect to amount and kind.

For some time past, my wife and I have followed the above simple rules with a degree of regularity calculated to insure the maximum amount of benefit, but at the same time not to the extent of running the danger of falling into routine ways, which are invariably fatal to good health and happiness. There are two very good sayings to keep before one with respect to such an error, and one is that "All work and no play makes Jack a very dull boy," while the other, "Variety is the spice of life," is a maxim having much the same meaning. To be sure, we are fortunate in many respects, for, basically, we are both healthy to start with, and then our main tastes are held in common.

When illy-mated pairs undertake to live together, we may be very sure that in due time happiness will step out and ill health will fill the resulting vacuum. At the same time, too great a similarity of tastes and habits is not always conducive to the maintenance of health and happiness in married couples, although better so than to have a decided variance in such matters.

Many of the world's artisans are both healthy and happy in the following of their trades; but the latter state is not very long enjoyed when drudgery, for any length of time, supplants congenial labor, to the end that the laborer's very existence depends upon it. The strictly idle rich can never, in their



Fig. 5. Male of the American Silkworm moth, just after emerging from cocoon, which is seen above it on the twigs

Fig. 6. The Silver-spotted Skipper Butterfly (*Epargyreus tityrus*) resting on Common Plantain (*Plantago major*) small size

married life, be either healthy or happy, that is, in the sense in which those terms are used here. This is a sociological question, however, that finds no place for discussion in the present article; suffice it to say that people who are very rich, and at the same time *idle*, are rarely healthy in body and mind, and as a class they are, with but few exceptions, an abomination to me.

My wife and I have our home in Washington, D. C., and in many respects it is particularly well adapted to our needs and aims in life. It is a big house in an attractive part of an extremely attractive city (Fig. 1). The immense Gardens of the National Zoölogical Park are within ten minutes' walk of the front door, while in no time at all we may be in the very heart of the country and enjoying all that the country has to offer. In two hours' ride by railroad we may either enjoy the waters of the Atlantic, as they fill the Chesapeake Bay, and all that that means; or we can, in the same time, be in the heart of the forests of northern Virginia, where black bear and wild turkeys are still to be found in plenty. What more could one ask for in the way of open country in North Temperate America to ramble over at any season of the year?

Through the opening of windows we sleep in the same air at night as is breathed by the blue birds as they fly southward overhead in the spring. At

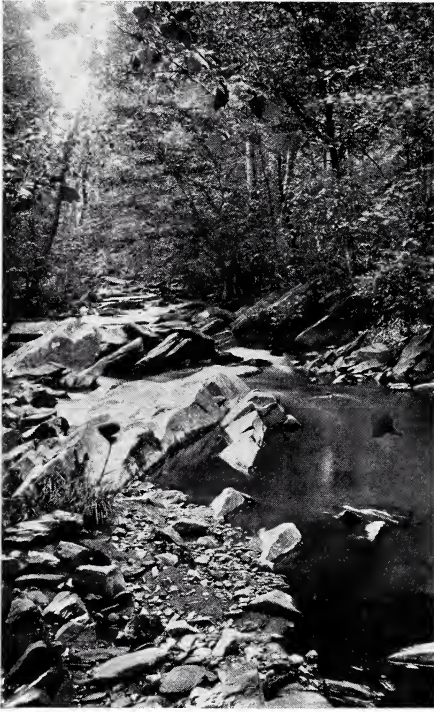


Fig. 3. SCENE ON A ROCK CREEK BRANCH

this season of the year, too, through these same open windows at peep-o'day, we often hear the mellow notes of some old male Bob-white as he pipes them out from the top-rail of some ancient snake-fence crossing a nearby farm; or it may be the notes and the hammering of that prince of woodpeckers, the Red-head, as he pounds away at the tin peak of the conical roof of the front of the house directly across the street. He is a mighty noisy fellow; but who minds that kind of noise when it ushers in the dawn of a southern spring morning? It is as welcome as the notes of the Whip-poor-Will, who has his own joyous call, announcing from the nearby oakwoods that twilight is at hand.

Sometimes an entire winter is as open from beginning to end as one can well imagine. Not a flake of snow reaches the ground from September to May, and it is no uncommon thing to see dandelions in flower along the road-

sides and in sheltered places in December and January, while the notes of a number of the early spring birds are heard in the latter part of February. Then again, a Washington winter may turn out to be a regular old-fashioned northern one, with the thermometer playing all sorts of pranks down below zero, and with snow blanketing the country to the depth of two feet or more.

Do we hibernate in these times? No, not exactly. We get, to be sure, plenty of work done during the short winter days and the long winter evenings; but something of the following will happen, as it happened (March 7th). For several hours during the evening before the snow had fallen to the depth of four or five inches, without a breath of wind to disturb it. It quietly clung to everything it rested upon, so that by nine o'clock that night one of those rare winter scenes was produced which, though easily pictured to one's mind, is far from being an easy one to describe. Everything was glistening white and covered above by all the snow that could in any way be balanced there. We looked for it on all the houses, streets, lamps, signs, telephone wires and on much of the rest we find in the city; but then, as seen on the trees, the shrubs, the vines and all the dead vegetation of last year, the rail fences and so much else that we see in the country—there is where the exquisite beauty of it came in. All these and more absolutely glistened in their generous mantles of white, while the extreme silence of the evening and the

pitchy darkness of the vault above rendered the scene positively impressive, a veritable picture in fairyland where some winter-god might dwell.

Next morning, about twenty minutes before sunrise, the sight from my bedroom window was one of the most beautiful imaginable. The storm had ceased; apparently not a soul was up and about yet, while everything in sight was bearing its burden of the pure white, sparkling snow which had fallen while we slept.

Within the half hour that followed my wife and I were a mile from home, both booted and dressed for the tramp, and carrying along an 8 x 10 camera to capture a few of the sights before sun-up. We will not soon forget some of the grand nature-pictures we saw that morning; the aforesaid camera recorded two or three of them for us, and the snowiest one will, in a light frame, find a little place on some wall in one of our work-rooms, so we can conveniently see it when the change of temperature takes place in July!



Fig. 4. NEST OF A CAT BIRD

We have not an idle hour all day long, and our work frequently runs up to ten o'clock in the evening. I generally keep the writing of one or two books underway, and always from two to half a dozen scientific papers. This occasions a somewhat heavy correspondence from all over the world and largely contributes to our health and happiness. There is nearly always a book going through the press, keeping us busy with proofs and illustrations, and still further contributes to the driving of all worry and care out of our home.

Everything about the house is the "pink of neatness" *always*, and regularity and economy are maintained to the fullest extent compatible with entire personal comfort and the disallowance of either to become a "bug-bear." Perhaps our most enjoyable season of the year is during the spring and summer months. We can then, once or twice a week, manage to have a regular outing—a journey as it were—when, each attired somewhat after the fashion of a civilized cowboy, we seek the shades of the neighboring forests, or, in a native boat, explore the shores of the picturesque Potomac or the marshes of northern Virginia, where the jolly, noisy little marsh wrens build by the hundreds, and the deadly copperhead may still be found.

On these charming trips the 5 x 8 camera and the "thermos bottle" cut prominent figures. Then we have little boxes, paper and things wherein to fetch home lizards, snakes, beetles, butterflies, flowers and a great many



THE BRIDGE IN WINTER

similar finds and captures, which really need photographing and describing, so that some other people will know something about them and the pleasures of recording their experiences with them in the places where they were found.

It is truly astounding what hundreds of interesting things one can secure on such trips as these with a good camera, backed by the love of the pursuit and by ordinary endurance. Even along the banks of the old Georgetown Canal, when the breeding season is on, one may find many birds' nests, pictures of which are always pretty and instructive (Figs. 2 and 3), and up on the hill-sides there are no end of charming places, bubbling brooks, and meadows of wide expanse. Here we may gather all kinds of flowers found in this region; run the chance of taking some rare butterfly, or meet with forty other experiences and enjoy no end of pleasure, until five o'clock P. M. comes around far sooner than we care to have it. But then, if we chose, we may remain out all night, for the "ranch" is run in that way on special occasions and no evidences of a stampede ensues.

But my story is running over the space limits, so the reader must guess at the rest of it; it is not hard, and I will only say in closing: try it, people, it is the key to making life worth living.

FINISHING THOSE VACATION PHOTOGRAPHS

BY HARRY A. BRODINE. PART ONE.

AFTER the vacation season is over, many amateurs hastily get to work developing and printing a great many pictures of which they have not the slightest idea of disposing of. Finally after the prints have become stained and torn they very quickly reach the waste basket, thus adding greatly to the expense of photography. My own early experience was such, and I could at any time show a half-dozen or more prints from each negative which were made on the impulse of the moment only to find that I had had no preconceived idea as to how I finally wished to arrange and preserve them. Many of my readers may have gone through the same process before and for their benefit I shall set down here a few good pointers on the treatment of negatives and the disposition of their vacation photographs so that they will be readily accessible at all times and in such form as to give the maximum amount of pleasure.

The developing of a great number of exposures is a somewhat tedious task and whether plates or film packs have been used a greater percentage of correctly developed negatives will result by using a tank suitable for the particular needs of the camerist. Of course, when one is expert in photographic plates the hand method is preferable; but then not many amateurs are expert in the development of plates, so I would advise the tank system. Furthermore, the liability to scratch both plates and films is intensified when the inexperienced amateur attempts the development of his exposures. I shall not digress at length on the method of using each different method of tank development as the manufacturers set forth their use so explicitly.

After one has inspected his negatives and weeded out the failures, it may seem desirable to intensify or reduce some, as the case may be. Intensification will only help negatives which have been timed correctly or very nearly so. It is impossible to intensify a greatly under-exposed negative for the simple reason that there is nothing in the film to intensify. The only weak negatives



UNVEILING OF MAINE MONUMENT
NEW YORK CITY

which can be intensified are those which have been properly exposed, but have been insufficiently developed. For negatives which seem to be in this class, intensification is of the utmost value. The bichloride of mercury intensifier is the one most commonly used; but care in handling bichloride of mercury should be the first consideration. Ready-made intensifiers may readily be procured and if directions are properly followed good results should be obtained. For the benefit of the amateur who desires to prepare his own solution the following formula is given:

Potassium bromide. 120 grains
 Bichloride of mercury. 120 grains
 Water. 12 ounces

It is advisable to dissolve the above chemicals in hot water, as much time is saved, the mercury dissolving very slowly in cold water.

The well washed plate should now be placed in the intensifying solution, which should be used cold, and allowed to remain until thoroughly bleached, when the maximum amount of intensification will have been obtained. After this stage is reached, wash for a few minutes in running water and place in the following solution until the plate is thoroughly blackened, which will take from two to five minutes:

Sulphite of sodium. 1 ounce
 Water. 10 ounces

When the plate is blackened, wash and dry as usual.

As a general thing a slight swabbing of the plate or film with a tuft of absorbent cotton will remove any scum which may adhere to the film in cases where the intensifier is old and cloudy. When the intensifier becomes too cloudy it should be discarded. The operations above described may be repeated when greater density is desired.

In the case of underexposed plates or films which refuse to intensify enough, the only recourse to be had is to use a contrasty or hard paper, such as regular Velox or contrast Cyko. Thin negatives should be printed farther from the source of light than normal or dense negatives.

Negatives if not too badly overexposed may be saved by the quite simple process of reduction. The most commonly employed solution is that known as Farmer's reducer. It is composed of red prussiate of potassium or potassium ferricyanide (both being the same) and hyposulphite of soda. It is much cheaper to mix one's own reducer, but as the mixed solution does not keep for any length of time, a new bath should be used on every occasion. The following formula is a very convenient one to use. The separate solutions keep fairly well:

Hyposulphite of soda. 1 ounce
 Water. 10 ounces

SOL. NO. 2.

Red prussiate of potash 1 ounce
 Water. 9 ounces



*U. S. BATTLESHIPS FROM
THE "FLORIDA"*



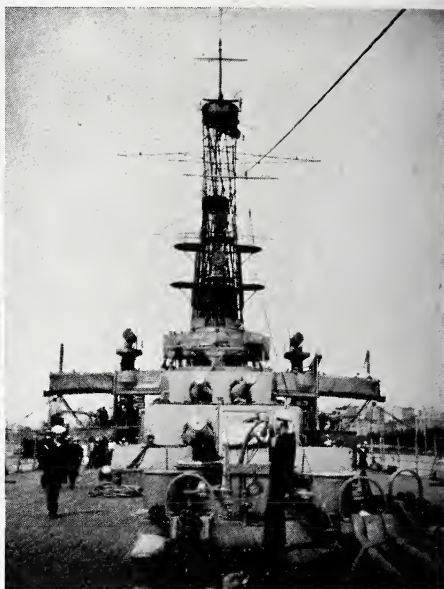
*AUSTRALIAN DAVIS CUP
TENNIS TEAM*



*MOONLIGHT ON THE BEACH.
BELMAR, N. J.*



BRITISH CONVICT SHIP "SUCCESS"



U. S. BATTLESHIP "FLORIDA"

Pour the solution of hypo into clean enamel or glass tray and add about half an ounce of the red prussiate solution. For a general reduction of the plate wash first for ten or fifteen minutes in running water. After washing, the plate should be placed into the reducing solution for fifteen or twenty seconds, when a marked change will have taken place. If the reducer works too rapidly stains may result and also the reduction will be too rapid for the inexperienced hand to properly note. When there is a large amount of hypo in the reducer, the highlights are more affected than when a normal solution is used. This fact will serve greatly in aiding negatives in which the highlights are very dense. Care should be taken that the reducer does not act too long as stains may result; therefore, it will be well to rinse the plate in running water quite frequently while reduction is taking place.

For overexposed and overdeveloped plates recourse to both intensification and reduction must be had. The plate should be reduced in a strong solution of red prussiate and hypo, the same as for ordinary overexposures, and when the shadows have cleared up a good washing should be given the plate. After washing, the highlights should be locally intensified. This is best accomplished by swabbing the dense portions of the negative with a tuft of absorbent cotton dipped in the intensifying solution. When the desired stage is reached, the plate should be blackened in the sulphite of soda solution as for ordinary intensification.

The persulphate of ammonium reducer is very greatly used in cases where a reduction of the highlights is desirable. This reducer acts on the highlights first and thereby reduces the contrast materially. Its action is just

the opposite of the red prussiate of potassium reducer. The following formula will be found to work well:

Ammonium persulphate	480 grains
Sodium sulphite	96 grains
Sulphuric acid	48 minims
Water	10 ounces

The well washed plate should be placed in this solution until the desired result is obtained. After this, fix in a 5% solution of sodium sulphite to stop any further action of the reducer. Wash and dry as usual.

In the March, 1913, issue of THE PHOTOGRAPHIC TIMES I described my method of printing from unsatisfactory negatives which could not be helped altogether by means of intensification or reduction. No chemicals are required, only a few pieces of good quality tissue paper and paste.

There are very many other useful formulas for intensification and reduction; but those set forth above are the most popular.

In my next paper I shall deal with the printing and mounting of photographs, which I hope will be of great aid to the uninitiated amateur.



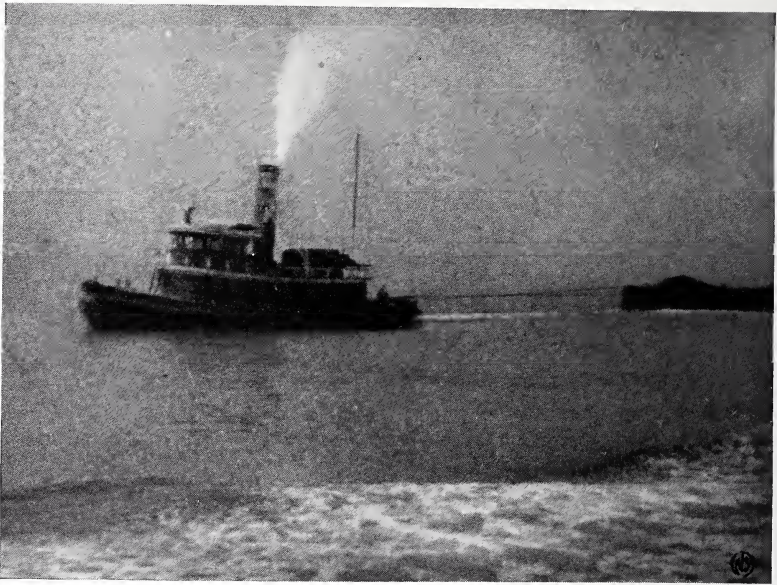
THE PICTORIAL POSSIBILITIES OF NEW YORK

BY WILLIAM S. DAVIS.

With Six Illustrations by the Author.

IF one may judge by the small proportion of city subjects reproduced in the photographic magazines it would seem to be a fact that among the thousand of amateurs living in every large city but few appreciate the artistic value of the material around them, and the camera devotees who reside in Manhattan do not appear to be an exception to the rule. Whether it is a case of "familiarity breeds contempt" is hard to say; yet if this is not the case why do city amateurs sigh for "other worlds to conquer" and lay their cameras on the shelf until vacation time comes 'round and a flight is made to some country resort? The only other reason which suggests itself is lack of time for camera work, but such an excuse can hardly be accepted, as I shall later have occasion to show.

That splendid material for the painter and photographer lies close at hand in and around New York, is evidenced by the successful pictures which have been made by those who have chosen to use it, among them being Pennell, Hassam, Cooper and Cornoyer, who interpret with etching needle or brush the architectural effects of the sky-scrapers seen *en masse*, which are so different from those of any other city, or attractive street scenes; while the names of Steiglitz and Frazer come to mind for their photographs of snow and night scenes. There are of course others who might be mentioned, but the



AN EAST RIVER TOW

object is rather to recall a few who have made a success of these subjects than to give a catalogue of all who occasionally do such work.

Readers of THE TIMES may find it interesting to look up such pictures of this class which have appeared in the last few volumes. The issue of December 1909, for instance, contained several interesting night scenes, among



BROOKLYN BRIDGE—MISTY MORNING

them "Reflections—Hotel Savoy" by Steiglitz and Frazer's "Wet Night—Columbus Circle," which illustrate the possibilities of night photography on the city streets.

It matters very little whether one wishes to make a speciality of landscape, marine, architecture or genre subjects, enough material may be found to last a long time.

There are many spots in the larger parks that are quite as sylvan in character as the average landscape in the open country districts, provided at least the amateur does not try to get as large a portion of the earth as possible into one picture, and that is something to be avoided anywhere.

Central Park alone would provide more than enough subjects to keep anyone busy one season, with its beautiful trees of many kinds, between groups of which charming vistas of the lakes or distant buildings are often presented to the eye, the winding paths and drives and other attractions. Even those portions of the Park which are clearly artificial in character (such as the miniature boat lake, bridges and fountains) may furnish *motifs* for good pictures under proper conditions. The work of Dr. Ruzicka, should be mentioned in this connection as he has used the material in both Central and Bronx Parks, to excellent purpose for pure landscape, and as backgrounds to figure compositions.

Perhaps the most thoroughly characteristic studies from the standpoint of "local color" are to be obtained around the lower portion of Manhattan, where the East River bridges and Campanile like office buildings loom up in majestic masses, affording chances to the photographer for many strong compositions of great variety, depending not only upon the location from which they are seen but also *when* they are seen—whether silhouetted against a glowing sunset sky, fading away in shadowy forms in a grey morning fog, or again reflecting the sunshine in forcible contrast to a background of blue sky or rolling clouds. Probably no better example can be found of the artistic effect sometimes produced by groups of buildings which are not individually of pictorial interest however unique they are as specimens of modern architecture.

The various ferries furnish excellent vantage points from which to secure studies of the tall buildings, and occasionally an exposure can be made to good purpose from one of the bridges.

Street views downtown are a difficult proposition for several reasons, one being the lack of light to obtain a fully exposed negative with ordinary lenses when the shutter is set at the speed required by the constantly moving throng of persons and vehicles; but the real difficulty from the artistic point is to find a desirable spot from which to work sufficiently out of the crowd to avoid having the immediate foreground spoiled from being filled with figures of greatly exaggerated size. "Where there's a will there's a way" generally holds true, however, and if it is possible for an artist like Mr. Pennell to accomplish successfully the delicate task of etching a copper plate on a busy street, a photographer should certainly be able to make an exposure by exercising sufficient patience.



A GLIMPSE OF THE METROPOLITAN MUSEUM

Many of the things of an architectural character are bits of the fronts or entrances of the larger buildings, for just as a group may be more artistic than any of the structures composing it, so in the case of a single building a small part is frequently of more value for a picture than the whole edifice would be, as, for example, a glimpse of such a building as the Metropolitan Museum



THE OLD BEECH TREE



A VISION OF TOWERS

viewed through a frame of foliage from the Park side. With such subjects the lighting is most important, and some haze or mist is in certain cases helpful.

The worker interested in marine subjects cannot do better than go back and forth on the many ferries whenever an opportunity presents itself, for with a practically continuous procession of many kinds of water-craft passing up and down the rivers and harbor a collection of good pictures should be secured.

At the beginning of this article I referred to lack of time as being a possible excuse for more work not being done along the lines suggested, so it may interest the reader to know that the accompanying illustrations were selected from a set made within three days during a hurried run into town last summer, and they all had to be taken "on the fly" so to speak, as but a very small amount of time could be given to photography, and in no instance did I go out of my way to make them. Knowing my business would make it necessary to cover the larger part of the city in a very short time I came near leaving the camera behind until more time could be spared, but finally decided to take along a $3\frac{1}{4} \times 4\frac{1}{4}$ folding plate camera as most convenient for my purpose. Before starting the holders were loaded with backed instantaneous "in" plates as allowing the greatest latitude in the matter of exposure on a variety of subjects.

Referring now to the pictures. "An East River Tow" was snapped on a foggy morning (I came in on one of the Sound steamers), the plate being given an exposure of $\frac{1}{60}$ th second with *f* 11. Soon after, the Queensborough Bridge disappearing into the fog furnished the subject for another exposure as the steamer passed under, and then just before reaching our slip "Brooklyn Bridge—Misty Morning" was taken.



LOWER MANHATTAN FROM A FULTON STREET FERRYBOAT

“A Glimpse of the Metropolitan Museum” shows a portion of the old building from Central Park. I secured this while crossing the park from the museum on my way to Sixth Avenue, also “The Old Beech Tree.” The latter required a short-time exposure to secure good quality in the deep shadows under the wide-spreading branches, so, not having a tripod with me, I improvised a temporary support for the camera by standing a suit-case on end, which served very well by using a little care in manipulation.

When one can spare the extra time the views of river and city makes walking by far the most enjoyable method of crossing the bridges, and “A Vision of Towers” is the result of an exposure made one morning, standing near the tower on the Manhattan side of the old Brooklyn Bridge. The beauty of the scene depended largely upon the delicate effect of the sunshine on the light toned buildings seen through the misty atmosphere, and the contrast between them and the sky was so slight as to make it difficult to preserve the color values, especially without the aid of a ray-filter. In taking photographs on the bridges a little care is necessary to choose a moment for making the exposure when there is the least vibration from passing trains.

Returning from Brooklyn by way of Fulton Ferry gave an opportunity to secure another study of lower Manhattan, this time from across the river just as the boat left the slip.

While these pictures are not presented as perfect I think they will serve to suggest some of the opportunities which are open to those who wish to take advantage of them, and in conclusion can only advise such workers to keep their cameras handy, not only for use on a holiday, but when going to or returning from business, for many of the best effects are to be obtained during the morning or evening hours.

MAXIMUM DEPTH OF FOCUS

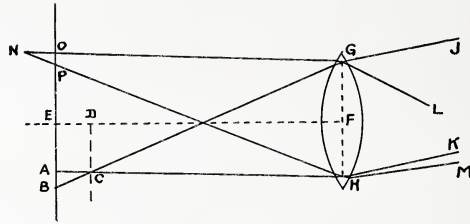
BY WILLIAM M. JOHNSTON.

WHEN one is focusing by scale and wishes to have the sharpest possible definition for both near and distant objects, the question arises regarding the proper figure at which to set the indicator. The following table will give the information for the most usual cases; and the formulas will enable anyone to extend or amplify the figures to suit his own convenience. For a six-inch lens at $f/8$ the table gives the value 38. If we set the focus for thirty-eight feet, objects at that distance will, of course, be sharply defined, but everything further away will be sufficiently distinct for ordinary purposes. At the same time, anything as near as half the indicated distance will also be in focus. Thus, the picture will include everything that is more than nineteen feet from the camera. In this way, we get about sixteen feet more of the foreground than if we focused for the most distant point (about 100 on the scale).

There are a couple of other ways in which the table is useful. Suppose the principal object of the picture is about twenty feet away and that we wish to include the distance view as well. The table will show what stop to use to accomplish the result. If the lens has a focus of five inches, we look in the column under 5 for the number nearest twenty. This number occurs on a line with $f/11$ (U. S. 8), which is, therefore, the diaphragm to use. If the distance had been sixteen instead of twenty we could use the stop about midway between 11 and 16.

As another example, suppose the object of chief interest is somewhere in the middle distance but that we wish to include in the view everything beyond six feet. Double the six, and look for the result in the proper column. In the case of the five-inch focus, the value twelve would indicate that the diaphragm should be between $f/16$ and 22.

Methods for getting the approximate focal length of a lens have been published many times, but the information can frequently be got from the makers' catalogs. For the Kodaks and Brownies the list is as follows: $2\frac{1}{4}$ by $3\frac{1}{4}$, $4\frac{1}{2}$ focus; $2\frac{1}{2}$ by $4\frac{1}{4}$ and $3\frac{1}{4}$ by $4\frac{1}{4}$, 5 inch focus; $3\frac{1}{4}$ by $5\frac{1}{2}$ and 4 by 5, $6\frac{1}{2}$ inch. The Ansco's in the sizes $3\frac{1}{4}$ by $4\frac{1}{4}$, 4 by 5 and $3\frac{1}{4}$ by $5\frac{1}{2}$ are the same, except number six, which has $5\frac{3}{4}$ inch focus. It is important in focusing that the indicator be close to the scale and that it be viewed from directly above, not from the front or rear. Such numbers as thirteen and nineteen are not usually put on the scale, and so fifteen and twenty will likely be used. However, it was thought that one could use the table more intelligently if he did his own approximating. In the calculation the diameter of the circle of confusion was made one-hundredth of an inch: *i. e.*, a point was considered to be sharply focused if the circle representing it was not more than one-hundredth



of an inch in diameter. If one prefers a different value, a new table may be computed from the formulas.

In the figure, BO is the plate or film placed so that the middle distance will be in focus. JG and KH are two rays from a very distant point, brought to a focus at C and represented on the plate by a circle of diameter AB. Then DF, the distance of C from the lens, must be the focal length, *f*. Since the triangles CAB and CHG are similar, their bases, AB and HG, are proportional to their altitudes, ED and DF. This may be written ED:AB = DF:GH. But the ratio of DF, the focal length, to GH is the *f* number of the diaphragm, *d*. Hence, ED = *d* × AB. If *s* is the distance in inches from F to the object, the law of conjugated foci gives 1/EF + 1/s = 1/f, where EF = ED + *f*. Solving for *s*, we get the formula given with the table. The first *f* may be omitted in the calculation since it makes no practical difference in the result.

If LG and MH are two rays from a point in the foreground, they will be brought to a focus back of the plate as at N and will appear in the picture as a circle with diameter OP. By reasoning similar to the foregoing the second formula is derived, giving in inches the value of *t*, the distance from F to the point. If OP = AB, *s* = 2*t*. In the table, OP and AB each equal .01 inch.

TABLE.

$$s = f + \frac{f^2}{d \times AB}, \quad t = \frac{s \times AB}{AB + OP}, \quad \text{if } AB = .01, s = 100f^2 \div d,$$

approximately.

Focus =	4	4.5	5	5.5	6	6.5	
<i>f</i> /6.3	22	27	34	41	49	57	U.S. 2.5
8	17	22	27	32	38	45	" 4
11	13	16	20	24	28	33	" 8
16	9	11	14	17	20	23	" 16
22		8	10	12	15	17	" 32
32				9	10	12	" 64

A BAD BEGINNING

BY J. LIPPINCOTT FOSTER.

“I WOULD like to have some photographs taken of the canoe sailing in different ways; neither the boat nor myself will ever be any younger, nor look any prettier than we do right now,” Gus said to me with his genial smile, and he thought how swell those photos would look on the wall of his room. He owned a small and elegant full-decked sailing canoe, rigged with two balance lugsails, a big mainsail forward, and the small sail—jigger, as it is called—aft; her skipper or captain sits between the two sails. Gus and I were cahoots in the ownership of the canoe, but Earl, our dearest friend, was a rank outsider.

So I brought the camera and took him and the canoe, sailing and paddling, alone and with Earl aboard also, until it might be thought we would have a surfeit and satiety of canoe pictures, but we could never have enough of them, for each one was unique; every one was a different complete picture, not only of the stylish craft, but each and all showed the meadow and woodland shores in many and various guises of light and shade of sunlight and shadow and great changing reaches of picturesque shoreline of what is one of the finest ponds it was ever my pleasure to paddle, sail, row or skate over.

One more picture was needed to complete our collection—temporarily—we wanted her coming sailing forward, the shot to be taken off the lee-bow. A pearly-gray day with a light wind; Earl was in a little coffin-shaped, somewhat flat-bottomed boat which he had bought from my small brother Harry and which he would row like a streak, and he was bound to get himself in the picture, and as it might be supposed for plain reasons we did not want such a contraption as he was aboard of to be taken alongside the finished specimen of a naval-architect's designing, the canoe; it would be like taking the picture of a lady in an automobile with a pushcart aiming to get in to the field of view!

I was sitting on the bottom of the rag-canoe to work the camera. The rag-canoe, as she was derisively called—maybe she looked it a little—was the only white watery love of a boat that Gus owned before the advent of the symmetrical brass-bound black beauty that he was now showing his skill at handling under sail by making her show her nautical paces before the camera.

Three or four times I let Gus sail past while I shoed Earl away. At last the canoe came careering—and careening—up on the starboard tack, everything all right and fine and elegant, the pestiferous Earl nowhere in sight, apparently; so I snapped.

The scene changes! The ruby-lighted darkroom! The amateur developing that particular plate! The day had been overcast, the light was none too good; so he expected to be met with some little pertinacity in the development; but when after the first dusky showing of the sky, two radiated spots appeared



AN OASIS IN NEW YORK CITY—UNION SQUARE PARK

in a line with each other he could not understand, it was one too many for him, no matter how much he searched his thought-box he could not account for them in any way, as in the landscape to each side and beyond the canoe nothing was there but water and a fair woodland background. Still those two infernal spots grew blacker and blacker and a third one began to appear; the amateur thought maybe it was light-struck or a bad plate, but the rest of the picture was coming up in orderly beauty.

Suddenly the meaning of this radiated arrangement of spatulated spots struck him at his funny nerve with full force and he let out a yell that nearly blew out the red-light. "What was it?" you ask; Oh! the pesky Earl. If I had been using a finder—which I never did—it might not have happened perhaps, it might have detected him, but the right edge of the camera was used for a sight. The picture was composed by looking directly at it, and which long practice had made me so skilful that I got what I wanted far better than with a finder, and it could be noticed when aiming, if the forward edge of the box was level with the horizon and get true pictures, not slantingdicular angles that I have seen in more than one beloved amateur's work. That is, they will be plumb and level if one is not in too prodigious a rush, in other words: in a hurry, which one should never be when handling delicate tools.

I had been watching the canoe closely as it came sliding toward me, waiting until it would show the right size and be in focus—sharp; Earl was apparently well off to one side, but when he saw that all my attention seemed to be upon the approaching sailing craft, he backed water on his coffin like a fiend, dropped the oars, with one jump knelt in the stern seat, leaned out, brought his right thumb to his nose, spread the fingers of that hand as widely as possible; to its little finger he attached the thumb of the left hand. with its digits also

widely spread. A gloating look of fiendish joy was on his countenance and he had one eye cast in my direction to see if his horrible daring was to be crowned by success. He had succeeded in getting his farthest away little finger to within six feet of the face of the canoe helmsman, who with the look of ineffable, sweet, pleased-with-everything that usually distinguished it, was sailing by, sailing by, unconscious of this mockery. It was those two widely spread hands that first "came up" on the plate, and excepting the sky and the top of the sails they were the highest lights on the plate, which bloomed out into a perfect negative.

Then came the merry meeting!

When I met Earl he wanted to be "shown," but I would give him no satisfaction; was altogether too busy to have things to do with such as he. Finally, after days, seeing that he might go into a decline if his fearful curiosity was not gratified: said I to him, solemnly, "By your gee-whizzity unseemly conduct, you have spoiled a plate for the purpose intended and to teach you a lesson for the future you will have to pay good money for what you did to it; you must come up a quarter for a print from it 'as is.'"

This was joyfully agreed to. We generally met on the same evening train down from the city, so I had his print with me ready for him. He was sitting on the aisle end of the seat with his father—whose name is on the nation's roll of naval heroes, one of the officers in the greatest sea-action of the Civil War. I took the seat opposite him and conversation ensued. Old Earl's eyes gleamed expectant, so I reached him out the print while he produced the coin which it had been distinctly understood was to be passed out before his eyes could rest upon the fair burnished face of the print; but he knew full well if I took money from him, I would return to him what he considered to be its full value and more beside and some over and a few yet. When at last his long-delayed glance met those two hands, he let out a yell that loosened the hardened commuters in their seats; another look, another howl; a thrust of the picture in front of his father's face, to let him know what the excuse is, while he gave another shout. Oh! it was an altogether juberous, joyous occasion, one in which I was glad to have had a hand and be a spectator at the finish; there are not too many of them in this life.

Thus sometimes our original plans apparently spoiled by some seeming catastrophe turn out better in the ruin than if they had been brought to a successful conclusion on the lines originally intended. Besides the joy that picture gave to Earl. I made a bromide enlargement of the canoe and the captain, too—carefully leaving out the pesky Earl, whose most stretchingest little finger was well clear of the mizzensail, and presenting the resulting artistic black-and-white bigness to the pleased captain for a Christmas present. Another little case of "All's well that ends well."

A SIMPLE WAY OF MAKING LARGE PICTURES

BY CARL W. ATKINSON.

SOME months since I had an experience which may interest the readers of this magazine. I was desirous of obtaining some large photographs of the fine Jersey cattle in my father's dairy herd, and having nothing larger than a $3\frac{1}{4} \times 5\frac{1}{2}$ camera, I was at a loss as to how to proceed. I finally designed a simple form of enlarging box to make 8×10 prints from negatives $2\frac{2}{3} \times 3\frac{1}{3}$ inches in size, outlined, in pencil, a rectangle $2\frac{1}{2} \times 3\frac{1}{4}$ on the ground glass of my camera and set out to make exposures in the usual manner.

My experiment proved an unqualified success from the first. The prints obtained were as clear and sharp as those made by contact; they were full of detail and had a great deal of "atmosphere."

Having a room with a south window properly darkened, I found I could use almost any of the developing papers on the market, from the slowest of the D.O.P. class (in which case I used a reflector to throw sunlight against the negative) to the most rapid bromide paper (when I slowed the exposure by stopping down the lens). The negatives I used were made on Hammer Extra Plates, the exposure being the minimum allowed by the Watkins Bee Exposure Meter. This exposure I found to be rapid enough to permit the use of stops as small as F. 16.

I developed by Factorial System, using Ideal M. Q. Developing Powders, keeping my solutions at 60 degrees, and developing to the exact factor given on each package. The above methods of procedure produced a negative with very fine detail and just enough snap to avoid excessive softness, yet the highlights were not dense and the shadows were quite thin. This meant a quick printing negative—a thing greatly to be desired.

I used for printing Monox Bromide, Argo or Cyko paper, the last named paper being a very excellent medium for direct enlarging from negatives. I had excellent success also with Artura Carbon Black.

I found several advantages in using this method. (1) If the view were properly composed within the outlined rectangle, a slight move of the camera or subject made no difference in the subsequent picture. (2) There is a large gain in depth of focus between the 6 or $6\frac{1}{2}$ -inch lens used on 4×5 or Post Card Cameras and the 13 or 14 inch lens used for 8×10 work; enough so that the 4×5 negative could be enlarged to 16×20 and still have the same depth as the long focus lens gives on the 8×10 plate. (3) The cost of large plates is obviated, as is also the cost and bulk of a large outfit.

As to the last named picture, a $3\frac{1}{4} \times 4\frac{1}{4}$, 4×5 or $3\frac{1}{4} \times 5\frac{1}{2}$ camera fitted with a Goerz, Voigtlaender or Dallmeyer anastigmat lens can be obtained for about the same cost as an 8×10 View camera equipped with a Rectilinear

lens. The enlarging box I used was constructed of pine lumber and of such dimensions as to give an enlargement of three diameters, or nine times area. It was made for 8 x 10 work, which it did with great exactness and nicety, the only objection being the fact that I could not carry it about, but because of its weight, had to use it in the darkroom.

For the benefit of those who might wish to construct a box or frame of this kind I will give a brief description of the same. It consists of a light-tight box, with a division in it for mounting the lens (any camera lens will answer the purpose, and a hole to fit same must be cut in the exact center of the division board), a front board, with a rectangular opening of the proper size cut in it at the center, and a removable back, for attaching the paper.

The dimensions of the box are determined by the size of the enlargement, the number of times magnification and the focal length of the lens. If 4 x 5 negatives are used and the largest print desired is 16 x 20, this would indicate an enlargement of four diameters. Now, the rule is: "Add one to the magnification and multiply by the equivalent focus of the lens to obtain the distance from the lens diaphragm to the center of the paper." If a lens of six-inch equivalent focus be used, the length or distance from lens stop to paper will be $(4 + 1) \times 6$ or 30 inches. To obtain the distance from diaphragm to negative surface, divide the distance from diaphragm to paper by the times magnification; in this case $30 \div 4$ or $7\frac{1}{2}$ inches. By the same rule, a 3 diameter magnification would require 24 inches from lens stop to paper and 8 inches from diaphragm to negative, or 32 inches from negative to paper.

For ordinary work, however, I cannot speak too highly of the various models of Ingento enlarging boxes, which give enlargement of two diameters and have the added convenience of being readily collapsible and also very inexpensive.



THE ONE-LINE ENGRAVING

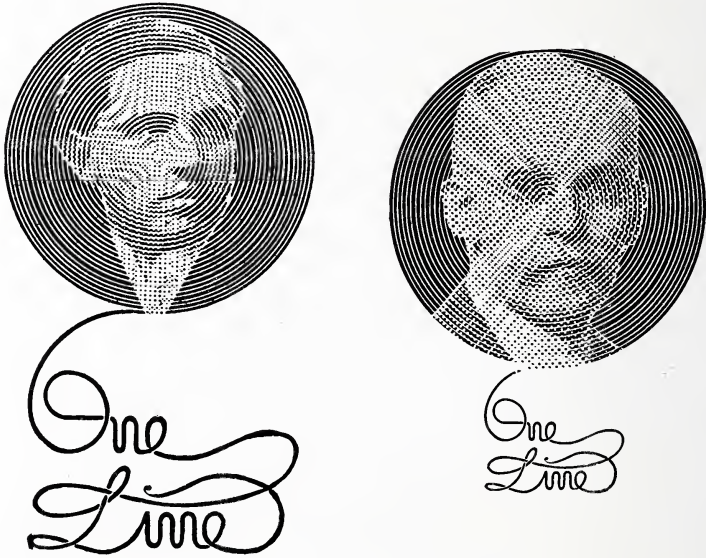
BY CHARLES FULTON OURSLER.

MOST photographers and engravers are familiar with the story of a celebrated lithographer who produced from stone a portrait of the Christ made by one long line which began in a spiral at the nose. There was an example of human patience that the Medes and Persians might have envied; the result of years of toil. In all the collections of art connoisseurs, copies of it were treasured as things precious, and at forced sales on the auction block they brought fabulous prices.

Theodore I. Deland, of Philadelphia, an engraver in the employ of the Government, has been a student of this problem since boyhood, and recently he succeeded in perfecting a process by which any one's picture may be transformed into a one-line engraving with comparatively little trouble.

The first one ever produced by his method was of Dr. A. M. Wilson, of Kansas City, Mo., the noted authority on conjuring. After this had been published, Mr. Deland divulged the secret.

His method has the merit of real simplicity. An ordinary photograph is taken, one which shows the nose directly in front. From this a negative is made through a 60-line screen, being greatly reduced. The negative is made positive, and projected by the bromide enlargement process until a copy is produced on glazed paper, showing all details, the reverse in shade and shadow, from nature.



Next a spiral is drawn by using the double center idea and ending in the words, "one line." A negative is made of this spiral from which a positive is made. This positive is placed over a piece of sensitized zinc and a print made. The lines of the spiral are etched away and an impression is made on 5-1000 transparent celluloid, the result being a spiral, the lines of which are perfectly transparent. The bromide enlargement is placed behind the celluloid affair so that the nose is directly behind the nucleus of the spiral and both are locked in a blue-print frame. Next a photo-engraved line-cut negative is made of the encased affair, which is then made positive. This last positive is printed on sensitized zinc, and superfluous parts etched away and the desired result is obtained.

These one-line engravings are good as an advertising device.

STEREOSCOPIC SLIDES WITHOUT A CAMERA

BY L. TENNAT WOODS.

STEREOSCOPIC views and portraits are now so common that the modern photographer is apt to imagine that cameras must be used for the purpose of making stereoscopic slides, but such is not the case. Binocular vision was studied and the stereoscope and stereoscopic slides of a kind were known long before the days of photography. The slides used by our forefathers were drawn by hand and were not of course anything like the highly finished article we have to-day. Diagrams were the most widely used in the early days of Wheatstone's stereoscope (1838) but ordinary views were attempted by the more clever draughtsmen of the period, the drawings were very crude and not always satisfactory, as obviously it takes a very clever artist in line work to make the necessary difference in the two views in order to give realistic relief. The less accomplished artists drew from wooden models and stone busts, and, what was the simplest objects of all, geometrical designs, which I deal with below. Such drawings gave passable results in the stereoscope, but the introduction of photography enables one to produce more perfect landscape subjects with greater ease, and these very soon eclipsed hand-drawn views.

It may be taken for granted that the average reader understands the principles of stereoscopic photography and the theory of binocular vision, and all I need say to those who may have but a vague idea of the subject is that a stereoscopic slide has two pictures upon it, pictures which are very much, but not quite alike. One view is as the right eye sees it and the other view as the left eye sees it. When these two dissimilar pictures are brought together, *i. e.*, superimposed by the action of the two lenses in the stereoscope the two pictures appear as one and in relief, that is to say they have the property of making the combined picture "stand out." This fact being fairly well known I need not enlarge further upon it.

Binocular vision, upon which stereoscopic work is founded, dates back a very long time. Nearly sixteen hundred years ago Galen treated the subject more fully than Euclid did. Baptista Porta, Leonardo da Vinci and other old writers studied it and gave numerous examples of the fact that the two eyes do not see alike, a fact that even to-day is not known by many people, some of whom go to the trouble of pasting two prints from the same negative side by side upon a card in the hope of securing a stereoscopic effect, which under the conditions named is impossible.

Geometrical designs are the easiest drawings to make for the stereoscope, and it is quite a simple matter to duplicate them by photography and without a camera. The figures used by Wheatstone for his original instrument, and which are equally suitable for modern stereoscopes, were representations of objects of three dimensions, such as a cube, a cone and the frustum of a

square pyramid, and he employed them, as he said, "for the purpose of illustration, for had either shade or coloring been introduced it might be supposed that the effect was wholly or in part due to these circumstances, whereas, by leaving them out of consideration, no room is left to doubt that the entire effect of relief is owing to the simultaneous perception of the two monocular projections, one on each retina."

One of the earliest forms of stereoscopic drawings is a six-sided pyramid looked at from above, the left hand pictures being as the left eye would see it and the right hand side as the right eye would see it, and when viewed in the stereoscope the apex will appear to be a considerable distance above the base. The complete stereoscopic picture is photographic, and the drawing is pen and ink work, from which two pictures are made, one drawing of either side being all that is necessary when suitable designs such as circles, pyramids, triangles, etc., are used. A peculiarity about many such designs is that both sides of the stereoscopic pictures are alike, except that they are reversed as regards right and left, they are also reversed as regards black and white, but the latter is optional, what the reader should notice is that the right hand print is the same as the left except of course that it is turned round. One therefore needs only one drawing to make a finished slide.

To prepare such drawings for the stereoscope the outlines are made with a mapping pen and the blackest of ink upon writing paper, the latter being free from watermarks and any pronounced grain. When dry, the drawing is used as a negative and printed from on sensitive paper in the usual way. One print being made with the sensitive surface of the paper in contact with the inked side, and the second print by reversing the original drawing and making the print through the back of the paper; this, of course, gives a reversed image as regards left and right, and enables one to obtain the pair of figures necessary for stereoscopic relief.

There is yet another and a very curious fact about pictures made in this way and that is the effect varies according to the way they are mounted. Wrongly mounted photographic views of the orthodox type give what is known as a pseudoscopic effect which is exactly the reverse of stereoscopic, and although pseudoscopic effects with ordinary views, portraits, etc., are not pleasing to the eye, with geometrical drawings, the reversed or pseudoscopic effect is distinctly pleasing. One is therefore able with many designs to get two complete stereoscopic slides from one single drawing. The hexagonal pyramid, for example, appears to be a solid and stand out, but if the picture be placed on the opposite side, and the right hand picture be mounted on the left, the effect will be that of looking down a hollow pyramid, and what was the base will appear closer to the eyes than the apex. The effect does not appear pleasing in every case of reversal, because in order to produce the change it must be as easy to picture the reverse form of a thing as the primitive one.

There are some scores of designs which may be drawn and printed from in the manner described, and to reproduce them would take up too much space.

A few, however, are sufficient to show the photographer what uncommon and pleasing subjects may be made for the stereoscope without a camera. If black upon white is preferred the designs upon paper may be printed in contact with a lantern plate and the latter used as a negative, from which the photographic prints may be made, but in my opinion the white upon black is the more effective. Each drawing should be small enough to go into a two-inch square, and the separation should not be greater than $2\frac{1}{2}$ inches.

Such drawings used as stereoscopic slides form a very pleasant change, are very easy to make, and are interesting as being the kind of thing used before photography, when, of course, the second half was reversed by tracing.

Obviously there are many others equally suitable; those given should form the left hand half of the slide.



SUNLIGHT ON THE SNOW
Wilkes-Barre Camera Club Exhibition

R. S. Kauffman

Editorial Comment



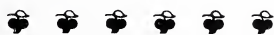
IT is a remarkably interesting thing that some ancient cultured peoples, as well as most present-day uncivilized peoples, regard movement as a sign of life. But there are many things that move that are not living, and some living things that do not move visibly. Is it, perhaps, some lingering trace of far-back ancestry that impels so many photographers to try to photograph objects in motion? The favorite object seems to be an express train, and the ideal to show it as it would appear as not in motion. Now, if we photograph any object in motion—apart from all other considerations—the fact that it is in motion necessitates some movement of the image on the plate during the exposure, which, be it ever so brief, means some time. In actual practice the point is whether the blur or unsharpness is sufficient to defeat the object that the photographer has in mind, for it is most important to bear in mind that the degree of sharpness required in different cases varies greatly.

Assuming that our object is to give the maximum exposure that the case permits without showing any easily seen blur, we may state matters in the following practical and possibly somewhat novel way. Experience shows that if the image on the plate does not move more than 1-100 in. during the exposure we shall not be likely to notice the blur (which must, of course, exist) on a contact print. Taking this as our basis, the following practical approximations are to be noted: Working with a lens of 5 in. or $5\frac{1}{2}$ in. focus an object (about) fifteen yards away moves 1 in. while the image on the plate moves 1-100 in. Also an object moving at the rate of three miles per hour moves (about) 50 in. per second. If these data are memorized it is then quite easy to calculate the duration of an exposure corresponding to the maximum permissible movement above mentioned for objects at other distances and traveling at other rates.



THE chemical expert sometimes tells us that we should always use distilled water to make up our developers. But the old hand knows from experience that either soft rain, or distilled water may have a serious softening effect on the gelatine of our plates and papers, and that ordinary tap water works more satisfactorily. Not infrequently the trouble begins when the plate is in the fixing bath. If that is the case the use of a combined fixing and hardening bath is to be commended. Here is a formula that is easy to make up. (1) To an ounce of water add slowly, *i. e.*, a few drops only at a time,

one fluid dram of sulphuric acid (oil of vitriol—obtainable under that name at the oil shops will serve, if a purer brand cannot be obtained). This causes an evolution of heat, so the containing vessel may advisedly be placed in a dish of cold water. N. B.—On no account should water be added to the acid, or the mixture may spurt into the face of the worker and cause blindness. (2) Dissolve one ounce of soda sulphite in four ounces of water. (3) Dissolve one-half pound of hypo in a pint of water. (4) Dissolve one-half ounce of chrome alum in half a pint of water. Now add (1) to (2); then pour this mixture into (3), and finally add (4). One last hint—keep the developing room as cool as possible, do not light the lamp or gas until it is absolutely required, and avoid touching the plates or films with the fingers as much as possible. The following developer has been suggested and is worth a trial: (A) Water 10 ounces, soda sulphite one-half ounce, pyro 60 grains; (B) Water 10 ounces, commercial formalin one fluid dram. For a developer take equal parts of (A) and (B).



BY “enlarging direct” is meant the making of a negative showing an image of size appreciably larger than that of the original object at one operation. Thus by contact printing from such a negative we get an enlarged positive. Under reasonably favorable conditions the procedure is eminently simple. The object must, of course, be less than the size of the plate, and it must not possess very great depth, *i. e.*, it must be fairly flat in proportion to its length or breadth. The essence of the matter consists in using an objective whose focal length is appreciably less than half the camera bellows extension. A simple numerical example will make this at once quite clear. Suppose the length of the object is to be 1 inch and we require an image of it 3 inches in length, *i. e.*, a magnification or “ratio” of 3. If now we add 1 to 3, getting 4, and then multiply 4 by the focal length of the lens, we get the lens-to-plate distance, *i. e.*, camera extension. Thus, with a lens of 2 inches focus, the camera extension would be 8 inches, with a 5 inches lens it would be 20 inches, and so on. Usually the available camera length is a limited quantity, so that for high magnifications we have to use lenses of quite short focal length. To find the required focal length, all we have to do is to divide the camera length by “ratio plus 1.” For instance, we require a magnification of four diameters with a camera length of 15 inches. Adding 1 to 4 we get 5, and dividing 15 by 5 we get 3 as the focal length of the lens; that is to say, the focal length may be less, but must not be more, than 3 inches in this case.

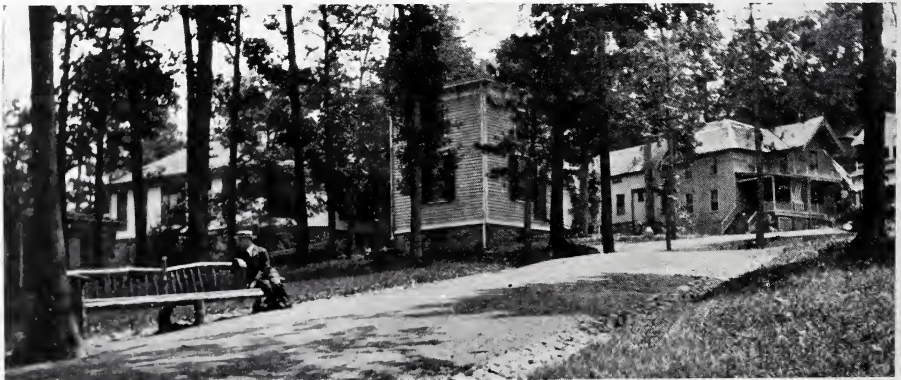


TANK DEVELOPMENT

THIS method of development is steadily gaining ground among amateurs, and is also used by some of the less conservative professional workers.

On the whole it is likely to give the best average results in the hands of those who practise photography at odd intervals, as the dish and inspection method calls for a measure of nice judgment that means pretty frequent exercise. When the method was first introduced one heard of long periods like six, twelve, or even twenty-four hours, but experience has shown us that it is not desirable to exceed, say, half an hour, while something less is preferable. One point I consider of first importance if fog-free negatives are desired, viz., that the plates be loaded into the camera, and taken out and placed in the developing tank in darkness, *i. e.*, without any light at all in the "dark-room." This little procedure can be learned in a few minutes if practice be made with a few waste negatives, while the eyes are kept closed or bandaged.

Another practical point is to see that the contents of the tank are stirred up at least once, or that the plates are reversed top to bottom during the period of development. If this matter be neglected, there is considerable probability of finding parts of the image surrounded by a kind of halo. Probably the explanation of this undesirable result is that during development some alkaline bromide is formed and liberated; this diffusing into the adjacent parts of the film acts as a restrainer and retards development. Naturally this action is most marked where a high light (dense deposit on the negative) comes close to a part that has had little or no exposure.





A GIGANTIC LENS.

BY DR. LEONARD KEENE HIRSHBERG. A.B., M.A.,
M. D. (JOHN HOPKINS)

Messrs. J. H. Dallmeyer have successfully accomplished the task of making a lens of similar character to that of their patent portrait lens, eleven inches in diameter, with an aperture of 4.2. The completed lens is twenty and a half inches long; its width is twelve and a half inches; with a diameter of sixteen inches; while it weighs just over one hundred and twelve pounds. It has been made for the use of a photographer in Egypt, who wishes to secure life-sized pictures in natural perspective. The theoretical design presented considerable difficulties, as the standard of definition in the final picture requires to be of as high an order as in the case of a small lens. Aberrations, which increase as the focal length increases, have therefore to be remarkably well corrected, no easy task with a lens of this size. As the diameter far exceeds the separation of the eyes, it was thought that it might be of interest to see what stereoscopic effect could be obtained. A test object was prepared as follows: A thin plate was painted on each side with alternatéd bands of black and white, arranged so that a black band on the right-hand side corresponded with a white band on the left-hand side. The object was put up about twenty feet from the lens and photographed in four ways: With the lens covered up, except for a small hole on the right-hand side; with the lens covered up, except for small hole on the left-hand side; with the complete lens uncovered. The first result corresponds with a photograph taken with a lens of the same focal length, but small apertures, and numbers 2 and 3 to photographs taken by shifting such a lens of five inches to the right—and left-hand side respectively. The

last is similar to what might be expected to see in a stereoscope using both these photographs. In number 1. there is the end on view of the plate only; in number 2. there is the end on view and also the right-hand side; in number 3. there is the end-on view and also the left-hand side; in number 4. there is the end-on view and both sides, the whole thing having combined to form one view. The photographs thus show the ability of a large lens to see round corners. Photographers have often stated that a large lens gives more roundness and modelling in portraiture, and this perhaps is explained by the property of seeing round corners.

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“And the sheen on their spears was like the stars on the sea,

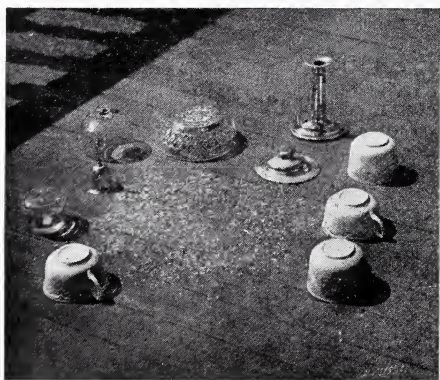
Where the blue waves roll nightly on deep Gali'ee.”

We speak of the sheen, glisten, glitter, sparkle, lustre, Well; What is it that is so beautiful? Sparkle of the diamond, glisten of the dew-drop, sheen of spears, why don't we photograph some of this beauty? and I guess some of us have tried to and got sadly left.

If we look at a distant light we seem to see a rather indefinite center of light and rays of light spreading out in all directions, and the rays some of them longer than others. Now if we tip the head over toward one shoulder we are apt to see that the rays seem to change with each motion which could not be if the rays were really spreading out from the point of light and were really visible to us. The camera sees none of these rays, for if you will focus on the distant light and then look from one side at the image on the ground glass you will see that the image is the exact shape of the source of light.

If our eyes were perfect optical instruments like the camera we should see all these spots of light as mere light spots the shape of the light source. It is the imperfection of the eye that gives us this beauty of sparkle and glitter. How would it do to mop a wet sponge down over our camera lens every few seconds while we were taking a picture? That is just about what happens to the eye when we wink, and if we didn't wink wouldn't the eye dry up and become so dull on the surface that we should congratulate ourselves on having the Artistic temperament, when looked out on beauty?

Haven't we often noticed when looking at a window when the curtain was so near down that only a narrow streak of light came in at the lower part that bands of light *seem* to advance and recede to and from our eyes as we closed or opened wider our eyes?



I have taken bits of glass, china, glass bowls and vases and put them out in the sunlight where there were dozens of sparkles of light from them; but when I took a photograph of them I got a very tame lot of goods with a white spot or two just the shape given by the different shapes which reflected the light but nary a sparkle, and why should I, for there was no sparkle there, it was all in the eye.

How very tame and lifeless running water with all its sparkles looks on the finished print.

What are we to believe? That all this beauty of sparkle, lustre, glitter and glisten,

on the snow, on the water, on the brilliantly lighted streets, on the bright military equipments, etc., is really not there, and that if we had a CAMERA eye, that we should lose a large part of the beauty of the world as we see it with our so-called defective eyes? Seems so don't it?

WILLIAM H. BLACAR

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SHORT FOCUS OBJECTIVES

Writing on the foregoing topic, Mr. Edgar Senior aptly points out that while it is possible to obtain microscope objectives of the ordinary type of 2 inches or even 3 inch focal length—admirable enough for purely observational work—yet for photography it is far better to use objectives specially made for photography, such, for instance, as the "planars" of Zeiss. Lenses of this latter class offer the advantage of not requiring any adjustment for the difference between the visual and actinic focus, they possess a flatter field, and their adjustable stops enable us to get very considerable depth of subject into useful sharpness of definition. There is, of course, no necessity to use a microscope when working with lenses of greater focal length than, say, 1 inch in most cases, though at times a microscope may be a convenience. By the way, Mr. Senior gives a very useful tip in connection with the holding of such small things as grains of sand on an ordinary microscope glass slip. On such a (3 inch by 1 inch) piece of glass one places a small quantity of white wax and melts this over a spirit lamp, allowing it to spread. Then the sand is sprinkled on it, and is firmly held by the solidifying wax. The glass is then backed up by a piece of black paper, and the object illuminated by reflected light. I have used a somewhat similar method by coating the slip with a thin filtered solution of gum arabic in water, letting this dry, breathing on it to make its surface damp, and then scattering pollen, etc., on it. These dodges have reference to the holding of the slip in the vertical plane.

FLORAL WIND SCREEN

Although the man in the street frequently tells one "that there is not a breath of wind stirring," the open-air flower photographer says that such days are all too rare to please him, for it takes an almost imperceptible puff of wind to set many wild flowers in motion, so that often he has to wait many minutes and cut up his exposures into several brief periods. Here comes in a valuable hint conveyed by Mr. R. A. Malby, wherein he describes how he has met the difficulty when photographing wild flowers in the Alps: "Upon a strip of white calico 12 inches wide and 6 feet long I had sewn transversely seven pieces of tape in such a way as to form tubular pockets, and into each I placed an umbrella rib (previously dissected from an umbrella). By means of the eye in each rib I attached them to the calico at the top of each pocket, but left it free at the lower edge. These legs, being some 18 inches long, projected below the screen, and when pushed into the earth the wind screen took the irregular contour of the Alp by 'riding' up and down the legs." The many beautiful flower pictures secured by Mr. Malby in exposed situations show the efficiency of this very ingenious yet simple piece of apparatus.

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WANTED—A PHOTOGRAPH CAR

I want a practical photograph car, convenient for all purposes photographic and also beautiful, that is, nice to look at architecturally. Perhaps some of your readers can help me out with plans for a new built car. Five dollars is offered for the best well worked out plan of car. Give specific directions as how to build car, diagrams, etc., so that an ordinary carpenter can build car from your instructions.

I wish to travel in car from point to point—make pictures, eat, sleep, read, study in said car and enjoy life generally. Roads in New Mexico, Arizona and Texas are good, bad and indifferent, and I expect to hit all three kinds of roads with this car. Wish car about 8 x 25 feet, and do not

want a photo car made of railroad iron, as that might be too hard on the mules! besides getting stuck along the gorgeous New Mexican scenery. Kindly specify the lightest yet strongest wood for the purpose, and the make and style of wagon best suited to build a car on. How about supports hinged, quickly adjustable, to steady floor of car when doing business?

What is wanted is an all-round car—the operating room, dark-room, library, office, kitchenette, fixing-up room, reception room, etc., all in one. Instead of wooden partitions, wish to arrange same by heavy curtains. That is the only separate room I expect to be able to have in car is the dark-room; the kitchenette off to one side in dark-room. The idea is *multum in parvo*; great capacity in small space, utilize every inch of space in car—shelving, benches, sinks, plumbing, etc.; all ready to connect and turn water on, all ready for turning on of electric light. In cases where no electric light is to be had in small towns, what artificial light could one put in car? For picture-taking, lighting car, printing, etc.

Also provide for generous display of pictures in cases both inside and outside of car. Forgot to say that I wish to take photos by day and photos by night. Hence electric light or some other light needed; also for printing purposes. Provide contrivance for printing by daylight from an exposed window.

Some points to consider: Weight of car finished, economy in building, strength and lightness, beautiful architecturally, convenient for photographer, lighting, ventilation, backgrounds, reflectors, diffusers of light, how best arranged. Low wheels instead of high wheels for body of car, kind of wood for framework, kind of canvas for covering. Could not space under floor of car be used for storing things? If so, give sketch, show how to make storage space. How near the ground should storage space be, so that it would not interfere by coming in contact with ground or high parts of road when traveling? Could one line car with some light material, and of what? Would painting of car inside or out interfere with proper lighting? How

high should car be from floor to roof? Should one have guy ropes to anchor car with when not traveling? For winds, storms? How arrange guy-ropes?

How about adjustable shelves on outside of car so they can be dropped when traveling, same to be used for putting printing frames on and for other purposes. Answers for all who inclose stamp. Will pay \$5.00 for best plan of car, etc.

Please send plans, sketches, diagrams of photo-car to JAY HUBBS, P. O. Box 869, El Paso, Texas.

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PHOTOGRAPHIC HISTORY

The majority of present-day photographers probably are under the impression that photography was "invented" by Daguerre. After the foundation work of Wedgewood comes J. Nicéphore Niépce, who by 1829 had worked out a practical process of what we now call photo-engraving, thus laying the foundation of the vast industry of making the process printing blocks that yield us our illustrated periodicals.

Daguerre was first an architect, then scene-painter, then maker and proprietor of the famous Paris Diorama (perhaps forecasting the present-day cine-theater), and it was not until this building was destroyed by fire in 1839 that the now well-known Daguerreotype process was made public. Next comes Fox Talbot, of Laycock Abbey, Wilts, who, in his Calotype or Talbotype, gave us the first negative-making process, from which positive copies could be made.

In connection with the foregoing topics it may be opportune to refer to the above three processes, as their names are frequently confused. Calotype or Talbotype.—This process is due to Fox Talbot, and dates about 1841. Paper is treated by silver nitrate and potassium iodide, exposed, and developed, yielding a paper negative. Collo-type, Albertype, etc.—This process was the product of Poitevin in 1855. A glass plate is coated with gelatine and potassium bichromate, dried, printed, and washed, etc. Where light has affected the coating a

greasy ink "takes," but this is refused by the unaffected portions. Thus this inked plate will give up its ink to a piece of paper brought into intimate contact with it. The process was further elaborated by Albert, Obernetter, and Husnik. Kallitype is due to the ingenuity of Dr. Nicol, and was made known in 1899. Paper is coated with a mixture of silver nitrate and some suitable ferric salt, dried, printed, then developed. The result of printing under a negative is a positive, which by suitable treatment can be variously modified in color.

REV. F. C. LAMBERT.

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TAKE IT FROM ME

There are times when the quitter and the fellow who never knows when he is licked envy each other.

Lightning never strikes twice in the same place. For that matter, luck seldom comes back to play a return engagement.

When he is cast in the shade, the optimist rejoices that he won't suffer from sunstroke, anyhow.

Any truthful girl will tell you that she would rather be a rich man's widow than a poor man's wife.

The only real proof of success is an ability to hold onto it.

When a fellow puts his best foot forward, he won't have so many kicks coming.

Most of us get what we deserve but few of us admit it.

The victim of love at first sight seldom gets a chance for another look

The average man can get used to anything—even to making a fool of himself.

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A couple of old grouches at the Metropolitan Club in Washington were one night speaking of an old friend who, upon his marriage, took up his residence in another city. One of the grouches had recently visited the old friend, and, naturally, the other grouch wanted news of the benedict.

"Is it true that he is henpecked?" asked the second grouch.

"I wouldn't say just that," grimly responded the first grouch, "but I'll tell you of a little incident in their household that came within my observation. The very

first morning I spent with them our old friend answered the letter-carrier's whistle. As he returned to us, in the breakfast-room, he carried a letter in his hand. Turning to his wife, he said:

"A letter for me, dear. May I open it?"

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THE FIXING BATH

While great stress is frequently laid on the importance of correct exposure and development, the operation of fixing is generally dismissed in a few words, and yet it is in its order quite as important as any other operation. Mr. C. Welborne Piper communicates the result of some very interesting experiments on this important topic. The following are a few of his noteworthy points: The speed of a plain hypo fixing bath depends on its strength—other conditions being constant. The quickest bath is one of 40 per cent. strength of hypo. With this strength variations of temperature—within reasonable limits, of course—seem to have little effect on its time of action, though with either much stronger or weaker baths temperature plays an important part. The effect of adding ammonia is very curious. A small quantity of ammonia added to a weak bath has an accelerating effect, while the same added to a strong bath has a retarding

effect. The quickest possible bath is one containing 30 per cent. hypo and 5 per cent. ammonia (.880).

Can any harm come from fixing in daylight? This has been for some considerable time a hotly-debated point, and experimental evidence has been brought forward by both sides to support opposite contentions. Mr. Piper refers to some experiments bearing on this matter, quoting evidence in support of the view that a certain kind of "fog" may be caused, either by using too strong a fixing bath, or fixing in too strong light. It would appear that one is quite safe in this respect when using the ordinary yellow light commonly employed for working bromide paper—at a reasonable distance. But seeing that nothing is to be gained by fixing in daylight—the matter being one of using a suitable bath for a minimum time—one may just as well avoid any possible risk of what is here called "fixing fog," by fixing in darkness, or keeping the fixing bath covered so as to exclude all strong light.

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Griggs—"I should say that the two keys to success are luck and pluck."

Briggs—"Sure! Luck in finding some one to pluck."



THE GOLF LINKS



[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

PARCEL POST.

October 30, is the date which has been selected to send letters to the Third Assistant Postmaster General, Washington, D. C., asking him for consideration in regard to having Photographs entered in the Parcel Post classification. Every photographer in the United States is asked to send a letter to the Third Assistant Postmaster General on that date in which an urgent appeal will be made for the consideration we deserve.

Many other organizations have secured the Parcel Post rate simply because they have brought pressure to bear on the Postal authorities. The time has come for the Photographers to work as a unit.

So far no attention has been paid to the appeals of the committees sent by the Photographers' Association of America, we must now show that this is more than an individual matter and can only be accomplished by personal letters from thousands of photographers in the United States.

Mark October 30, on your calendar. Do not fail to write to the above address, making the appeal as strong as you can in a typewritten letter.

On that date the secretary of the Photographers Association of America will write the following letter:

WASHINGTON, D. C.,
October 1914.

THIRD ASST. POSTMASTER GENERAL,
Washington, D. C.

DEAR SIR:

The photographers of the United States feel that they are not receiving the consideration that they should in having photographs excluded from the Parcel Post classification. At the National Convention of Photographers, held in Atlanta, Ga., June

15 to 20, the following resolution was passed:

"Resolved, That the P. A. of A assembled in Atlanta, wish to go on record as expressing their feelings of indignation against the unfair discrimination by the postal authorities for not allowing photographs the benefits of Parcel Post.

"Be it further Resolved, That the legislative committee take proper steps to secure Parcel Post rate for photographs."

We can see no reason why photographs should be excluded from Parcel Post classification since books and other printed matter have been admitted. Therefore, we beg you to give this matter your serious consideration.

Faternally,

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The Canadian Convention, recently held at Toronto, was the most successful, in point of attendance and other respects, which has been held by our Canadian Cousins. The following is a list of the new officers of the Canadian Convention: President, J. Kennedy, Toronto, Ontario; Vice-President, Fred L. Roy, Petersburg, Ontario; Secretary, Frederick Booth, Toronto, Ontario; Treasurer, L. Clark, Aylmer West, Ontario.

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The Cedar Point Convention.—The new Board of Officers of the Ohio Michigan Photographers' Association, as elected at their recent Convention at Cedar Point, is as follows: President, Geo. D. Smith, Oak Harbor, Ohio; Vice-president for Ohio J. E. Rush, Marion, Ohio; Vice-President for Mich., O. L. DeVinney, Port Huron, Mich.; Secartary, H. E. Welsh, Oberlin, Ohio; Treasurer, J. A. Sweet, Bowling Green, Ohio.

THE BROOKLYN INSTITUTE OF ARTS AND SCIENCES

The Photographic Department of The Brooklyn Institute of Arts and Sciences announce an intermediate course in Photography in addition to the course in the Rudiments of Photography which has been conducted so successfully for the past four years by Mr. Wm. H. Zerbe under whose direction this new course will be given.

This new course has been instituted on account of numerous requests made by a number of amateurs, who have already attained a fair knowledge of the chemistry of photography but lack the essential qualifications for pictorial work.

Persons desiring further information may obtain same by sending for a Prospectus outlining the Courses, cost of tuition fees, etc., by addressing The Brooklyn Institute of Arts and Sciences, Academy of Music, Brooklyn; or Mr. Wm. H. Zerbe, 345 Spruce St., Richmond Hill, N. Y.



NOTES FROM THE ILLINOIS COLLEGE OF PHOTOGRAPHY

The class in Motion Picture Photography spent a day at the County Fair at Alton last month and took a number of scenes of horse races, balloon ascensions, and various other performances. The films will be run at the local movie theaters. The students' Camera Club held its regular quarterly election last week and Mr. C. R. Dyer, Mr. Vance Langley and Mr. Talmage Morrison were elected secretary, president and treasurer respectively.

Mr. M. C. Eignus of 1913, has returned to the college to finish his course in photography. We also received visits last month from Mr. T. V. Hannaford of 1910, and Mr. Walter R. Ladders of 1913.

Prof. D. J. Cook, has just returned from the Kansas Photographers' Convention held at Newton, Kans., where he gave a lecture before the Convention on the Science of Negative Making.

Mr. C. R. Dyer, has established himself as one of our most versatile and efficient pupils. He has just executed a very unique order for several dozen enlargements in

color photography. The "color" effect consisted of the various tints and shades of the subjects, a company of "colored" minstrels who performed in this city.



"The Whistler Mode" is the subject of the Ninth Paper of "The Ten Leading Styles of Portraiture" which Sadakichi Hartmann has been writing for *Portrait*.



COUNTRY LIFE PERMANENT EXPOSITION, GRAND CENTRAL TERMINAL, NEW YORK CITY

Second Amateur Photographic prize contest—Closes Oct 31st.

1914 U. S. A. vacation photographs preferred—No Entrance Fee.

The purpose of this contest is to stimulate the love for the artistic and beautiful inherent in everyone.

Photography as a means of expression possesses many advantages and should be used for original work rather than to imitate paintings. Something in everyday life shown from a fresh point of view is what the thinking public desires.

All photographs entered in this competition will be exhibited at the spacious Country Life Permanent Exposition. The contest is open strictly to amateur photographers, who may send their pictures immediately after making entry on one of the regular entry-blanks, these blanks to be secured at the Photographic Booth of the Country Life Permanent Exposition, where information regarding the contest will be given. The Committee on Contest will appoint three judges of note, who will decide the merit of each picture as they would an exhibition of sculpture.

Three money prizes will be given and also a number of the exhibitors of the Exposition have donated useful articles for prizes: value *in toto* several hundred dollars.

To win a prize the picture must have been posed and exposed by the contributor, though the developing, printing and enlarging may have been done by others. Previous exhibition of entries in other places will not exclude them, but pictures

not previously exhibited will be preferred in awarding prizes. Only one of the first prizes will be given to one exhibitor. Pictures winning prizes will be shown in Lecture Room on screen. Pictures may be of any size, 8 x 10, 11 x 14 and 14 x 17 inches preferred. They must be mounted, although they need not be framed, and should have plainly written on the back the title, name and address of exhibitor and other statements of interest. Each contestant may enter as many pictures as they wish. Quality of work will be considered. A small picture is often more effective if enlarged to 8 x 10 or 11 x 14. Care should be taken in selecting the proper size and color of the mounting-card, as it should be remembered that these pictures will be hung in the hall of the Exposition.

If possible all photographs should be delivered in person. If mailed address "Con-

test Committee, Country Life Permanent Exposition." They should be wrapped securely and clearly addressed, with the name of the exhibitor on the outside of the package. They must reach the office of the Exposition not later than October 31st. All charges must be prepaid.

All reasonable care to prevent loss or damage to pictures will be given, but no responsibility for loss or damage will be assumed. All pictures not called for within 30 days from close of competition will become the property of the Exposition. No pictures that the committee deems meritorious enough to be hung will be removed from the wall until the close of the competition.

For further information inquire Photographic Booth, Country Life Permanent Exposition.

A. A. MURPHY, Secretary,
Contest Committee.



MOONLIGHT ON THE BAY

Chas. Cottrell



Photographic Reviews

"SATURDAY WITH MY CAMERA," BY STANLEY
C. JOHNSON, M. A., D. SC., J. B.
LIPPINCOTT CO., PUBLISHERS.
PRICE \$1.50.

As its name implies, this book was written primarily, though by no means exclusively, for the busy worker who can only devote to this most fascinating of pastimes the leisure which the week-ends bring.

Of 444 pages, with over one hundred practical diagrams and plates the book is divided into four main sections Spring, Summer, Autumn and Winter. Under each section the subjects are in keeping with the season of the year and adaptable for such a class of work. It is written for the amateur, explaining in detail the various processes from beginning to end. Many subjects the average amateur knows little about are explained, and new processes are given which will make the book well worth the price asked. A new field is opened for the amateurs' energies. Formulae which are of the greatest help to amateurs in experimenting are in abundance, and one is free to choose and try out the many different methods to his entire satisfaction.

Mr. Johnson has endeavored in this book to convey to the reader, the pleasure possible in a fuller appreciation of the many opportunities to obtain an agreeable pastime or hobby, and as an art and educational help.

We commend this book to all as one of the most condensed and thoroughly practical books on photography published.

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W. H. Littleton, of Muncie, Ind., is the subject for the cover portrait of *Portrait* for September, the Hall of Fame.

"HOW TO MAKE A STUDIO PAY," BY FRANK
FARRINGTON; EDWARD L. WILSON Co.,
INC., PUBLISHERS 122 EAST 25TH
STREET, NEW YORK.

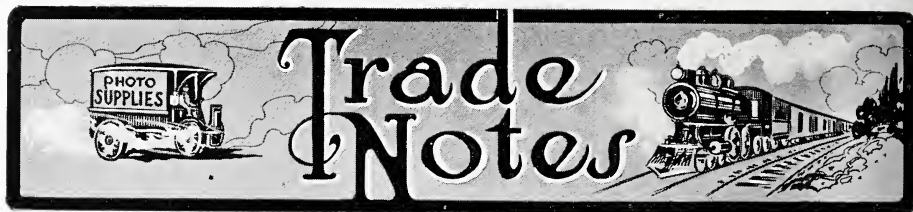
This practical Manual should be in the hands of every professional photographer, no matter whether his Studio is a paying investment or not. There are suggestions and pointers that will be of benefit to every one. To quote the words of Mr. Ryland W. Phillips in his introduction to this book — "Mr. Farrington has placed in our hands a valuable book, every chapter of which is well worth our careful study. He has given us an analysis of the business side of our daily work; he has attempted to show us, not only 'How to make a Studio Pay,' but how to make Our studio pay better. I say this because I believe there is not a photographic establishment in existence that has yet reached its possibilities in profit taking."

Mr. Farrington, has written from the viewpoint of the small photographer, but the ideas and suggestions are applicable for both large and small.

It is not expected that the photographer can follow out at once all the suggestions of Mr. Farrington, but if taken up singly and applied to meet local conditions they will not only be found to be correct, but the results will prove it.

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Number 9, Vol. I, of the *AnSCO Dealer*, has many valuable articles. A successful slide advertising idea is fully described. The Folding Buster Brown Family is illustrated, and the reader is posted in regard to the progress which is being made in the Notable Five Thousand Loveliest Women Contest.



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

In a letter to the employees of the Eastman Kodak Co., August 27th, the Treasurer, Mr. George Eastman advises that on account of the European war and the closing of markets abroad it was found necessary to curtail the production indefinitely, and that rather than lay off large numbers of employees, a shortening of working hours instead was advisable so that all employees would be employed.

The Eastman production is based on the demand of the whole world for Kodak goods, and whereas business in the United States is good, the European conflict has made it necessary, not on account of shortage of the raw stock, but rather on account of the overproduction to reduce the output until the war is over or until other markets—new markets—open up. This reduction in the working hours is only temporary and as soon as conditions warrant we know that the whole force will be back to normal working hours.

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Those interested in motion picture work should write Bausch & Lomb Optical Co., 626 St. Paul, Rochester, N. Y., for a copy of their new circular on the Bausch & Lomb-Zeiss Tessar for motion picture work.

The circular describes the regular barrel mountings with iris diaphragm adjustment; the spiral focusing mount with distance and diaphragm adjustments and scales; and a newer form where the lenses are mounted in tube with diaphragm adjustments so that two or more lenses of different focal lengths may be readily interchanged in the same jacket.

The motion picture photographer some-

times wishes to make larger size images and information covering this point is also given. Those who are interested in motion picture taking cameras or in projection lenses for motion picture work should write for a copy of these circulars.

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The Ansco Company has not shut down, as the newspapers reported some time ago, on account of the lack of foreign raw materials. We are informed by the Ansco Company that there was absolutely no foundation for that report, and that they are running full time in all departments, and are well supplied with imported materials.

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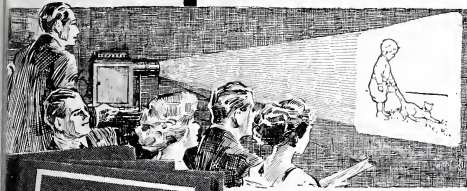
There has been a "run on the Bank"—as far as photographic chemicals are concerned. No sooner had war been declared than the race begun. First came the wide awake photographers with a "scared stiff" expression demanding a year's supply of Metol and Hydrochinone and along with them the Motion Picture gentry whose demand was many times that of the photographer. As there was perhaps not more than two months' supply of chemicals in this country it can easily be figured what took place. By the time that the less energetic photographer came along prices had soared until they seemed prohibitive and many are still without more than a normal supply on hand at present.

Word from C. G. Willoughby, Supply Dealer, here in New York, that during all this excitement he has not been obliged to turn a customer down and that his prices have been kept under the retail market price. He has sent out a circular

Get the most possible pleasure from your pictures

Instead of passing an album or loose prints for one at a time to see, show them to all at once with the

and **Bausch Lomb** **Balopticon** THE PERFECT STEREOPTICON



The **Home Balopticon**—the most efficient projection instrument ever offered at a popular price—gives clear, brilliant images direct from the prints—and also projects colored pictures and solid objects (flowers, coins, etc.) in natural colors.

The combination Model has also lantern slide attachment for those who are interested in slide-projection—with instant interchange between the two forms.

The lens is of exceptionally high quality—achromatic type—giving clear definition to the extreme corners.

The light source is a special nitrogen-filled *Mazda Lamp* with optically corrected reflector, pro-

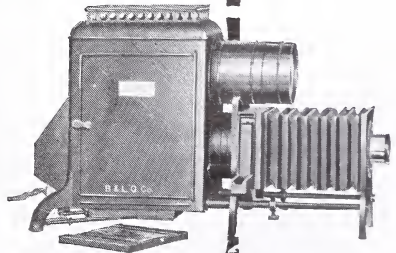
Home Balopticon—with aluminum-coated wall screen \$35
Combination Model—with lantern slide attachment \$45

Bausch & Lomb Optical Co.

561 ST. PAUL STREET ROCHESTER, N.Y.

Makers of the famous Tessar and Protar Lenses and other high-grade optical goods

ducing illumination superior to anything yet offered in this type of apparatus. Perfectly safe—any child can operate it. The Balopticon is not a toy but a scientific instrument made by the foremost lens makers of America. It is demonstrated and sold by photographic dealers—not at toy stores. Write for full descriptive matter and information about the Balopticon.



to his trade to the effect that by Sept. 15th, or sooner he would be able to sell Hydrochinone at much reduced prices as compared with what has obtained during this chemical panic. Mr. Willoughby tells us that a substitute for Metol will also be manufactured in this country and sooner or later the whole market will return to a more normal basis. Mr. W. suggests that if any are wanting information regarding the situation that they should write him as he is keeping in close touch with events as they come and go.

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A new use for Ansco Film is described in *Portrait* for September, by Dr. N. Juell, of Santa Rosa, Calif. It is a method for using Ansco Film for X-ray work, and is illustrated.

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At the New England Convention October 13-14-15, of Photographers the Wollensak Optical Co., will give a Trophy Cup for the three best Portraits from negatives made with the aid of Wollensak Lenses, exhibited by a member of the Association.

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We are advised by the Agents of British manufacturers that they anticipate very little trouble in the forwarding of their orders for the coming season on account of the war. Shipping has practically resumed its usual routine and merchandise is arriving every week.

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Hammer's little book, "A Short Talk on Negative Making," is mailed free to those desirous of obtaining this guide in the making of good negatives. Hammer plates are always dependable. The firm, tough film dries quickly without danger of frilling. Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates are for all-round work and Orthochromatic Plates for color values. If you haven't obtained a copy of the above book, send for it to-day to the Hammer Dry Plate Co., Ohio Ave. and Miami St., St. Louis, Mo.

The new catalog of Photographic Lenses and Shutters published by the Bausch & Lomb Optical Co., has just come to our desk and is one of the most attractive publications ever issued by that company. Besides detailed descriptions and price lists of the high grade Tessar and Protar lenses, shutters and other accessories of Bausch & Lomb manufacture, it contains a wealth of scientific material of importance to photo enthusiasts and specific suggestions on the selection of a lens. The seventy-one excellent reproductions of Tessar and Protar work are presented to splendid advantage on an ivory-tinted paper. A copy of this interesting publication may be obtained by writing to the Bausch & Lomb Optical Co., 626 St. Paul St., Rochester, N. Y.

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It is now possible for owners of Folding Pocket Kodaks in the 3A and similar sizes to make their cameras Autographic. New backs with the Autographic attachment can be procured from all dealers to take the place of the old backs.

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The Goerz Dagor and Syntor Lenses can be fitted to any hand camera of adjustable bellows extension and to a few of the "fixed focus" outfits. They afford brilliant snappy negatives, especially suitable for enlarging. For information on these lenses inquire of your regular photo dealer or send direct to C. P. Goerz American Optical Co., 317B East 34th St., New York, for their 68 page catalogue of Lenses and Cameras.

☆ ☆ ☆

A Kodak Portrait Attachment can be fitted to your Kodak at your dealers for 50 cents. With this simple device you get added pleasure in the making of home portraits.

The Photographic Times

With Which is Combined

The American Photographer and Anthony's Photographic Bulletin

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

RATES FOR DISPLAY ADVERTISING SENT ON APPLICATION

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
135 West 14th Street, New York.

ENLARGEMENTS

EVERYTHING IN PHOTOGRAPHY

Columbia Portrait & Photo-Enameling Co. No. 138 Bowery, New York City
Finished Portraits a Specialty

Bartholdi Institute Photography

Practical Instruction in Photography,
Photoengraving, Illustrating and
Painting. ESTABLISHED 1880

92 FIFTH AVE. NEW YORK CITY

STOP! LOOK!

Our New No. 10 BARGAIN LIST which is now ready is better than ever. Contains some startling values in Cameras, Lenses and Photographic Supplies. Imported Ica and Butcher Cameras. Headquarters for Cyko Paper.

Write today for FREE COPY
NEW YORK CAMERA EXCHANGE
111½ Fulton Street, New York

HANDY REDUCING PASTE

QUICKEST and SAFEST

For accurate local work on a DRY NEGATIVE

1 Box and Directions, 30 cents

L. C. BISHOP, 508 Dean Bldg., South Bend, Ind.

Two of our standard specialties every amateur photographer should have:

PRINT DRYING CLOTH

23 x 36 INCHES, 25c POSTPAID.

Film Pins for hanging films to dry, two dozen 25c, sample dozen 10c.

WESTERN PHOTO SPECIALTY CO.

815 Pitkens Ave., Glenwood Springs, Colo.

\$12.50 WAR PRICES \$12.50

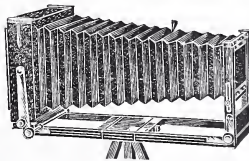
New 6½x8½ No. 1

Century View Camera

Former price \$22.00

No more at this price after this sale has been discontinued. Price includes 1 Holder, Extension Bell and Case, Extra Holders \$1.00 each.

Willoughby, Of Course
810 Broadway, New York



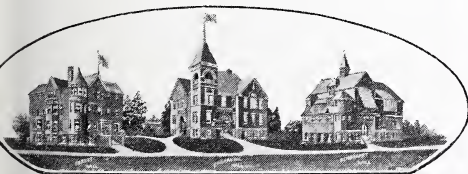
WRIGHT: PHOTO SUPPLIES: Racine, Wis.

Will save you money on your new camera, and take your old one in exchange.

Here are a few bargains—all nice condition

Auto Graflex, 3-1/4x 4-1/4, Cooke F.5.6 lens, case, adaptor	\$75.
Century Grand Sr. Spec. 5 7, case, 6 holders, also extra	35
Auto Graflex Rev. back focal plane shut. no lens	32
5 x 7 Velostigmat, ser. 2, F. 4.5, bbl. mt.	38
5 x 7 Turner-Reich, Series 2, Optimo Shut.	35
3-1/4 x 5-1/2 Velostigmat, Multispeed O shut.	35
5 x 8 Zeiss Protor, Series 4, Wide angle, bbl. mt.	10

Korona & Seneca catalogues five cents
Bargain List Free



Learn a Paying Profession

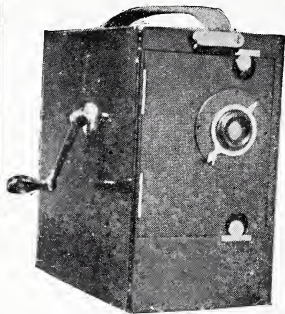
that assures you a good income and position for life. For 20 years we have successfully taught

PHOTOGRAPHY

Photo-Engraving and Three-Color Work

Our graduates earn from \$20 to \$50 a week. We assist them to secure these positions. Learn how you can become successful. Terms easy—living inexpensive. Write for Catalogue—NOW.

ILLINOIS COLLEGE OF PHOTOGRAPHY
967 Wabash Avenue, Effingham, Illinois



Motion Picture Photography

with the VISTA MOTION PICTURE CAMERA and PROJECTOR is as simple as snapping pictures with a kodak.

Uses EASTMAN Standard Motion Picture Film

Price of Camera \$39.00

PROJECTING ATTACHMENT SEPARATELY LISTED

Ask your Dealer or write direct for Catalogue K

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Learn Photography

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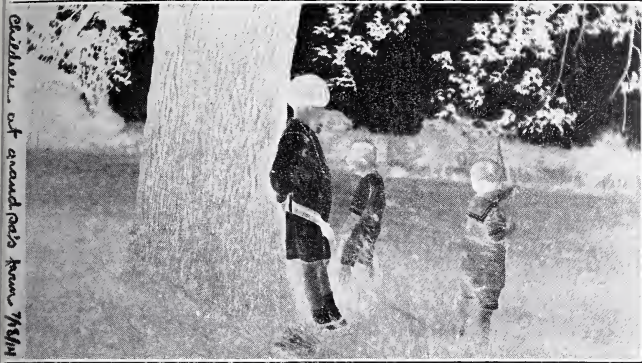
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The Kodak and Kodak methods eliminated the bother—stripped photography of the difficult and tediously acquired skill which once attended the making of pictures.

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Your pictures are most interesting as they recall places, dates or people—good times you have enjoyed on a certain vacation, interesting incidents of travel or the casual acquaintances you meet; but you can seldom recall with accuracy those very things which would make your picture story most interesting. With an Autographic Kodak you can title and date each negative at the time it is made and retain the record

permanently. The title *may* be made part of the print but the purpose of the Autographic Kodak has been accomplished when the record is on the negative where it may be had at any time to place on the back of the print; beneath the print in the album or made a part of the message of the Post Card print. Pictures of the children will be more interesting and

valuable in after years if you know the age of the child and the date on which the picture was made. An accurate record of every travel picture lends charm to the picture story, while to men in many professions, where pictures showing the progress of work are essential, the record on the film is indisputable evidence that the picture shows conditions as they existed at a certain date.

Then there is the careful amateur who profits by experience—who makes notes of the exposure and stop and conditions of light, that he may be able to correct his mistakes when the same conditions are again encountered. To him the Autographic Kodak does away with a separate set of notes—permits this data to be placed directly on the negative and leaves room for a date and title on each negative.

These are only a few examples of Autographic Kodak advantages. Dozens of others will suggest themselves to every user of a Kodak. The thing which makes a picture interesting to you suggests a title, and the picture is more interesting to others as they get your point of view. With the title on the negative it is a simple matter to write the title under the print in your Kodak Album.

(1)

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Eastman Kodak Company

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The picture of little Mary with the doll in her arms is interesting at the time, but if the title informs you when the picture was made, it doubles the value of that picture a few years later.

MAKE YOUR KODAK AUTOGRAPHIC.

Autographic Films cost no more than the ordinary Kodak Film you have always used, and for a small amount an Autographic Back may be had from your dealer, and your Kodak converted into an Autographic Kodak.

Autographic Backs are furnished for any No. 3 or 3A Folding Pocket Kodak, any No. 1A Folding Pocket Kodak, R. R. Type, or any of the No. 1A, No. 3 or No. 3A *Special* Kodaks or *Six-Three* Kodaks. For prices see page advertisement in this magazine.

The Autographic Back is identical with the ordinary Kodak Back with the exception of a narrow spring door at one end which is closed by a sliding catch. When this door is open, a narrow slot in the back permits one to write on the thin red paper covering of the Autographic Film. In writing on this red paper the pressure of the pencil or the stylus, which is furnished for this purpose, makes an impression on the displacing tissue under the red paper covering, which permits light to reach the film and to reproduce the writing in the spaces between the exposures. In horizontal pictures the writing comes at the left of the negative, while in vertical pictures it is below the negative. A slight turn of the winding key allows a line to be written on the negative itself.

Ordinary film may be used with Autographic Kodaks, or Autographic Film may be used with ordinary Kodaks, but for Autographic results, Autographic Film must be used with Autographic Kodaks.

Make your Kodak Autographic. The Autographic Backs or Autographic Kodaks may be had from your dealer.

A VEST POCKET KODAK EXPERIENCE.

Since I have added a Vest Pocket Kodak to my photographic kit, which included a 3A Folding Pocket Kodak and the necessary accessories for doing my own work, I have been astonished at the convenience and capability of this smallest of the Kodak family. It was the compactness of the Vest Pocket that first appealed to me—now I have learned to appreciate how really efficient it is. I have always wanted, and now have, a little camera that will slip into my inside vest pocket, my hip pocket, the ball pocket of my golf bag or into the crevices of a lunch basket.

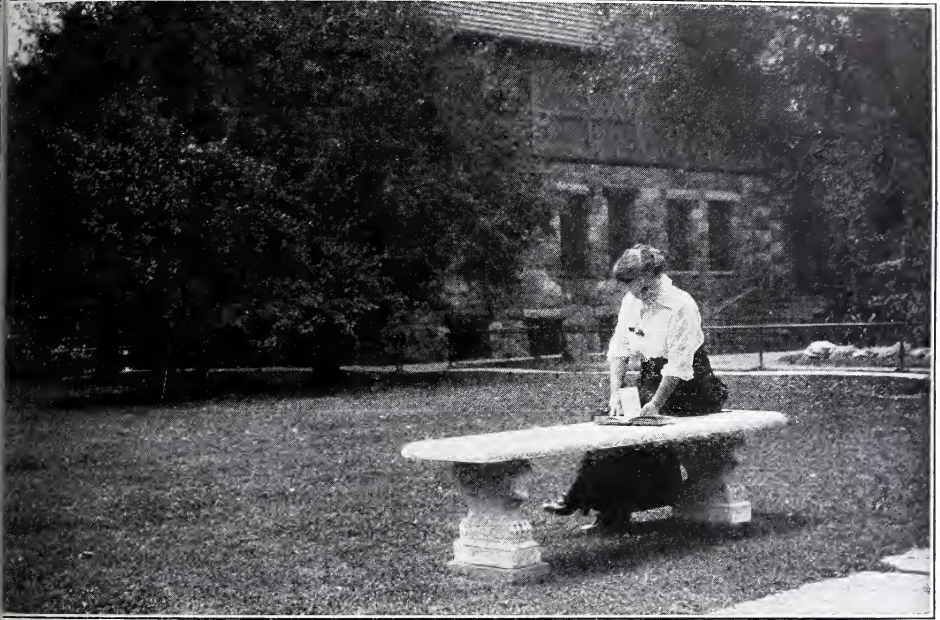
I have tested the capabilities of the Vest Pocket in every way I know. I have taken flashlight pictures, pictures of electrical storms, the crowds at the opening of the baseball season, a circus parade, landscapes, moonlight effects and portraits—and on every occasion the little camera has responded nobly.

My Vest Pocket is fitted with a Kodak Anastigmat Lens, working at f.8, an anastigmat equipment that is most reasonable in price and exceedingly satisfactory. I have made several attractive marine views, and made twelve inch enlargements from the little $1\frac{1}{8} \times 2\frac{1}{2}$ inch negatives, the results being exceptionally good. Portraits made with the Vest Pocket and the little Kodak Portrait Attachment have surprised my friends as well as myself. I have a series of picnic pictures, some of the groups including as many as eleven persons. You wouldn't think you could get eleven faces on a Vest Pocket negative and have each one distinct, but my pictures prove you can.

One of the great advantages of this little Kodak is its readiness for action. You have but to open the Kodak and it is instantly ready for use without focusing. The Autotime scale is also a helpful feature. Since using the scale or

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Enlargement from same negative as print below, showing the same definition.

my Vest Pocket, I have learned the simple rules governing the stops of the diaphragm, and there has been a decided improvement in the quality of my negatives.

And by no means least of the advantages of this little camera is the ability of its anastigmat lens to yield sharp clear negatives of ideal quality for enlarging. I have made perfect $8\frac{1}{2}$ inch enlargements from some of my negatives while others enlarged to post card size pass readily as contact prints. This is the real test of the anastigmat lens.

Then, too, I have enjoyed sending my Vest Pocket pictures to my friends, printed on Velox Post Cards. The little pictures are so small, that by using only one on a card, I have plenty of room for my message. Some of my friends have mailed me interesting post cards of their vacations, having two



*Made with Vest Pocket Kodak.
Kodak Anastigmat Lens. Actual size.*

Vest Pocket pictures printed on one card.

I am so enthusiastic about my Vest Pocket that I might continue indefinitely telling of its many advantages. I consider it just as important a part of my photographic kit as my 3A Kodak, and I am never out in the open these days without one or the other of these cameras as my companion.

(3)

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THE NEXT PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests.

The next contest will be closed on December 30th, 1914, so as to be announced in the February Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Commended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Portraits."

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also materials employed as plate, lens, developer, mount and method of printing.

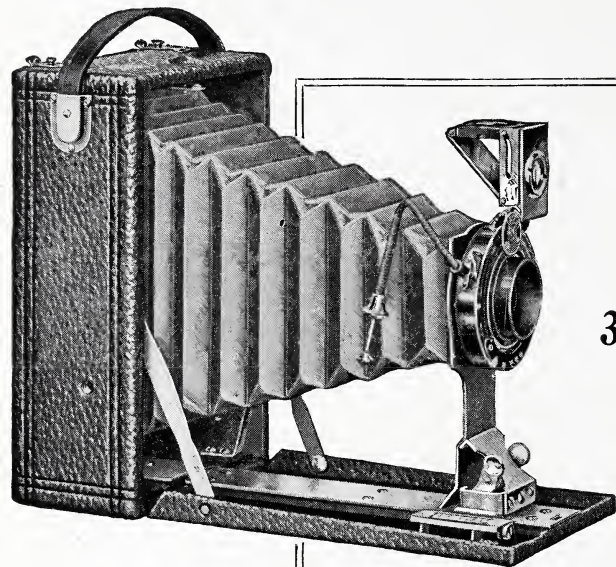
NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used: those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than December 30th.



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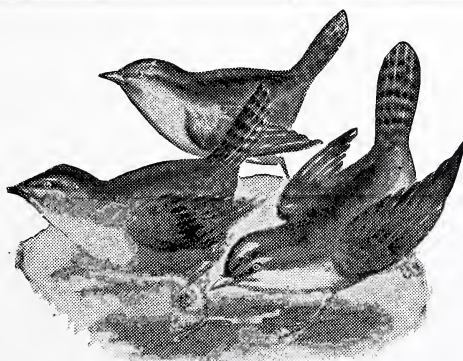
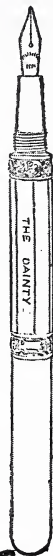
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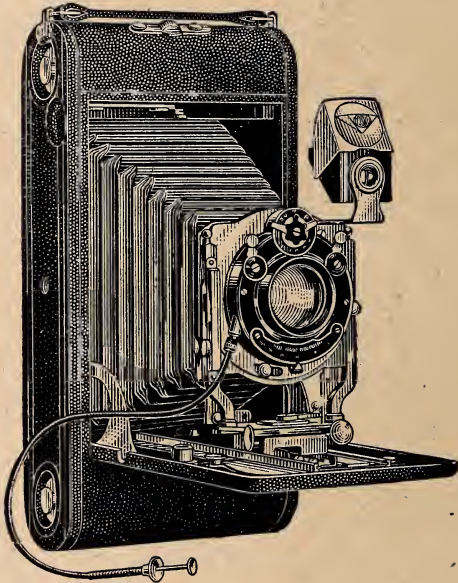
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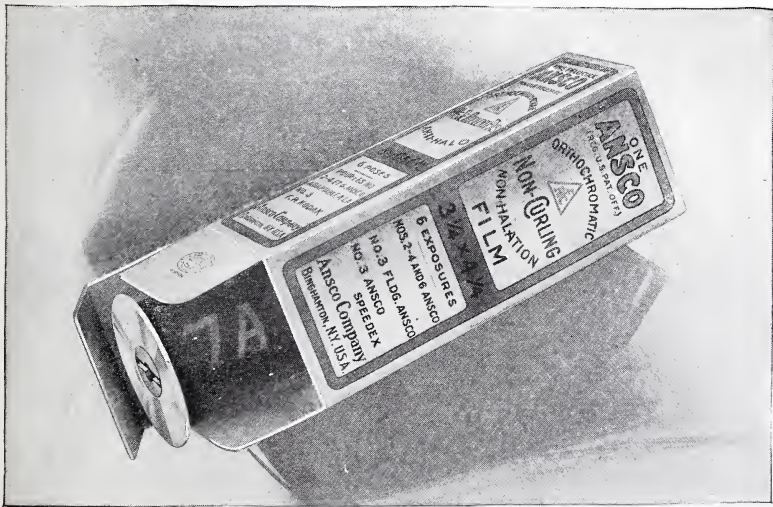
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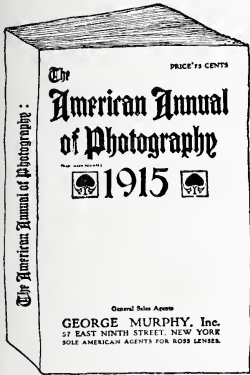
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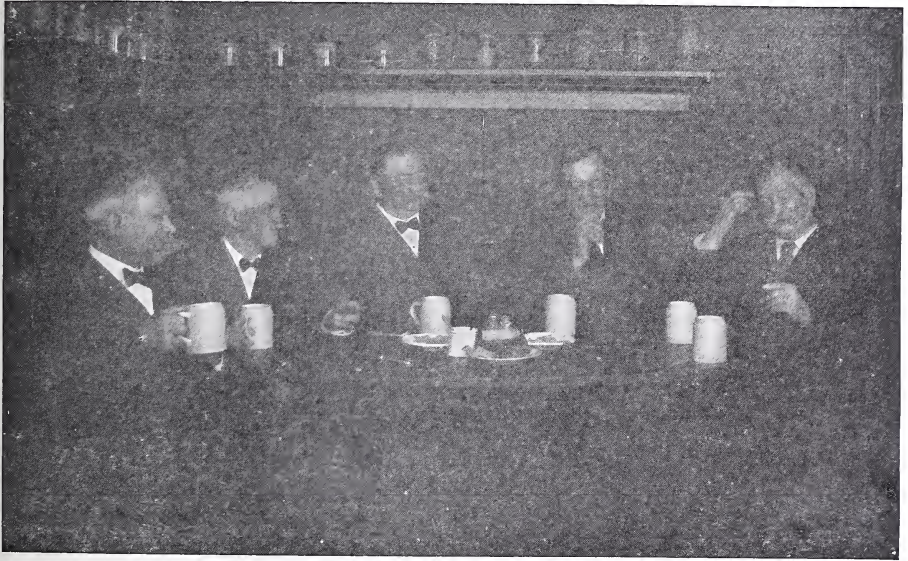
☞ We are putting so much energy and money into our magazine to make it of the greatest possible value and interest to our readers, that we feel we should make every effort to bring it to the attention of all those who are interested in photography. In order to reach the greatest number it is necessary to have the co-operation of our present subscribers and readers, and we therefore make you the above offer as an inducement for your friendly assistance.

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Volume XLVI

NOVEMBER, 1914

No. 11

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MISS RUTH ST. DENIS, Interpretive Dancer



First Prize in THE PHOTOGRAPHIC TIMES Print Contest



The Photographic Times

WITH WHICH IS COMBINED

The American Photographer and Anthony's Photographic Bulletin

VOLUME XLVII

NOVEMBER, 1914

NUMBER 11

THE PHOTOGRAPHIC TIMES' "OUTDOOR" PRINT COMPETITION



THE Judges have carefully examined all the prints submitted in THE PHOTOGRAPHIC TIMES Print Contest on Outdoor Photography, which closed September 30th, and report that the average of merit was higher in this competition than in previous contests held by THE PHOTOGRAPHIC TIMES. The number of contestants increases with each competition, and the average of excellence is also greater. Many of the pictures were so close in their excellence that it was difficult for the Judges to make a decision, but the final decision was, in every case, unanimous, and we hope will meet with the complete satisfaction of all the contestants and readers of THE PHOTOGRAPHIC TIMES. The Judges were the Editorial Staff of THE PHOTOGRAPHIC TIMES, with which was associated Mr. Thomas C. Watkins, Editor of *Wilson's Photographic Magazine*.

The first prize was awarded the decorative panel portraits, of Ruth St. Denis, the interpretive dancer, by John A. Schreurs. These pictures are repro-



ROCKY MOUNTAIN SHEEP

Frank A. Rice

Highly Commended in THE PHOTOGRAPHIC TIMES Print Contest



MOTHER AND MOTHER'S BOY

J. H. Field

Second Prize in THE PHOTOGRAPHIC TIMES Print Contest



SNOWBOUND

Wm. S. Davis

Third Prize in THE PHOTOGRAPHIC TIMES Print Contest

duced on one page, in a panel, and we submit are a beautiful example of pictorial photography, worthy the first prize in any photographic competition.

The second prize was awarded to J. H. Field, for his picture entitled, "Mother and Mother's Boy." It is an outdoor group, taken August 15th last, at about half past six o'clock. It is an unusually fine piece of portraiture in which the landscape background is properly subordinated to the figures, and the light is so successfully managed that it produces almost an aura around the child's head. Seldom do we see so successful an example of outdoor portraiture.

The third prize is awarded to William S. Davis, who has been successful in some of our previous competitions. His subject is entitled "Snow Bound," and was made at Orient, Long Island, of a fine, old farmhouse and its home-like surroundings. The snow is photographed as few can photograph it; but Mr. Davis has made himself an expert in this kind of portraiture.

First Honorable Mention was awarded Mr. F. E. Bronson, another successful print competitor of THE PHOTOGRAPHIC TIMES, his subject being "Fun in the Hay Field." The negative was a 4 x 5 Polychrome Plate, made in mid-summer, at about four o'clock in the afternoon. It is a picture in which landscape and figures are nicely adjusted in the composition, and the negative and print were made with technical skill.



FUN IN THE HAYFIELD

F. E. Bronson

First Honorable Mention in THE PHOTOGRAPHIC TIMES Print Contest

Second Honorable Mention is awarded to Mr. Warren R. Laity for his "Sunlit Meadow." Mr. Laity is a new contestant, who certainly has taken his place in the front rank with his first entry. The atmospheric effect of this print is particularly successful, and the composition leaves nothing to be desired for a summer landscape.

Third Honorable Mention is awarded "The Water Lily," by Mrs. Charles T. Hayden. This picture, like the winner of the first prize, was made in panel, and is very decorative in quality.

Frank A. Rice wins High Commendation for his "Rocky Mountain Sheep," and the same award is given to "The White Birch," by F. E. Bronson, who received First Honorable Mention.

High Commendation was awarded the Bromoil print, by George H. Rowe, for his picture entitled "By Still Waters," which is a fine example of artistic outdoor photography, being particularly happy in reproducing the atmospheric effect of the twilight.

"I Spy," by Mrs. Charles S. Hayden, who received Third Honorable Mention, received High Commendation, as does also "Stepping Stones," by Charles Lindenschmidt. The same award is given "Winter's Abend," by Miss Dorothy E. Wallace, a particularly fine piece of snow photography. Mr. Frank von Gillmoe, is highly commended for his picture entitled "By Peaceful Waters."



THE SUNLIT MEADOW

Warren R. Laity

Second Honorable Mention in THE PHOTOGRAPHIC TIMES Print Contest



THE WATER LILY

Mrs. Chas. S. Hayden

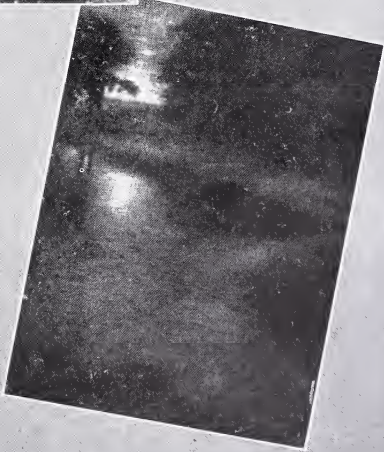
Third Honorable Mention in THE PHOTOGRAPHIC TIMES Print Contest

"Blowing the Dinner Horn," by Floyd Vail, who has received other prizes in THE PHOTOGRAPHIC TIMES' contests, was also highly commended. Other pictures which were highly admired by the Judges are: "Indian Summer," by Dorothy E. Wallace; "The Mountain Mill," by Frank von Gillmoe; "Top of the World," by Frank E. Rice; "Country Estate," by John A. Schreurs; "Woodland Flowers" and "An Outdoor Portrait," both by F. E. Bronson; and "The Conversation," by Miss Minte Poviett.

Other prints which were submitted in this competition and which the Judges considered of exceptional merit will be reproduced in our pages from time to time as our space will allow, acknowledgment of contributor, of course, being given.

We feel very much gratified by the success of our revived competitions, especially the increasing number of contestants. The Judges have no easy task in deciding and allotting the prizes amongst such an assortment of real high-class artistic work. The successful contestants may well be proud of their awards. To the unsuccessful contestants we can only say—Try again and better luck next time. The subject of our next competition will be "Portraits." This subject is one that will appeal to all at this time of the year when weather conditions, etc., are against extensive outdoor work.

No conditions are imposed whether subjects are flashlight or not; in fact a goodly number of portrait groups are now taken by this method.



Highly Commended in THE PHOTOGRAPHIC TIMES Print Contest

"STEPPING STONES," Chas. Lindenschmit

"I SPY," Mrs. Chas. S. Hayden

"BY PEACEFUL WATERS," F. von Gillmoe

"THE WHITE BIRCH," F. E. Bronson

"BY STILL WATERS," Geo. H. Rowe

We would call attention again at this time to the rules governing these competitions and ask that all follow the rules when forwarding prints.

Please write title of picture, name and address, and all the data, exposure, light, hour of day, season and stop used; also plate, lens, developer, mount and method of printing, on the back of each print, besides sending same on written sheet. By so doing, we can more readily identify the contestant's pictures (if more than one) and return same, when requested and when postage is enclosed.



WINTER'S ABEND

Miss Dorothy E. Wallace

Highly Commended in THE PHOTOGRAPHIC TIMES Print Contest

LANDSCAPES ON THE HUDSON.

The lovely lines of each low lying hill,
 The length of tranquil river, moving slow,
 The varied bends and curves that shape its flow —
 These so familiar sights are not portrayed
 AS mere minutae of prettiness;
 Full, Sweeping outlines limn the hilly stretch,
 And over all the fine details of form,
 A light falls on it, and on the broad stream,
 Jocund at noon, and hallowing at eve:
 Broad-hued, or in the evening quietude
 With color-hints of subtle gaiety,
 Or tones of subtler peace. We smile, or dream,
 Henceforward, as we meet the things here limned —
 The joy and the serenity of Earth.

LEILA R. RAMSDÉLL.

A DEVELOPER FOR USE WHEN THE M. Q. RUNS OUT

A. J. JARMAN

THE disturbance that has been caused through the war in Europe in nearly every branch of industry, and especially in the line of drugs and chemicals, owing to the United States having hitherto procured many chemicals from Germany and England, has brought the photographic dealer and the art of photography face to face with a problem that must be quickly dealt with to meet the daily requirements. The principal developing agents so largely in use to-day, such as metol, hydro-quinone, amidol, kachin, pyrogallol and many other necessary chemicals are already commencing to run short, and as these chemicals are imported from abroad it becomes necessary to resort to some other reliable reducing agent that will meet all the requirements of plate and film development, as well as for the developing of the many and various kinds of bromide and chloride papers. Although both pyrogallic and gallic acids can be used for the developing of bromide papers, there is the great risk of staining especially by the pyrogallic acid, while the developers that are employed for the development of both wet and dry collodion are useless for the modern papers, plates, or films. That protosulphate of iron is a powerful reducing agent when used as a developer in an acid condition for the wet collodion process, and is now used daily by the photo-engraver, yet in this condition it is useless for the gelatine plate or film of to-day. This salt, however, can be brought into use whereby developers may be made to meet everyday requirements for plates, films, or paper, and the formulae best suited to meet these requirements are given herewith, so that any photographer may prepare developers to suit his needs, which will produce both negatives and plates that will rival, and in some instances surpass, prints made with the modern coal tar derivatives, of which every day's use is causing a serious shortage. The developers given here need no alkali of any description added to them, the developing agent being ferrous oxalate, which is dissolved in an excess of potassium oxalate. This developing agent is a true chemical developer, differing from the others, or so called potential developers, which require an alkali to bring about reduction.

DEVELOPER NO. I

- | | | |
|----|---------------------------------------|-------------|
| A. | Potassium oxalate (neutral) | 8 ozs. av. |
| | Hot water | 30 fl. ozs. |
| B. | Distilled or boiled water | 16 fl. ozs. |
| | Protosulphate of iron | 2 ozs. av. |
| C. | Water | 8 fl. ozs. |
| | Potassium bromide | .60 grains |

To develop take of A eight fluid ounces, B four fluid ounces and six to ten drops of C (the potassium bromide solution). It is necessary to mix the solutions as directed, namely, always add the iron solution to the oxalate, for the reason that if the oxalate is added to the iron, then a yellow undissolved pre-

cipitate of ferrous oxalate is found which injures the developing property of the mixture.

DEVELOPER NO. 2

- A. Hot water24 fl. ozs.
Potassium oxalate (neutral) 8 ozs. av.
No. 8 acetic acid 1 dram
- B. Distilled or boiled water.....16 fl. ozs.
Protosulphate of iron 7 ozs. av.
Citric acid60 grains

To develop take of A twelve fluid ozs., of B two fluid ounces, and twenty drops of the potassium bromide solution given in the No. 1 formula.

DEVELOPER NO. 3

- A. Hot distilled or boiled water.....50 fl. ozs.
Potassium oxalate (neutral)10 ozs. av.
Chloride of ammonium.....60 grains
Citrate of ammonium..... 1 oz. av.
Citric acid 1 oz. av.
Bromide of ammonium90 grains
- B. Protosulphate of iron 3 ozs. and 1 dram
Distilled or boiled water.....50 fl. ozs.
Citric acid 1 oz. av.

To develop mix A and B in equal quantities.

DEVELOPER NO. 4

A saturated solution of potassium (hot) oxalate, in which ferrous oxalate has been dissolved to saturation point. When the liquid is quite cold, add two drops of the bromide solution to each fluid ounce of the saturated mixture.

The fixing of a plate or film is carried out in a plain solution of hyposulphite of soda, consisting of four ounces of hypo to twenty of water.

DEVELOPER NO. 5

This developer is extremely simple in preparation and effective for producing either blue black or brown deposit.

- A. Water (boiled)42 fl. ozs.
Potassium oxalate (neutral) 7 ozs. av.
- B. Water (boiled) 7 fl. ozs.
Protosulphate of iron 2 ozs. av.
Citric acid60 grains

The potassium oxalate must be dissolved in *hot* water, then allowed to become cold. The protosulphate of iron may be dissolved in warm water, but not hot, then allowed to become cold. B may then be added to A, and if used in this condition will give a fine blue black deposit, while if a brown deposit is required, the addition of twelve drops of the potassium bromide solution will bring about the change of color.

Prints upon paper, developed with ferrous oxalate, toned with a nitrate of uranium and ferrocyanide solution, acidified with acetic acid will produce

a red color far more brilliant than prints that have been developed with the M. Q. developer.

To test the quality of the potassium oxalate as to its being neutral, litmus test paper must be employed, both red and blue. Should the test upon blue litmus show a faint red, then a few drops of a solution of potassium carbonate 10% solution be added until no change of color is produced. Again if the solution changes red litmus paper to a faint blue, then a few drops of a 10% solution of oxalic acid must be added, until no change takes place upon either the red or the blue litmus. Generally the inclination is to alkalinity, but the best samples of potassium oxalate may be always relied upon for neutrality.

There is one fault, if fault it may be termed, that ferrous oxalate developers are liable to, and that is that they oxidize somewhat rapidly when exposed to the air. This, however, may be overcome to a considerable extent by keeping the solution in a bottle that is fitted with either a glass stop-cock or one of ebonite (hard rubber), near the bottom, so as to draw off the liquid, while the top of the liquid is covered to a depth of half an inch of kerosine oil and the liquid, when used, is poured into this bottle at the top, the liquid passing *through* the oil, no admixture is possible, the oil always floats upon the top, and the protected developer being drawn off at the bottom.

As kerosine is an oil possessing in its composition but very little oxygen, it is one of the best hydro-carbons suited for the purpose.

The development of plates or films must be carried to an extent further than would be the case with other developers, to secure the proper density, unless intensification is resorted to. A trial or two will soon enable the operator to gauge the right density. The plan described above was employed by the writer for several years in the photographic business, and for that reason it may be relied upon to answer the purpose in the hands of either the professional or amateur photographer.



HYDRAULIC GOLD MINING IN BRITISH COLUMBIA

Chas. W. Brown

A TOURIST'S SNAPSHOTS OF BELGIUM BEFORE THE WAR

BY BURDETTE C. MAERCKLEIN

With Five Illustrations.

IN the summer of 1913 when the accompanying photographs were taken by an American tourist with his No. 3 Folding Hawkeye camera, war-ridden Belgium was then an ideal place for the amateur photographer in search of peaceful subjects and picturesque medieval scenes. To-day when the field has been abandoned by all but professional camera-men, whose grim business it is to depict Belgium's heroic part in the great European struggle, one wonders what the tourist's camera will record to-morrow in Belgium's battle-scarred old towns and cities. Will their quaint old squares, their historic buildings of the sixteenth and seventeenth centuries, and their picturesque canals and waterways, which the Kodaker found so interesting, escape destruction or when the war is over will the camera be forced to tell a tale of ruin and devastation—of architectural gems, such as only Belgium, with its rich heritages of the Middle Ages could boast, ruthlessly laid waste?

But our pictures take us back to the peaceful summer of 1913—four of them to lovely old Bruges and the fifth to ancient Antwerp, with its manifold attractions.

There is no more celebrated medieval show town in Belgium than Bruges—the flower of the Middle Ages. The lofty Belfry of Bruges has been famous for centuries. But Bruges has many other gems of medieval architecture, not the least of which are its many bridges from which the city takes its name. Spanning the quiet canals which wind here and there through the closely-built city, these ancient bridges bear up under the burden of twentieth century traffic as they did hundreds of years ago. Some of the most picturesque spots in Bruges are to be found along these deserted canals which were once thronged with the world's shipping.

The "Pont du Beguinage" makes a splendid subject for a photograph either near to or as seen in the distance. The two water scenes which are reproduced here both depict the "Pont du Beguinage," and the Minnewater or inner basin. Yet how different the pictures look.

The old square of Bruges, while not so magnificent as that of Brussels, is wonderfully impressive, as the accompanying photographs suggest. The Belgian lancers, lined up about the square in one of the pictures, were not as it might appear, defending the town from the Germans, but were celebrating the one hundredth anniversary of Belgium's independence with a peaceful review in the quaint old square.

The Steen, in which is incorporated all that remains of the ancient Castle of Antwerp, makes an ideal background for the picture of the two old friars,

whose appearance seems quite in keeping with the medieval character of the building, which was once the seat of the Spanish inquisition. The combination was certainly a happy one for the tourist, whose good fortune it was to be there with his Hawkeye, ready to "snap" a picture.



Belgian troops being reviewed in the square at Bruges, July 21, 1913, to commemorate 100 years of Belgian independence.

Bruges, the grand place, with the statue of Breydel and De Konuck, guild masters and leaders in the massacre of the French garrison in 1302.

Bruges—The Minnewater or inner Basin, formerly used as a harbor

The historic Steen and ancient Castle of Antwerp.

Bruges—Pont du Beguinage and Gateway to the Convent of the Beguines, founded in the XIII Century. The Beguines devote their lives to charity.

FINISHING THOSE VACATION PHOTOGRAPHS

BY HARRY A. BRODINE. PART TWO.

With Four Illustrations.

IN the first paper of this article the manner of helping negatives not technically perfect was described. No one, no matter how expert, will always obtain a perfect plate, therefore, it is quite apparent that a knowledge of doctoring one's plates should be acquired. In the after processes of printing, as much can be accomplished to help make a perfect print from a poor negative as in the chemical treatment of the plate. Different printing papers require quite varied methods of handling, and being that each paper has its own peculiar characteristics, a selection of suitable printing paper should be made for each and every negative to obtain the best results. With flat and very thin negatives, a contrasty or hard paper should be used, such as Regular Velox or Contrast Cyko. With dense and contrasty negatives recourse must be had to the soft printing papers such as Soft Cyko and Special Velox. The soft grades of bromide papers are also very useful for contrasty and dense negatives; but they require more careful handling and a much shorter exposure. Bromide papers are about twelve times slower than dry plates. Ample exposure and a short development will tend to produce soft results, while short exposure and rapid development will tend towards contrast. The manufacturer's formulas should be used if one compounds his own developers. The fixing bath should not be used after it becomes cloudy as stains may result.

There is quite a range of photographic papers to select from, enough to suit any particular requirement. Broad sketchy effects are best secured with a rough surface paper. In cases where it is desirable to retain all detail possible, a glossy or smooth surfaced paper should be used. It is the custom for amateur finishers to use a glossy paper for very small prints such as Vest Pocket Kodaks produce and squeegee them. This imparts a very high gloss to the prints. The amateur can easily do this himself by adding one or two ferrotype plates to his equipment and also a bottle of ferrotype polish. The polish prevents the prints from sticking to the plate when a new set of prints is to be ferrotyped. It is only necessary to take the prints from the washing water and to thoroughly roll them face down in contact with the plate to produce a fine gloss. When prints are to be made for reproduction this method is generally used as the finest detail is retained and the prints appear very bright.

Some of the self-toning papers are very useful for soft effects and are very simple to handle. They require only fixing in hypo and plain salt to produce tones from reddish brown to sepia and cold purple. The Seltona papers are very good for woodland scenes and portraits. As the image is always visible while printing, no great degree of experience is necessary to make twelve good prints from every dozen sheets of paper.

I have just used the Velvet Green Velox on a number of landscape and marine subjects and have found the effect very pleasing indeed. Prints in dif-

ferent tones look well in an album and I would advise the amateur to make a few prints from his landscape and marine subjects on this paper. The Velvet Green is a very slow paper and is used the same as any developing paper excepting that it requires from 20 seconds to three minutes exposure in a subdued daylight. A few trial strips should be exposed before a full sheet is used. The developing formula is practically the same as for regular black and white prints. Development should take from 45 seconds to a minute and a quarter. If the print develops very rapidly the tones will suffer, therefore careful attention should be paid to the time of development.

Redevelopment is often used to turn black and white prints to sepia. There are two well known methods employed in turning black and white prints to sepia. The hypo alum process, and the redevelopment process, wherein the print is first bleached and is then developed in a solution of sodium sulphide. The sodium sulphide called for in this formula should not be confounded with sodium sulphite, as they are radically different chemicals. Most professionals use the hypo alum toning bath as it is very cheap and certain in results. It may be used hot or cold. If used hot the prints are turned in a short time, while if used cold the prints may remain in the bath over night. Following is the formula for the hypo alum bath:

Hyposulphite of soda.....	5 ounces
Powdered alum	1 ounce
Granulated sugar	1 ounce
Water.....	35 ounces

The bath should be allowed to stand for 24 hours before using, and it would also be well to place a few waste prints in the solution so as to help ripen it. The bath should be mixed in boiling water and the waste prints taken out when ready for use. The solution when used hot should be about 130 degrees F., and the prints placed into it, keeping them in motion. It might be well for the inexperienced to place the tray containing the solution after it is hot in another tray filled with water. This is called a water bath and distributes the heat evenly. When the prints have reached the proper tone they should be placed for five minutes in a solution made up as follows:

Powdered alum	1 ounce
Water.....	35 ounces

This hardens the emulsion. Wash and dry as usual.

The redevelopment process is as follows and as it reduces the print slightly overexposed prints will be benefited. When it is known that prints are to be finished in sepia, they should be slightly darker in the black and white than when the finished sepia print is desired. The following formula is very greatly used and may be mixed by those who desire to prepare their own solutions. The black and white print should be thoroughly washed before being placed in the bleaching solution. If any trace of hypo remains in the finished print in the black and white, it will, in contact with the red prussiate of potash, become permanently reduced in spots.

REDEVELOPING SOLUTION.

Sulphide of sodium 50 grains
 Bromide of potash 100 grains
 Water 10 ounces

The print should be allowed to remain in this solution until the shadows are nearly bleached away. After this wash in running water for a few moments and then place quickly into a solution mixed up as follows:

BLEACHING SOLUTION.

Red prussiate of potash 100 grains
 Water 10 ounces

The print changes to a sepia almost immediately and when the tone desired is reached, which will be in about one minute, the print should be washed in running water for about ten minutes. Sometimes blisters occur when using this toning bath, and it would be well to harden the prints in a 5% solution of powdered alum before the final washing.

In the April, 1911, issue of THE PHOTOGRAPHIC TIMES, I described a method of obtaining blue and green tones on certain bromide and platinum papers. In the April, 1912, issue more explicit instructions were given on the same process. They should be of value for certain effects.

For the very highest class of prints obtainable, the carbon process has never been equaled. It would require too much space to set down working rules and formulas here, therefore, I would refer those who have never tried the carbon process to the October and November issues of last year, wherein thorough working methods were described. Carbon prints cannot be turned out so rapidly as those made on other papers, but rather should be reserved for those very exceptional negatives one sometimes obtain.

A very attractive manner of printing either small or large pictures, and one which is very much used by professional photographers, is as follows:

A $6\frac{1}{2}$ by $8\frac{1}{2}$ or larger printing frame is generally required, depending upon the size of plate used and the amount of margin desired. If you are using a negative $2\frac{1}{2}$ by $4\frac{1}{4}$ a mask cut from opaque paper $6\frac{1}{2}$ by $8\frac{1}{2}$ should be made and pasted on glass of the same size. The opening in the mask should be $2\frac{1}{4}$ by 4 for the 2A Brownie size. Of course, it will be necessary to use a $6\frac{1}{2}$ x $8\frac{1}{2}$ printing frame, but if the opening is cut exactly in the center of a 5×7 sheet of paper, a 5×7 frame will do. Ready-cut masks of colored celluloid are now made which will be very convenient to use, as all edges of the film are visible through the celluloid. They last indefinitely and are a great convenience.

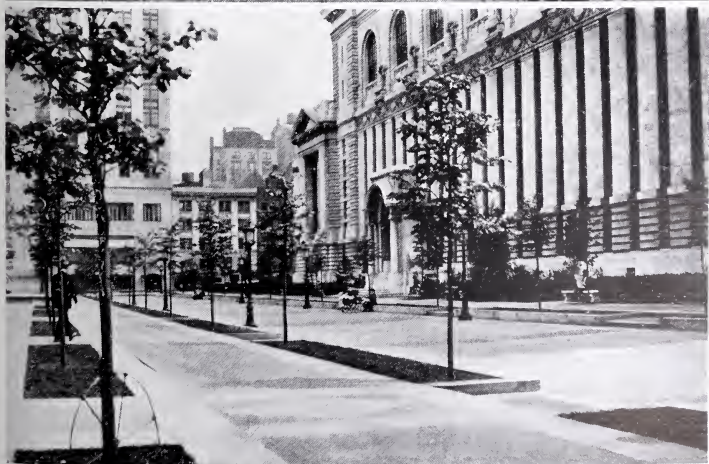
When ready to print, place a 5×7 sheet of paper (any kind, as preferred) over the negative and center it, if using a $6\frac{1}{2}$ x $8\frac{1}{2}$ frame, then expose and develop as usual. You will then have a print with a wide white margin, with about an inch and a quarter on top and sides and one and three-quarters inches on the bottom. When negatives are to be printed which run with the long side as the base line, there should be more room left at the bottom.



*FISHER'S ISLAND
N. Y.*



*ROAD ACROSS
FISHER'S ISLAND,
N. Y.*



*PUBLIC LIBRARY.
N. Y. CITY*

After drying, take a stiff piece of cardboard and cut it to 3 by 5 inches. Make a few light dots on the print so as to be sure of the center and lay the card on the face of the print. Turn card and print over carefully and with some blunt instrument or, if at hand, a beveler, go along the outline of the card on all four sides. After this is done, a very nicely beveled picture will be the result. By this means the artistic effect will be greatly enhanced. After this is done, it will be quite appropriate to place the title and the maker's name in small letters inside the beveled lines, at the bottom of the print.

Last of all it would be advisable to finish the prints by making them up in passepartout style, using a binding to harmonize with the color of the print. With black and white prints, a light or dark gray binding is most appropriate, or even a silver binding is pretty. With redevelop prints a tan or brown would go well. Be careful in placing the binding on the glass, as it is quite an art to make dainty passepartouts, judging from the poor specimens of that work so often seen.

The papers which I prefer for this work are the rough Azo and the Cyko Platinum, following the regular manufacturer's formula for developing. Mounting a print is quite an art in itself. You can easily spoil a good picture by inharmonious mounting, and double a print's interest by good tasteful selection of mounting papers. The commercial embossed mounts are not very good for artistic mounting. I use the papers made by the Mittineague Paper Co., which can be had at most photographic stock houses and also the paper dealers. Sepia, dark brown, white, light gray and dark gray are the most suitable papers to use for either black and white or sepia prints. If you should happen to make 5 x 7 size prints you will find that one sheet of the heavy folder stock makes four undermounts of a good size, about $10\frac{1}{2} \times 12\frac{1}{2}$. The heavyweight paper is only two sheets of the lightweight paper glued or pasted together and sells for five cents a sheet, while the lightweight, which is suitable for underlays or inserts, sells for a trifle over two cents a sheet. It is at once apparent that you have at your command a cheap way of mounting prints at less than a cent and a half apiece.

To mount a sepia print light in tone it would be a good plan to cut a piece of the lightweight paper about an inch larger than the print. After pasting the print on this, trim so as to leave a margin of three-eighths of an inch on top and sides, and a margin of five-eighths of an inch on the bottom. Mount this on a sheet of light brown or white and trim away until only an eighth or a sixteenth of an inch shows all around. This will give a very dainty effect. When all underlays are pasted, place the print on a heavy sheet of dark brown and paste only the top of the print.

Quite recently, I began to mount my prints with a mat. Very good effects can be secured in this way at the expense of a little careful work. If you have a 5 x 7 print in a black tone, take a heavy sheet of mounting stock and cut out an opening $4\frac{3}{4} \times 6\frac{3}{4}$, or a trifle smaller. Old safety razor blades are very good to use for cutting out mats. After this is done, lay the cut-out on a similar



INDUSTRY—PITTSBURGH, PA.

(Print on Velvet Green Velox)

size of board as the finished prints are mounted on, and make two marks on this under sheet to help you locate the exact place to mount the print. The next step is to again take the cut-out, lay it on a different shade of stock and with a pencil draw the exact shade of the opening on the third card, after which, lines an eighth of an inch larger all around should be drawn and finally this larger piece cut out. Having finished this, it is only necessary to carefully adjust both mats, and then paste only the top of each mount together. A pleasing variety of effects will soon suggest themselves after a few attempts.

I have a green carbon print mounted on plain board, with the smaller mat of gold paper and the larger in a light green gray, the whole nicely passepartouted with gold binding and the effect is striking.

An easy way to make the gold mat is to make the cut-out as usual a trifle smaller than the print, and then take gold passepartout binding, cutting it to the desired length and finally pasting it over and around the inside edges of the mat. Of course, this method is only good when another mat is to be placed over the gold one, as only about an eighth of an inch of the gold mat is supposed to show. To make a large gold mat covering the whole mount, procure some gold paper, which sells for about two cents a sheet, 18 x 24, and mark your opening on the plain side. Cut out a piece, leaving at least one-half inch to paste on the underside of your mount and you will have as good a mat as any you would be charged a stiff price for.

It is almost needless to say that most of these suggestions are more useful for home decoration than anything else, but they have the advantage of taxing

your creative powers and that is just one of the main essentials in pictorial photography.

I have not touched on the subject of enlarging as it would require an entire paper to set down any practical working rules and formulas. Enlargements can now be had at such low prices that I hardly think it worth while for the amateur to make them himself unless a large number of them are to be made. However, those who work small cameras would do well to invest in a Brownie or other similar enlarging camera.

THE DAGUERRETYPE

BY JAMES THOMSON.

THE neglect into which the daguerreotype in common with much else that is old had fallen is now a thing of the past. These fine old positives are as a matter of fact so few, when compared with photographs made by the negative process, that it rather confers distinction to the family showing ownership of one or more, much as if one had on his walls a Copley or a Stuart. If there be still those of the present generation so wanting in veneration for family things of the past, so lacking in finer feeling and sensibility not to mention common decency as to permit the family album, or daguerreotype of grandmother, to be thrown in the junk heap, and from this circumstance to eventually reach the shop of the dealer in the "quaint and curious," there fortunately are outsiders with a love for such old things sufficient to impel them to risk the small sum necessary for their preservation.

The story of the daguerreotype is in brief as follows: In the year 1826 or thereabouts Joseph Nicéphore Niepce coated metal plates, exposed them in the sun and got visible images. The portions protected from the light remained soft, all other parts being hardened. Tried exposure in the *camera* but failed of results.

Louis Jacques Maude Daguerre, a painter of diorama pictures, in his profession had resort to the ground-glass of the *camera obscura*. In 1824 conceived the idea of in some manner fixing the images he saw there. Tried the silver salts as a sensitizer. Results negative.

In 1829 Daguerre and Niepce became acquainted. After some reluctance exchanged secrets. Agreed to work together for the one end. Before there were practical results Niepce died.

Daguerre then went it alone and on new lines. He eventually coated a silver plate with the fumes of iodine. He exposed it in the camera with negative results. He finally discovered a method of developing the latent image which he was certain was upon the iodine.

S. F. B. Morse, the inventor of the telegraph, himself an artist and acquainted with Daguerre, late in 1838, while in Paris, made the latter a visit.

While there he saw the photographic results of Daguerre's experiments, and had the process explained.

In January, 1839, Daguerre placed in the hands of his friend, Monsieur Arago, an account of his invention. On the 7th and likewise on the 14th of the same month Paris papers mentioned the process, but no details were given. On the 15th of June, 1839, was voted a pension of 6,000 francs to Daguerre and 4,000 francs to Isodore Niépce, son of his late partner. On the following 19th the secret was divulged to the French Academy of Science, and to the picture was given the name "Daguerreotype."

In 1840, Goddard materially improved the daguerrean process by adding bromine to the iodine, thus making portraiture a possibility. About this time also did Monsieur Fizeau suggest the idea of plating the silver image with hyposulphite of gold, which is analogous to our toning the silver print with the combined bath. Even with a plating of gold the mercurized image was subject to changes from atmospheric influence, hence to make assurance doubly sure the plate was sealed to the cover-glass with varnished paper, and further framed snugly in a case with a cover. Where daguerreotypes have tarnished it will be noted that the chemical action is more pronounced around the margins. The sealing perhaps has been carelessly done, the washing insufficient, or what is quite as likely, the picture has at some period been removed from its frame and put back unsealed.

Early in 1840 we find S. F. B. Morse back in New York utilizing the photographic knowledge gained by acquaintanceship with M. Daguerre. He not only practiced for money, but he taught many others the art, and in this fashion reimbursed himself for expense of his European trip of the previous two years.

Among those taught by Morse was Dr. John W. Draper, to whom came the honor of taking the first portrait by the new process.

Pretty soon did the daguerreotypist become a reality in all of the older states. In the large cities did the portraitist hang out his shingle in permanent location, while in parts of the country where trade was scattered itinerancy became his more modest portion. Traveling from town to town, he visited on occasion farming districts, cattle shows and the like, in fact wherever people were likely to want pictures and had the price, there could the daguerrean be found in the 40's of the last century. Thus when we come to 1850 we find so many practitioners at work as to warrant publication of a photographic paper, hence came along a magazine to which was given the name *Daguerrean Journal*, published semi-monthly. How long it ran I know not, but we need not imagine from the title that the daguerrean process alone was then practiced. *Colloidion had arrived.*

In the year 1840, the photographic circle having been completed, the practice of daguerreotypy in this country more than all others became common. At one time it is claimed there were ten thousand daguerreotypists practicing in the United States. In England Daguerre had in an underhand

manner, secured a patent on the process, so that in order to practice it there it was necessary to take out a license. No such obstacle stood in the way here. Thus comes it that compared with England we have had many practitioners, and many pictures. Few American families who could afford it but what had daguerreotypic pictures made at the time they were most in vogue. In many family collections these fine old examples of a process now obsolete are as fresh appearing as when they were made. In some cases, however, in a period of unappreciation, the plate has been taken from its case and carelessly replaced, the result being deterioration.

The want of veneration for things of the past in some quarters is nothing short of heartbreaking. Every collector will testify to this, but the whole story can never be told for the reason that it is not for the collectors' interest that the truth be known. I can see the eyes of the collector glisten as he discovers a fine inlaid Hepplewhite sideboard out in the barn and the chickens hatching in it.

In the 50's came the ambrotype, which was born of the application of collodion to photographic purpose. The image being on glass instead of on silver as in the daguerrean process, it lacked the refinement of the latter, but what it lacked in this regard was to some extent made up for by the distinctness of the picture; and cheapness. As to the latter quality, I find on a $2 \times 2\frac{1}{2}$ "before the war" ambrotype the following legend: "The original James & Co. 25 cent Patent Ambrotype, 4 Summer Street, Boston."

It thus developed that some dozen years after the advent of Monsieur Daguerre's process we find it to all intents and purposes obsolete. The wet-plate negative process gave it quietus, the ambrotype being in fact but a wet-plate negative turned positive. It was a thin collodion plate given semblance of life by the blowing of dry colored powder upon a slightly gummy film, and then further painting the back with black varnish which gave body to the image, and depth to the shadows, which before having the varnish applied, in the very deepest portions were represented by clear glass. The glass picture was then mounted in a fanciful frame of brass in the cheaper sorts, but in the more expensive kinds, enclosed in book form precisely as was the daguerreotype.

In the pioneer days of the daguerrean art its disciples (in this country at all events) seem to have played many parts. Lecturers, dentists, watch-repairers, blacksmiths, horseshoers and the like, found it advantageous to do a little photography "on the side." The lecture platform offered an excellent field for double and even triple practice, hence photography, phrenology, and biology in combination did not offer confiction to any appreciable degree. Such conditions evidently were not lost on so close an observer as Hawthorne for in the "House of the Seven Gables" he introduces Halgrave, who was practicing photography "on the side" and "who seemed to be a well-meaning young man," but his friends, "the strangest companions imaginable; men with long beards and dressed in linen blouses and other such new-fangled and ill-fitting garments; reformers, temperance lecturers, and all manner of cross-looking philanthropists; community-men and come-outers, as Hepzibah believed



BLOWING THE DINNER HORN

Floyd Vail

Highly Commended in THE PHOTOGRAPHIC TIMES Print Contest

who acknowledged no law, and ate no solid food, but lived on the scent of other people's cookery and turned up their noses at the fare. As for the daguerreotypist, she had read a paragraph in a penny paper the other day accusing him of making a speech full of wild and disorganizing matter at a meeting of his banditti-like associates. For her own part she had reason to believe that he practiced animal magnetism, and if such things were in fashion nowadays, should be apt to suspect him of studying the BLACK ART up there in his lonesome chamber."

Let us next turn to the daguerreotypist and see what he has to say for himself. "Yes," said Holgrave, "I dig, and hoe and weed in this black old earth (the garden) for the sake of refreshing myself with what little nature and simplicity may be left in it, after men have so long sown and reaped here. I turn up the earth by way of pastime. My sober occupation, so far as I have any, is with lighter material. In short, I make pictures out of sunshine; and not to be too much dazzled with my own trade, I have prevailed with Miss Hepzibah to let me lodge in one of these dusky gables. It is like a bandage over one's eyes to come into it."

What Holgrave has to say in matter to follow regarding portraiture is of interest to-day. The daguerreotype accords with truth in my opinion because of the long exposure necessary. People having their picture taken are self-conscious, and the rapid exposure gives them insufficient opportunity to get over it, hence the real individual is seldom revealed in present day quick-as-a-wink portraiture. The sitter is presenting a mask to the world and never has time to forget it. A person who in life presented an unlovely countenance to the world, has been known after death to have that forbidding face change to appearance of kindness and benevolence, virtues he never practiced when living. The muscles after death, no more being dominated by the brain, had relaxed, so that the face had assumed some of the guilelessness and innocence of childhood.

This digression out of the way let us return to Holgrave and hear what he has to say on the subject: "There is wonderful insight in Heaven's broad sunshine. While we give it credit only for depicting the merest surface, it actually brings out the secret character with a truth that no painter would ever venture upon, even could he detect it. There is at least no flattery in my humble line of art. Now here is a likeness that was taken over and over again, and still with no better result. Yet the original wears to common eyes a very different expression. I can assure you this is a modern face and one which you will probably meet. Now the remarkable point is that the original wears to the world's eye—and for aught I know his intimate friends—an exceedingly pleasant countenance indicative of benevolence, openness of heart, sunny good humor, and other praiseworthy qualities of that cast. The sun as you see tells quite another story and will not be coaxed out of it after half a dozen patient attempts on my part. Here we have the man, sly, subtle, hard, imperious, and withal cold as ice. Look at that eye! Would you like to be at its mercy? At



ENTRAINMENT OF INFANTRY FOR THE FRONT AT PAU, FRANCE Ed Jacques

(Copyright)

that mouth? Could it ever smile? And yet if you could only see the benign smile of the original! It is so much more unfortunate as he is a public character of some eminence, and the likeness was intended to be engraved."

The daguerreotype as may be judged from the foregoing is before all else truthful. It has resulted where tried, in excellent likeness. Whether owing to the necessary long exposure, or to the poor quality of the lenses used, (optically speaking) the fact remains, that there is a softness and living appearance in the persons portrayed, that we look for in vain in present-day portraiture of the much retouched kind. Some of the old daguerreotypes that have come along the years to us, have the charm of miniatures, so dainty are they and refined; while the cost, as may be ascertained in some cases by a little investigation, but a paltry three dollars.

There is a fascinating quality in the daguerreotype not found in present-day portraiture, excellent as much of that undoubtedly is. Present-day portraiture is often aggressive, assertive, and obvious, lacking the elusive play upon delicate surface we find in the silver plate picture. The image of the latter—as unsubstantial as the cobweb glimmering in the sunshine of a misty October morning—fascinates by its very uncertainties. We turn the plate a trifle, the image is lost. We again turn it, behold the image is once more ours. So pearly, silvery, and refined, it is indeed a veritable aristocrat among photographic methods of pictorial rendition.

THE AMATEUR AND HIS CAMERA

BY A. H. BEARDSLEY.

ONCE, and sometimes twice, in a lifetime there comes an overwhelming, insatiable desire to own a camera. A friend shows you snapshots of picnic parties, camping trips, family gatherings and of the dog. How nice it must be to have a camera, you muse, and you secretly look through the magazines for camera advertisements. Soon you find a picture of one that looks like the one Bill had on the last fishing trip. Moreover, the accompanying description assures you that its manipulation is perfectly simple. Notwithstanding that your acquaintance with things photographic is equivalent to your knowledge of the deep sea fauna of the Fiji Islands, you forthwith buy the camera.

At length when you have it safely home and proceed to display its charms to admiring friends and relatives, you are innocently sowing that which you will be loath to reap. Especially will this be true if you assume a nonchalant manner of *savoir faire* during your explanation. As long as the salesman's words linger in your mind there is no difficulty in making quite an impression. After the excitement has settled down and you retire to the seclusion of your room there comes a sickening feeling of having completely forgotten how to load the camera. It will never do to have your recent audience aware of your predicament, so you gently close the door, take off your coat and prepare to fight it out if it takes until supper time.

Up there alone in your room occurs one of the most interesting events of your life. There is a flavor of darkest magic about the roll of film as you gingerly remove the tin-foil. You note with more or less awe the instructions to load in subdued light. At this point you tiptoe to the window and pull the shade down as far as it will go. Having prepared the roll for insertion in the camera the next matter to be taken up is the opening of the instrument in order to insert the spool. In some cameras this is easy; but in others it is a case of "button, button, who's got the button?" Probably your camera is of the latter type. If so, a conservative estimate of the time required to find the button would be twenty minutes. Suddenly you hit it and a concealed spring opens the camera with a snap. At last you have it open. Now to put in the film. Gingerly you break the seal which prevents the film from unrolling. Usually at this point in the proceedings you discover that you have not pushed out the two plugs which hold the ends of the spool in position. With the film trying to get away from you in one hand, the camera twisting in the other, you finally manage to accomplish this without breaking more than your thumb-nail. Now comes the vital climax of the whole business. Which side up is the film supposed to be put in the camera? In other words, how is it supposed to feed onto the winding spool—from underneath or over? With the film somewhat unrolled and the camera clutched in one hand the majority of us try to find the

instruction book. Ten to one you left it down-stairs. It would never do to get it; so you sit down and try to settle the matter by pure reason. Having twisted your head into every conceivable angle in the endeavor to picture the manner in which the film will unwind, you throw caution to the winds and thread the paper as seems to you right. You replace the back on the camera, put on your coat and hasten down to the assembled family.

Yes, the camera is all ready and you invite father and mother to sit on the front steps for their picture. Automatically father and mother assume expressions which they fondly hope will convey the impression of perfect ease and unconsciousness. All of a sudden you recollect that you have not set the shutter speed nor the diaphragm opening. Mumbling some excuse you slightly turn your back as if to adjust some mere trifle. In reality you are sweating drops of heart's blood in the desperate effort to remember what to do with the thing. Meanwhile you detect a certain restlessness in father and mother, to which is added some subdued remarks from the rest of the family who have grouped themselves in the doorway. Desperately you face about, assume a strained facetious expression and request father and mother to look their best. You snap the shutter and everyone mentions the natural poses assumed and what a good picture it will be when developed. Your manner at this point should try to impress the family with great respect for your very clever handling of the camera.

Little Johnny, who has watched the proceedings with the keenest interest, now clamors to be taken with his new puppy. Certainly you will take his picture. You start to turn the film for the next picture and as you look into the little red window you see no number one. Across your intellect quickly flashes the horrible truth. You forgot to turn the film around to number one before taking the first picture! The snapshot of father and mother was no picture at all! Oh, well, you will not admit it; you'll just turn the film now and take a picture of Johnny and the pup. You keep turning; no number appears at the window. Still you turn; still no number. Then something white shows at the window. You keep on turning and the white keeps on moving. Something catches; there is a snap, and you wind on with a rush. Again comes that flash across your intellect with the thrice horrible truth that you loaded the film wrong side up and that the white in the window was the sensitive film itself!

Some two weeks later, after this unfortunate incident has blown over to some extent, you decide to make another attempt in public. However, before doing so you spend weary hours studying the ways of shutter, diaphragm and loading. When, at length, you feel competent to meet all emergencies, including the remarks of the family, you call them together for another sitting. Everything runs along smoothly. The number one shows at the red window; you set the shutter and diaphragm correctly and snap away blissfully happy in your prowess. Then you turn to number two and so on until you have taken six pictures of the family in groups, singly and otherwise. The nearest dealer is given a rush order for developing and printing, while the whole family wait

with breathless interest the outcome. The next day you call and get the order. With trembling hands you undo the envelope. To your consternation six of the most grotesque pictures you ever saw lie before you. Turning to the salesman you ask him why the images are so fuzzy and out of all proportion. He will tell you that your negatives are all out of focus! Out of focus! Why the idea! Certainly, why didn't you use your focusing scale? What? You didn't know you had one. After much explanation you discover that despite all your efforts to master the camera you overlooked a most important part of its equipment.

That night you take the longest way home. After repeated demands from the family in regard to their pictures you produce them. Father and mother are possessed of hands and feet suited to the Colossus of Rhodes. Johnny is recognizable, but the puppy's head resembles a lion's. The rest of the family are so distorted as to render them out of the running entirely. Very personal remarks from the family are in order. Certain pointed comparisons between your work and Garo's are brought to your attention, until, thoroughly cowed and beaten, you leave the room in utter despair.

Such experiences of the amateur and his camera could be multiplied ten-fold. The wonder of it is that so many "come back" and finally win out. Suffice it to say that it pays in the end and later many a winter's evening will be brightened by the results. Remember, the crudest snapshot of the amateur means a whole lot to someone.



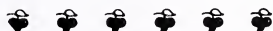
TOP OF THE WORLD

Frank A. Rice

Editorial Comment



AMONG our pages this month will be found several reproductions of photographs from our correspondent Ed Jacques at Pau, France, of incidents pertaining to the conflict now raging in that war-stricken country. Many more striking similar views are of course being shown in the various dailies and weeklies of this country, which have been smuggled past the official censor by messenger. Our own communication, received the past month, shows that that eagle-eyed official had inspected the contents and how many of the views confiscated for military reasons we do not know. We hope to be able to show others of a similar nature in our next issue, if received in time, and passed by the censor.



WOUNDED FRENCH ZOUAVE SOLDIER BEING ASSISTED BY RED CROSS AIDE
UPON ARRIVAL AT PAU, FRANCE

Ed Jacques

(Copyright)



ARRIVAL OF FRENCH WOUNDED AT PAU, FRANCE
(Copyright)

Ed Jacques

ALTHOUGH amateur portraiture has been dubbed "the gentle art of making enemies," yet it always has proved one of the most popular branches of photography.

A useful posing hint in portrait work is to arrange the sitter so that he is more or less in profile, or at any rate not looking at the camera, and then to let him slowly turn the head, so that the operator at the camera can just see the catch-lights in both eyes. It is a mistake to regard the presence of the catch-lights as essential, nevertheless the hint is a useful one for the beginner. Our constant aim in naturalistic portraiture should be the avoidance of camera consciousness. This often means the exercise of considerable tact in leading the thoughts of the sitter gradually away from the idea of his being photographed by talking about some topic in which he takes a lively interest. An oft-forgotten fact that although the sitter may not be actually looking towards the camera, yet he may semi-consciously perceive ever so slight a movement of the operator. For this reason a silent working shutter controlled by a fairly long tube is preferred. The fact that the operator is standing close to the camera keeps the subject on the *qui vive*.



FOR a movable screen, a child's light wooden hoop, three feet or four feet in diameter, will serve admirably, if covered with one thickness of thin muslin—the cheaper the better. From the center of the muslin cut out a circular opening ten inches to fifteen inches in diameter and cover this with waxed tracing or tissue paper. From the center of the paper cut out a circular hole about five or six inches in diameter. If this piece of apparatus is interposed

between the light from an uncurtained window and the sitter, one can get a variety of lighting effects by altering the position of the sitter, and also this screen relative to the position of the window. A stout bamboo rod let into a heavy block of wood will serve to hold this circular screen, or the user can adapt same to meet his own facilities.



IN order to get a sizable image in portraiture the amateur is often tempted to get too near his sitter for good proportions or perspective. If he will but remember that he can get size by enlarging he may be wise enough to avoid getting near his subject. Another reason for keeping the image small is that less retouching will be necessary on either the negative or enlargement and a better chance of adequate exposure with a smaller size of image. The general tendency in hand camera work now being shorter and shorter exposure, and that under exposure with another plate tends more to a hard negative than in the case of an ordinary plate. Careful avoidance of over-development in portrait negatives is urged, so as to preserve some one small high-light, thus ensuring a dominant accent, the soft rather than the hard contrast.



JEAN. AN OLD-FASHIONED GIRL

Mrs. Chas. S. Hayden



PRIZES OFFERED FOR PHOTOGRAPHS OF LARGE TREES.

Two prizes of \$100 each are offered for photographs of large, wild, native trees in the United States, by two members of the American Genetic Association, who are interested in forestry and wish to secure data along somewhat novel lines. These prizes are to be awarded as follows:

One hundred dollars for photographs of the largest nut-bearing tree. This includes chestnuts, oaks, walnuts, butternuts, pecans, etc.

One hundred dollars for photographs of the largest shade or forest tree, not nut-bearing. This includes such trees as the elm, beach, poplar, tulip-poplar ("yellow poplar" or "tulip tree"), etc.

Photographs of conifers will not be considered.

All photographs must be submitted to the *Journal of Heredity* before July 1, 1915, and will become the property of the Association. Photographs must be taken by or under the direction of those who send them in, and not purchased from professionals or collections. Competition is not confined to members of the American Genetic Association, but is open to the public.

It is hoped that a collection of photographs, such as should result from the offer of these prizes, will furnish some reliable information about the maximum size attained by North American trees, and the regions and conditions under which they attain their greatest development. It is further hoped that seed or other material from the largest specimens may be used for propagation. In order to make these offers yield the necessary information, contestants should comply with the following conditions:

Photographs must be on glossy paper, not smaller than 4 x 5 or 3¼ x 5½ inches,

and must be of sufficient excellence to allow reproduction in the *Journal of Heredity* or elsewhere. Photographs in which the tree is so small that its details can not be made out, can not be considered. As much information as possible should be furnished about the tree in question, and exact identification is particularly necessary. For this reason the photographer should send a branch with leaves and, if possible, flowers or nuts, in order that the association may identify it. The measurement of the tree must be given in detail. In making it the only method which may be followed is to take the circumference of the trunk at five feet from the ground. The trunk must not be measured at a point where its girth is increased by the juncture of a branch; if it is so swelled at a point five feet from the ground, the measurement should be made at the smallest diameter above the basal swell and below the swell of the branches. In such a case the fact should be stated when the photograph is sent, and the exact point at which the measurement is made should be indicated. It is desirable that the full height of the tree and spread of branches, as well as the girth, should be stated; if they cannot be measured exactly, they should be estimated. Photographs should, when possible, contain some object, such as a human figure, or a horse and buggy, which will aid in giving a realization of the size of the tree; but such figure should be beside, not in front of the tree. It is necessary that one photograph should include the whole tree. If there are other trees growing beside it and cutting off part of it these other trees should be included in the picture. A second photograph of the same tree should be sent in, showing the trunk only, with a little foreground. Each contestant is thus required to send in two photographs of the same tree, one showing the

entire tree and the other the trunk only. Contestants may send photographs of as many different trees as they like.

With each photograph, a statement should be submitted telling all that is known about the tree, with reference to its age, its fertility, the quality of the nuts (if it bears nuts); the character of the soil and surrounding vegetation. It is particularly necessary that photographers should state whether there are many other very large trees of the same species in the neighborhood—within a radius, say, of five miles.

If the tree is on private land, and likely to be destroyed, the fact should be mentioned. If there are any historical or literary associations connected with it, these should also be mentioned. It will be helpful if photographers can tell to what extent the tree is subject to attacks by disease or insects. In short, the council desires to gain as much information as possible about the large trees of the United States; but it imposes as few hard-and-fast restrictions as possible, because of the varying conditions under which photographs may have to be taken, or under which they have been taken at some time in the past.

It is immaterial whether the tree is shown with full summer foliage, or defoliated in winter condition.

The council will be glad to furnish information on any problem connected with these offers; it will judge the photographs submitted, and reserves right to decide any disputed points. Only the two capital prizes will be given, but all other noteworthy trees will be mentioned in the final report. The prizes are offered by Mr. Charles Deering of Chicago and Mr. W. A. Wadsworth of Geneseo, N. Y.

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PROFESSOR TIKHOFF'S NEW STAR PHOTOGRAPHY, BY DR. LEONARD KEENE HIRSHBERG, A.B., M.A., M.D. (Johns Hopkins.)

It has been said with piety and reverence by many savants, that if they could have made this or that human tissue, man would be a more perfect creature. There is nothing irreligious in this, because all men admit that the Supreme Being created his crea-

tures as they are with their known defects for His own ends. Huxley said if he were the creator he would have made a more perfect world, while Helmholtz said if an optical mechanic were to send him an instrument as defective as the human eye he would return it to him for repairs and improvements.

Prof. R. W. Wood of the Johns Hopkins physical laboratory, discovered methods of photographing and "seeing" things hitherto unseen by either a camera or the eye, by the use of ultra-violet and supra-red rays—usually invisible radiations from all objects. The Russian astronomer, Dr. A. G. Tikhoff has gone a step beyond Huxley, Helmholtz, and Wood, and coating his photographic plates with chemically impregnated gelatin, which "filters" or "screens" out any particular radiations of visible or invisible light, that you wish.

Professor Tikhoff carries forth his researches in the heavens at the great Russian Pulkowa Observatory. His attention has recently been concentrated upon Mars. Through his great telescope Mars reaches the photographic plates coated with gelatin. Exposures of less than three-quarters of a minute are made and the disc of Mars is there caught one-seventeenth of an inch in size.

Mars is thus taken on many plates each coated with gelatin into each of which a different chemical is incorporated. He has already discovered that the largest canals of Mars, some 180 miles long, are visible in the plates which catch the infra-red rays as absolutely straight lines. This is much the same as taking an X-ray picture of Mars.

This new kind of photography is expected to prove of great help to astronomers in clearing up the mystery of the heavens. Things in the stars and in the planets absolutely invisible through telescopes and in ordinary photographs will now come within the ken of mankind. The atmosphere of Mars has already been discovered in this way to be so similar to that of the earth that there is no more question in astronomers' minds but that life absolutely and positively is present on that planet.

Saturn has also been studied in these photographic plates covered with gelatin

so that only luminous rays of the length you wish to study can pass and "excite" the plate. Important technical discoveries about the ring of Saturn have been found out so startling to mathematicians and astronomers that most of them are loathe to take them seriously. There is no doubt, however, that neither light nor photographic plates can lie, and even mathematicians make mistakes which remain dominant for years and years.

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TONING BROMIDES—BROWN OR GREEN.
BROWN.

The sulphiding process is the best for this purpose. After fixing and well washing bleach the print in: Water 10 oz., potass. ferricyanide 100 gr., ammonium bromide 50 gr. Wash it well, and darken in a 5 gr. per oz. solution of (crystal) soda sulphide, or saturated solution of barium sulphide, or 3 drops per oz. solution of ammonium hydro-sulphide. Rinse and dry.

GREEN.

The vanadium process is, perhaps, the best for toning bromides green. The chief agent is vanadium chloride. You will find it advisable to buy this as a 50 per cent. solution. Take 16 gr. of this solution by *weight*, and dilute it to 1 oz. with distilled water. You now have a 1 grain per *fluid* dram solution. To 1 oz. of water add 8 gr. or solid ferric chloride. The following is our own special formula for vanadium toning: A—Water 1 oz., potass. ferricyanide 20 to 25 gr. Render alkaline to litmus by adding ammonia drop by drop. B—Take 1 gr., *i. e.*, 1 fluid dram, of above dilute vanadium solution, and 1 fluid dram of above ferric chloride solution, and add water to 1 oz. Take a well-developed bromide print, thoroughly well fixed and well washed. Bleach this in solution A and wash it till the paper is stain free. Tone it in solution B, and then wash it just long enough to clear the high-lights, but not

beyond this. An alternative formula is: A—Ferric chloride 1 gr., oxalic acid 6 gr., vanadium chloride 2 gr., nitric acid 5 minims, water $\frac{1}{2}$ oz. B—Potass. ferricyanide 1 gr., water $\frac{1}{2}$ oz. Add B to A slowly, stirring all the time.

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PHOTOGRAPHIC SURVEYING, BY DR. LEONARD KEENE HIRSHBERG, A.B., M.A., M.D.

(Johns Hopkins).

In the quarterly Proc. Engrs. Club of Philadelphia, Mr. H. Hess discusses photographic methods of surveying. By means of certain German apparatus it is possible to take "two stereoscopic photographs of a building from diagonally opposite diagonal viewpoints, and then from these, in the quietude of one's office, construct as correct a ground plan as would be possible with the most careful work in the field. Again, one may photograph every possible territory for a railway, and then at one's leisure select the best from plottings made in the office. Photographs may be made from a few selected points, and the topography plotted without the fatiguing labor of tramping over hill and valley. He gives two photographic views of an architectural facade together with an adjoining garden, and then displays the corresponding elevation and plan neatly and correctly plotted. He shows a ground plan plotted from two views of the People Building of the Carl Zeiss Foundation in Jena. It is possible to construct a sculptured portrait bust from profile planes derived from photographs. In fact, it is rumored that an apparatus exists in contemplation which operates somewhat after the manner of the pantograph and carries milling cutters by which stone or other material may be accurately cut away. When this is realized, a few photographs will furnish the basis of a mechanical method of cutting out a true portrait bust from a block of stone.

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[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

The Chicago Camera Club, 329 Plymouth Court, Chicago, Ill., are planning an extensive fall and winter program for its members. The club-rooms are open at all hours and visitors always welcome, and especially so at the Thursday evening entertainments. The program for October was as follows:

October 1. Paris, Switzerland and the Tyrol: A travel lecture by Mr. Martin L. Sorber, illustrated by over one hundred beautifully colored lantern slides made by our Mr. W. A. Rowley from his own negatives. Many of the slides are of places and monuments which figure prominently in the European war.

October 8. Color Photography: A meeting of the Chicago Society of Color Photography. Many examples of recent work by members was shown in the viewing frames and projected in the lantern. Announcements were made of exceptional interest to Autochrome workers.

October 22. How to Estimate Exposures: An exceedingly instructive lecture describing the factors governing exposures and the various methods of calculating the proper exposure to give a plate under different conditions.

October 22. Social Evening: The prints submitted for the Summer Contest were judged and the prizes awarded. Refreshments were served.

On Exhibition: The work of Henry Fuermann and Sons.

The club provides spacious workrooms with the best facilities for developing, printing, slide making, enlarging, mounting, etc., and there is also maintained at the club a portrait studio equipped with modern studio cameras, Cooper Hewitt studio lights and all appliances for portrait work day or

night. A cordial invitation is extended to every interested amateur in Chicago and vicinity to attend its Thursday evening meetings. The Chicago Camera Club was founded in 1889 and has a large membership of camera enthusiasts.

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UNIQUE PHOTOVERSE CLUB.

Amateur photographers will be greatly interested in a brand new club just formed, which is unique in many ways, some of them being that it is *without dues*, meetings, or obligations.

It is called the Photoverse Club, and its purpose is to inspire men, women and children—more particularly, perhaps, young people—with a fervid zeal for amateur photography and poetry combined. Its founder is James J. Hannerty, THE IDEA MAN, who is celebrated for his many quaint verses tacked on to everything imaginable, from high art to lithography. Mr. Hannerty is a picturesque character with poetic white hair and sky-blue eyes, and his enthusiasm is such that he believes this newly-born club will become as widespread as the nation. He was the "Idea Man" of "Old Vienna" at the Chicago Exposition, and also at the St. Louis World's Fair. Just now, he is at the Photography Booth in the Country Life Permanent Exposition, which is situated high up in the Grand Central Terminal, and is absolutely free to the public.

Already there are fifty members of the Photoverse Club, which was organized this week, with the Country Life Permanent Exposition as its national home.

To become a member it is only requisite to send in some favorite camera print, and arrangements may be made by the amateur photographer, to have original couplets and

verses composed to fit the subject. These are done by hand on a 7 x 9 mount, and returned to the owner of the photograph. This Hannerty Idea is especially appealing to romantic young people who desire to combine poetry with art, and to decorate their dens with autograph pictures. Also the conception is a pretty one for birthday and holiday gifts. All the work is purely hand work, and the members presumably will spread the enthusiasm for a higher conception of photography throughout the country.

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John F. Sherman, of Newark, N. J., is the subject for the cover design of *Portrait* for October in the AnSCO Hall of Fame. Mr. Sherman was a charter member and the first president of the Photographers' Association of New Jersey and a consistent worker for the advancement and uplift of photography. His well appointed studio has stood for twenty-five years at its present location, 565 Broad Street. His specialty pictures are of children, whom he loves.

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NOTES FROM THE ILLINOIS COLLEGE OF PHOTOGRAPHY.

Mr. Kigaro Kurosawa, one of our Japanese students has just finished the photographic course and will locate on the Pacific Coast. He expects to send his nephew to the college for the course in photography on his arrival home.

The College Camera Club will give an old fashioned Halloween Party at their rooms on Halloween and entertain the students and faculty and other guests.

Mr. Edgar A. Brown has returned to finish his course in photography, after an absence of several months.

Prof. Latshaw is building a handsome new bungalow next to Prof. Killen's home, and expects to occupy the same in about a month. Prof. Fisher is building a very cosy and pretty bungalow on the lot adjoining his home, which will be occupied by Prof. Dishinger.

The college received pleasant calls from Mr. Kelsey Gardner of 1913 and Mr. Geo.

Blakesly of 1898 last month. Mr. Gardner has a position with the University of Illinois, doing photographic work in the science department, and Mr. Blakesly is working at photography in connection with the Y. M. C. A. Chautauquas.

Mr. Chas. F. Ladd of 1899 sends us an announcement of his marriage to Miss Harriet Mae Johnson of Millville, N. J., last month.

Mr. C. C. McCorkill, formerly instructor in the printing department, writes that he expects to enlist with the Canadian forces to join the war in Europe.

The Motion Picture Class took a number of scenes at the local Old Settlers' Day celebration last month

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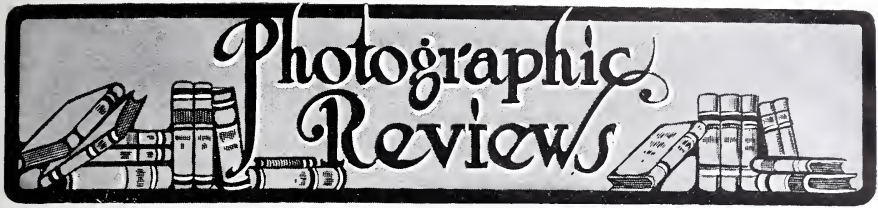
Many are the uses to which the new Eastman Autographic Camera is being put as an event recorder. One fond father has declared it to be his intention to take a picture on the birthday of each of his children with his Autographic and file the negative of each away so that in later years when they leave their parental home for those of their own, he can hand over an album containing prints from each of the negatives taken on their birthdays and other subjects which will be of peculiar interest in the comparison of their own families. This is rather an original idea.

Some of the owners of 3A and other size Kodaks are not aware that it is now possible to procure new backs and make their cameras Autographic. The new back will fit the regular Kodak and can be secured from all dealers.

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If you are having trouble in securing your favorite developer, on account of the war, try the Eastman Special Developer for paper, plates or films. This developer does not stain the fingers, is economical and convenient and gives both negatives and prints perfect quality. In glass tubes or wrapped in paraffine paper at all dealers.

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Photographic Reviews

"BULGARIA AND HER PEOPLE," by Prof. Will S. Monroe. The Page Co., Boston, Publishers. Price, \$3.00.

UNTIL the Balkan war in 1912 very little was known in the United States other than of a general nature of the Bulgarian Kingdom and its people.

In this the first general book of travel and description published in the English language the author treats upon a wide range of topics, geography, history, religion, education, industry, commerce, agriculture, literature, painting, sculpture, and music that tends to give the reader an insight into this very interesting country.

To the student of world history little is definitely known of the early history of the Bulgars before the time of Alexander the Great, but for several centuries later they played an important role in the history of southwestern Europe. For five centuries Bulgaria was doomed to Turkish oppression until the final overthrow in 1912.

Considerable space is devoted to the causes and effects of the two recent Balkan wars and especially to the second war, when Bulgaria was attacked by her former allies. Being on the ground at the time Prof. Monroe writes very strongly regarding the responsibility for this conflict.

This book is written for the general reader and like books of Prof. Monroe's on other countries deals with the subject in hand in a very thorough manner. Seventy-one reproductions in duotone and a map in colors embellish the pages.

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The Impressionistic Way is the tenth and last of the Ten Leading Styles of Portraiture which Sadakichi Hartmann has been writing for *Portrait*. The series have brought forth favorable comment from the readers and some criticism regarding some

of the illustrations, believing them to be reproductions of photographs, whereas they were copies of paintings by well known masters or half-tone reproductions from art publications.

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"THE LURE OF THE CAMERA," by Charles S. Olcott. Houghton Mifflin Co., Publishers, Boston and New York. Price, \$3.00.

Few of our readers will deny that the camera has a certain fascination and which with more constant association in the hands of a lover of the beautiful becomes almost a passion. Mr. Olcott is an authority on the best literature of the English language and it seems quite natural that when the "Lure of the Camera" seized him, his quest would be for scenes made famous by the great writers of America and England. In this book his rambles and adventures in search of the picturesque in the New World and the Old are very interesting and the reproductions of photographs taken (48 full page illustrations) are of even greater interest. As a lecturer Mr. Olcott always commands undivided attention by his vivid and satisfying descriptions, the same may be said of this, his latest effort. The author is not a professional photographer, but one whose recreation for years has been the artistic and picturesque, which only the camera affords. His literary training and the enthusiasm of the camerist combined make a work of decided artistry and charm.

Mr. Olcott's graphic descriptions of "Landmarks of New England," "The Grand Canyon of Arizona," "A Tour of the Italian Lakes," "The Country of Mrs. Ward. Wordsworth, George Eliot, Scott and Burns," are indeed entertaining. It has been our pleasure to know Mr. Olcott personally and his sons also, to whom the book is affectionately dedicated.

"THE SPELL OF JAPAN," by Isabel Anderson.
The Page Co., Boston, Publishers. Price,
\$2.50.

Japan in the days of mythology and legend was named the Country in the Midst of the Luxuriant Reed Plains, later it was the Mountain Portal, while during the Middle Ages the Chinese called it the Source of the Sun, or The Land of the Rising Sun—Hinomoto. Finally it became Nippon Dai Nippon—Great Japan. But it has still other names, such as the Land of the Gods, the Land of a Million Swords, the Land of the Cherry Blossoms, the Land Between Heaven and Earth, and the Island Empire. Notwithstanding the changes of recent years the picturesque and enchanting Old Japan still survives in many ways.

As the wife of the American Ambassador to Japan, Mrs. Anderson was in a position to see and obtain entry into functions seldom vouchsafed to the tourist. The glamour which the courteous manners, the elaborate customs, the harmonious costumes and the perfect art everywhere displayed casts a spell over all those fortunate enough to have visited Japan.

Mrs. Anderson's residence in the Far East, in private and official life, gave her

ample opportunities to observe the new Japan at its best and become acquainted with the very flower of Japanese civilization.

The book is illustrated with over 50 views from special photographs, six of which are in color, and also a large map in colors.

This book from its authoritative accuracy and admirable spirit will serve as a new and important tie of friendship between the United States and Japan and help to do away with many of the prejudices which ignorance has disseminated among our own people.

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"TELL-ME-WHY ST RIES ABOUT ANIMALS,"
by C. H. Claudy. McBride, Nast & Co.,
Publishers, New York. Price, \$1.25.

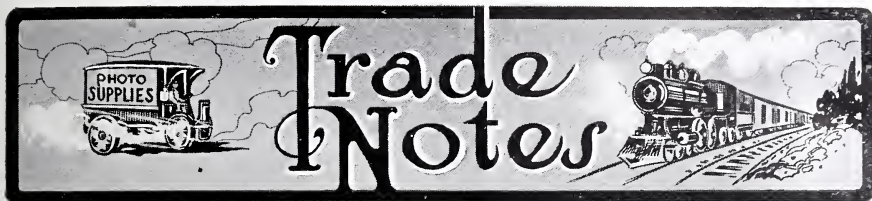
This is a book for boys and girls of inquiring minds and a great help to parents in the answering of the puzzle questions propounded by these interrogators.

Mr. Claudy is a well-known writer and lecturer on photographic subjects and a frequent contributor to THE PHOTOGRAPHIC TIMES. His method of telling the origin of the domestic animals and more timid creatures of the woodland is entertaining and will appeal to the vivid imagination of the young like the fairy tales of our youth.



THE STILE

Alf. H. Anderson



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

The Ansco announce the establishing of a direct distributing depot in Chicago, with headquarters in the McNeill Building, 325 W. Jackson Boulevard. Ten thousand feet of floor space will be devoted to the carrying of a complete stock of Ansco products. This branch will be in charge of Mr. Chas. H. Anthony, formerly manager of the St. Louis branch. The same efficient service will be given Chicago and the Middle West as is generally secured from the Ansco factories.

☆☆☆

The very latest electrical accessories and devices in the aid of the photographer were on display at the Electrical Exposition and Motor Show held in the Grand Central Palace, New York City, October 7th to 17th. Large display advertisements in the daily papers called attention of photographers to the modern appliances which are now obtainable to minimize some of the drawbacks to night exposure and development. The famous type C nitrogen lamp came in for much favorable comment by those attending.

☆☆☆

BAUSCH & LOMB COMPANY OF ROCHESTER, N. Y., RECEIVES PRAISE.

That the welfare work practiced by the Bausch & Lomb Optical Company of Rochester, N. Y., particularly the measures undertaken by it to promote the safety of its employes, has exerted far more than a local influence is apparent from correspondence recently received from officials of the Utica Mutual Compensation Insurance Corporation, with home offices in Utica, N. Y.

In a thorough inspection of the plant, conducted in August, G. A. Cowee, man-

ager of the bureau of safety of this insurance corporation, found more than 85 per cent. of all machines guarded and declared that to be a much higher percentage than he had found in any other of the many plants inspected by him throughout the state. In a letter on the subject, Mr. Cowee said:

"I can state that the conditions in your factory are of the best and that your factory is unquestionably one of the best equipped and best safeguarded of any plant I have inspected in the state. As a matter of fact, practically all of your machinery is unusually well safeguarded and protected.

"After the inspection of your Plant I made a number of minor recommendations concerning safeguarding your machinery, but in comparison with the total number of machines operated by the Bausch & Lomb Optical Company the proportion of recommendations to the total is really infinitesimal. My inspection report shows that over 85 per cent. of all your machines are guarded. This is a much higher percentage than I have found in any other plant which I have inspected."

PHYSICAL EXAMINATION.

The officials of the Utica corporation were impressed with the form of physical examination given its employes by the Bausch & Lomb Company, and requested copies of the forms used in recording the results of such examination for recommendation to other employers insuring with them. Bausch & Lomb Company has expended much time and money during the summer on safety work. A force of men, sometimes numbering as high as twenty, has been engaged in the work of safe-

guarding machinery at the large plant for the last four weeks, and its task is not yet completed.

☆ ☆ ☆

We are pleased to announce the results of the first Rochester Photo Works Enlarging Contest. Prizes have been awarded by the Jury as follows:

First Prize—A. C. Sheldon, Charlotte, N. C. "Sunbeams."

Second Prize—Wm. S. Davis, Orient, N. Y. "Ice Crowned."

Third Prize—Herbert Wheaton Congdon, New York City. "Emerald Lake—Dawn."

The wide attention this first contest has found and the high quality of the entries made by the unanimous consent of the judges is truly remarkable, has been so gratifying that it was decided to add to the list two more special prizes of \$5.00 each and we are pleased to announce the award of the same to those entries upon which the majority of the judges have bestowed honorable mention, and these are:

Fourth Prize—Miss D. E. Wallace, St. Louis, Mo. "Daughters of Mojave."

Fifth Prize—J. A. Murdock, Atlanta, Ga. "Park Scene."

The following other entries received honorable mention, some of them with strong recommendation for second choice for third prize:

Sixth Prize—Miss Rae Davis, Glendale, Cal. "Portrait of Child."

Seventh Prize—J. B. Strachota, Detroit, Mich. "Polar Bear."

Eighth Prize—E. J. Brown, Newark, N. J. "Large Head of Child."

Ninth Prize—Wm. S. Davis, Orient, N. Y. "Summer Foliage."

Tenth Prize—John Wray, Brooklyn, N. Y. "Public Library, New York City."

Eleventh Prize—Richard Pertuch, Philadelphia, Pa. "Winter Scene."

Twelfth Prize—Miss D. E. Wallace, St. Louis, Mo. "Nocturne."

Thirteenth Prize—Richard Pertuch, Philadelphia, Pa. "A Marine."

While naturally proud that some very excellent entries have been made on other enlarging papers than the R. P. W., and while some of these have received honorable mention, all of the first prizes have been won on Velour Black paper. The impartiality of the judges of this contest being beyond question, we feel that these results speak highly for Rochester Photo Works enlarging papers.

The R. P. W. take this occasion to publicly thank Messrs. Abel, Fraprie, and Adams, for their kindness in aiding us in such an efficient manner in the conduct of their contest and advise that the results have been encouraging to such a degree that they will be glad to continue in regular two monthly intervals contests along same line as this first one, and hope that the large number of artistically gifted amateurs will welcome this opportunity of matching their art in such high grade competition.

For those who have not been successful in this first contest it should lessen disappointment to know that they have lost out only against unusually strong contestants and should serve as a new inspiration to try again, knowing it will require your best to win and we wish everyone better luck next time.

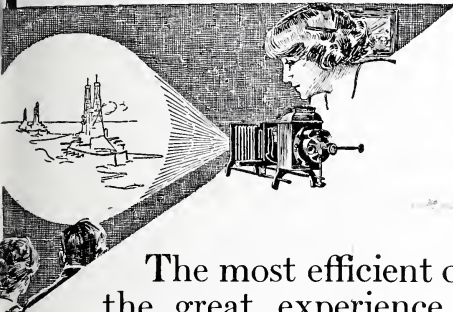
☆ ☆ ☆

The E. V. Campbell Mfg. Co., of 220 S. Main Street, Campbellstown, Ohio, are placing on the market something new in the line of an Automatic Electric Studio Flashlight Machine. The apparatus is controlled by the same bulb that operates the camera shutter.

The pressure on the bulb to open the shutter causes the flash to occur at the instant the shutter is open. Releasing the pressure, the apparatus automatically measures out and reloads itself, ready for the next exposure. It requires no attention from the operator other than the occasional refilling of the half ounce magazine with fresh powder. Owing to its construction it is impossible for explosions to occur.

It is very small in size, is made in the form of an attachment and will fit practically any studio flash cabinet. If you have

Show your pictures to better advantage and with more enjoyment to your friends with the



Bausch^{and} Lomb Balopticon

THE PERFECT STEREOPTICON

The most efficient of projection instruments with the great experience of America's foremost lens makers back of it. Whether you prefer to make lantern slides or to use your prints for direct projection you will find a Balopticon to exactly meet your needs.

Its clear, brilliant image gives the full value of your pictures, while its simplicity of operation and its mechanical and optical efficiency make it exceptionally well adapted for the amateur's use.

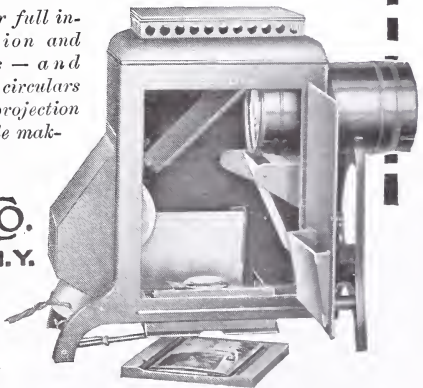
The *Home Balopticon* is the most satisfactory lantern for opaque projection ever produced to sell at a moderate price. Fitted with a special *nitrogen-filled Mazda lamp*, giving superior illumination to anything heretofore offered in this type of instrument. With achromatic lens of high quality to produce brilliant images, sharp to the corners, from photo prints, post cards, colored pictures and natural objects. An aluminum coated wall-screen is included. Price complete, \$35.

The Combination Model projects both

opaque pictures and lantern slides—with instant interchange between the two types.

The Model B Balopticon also offers exceptional facilities for the amateur photographer, with its accessories for making slides and for enlarging.

Send for full information and prices — and special circulars about projection and slide making.



Bausch & Lomb Optical Co.

561 ST. PAUL STREET ROCHESTER, N.Y.

Makers of the famous Tessar and Protar Lenses and other high-grade optical goods

no cabinet they will either furnish you with one or, send free to any professional photographer, asking for them, a fine set of blue-print drawings and directions for making a most modern cabinet. You will do well to send for their circulars asking for these blue-print drawings if you need them.

☆ ☆ ☆

THE LAST CALL.

December 1st marks the close of AnSCO Company's \$5,000 Loveliest Women Contest. This leaves you but a few weeks in which to make your final entries.

Why not make special effort to round up as many prospects these few remaining weeks as you have in all the months preceding?

Take a look through your old negatives; pick out those that impressed you several months or a year ago as having prize-winning possibilities. Make some new prints of them; give them the very best work of which you are capable—then send them into the contest while there is yet time.

Fifty camera users are going to get cash prizes of \$50 to \$500 each. YOU have just as much chance of walking off with one of these real, spendable prizes as the other fellow.

Are you going to stand aside and assume a what's-the-use air or are you going to take advantage of every minute that is left to turn this contest to your advantage?

Remember, besides the chance to win \$50 to \$500, the winning photographs, enlarged to life-size and the names of their pro-

ducers will be exhibited to the gaze of the entire world in 1915 at the big Panama-Pacific Exposition.

Besides this, leading magazines have requested permission to reproduce the winning photographs as soon as the contest is over and the judges have made the awards. Think of the international fame attached to such an exhibit, both for the lovely women and the photographer.

Let's go to it with renewed vigor and a determination to make AnSCO Company's \$5,000 Loveliest Women Contest one that will live in photographic history for years to come.

☆ ☆ ☆

C. G. Willoughby, of 810 Broadway, New York, announces that he has succeeded in securing a shipment from Germany of hydrochinone and other chemicals. This shipment had to be "lugged" through Denmark, taken to England, and then reshipped on an English boat to the United States. Orders for hydrochinone, bromide potash, carbonate potash and metal will be filled in rotation as received at reasonable prices.

☆ ☆ ☆

The little touch of realism that will be added to your vacation pictures if printed on Kodak Velvet Green will increase their value to you many, many times. Kodak Velvet Green gives just the right tint to marine pictures, in fact it may be used to advantage in all outdoor views. It works the same as Velox except that it prints by daylight. It is sold by your dealer in all sizes and weights.

Bartholdi Institute Photography

Practical Instruction in Photography,
Photoengraving, Illustrating and
Painting. ESTABLISHED 1880

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HANDY REDUCING PASTE

QUICKEST and SAFEST

For accurate local work on a DRY NEGATIVE

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L. C. BISHOP, 508 Dean Bldg., South Bend, Ind.

MAKE MONEY WITH YOUR CAMERA

Every amateur and professional photographer can have steady profits supplying retail dealers with Photograph View Post Cards. Let us tell you "how."
Complete plan free. Write NOW.

The Photographic Advertising Co., Inc.
30-32 West 15th St., NEW YORK, N. Y.

STOP! LOOK!

Our New No. 19 **BARGAIN LIST** which is now ready is better than ever. Contains some startling values in Cameras, Lenses and Photographic Supplies. Imported Ica and Butcher Cameras. Headquarters for Cyko Paper.

Write today for **FREE COPY**
NEW YORK CAMERA EXCHANGE
111½ Fulton Street, New York

The Photographic Times

With Which is Combined

The American Photographer and Anthony's Photographic Bulletin

Classified Advertisements

Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

RATES FOR DISPLAY ADVERTISING SENT ON APPLICATION

THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
135 West 14th Street, New York.

STATEMENT OF THE OWNERSHIP, MANAGEMENT CIRCULATION, ETC., REQUIRED BY THE ACT OF AUGUST 24, 1912.

of THE PHOTOGRAPHIC TIMES published MONTHLY
at NEW YORK CITY for October 1, 1914
NAME OF POST-OFFICE ADDRESS.

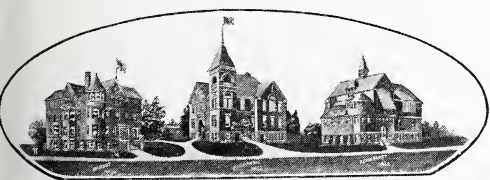
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Known bondholders, mortgagees, and other security holders, holding 1 per cent. or more of total amount of bonds, mortgages, or other securities: NONE.
(Signed) THE PHOTOGRAPHIC TIMES PUBLISHING ASSOCIATION,
CLARENCE L. USHER, Business Manager.

Sworn to and subscribed before me this 14th day of September, 1914,
Catherine C. Bleir, Notary Public, New York County.
My commission expires March 1916.

(SEAL) 286-6045



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PHOTOGRAPHY

Photo-Engraving and Three-Color Work

Our graduates earn from \$20 to \$50 a week. We assist them to secure these positions. Learn how you can become successful. Terms easy—living inexpensive. Write for Catalogue—NOW.

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967 Wabash Avenue, Effingham, Illinois

TURN NIGHT INTO DAY

With this Lamp. PHOTOGRAPHERS:

You should get one of these Lamps. Send for our proposition before buying elsewhere. Fully described in catalogue No. 114. Send stamp to-day.

WILLOUGHBY, 810 Broadway, New York.

WRIGHT PHOTO SUPPLIES RACINE, WIS.

Will save you money on your new camera, and take your old one in exchange.

Here are a few bargains—all nice condition
Century Grand Sr. Spec. 5 x 7, case, 6 holders, also extra
Auto Graflex Rev. back focal plane shutter, no lens \$35
5 x 8 Zeiss Protar, Series 4, Wide Angle, bbl. mounting \$16
5 x 7 f:5.6 Cooke, Series V, 8 inch focus \$40
Hall Mirror Cameras 4 x 5 and postcard size \$25
With Velostigmat f:4.5 lens, complete \$50

We Make Real Photo Post Cards from your Negatives

100 from 1 negative, ... \$ 2.00	from 5 negatives, ... \$ 3.25
300 from 1 negative, ... 4.20	from 5 negatives, ... 6.30
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**The Very Thing
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You can keep a living record
of the best time you ever had,
outdoors or in, with the

Vista Motion Picture Camera
 Price only **\$50.00**



Projecting attachment
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 Film, simple as
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**YOU MAKE THEM
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 ONE CAMERA DOES BOTH
 COST NOW WITHIN MEANS
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MOTION PICTURE CAMERA CO.,
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**EARN \$50 to \$100
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 Founded by E. Brunel, Owner of 10 Successful Studios

Hurd's Lawn Finish is the finest type of
the fashionable fabric papers. Its quality
is the best; it is beautiful in appearance,
and the writing surface is exceptionally
pleasing.

Hurd's Suede Finish represents the best
quality in the medium smooth finish, and
is much in fashion. It is also the finest
wedding paper made. We carry a large
stock of these fine papers.

STYLES & CASH,
135 West Fourteenth Street,
 New York.

“Saturday With My Camera”

By **STANLEY C. JOHNSON, M. A. D. Sc.**

Just the book for the amateur. Its 444 pages are full of helpfu
hints, covering all classes of subjects. It is illustrated by more than 100
practical diagrams and plates. Formulae are given for many different
processes. A new field is opened for the amateur who previously had
hesitated on account of not knowing exactly how to proceed on new
subjects.

The retail price of this book is **\$1.50**

As a special inducement we will include
this book with a year's subscription
to the Photographic Times for **\$2.50**

OR—A year's subscription to Lippincott's
Magazine (\$3.00), a year's subscrip-
tion to Photographic Times (\$1.50),
and Saturday With My Camera for **\$3.85**

The Photographic Times Publishing Association
 135 West 14th Street, New York

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

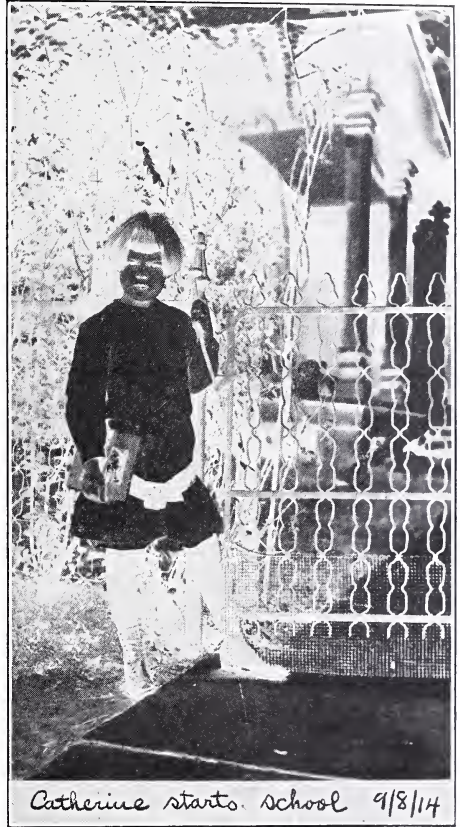
BACK YOUR MEMORY WITH AN AUTOGRAPHIC RECORD.

Some photographic collections might be compared to the office of a Lost and Found Bureau where article after article line the shelves awaiting identification. And *every* collection contains at least a few pictures of which all interesting data as to time, place, stop, exposure, etc., has been forgotten entirely or recalled in only a hazy sort of way. This picture of Bob, for example, was it taken six, seven or eight years ago and that pretty little landscape, did we snap that near Lake George or on our motor trip through the Catskills? Such a collection loses much of its value as there is little pleasure to be derived from nondescript pictures of this kind.

And now comes the Autographic Kodak, the biggest photographic advance in twenty years, by which you can date and title your negatives permanently as you make them and have positive identification for each picture in the years to come. Make the exposure in the regular way, open the door in the back of the Kodak, write what data you choose, expose to the light of the sky, and upon development, you will find printed on the film the exact identification of the picture.

When you print your picture, you can transfer the data to the back of the print, if you like, or below the mounted print in your album, but the negative is always your best source of absolute identification. It is not part of the Autographic idea that the writing, itself, should appear on the finished print because of the fact that the notation, as written by the average person, is quite apt to detract from the beauty of the picture. It is obvious, however, that it may be included if desired.

If you already own a No. 3 or 3A Folding Pocket Kodak, a No. 1A Folding Pocket Kodak, R. R. Type, or a



Negative with Autographic Record.

No. 1A, No. 3 or No. 3A *Special* Kodak or a *Six-Three* Kodak, it can be converted into an Autographic Kodak, by substituting an autographic back for its present back. All Kodak dealers now sell them.

THE PRICE.

*Autographic Back, for No. 1A F. P. K.	
R. R. Type, - - - -	\$3.50
*Do., for No. 3 F. P. K., - - - -	3.50
*Do., for No. 3A F. P. K., - - - -	3.75
Do., for No. 1A <i>Special</i> Kodak, - - - -	4.00
Do., for No. 3 " " - - - -	4.00
Do., for No. 3A " " - - - -	4.25

*These BACKS also fit the *Six-Three* Kodaks.

(1)

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

YOUR GOOD PICTURES WILL MAKE BETTER ENLARGEMENTS.

Among your vacation pictures, there are sure to be a number whose value to you would be greatly enhanced by enlarging. The print in its regular size is always satisfactory but often the picture is so good, or so valued because of associations, that you would like to have it in plain view constantly where you could see it whenever you chose, without effort. It is here that the large print fulfills its mission. Its size makes it suitable for framing so that it may be hung on the wall, a source of continual pleasure to you and your friends; or it may be given a prominent position on your desk or table, a constant reminder of some glorious holiday or some treasured friendship. In the large print, too, the detail is broadened, released so to speak, and a more beautiful and often a more satisfying picture is the result. The negatives with good definition and detail, the ones that are best defined as "snappy" will yield enlargements that will increase the value of the picture to you many, many times.

Kodak simplicity embraces enlarging, and there is no reason why the veriest novice should not make splendid enlargements from his better negatives. This may be accomplished without any purchased apparatus, whatever, other than the Kodak, as fully explained in the booklet, "Bromide Enlarging with a Kodak;" but the average amateur will find it more convenient, perhaps, to use the Brownie Enlarging Camera, an inexpensive outfit and one that can be depended upon to give results.

The Brownie Enlarging Camera consists of a cone-shaped box with a negative holder at one end, a paper holder at the other, and a lens mounted between the two. This lens is so placed that the image is always perfectly sharp and, for this reason, focusing is un-

necessary. It is the universal focus idea applied to enlarging. To make the enlargement, slip the negative in at one end of the cone, the Velox paper at the other, expose to daylight and develop, fix, and wash in the regular way. Could anything be simpler? It is as easy to make enlargements with the Brownie Enlarging Camera as it is to make Velox prints, and the cost is slight.

There are three sizes of the Brownie Enlarging Camera, the No. 2 for 5 x 7 enlargements from 2¼ x 3¼ negatives, price \$2.00; the No. 3 for 6½ x 8½ enlargements from 3¼ x 4¼ negatives, price \$3.00; and the No. 4 for 8 x 10 enlargements from 4 x 5 negatives. This last size will also accommodate 3¼ x 5½ negatives with enlargements in proportion. The Vest Pocket Enlarging Camera completes the list by which from vest pocket negatives, pictures can be enlarged to post-card size. The price, \$1.75.

The Brownie Enlarging Camera may be used for work in daylight, exposing directly to the sky, or may be used in the evening if a Brownie Enlarging Camera Illuminator be added to the outfit. The Illuminator, the price of which is three dollars, and which may be used with any of the various sizes of the Brownie Enlarging Camera or with the Vest Pocket Enlarging Camera, as well as for Velox contact printing, gives a strong, steady light. Very little practice will enable the user to gauge accurately the necessary exposure. This is the big advantage which the Illuminator has over daylight which is at best variable; and it is for this reason that many people expose by the Illuminator even during the day. In construction, the Illuminator is, if possible, even simpler than the Enlarging Camera so that it never gets out of commission and is always ready for business just as soon as the electric light is switched on.

The ground glass for diffusing the light, with which one end of the instru-

(2)

Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

ment is fitted, is provided with a hinged protector of ruby cloth which may be closed after the exposure. The Illuminator then becomes an excellent dark room lamp giving sufficient light for the subsequent developing and fixing.

IT'S NEVER TOO LATE TO KODAK

Too many people lay aside their Kodaks as soon as the sun sinks below the horizon, heave a sigh of regret, and say that they suppose they will now have to wait till tomorrow. These same people are needlessly depriving themselves of a lot of pleasure. Because it happens to be eight o'clock in the evening and pitch dark is no adequate reason for laying aside the Kodak. It's *never* too late to Kodak if you use an Eastman Flash Sheet and many a coveted picture is possible only at night. Pictures of evening parties and gatherings of all kinds, fire-side groups, pictures of the children asleep, camp-fire pictures, never an evening passes but what contains at least one flash light opportunity.

The Eastman Flash Sheet gives that broad, soft light so essential to portraiture. When instantaneous exposures are absolutely necessary, the Eastman Spreader Flash Cartridge for use with the Spreader Flash Pistol or fuse is recommended. Instantaneous exposures are only required, however, when pictures are to be taken of small children or other subjects liable to move. The Eastman Flash Sheet will meet every other requirement of the amateur.

The most convenient method of handling the Eastman Flash Sheet is with the Kodak Flash Sheet Holder. This holder is simplicity itself, and, as it is held in the hand, may be moved around the room and placed exactly where the photographer wills.

Do not be content to admire other people's flash light pictures when you can make them so easily yourself. Obtain the booklet "By Flashlight" either from your dealer or from us and read it carefully. After reading it carefully, digest it, as it contains all the information necessary for successful flash light work couched in simple, clear language and illustrated by picture and diagram. Then at your first opportunity, this evening perhaps, try a couple of pictures by flash light. The results will gratify you and a new, alluring field for your Kodak will stretch out before you.

Safe, Inexpensive, Convenient.

THE KODAK MAGNESIUM RIBBON HOLDER

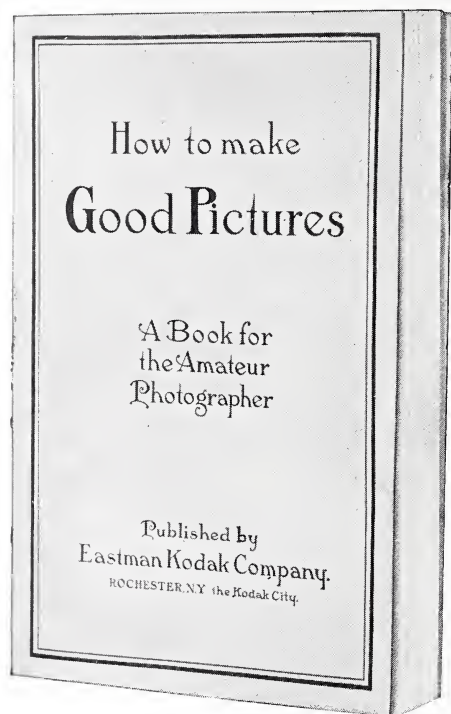
offers a practical printing light for Velox and other gaslight papers, lantern slides, etc. The Kodak Magnesium Ribbon Holder is a special convenience where gas or electric light is not available, and is really superior to either for accurate printing. The light is an intense white of great actinic strength.

The magazine contains a roll of ribbon sufficient for 300 or more exposures. The ribbon is moved forward by a pressure of the thumb, the length of ribbon projected from the holder determining the amount of light produced when the ribbon is burned. An arrow on the holder facilitates measuring the ribbon and only that part projecting can be burned.

Kodak Magnesium Ribbon Holder containing roll of ribbon,	- - -	\$.20
Kodak Alcohol Lamp for burning ribbon,		.20

At your dealer's.

(3)



How to Make Good Pictures

Practical instruction covering the entire field of amateur photographic work and including such subjects as the Selection of a Camera, Lenses, Making Exposures, Outdoor Work, Home Portraiture,

Flashlight Work, Development, Printing, Platinum Papers, Enlarging, Cloud Printing, Lantern Slide Making and a Glossary of Photographic Terms—all these, and many kindred subjects are found in the 160 pages of concise and understandable, illustrated information of this most practical of books for either the beginner or advanced amateur—and the price has been made low enough so that every amateur with a desire to make good pictures may avail himself of this wealth of information.

How to Make Good Pictures, paper covers,	-	-	-	\$.25
Do., Library Edition, cloth covers,	-	-	-	1.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your Dealer's.

*A Universal Developer for Plates,
Films and Paper.*

**EASTMAN
SPECIAL DEVELOPER**

Gives both negatives and prints of perfect quality, does not stain the fingers, is economical and convenient.

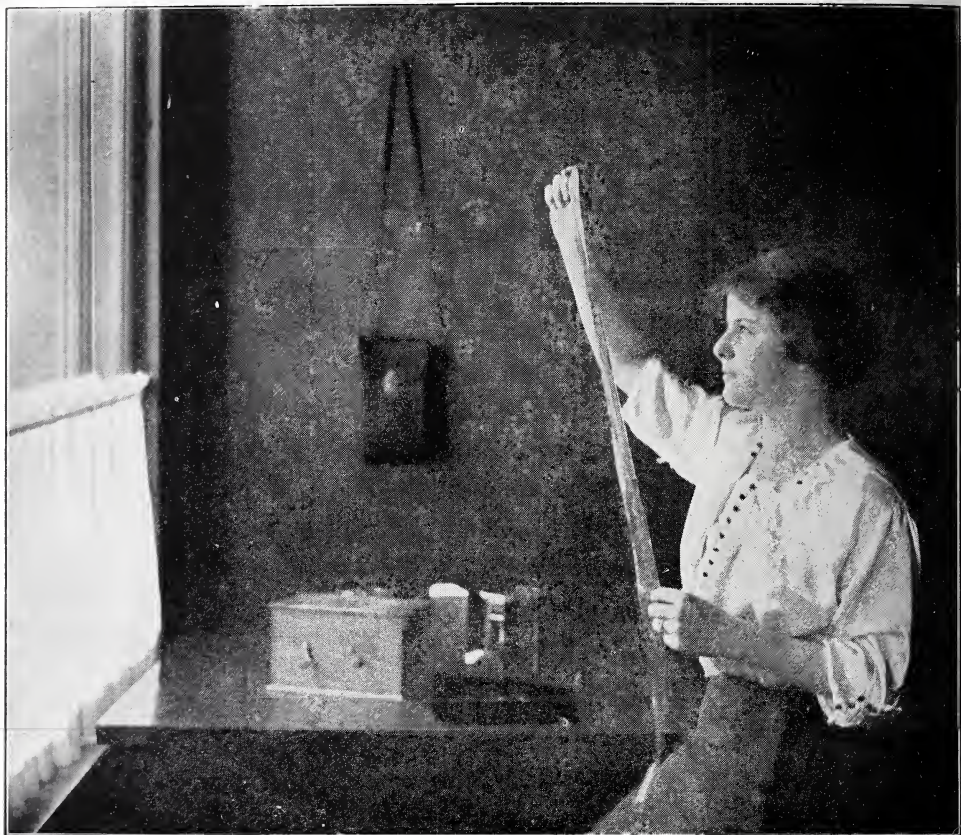
An ideal developer for Velox.

THE PRICE.

Carton of five powders in glass tubes, - - - -	\$.25
Carton of six powders, parafine wrapped, - - - -	.25

**EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.**

At your dealer's.



The one consideration which outweighs all others—results:

KODAK FILM TANKS

Produce the best results.

Develop your films with the certainty, simplicity and convenience of the Kodak Film Tank method.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

At your dealer's.

THE PHOTOGRAPHIC TIMES

PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests until further notice.

The next contest will be closed on December 30th, 1914, so as to be announced in the February Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Commended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Portraits."

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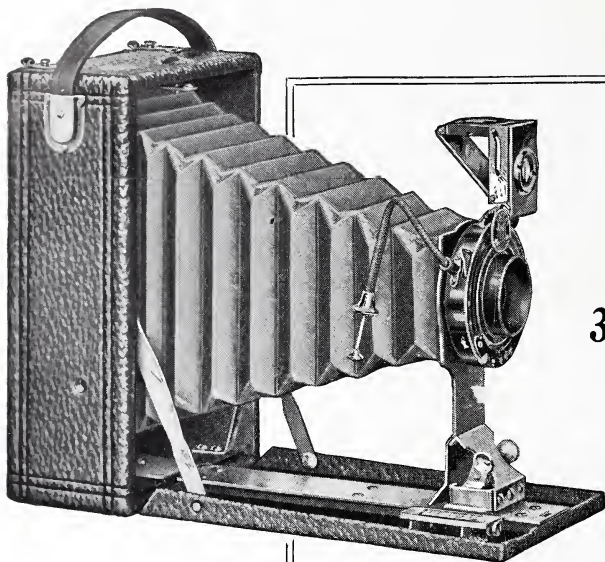
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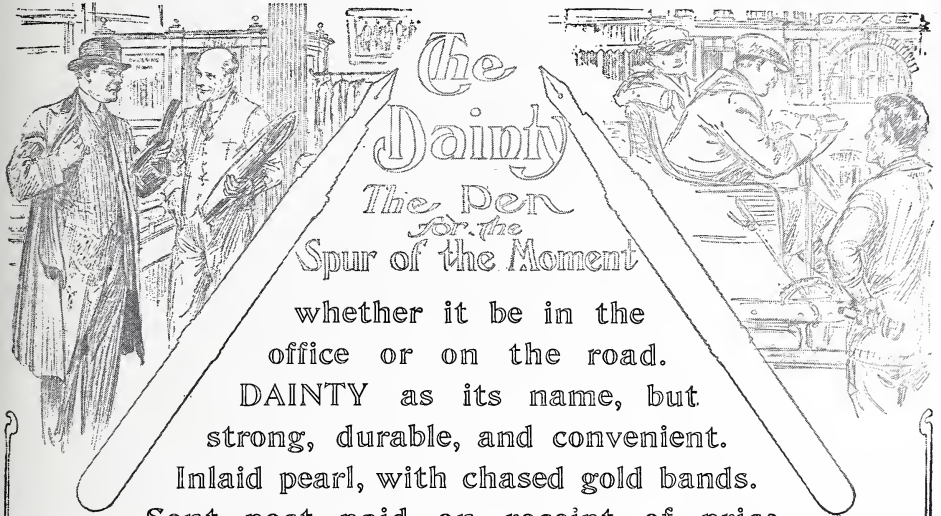
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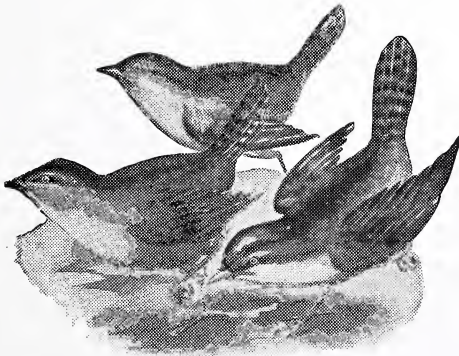
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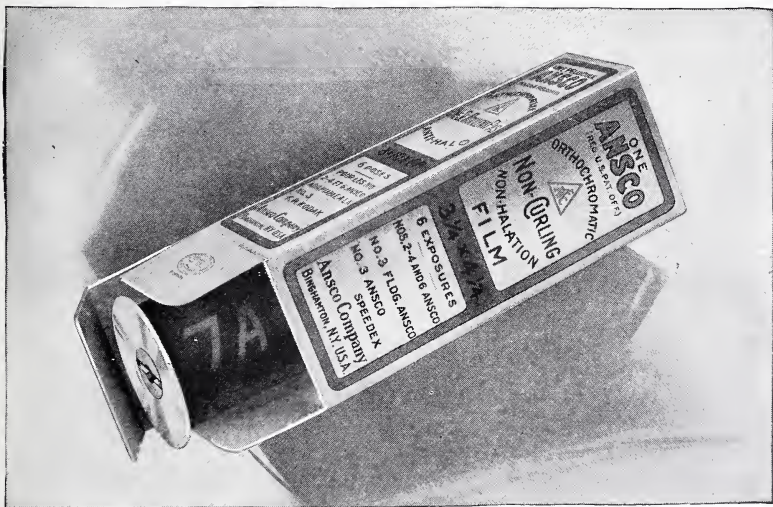
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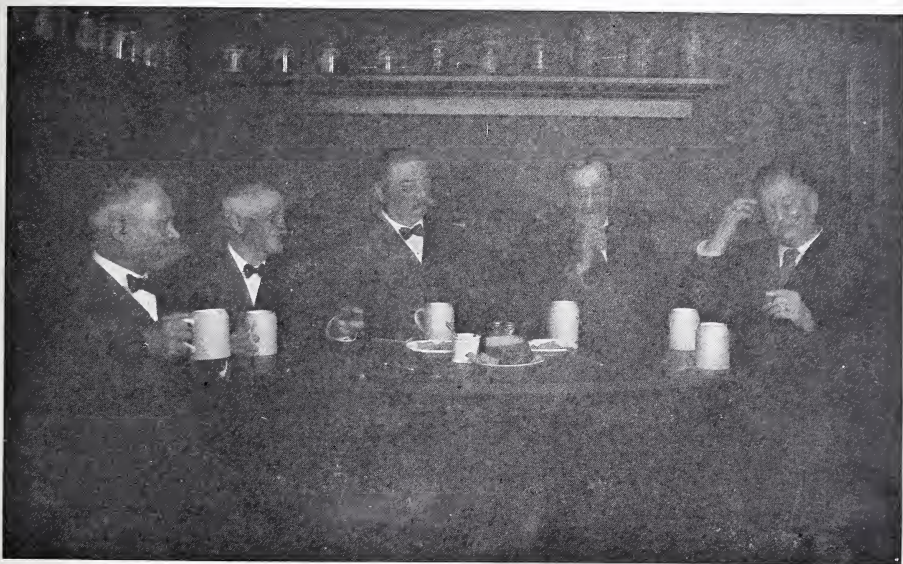
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No. 12

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DESERTED

Will C. Helwig

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VOLUME XLVI

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SUBMARINE PHOTOGRAPHY

BY FRANK C. PERKINS.

With Five Illustrations.

THE accompanying illustrations show the submarine photographic apparatus and pictures taken beneath the surface of the sea. Some interesting data has been given by Keville Glennan of the submarine photographic work of Carl L. Gregory and the collapsible tube and submersible chamber developed by Capt. C. Williamson and his two sons, J. Ernest Williamson and George M. Williamson.

He points out that much brain toil, financial energy and heroism have been expended in mastering the air, while little has been done toward solving the riddle of the sea. He says: "Since man first embarked in craft propelled by brawn, the struggle to triumph over the surface of the deep has been relentless, and now we have ploughing the waves at express train speed, giant steel liners nearly one thousand feet long and carrying enough people to populate the average town. But as they make their way from continent to continent, simply skimming the surface of the oceans, the water goes down beneath them thousands of feet, and this is the part of the ocean that man knows little about."

He might have pointed out the great accomplishments of the submarine boats of to-day, but would have been compelled to call attention to the fact that they have been largely employed for war purposes and not for the study of the ocean's depths. He further says: "Except from the lips of divers who have descended on the edges of the coasts to a puny depth of a hundred feet, we are in ignorance of what lies beneath the waves. And the divers, with the limited field of observation accorded them by the crude appliances of their trade, have been able to tell us but little of the nature of things in that vast area beneath the waters which embraces three-fourths of the earth's surface."

"By the weight of a lump of lead on the end of an inanimate wire we have sounded the depths and learned that there are places where the ocean's bottom spreads full five miles beneath the surface. From examples of soil hauled up



From Left to Right—J. E. Williamson, C. L. Gregory, photographer; Geo. M. Williamson. To these three young men belongs the success of the expedition.

by mechanical means we know, in a small way, the character of this bottom. But, could a man have any idea of the beauties of the Yosemite by looking at a handful of gravel in one of its ravines; could he imagine the wonders of the Alps by gazing upon a fragment of rock chipped from some majestic peak and sent to him by parcel post; could he picture the glorious coloring in a tropical garden by seeing the withered leaf of a stately palm?

It is maintained that now the riddle of the deep is about to be solved. What the initial flight of the Wrights was to aviation, the experiments just concluded on the ocean's bottom in the Bahama Islands will be to submarine exploration.

It is stated that for hours at a time men have sat in comfort within six inches of the bottom and fifty or sixty feet beneath the surface. There they have smoked and talked and breathed as naturally as though they were upon the shore. And they looked with ever-widening eyes at the wonders and beauties of subaqueous forests; studied with never-ceasing amazement the countless thousands of brightly colored tropical fish; watched with increasing admiration and surprise the panorama afforded by the lace-like length of a coral reef, with hosts of brilliantly hued fish swimming in and out of its pearly caverns, and observed with wonder and awe the skeletons of once proud ships, with backbones and ribs exposed, as they rested where they struck and disappeared from human ken generations ago.



PHOTOGRAPHER'S CHAMBER BEING PLACED ABOARD BARGE

It will be seen from the accompanying illustrations that what these men saw beneath the sea they photographed and some of the wonderful pictures they secured are reproduced with this article, giving to the readers of this publication the first authentic views ever taken in the depths of the ocean. While it is true that the greatest depth achieved in these experiments is not greater than that frequently reached by divers, it was clearly demonstrated that the means for deeper trips into the unknown waters has been found, and that the time is not far distant when it will be easy to go down several hundred feet. The apparatus used in the experiments was subjected to a thorough submarine test and structural analysis at the Norfolk navy yard by officers of the navy, who reported that it would be perfectly safe, in its present form of construction, at a depth of 800 feet. To make it strong enough to go even deeper is simply a mechanical detail.

It is of interest to note that the experiments in the waters of the Bahamas were made to secure a scientific motion-picture film, one that would show the actual conditions on the bottom and the daily life of the many forms of sea life that abound in the waters of the tropics. Before describing the way in which the photographs were secured an outline of the apparatus used will give an insight into the mechanical features of experiments.

Considering the history of the development of this submarine photographic equipment, it may be stated that several years ago, Captain C. Williamson, of Norfolk, began working to perfect an invention that would take the place of the

ordinary diving suit. It was his idea that some means should be developed by which a man could go down into the water unhampered by weights and ropes and compressed air and water pressure. His experiments extended over a long time, but finally he was successful and the government granted him a basic patent. Broadly considered, his apparatus is in three parts: (1) floating vessel of any suitable design, (2) submersible terminal operating chamber in which work or observations can be carried on at the bottom of the water, and (3) a collapsible, flexible tube of metal, connecting a floating vessel and the submersible chamber.

It will be noted that the main feature of the invention is the tube. It is made of steel in sections of varying lengths. Each section is composed of an upper and lower flange and these are connected by a set of steel hinges, so arranged as to open and shut along radial lines to the axis of the tube, but at all times to fit against each other so closely as to be water-tight. Some of the sections have only one set of hinges and when collapsed the flanges rest upon each other. In the longer sections there are several sets of hinges joined to each other between the upper and lower flanges. When collapsed they stand about three feet high; they are eight feet long when extended. The sections can be fitted to each other readily, and by this means the length of the tube is regulated. Because of the collapsible nature of the sections, it is possible to submerge the tube. Any one who has tried to push a large bucket bottom downwards into the water will realize what a difficult thing it is to do. With the collapsible tube each section just a little more than displaces its own weight in water at the surface when extended. Therefore, it will sink. But deeper down the pressure of the water overcomes this greater displacement. Then the tube automatically collapses, section by section, from the bottom upwards, and as each section closes its weight remains the same, but its volume of displacement grows less. By this means, the continual adding on of sections at the surface forces down the sections below. To the bottom section is fitted the operating chamber.

It is claimed that the idea of taking submarine motion pictures came to the sons of the inventor while watching the projection of a scientific film showing fish swimming in a small glass aquarium tank. These two boys, J. Ernest Williamson and his brother George M. Williamson, had worked with their father in the development of the tube ever since they could remember, and while watching this film they got into a discussion over the feasibility of placing a camera in the apparatus and photographing submarine life in its natural haunts and surroundings. They had both often been down in the tube in the waters of Norfolk Harbor and seen fish swimming about as they looked through the glass ports. They did not let the idea rest.

It is stated that the very next day they set about arranging experiments and in a few weeks had secured excellent snapshots with an ordinary camera, of fish swimming along the bottom of Hampton Roads. Using these photographs as an argument they formed a corporation to put before the outside



VIEW OF SEA GARDENS, 40 FEET UNDER WATER

world views of that portion of its surface that man had never before seen, and they realized the wonderful scientific and educational value of a photographic record of the ocean's bottom.

It is maintained that the 20,000 feet of marvelous film, taken beneath the ocean in the West Indies, were the first successful motion pictures ever taken beneath the ocean and were made at a spot only a few miles from the place where Columbus's ships first dropped anchor in the New World. A special chamber was designed for this photographic work and plans were drawn for a vessel from which to lower the tube and chamber. This chamber is a hollow sphere of steel with an inside diameter of five feet. From its center a cone of steel five feet long and five feet in diameter at the large end projects horizontally. This cone penetrates the sphere and at its small end, where it is eighteen inches in diameter, a steel bulkhead is fitted. In this bulkhead there are two glass ports, three inches in diameter, and placed one above the other with about five inches between them. They are the eyes for the photographer and the camera. The large end of the cone is closed by a piece of plate glass an inch and one-half thick and five feet in diameter. It was manufactured in Germany especially for the purpose and is optically flawless.

In order to protect this glass from the pressure of the water, gauges and pumps were installed in the sphere. One gauge showed the water pressure against the outside of the glass. The other showed the air pressure within the cone. The pump was used to keep these two pressures equal. The steel bulk-

head at the small end of the cone prevented the compressed air from escaping from the cone into the sphere. In the sphere, the air was the same as that above the water. It came down the tube just as air comes down into the hold of a ship and the photographer worked under the same conditions he would have experienced were he photographing the inside of a building.

It is said that it was the original intention that the first pictures be taken on the Pacific Coast near southern California, but upon the advice of Dr. Townsend, curator of the New York Aquarium, who has spent the best part of his life in oceanographic study all over the world, the Bahama Islands were selected as being richest in varied forms of marine life and variegated coral, and the water of unexcelled clearness at Nassau, N. P., was selected as the central point about which the expedition was to work. Nassau is a splendid winter resort with which American tourists are unfortunately but little acquainted.

It is pointed out that not only are the Marine Gardens there more beautiful than any others in this part of the world, but there are many wrecks strewn along the treacherous coral reefs which extend for thousands of square miles among these islands. Here in the old days many a Spanish galleon and treasure ship, many a Spanish conquistadore, and many a rich merchant ship came to grief, and in the lagoons and inlets famous pirates found their refuge. Black Heart, Sir Henry Morgan, the infamous Teach, Captain Kidd, and many another notorious freebooter beached their boats and scraped their hulls, and sought the wood and water. Here in later days thrive the beachcombers—many of them descendants of these old pirates—none the less savage and avaricious in their greed for ill-gotten salvage. In these clear waters the fish attain the most gorgeous colors and the most beautiful and fantastic forms.

A vessel suitable for the operation of the chamber was built in the shipyard at Nassau, in form this vessel being a barge about forty feet long by eighteen wide. In its bottom an opening was cut large enough to lower the chamber through and this opening was built around with heavy timbers to a height of three feet above the water line, making it a well. Chain hoists, capable of lifting eight tons each, were suspended above the well. One of them was made fast to the large end of the cone and the other was used to lift and lower the tube, being attached to the upper flange of the topmost section by a steel yoke. A collar of timber and steel was built across the well. This collar could be fitted close around the upper flange of the top section when it was desired to disengage the yoke and add another section of tube.

The Williamson brothers had charge of the vessel—its preparation, construction and operation, and Carl L. Gregory made the first photographic film ever taken beneath the ocean, and to these three young men is due the wonderful success of the undertaking.

It may be stated that as photographing under water through water is something new, the density and light values had to be studied carefully to avoid improper exposure and faulty focus. Besides, the problem of finding good "locations" was a troublesome one. Prior to starting work with the camera

Mr. Gregory and Keville Glennan cruised around the waters near Nassau, carefully scanning the bottom through plates of glass inserted in the bottom of their boat. Whenever a spot of unusual beauty was seen it was buoyed. So were the old wrecks that could be discerned resting against the very reefs that destroyed the fine ships they once were. The prettiest stretches of coral reefs were similarly marked and so were several deep caves in the bottom that were the abodes for thousands of brightly colored fish.

When this preparatory work had been completed, the barge, loaded with the chamber and a hundred feet of tube, was taken in tow by a power-boat and actual photographic work began. The first film was made in the celebrated Marine Gardens at a depth varying from fifteen to twenty-five feet, according to the surface at the bottom. These gardens are in a narrow strait between the eastern end of Hog Island and the western end of Athol Island, and through this strait there is always a very strong current running, estimated at about seven knots an hour. It was just the place to give the tube a severe test at the very beginning of the work and the result was eminently satisfactory. By mooring the barge to four anchors across the tide and then slacking the cables on one side and taking those on the other, it was possible to let it swing with the tide. While it was swinging, Mr. Gregory, down in the chamber, turned the crank of his camera and photographed a panorama of sea bottom, wonderful in the luxuriant growth that makes the Marine Gardens so beautiful and unlike anything that can be found above the surface of the waters. The clearness of the water and the perfect illumination afforded by the sunlight coming through it and striking the white coral bottom was remarkable. In the deep recesses of coral caverns it was not at all unusual to secure perfectly exposed negatives at $1/75$ of a second with a lens opening of 16.3.

It is of interest to note that the barge was named the "Jules Verne," in honor of the man whose imagination saw what the camera has now taken for the whole world to see, and it was a strange coincidence that the power-boat that towed it was named the "Nautilus." Superstitious ones in the party at once decided it to be a good omen and Colonial Governor Haddon-Smith of the Bahamas was struck by the two names the day he came out to the barge to go down in the tube and take a first look at some of the territory over which he presides. He was amazed by the beauty of the spectacle revealed and would not be contented until Lady Haddon-Smith, who accompanied him, also went down. Captain Haddon-Smith of the English army and his wife, and Colonial Secretary Hart-Bennett also were in the party, and so was American Consul Doty. They all took turns in descending into the chamber and were loathe to leave the beautiful view that was unfolded before their eyes.

It is said that in looking down through the water by means of a water-glass, the vegetation in the sea gardens is much foreshortened and the greatest height is, seemingly, about three feet. Through the glass of the chamber, however, all of this foreshortening is lost and the beautiful ferns, sea palms and other species of subaqueous growth are seen in the full dignity of their real



NATIVE BOYS DIVING FOR COINS 30
FEET UNDER WATER

height. Looking at them from the bottom they wave and sway in the tide to a height of eight or ten feet. Nearly every one who has toured in tropical waters has seen the native black boys dive for coins. One of the most interesting of the films is that which shows these boys while they are beneath the surface fighting each other for the elusive bit of silver. Sometimes three of them were caught at once struggling to get the piece of money at a depth of twenty-five feet. A very remarkable photograph was taken at a speed of $1/300$ of a second and caught one of these divers at the instant his head and shoulders appeared beneath the surface when he was diving.

It is claimed that for the first time in the world photographs were taken of a deep-sea diver working on a wreck. Near Nassau there is the hulk of an old blockade runner that came to grief while seeking safety in that harbor during the Civil war. She lies at a depth of fifty feet and scattered on the bottom near her are some rust-encrusted cannon and many cannon balls. George Williamson volunteered to be a diver and a suit was borrowed from the Colonial government. Although he had never been beneath the surface in this sort of garb before, Mr. Williamson went down and strolled about the wreck, picking up cannon balls and sending them aloft in a wire basket attached to a line. While he was so engaged Mr. Gregory, safe and dry in the chamber, was photographing him. Another very interesting film was made to show the entire workings of the sponge industry. The fleet of a hundred or more sponge schooners was filmed at the quay in Nassau. Then the barge was towed out to the sponge bottoms and the chamber lowered where a full view of the sponge could be had. Instead of diving, the spongers use a bucket with a glass bottom, which they look through into the water. When they see a sponge they push down a long pole with two iron hooks on its end, twist the hooks into the roots of the sponge and pull it from its bed on the bottom. This process was photographed, both below the water and on the deck of the sponge boat. Then the marketing and trimming of the sponges was filmed on shore.

There were many feet of film made of the hundreds of different kinds of fish that abound in the Bahama waters. Some were caught as they swam about in their natural haunts among the coral reefs and others, by means of a baited line, were drawn close up to the chamber. Color plates were taken to be used as a



COMBAT BETWEEN MAN AND SHARK

guide in coloring the film by hand so that the world may see in their natural tints the fish, the wrecks, the reefs and the Marine Gardens. Also these plates will afford an authentic record of what was seen on the first step toward robbing the sea of its secrets. As in all tropical waters the sea around the Bahamas abounds in sharks and a film that has no counterpart in the annals of photography was secured of a battle between two of these monsters. Specimens 18' and 20' long are common and no ordinary sized bait would last long enough for the purpose of photographing them.

It is stated that after unwinding many miles of British red tape, for the law does not permit an animal to be wantonly killed, no matter how incapable of work it may be, a lame horse was secured and put to death by a special agent from the Police Department, at a convenient place on the shore, from whence it was towed out to sea and anchored in the water near the apparatus. The carcass was slashed with a knife so that the blood might flow out on the outgoing tide, and in less than an hour after there were twenty or twenty-five of these huge fish milling around the bait. They are natural scavengers of the sea, but no instinct seemed to tell them that the carcass anchored there augered no good for them, but they swam around and around it several at a time and swallowed eagerly huge chunks of meat which were thrown overboard from the barge.

With some difficulty, the crew caught half a dozen of these monsters with large hooks attached to chains. After losing several hooks which were used with heavy woven wire, but which snapped between their serrated teeth like pack

threads, one of the largest of these freshly hooked monsters was drawn close to the chamber to permit the taking of a good view of his Leviathan struggles. A portion of the hunk of meat which was used for bait still protruded from his jaws and while he struggled thus another huge shark swam in view and wrested it from his jaws. He swallowed it at one gulp and seemed infuriated that there was no more. He swerved about like an angry bull, swam away for a few feet, then turned, and with open jaws darted like an arrow at the fish still imprisoned by the hook. He snatched at one of the huge fins and tore it to shreds in his razor-like teeth. The imprisoned animal, which had not struggled much at the hook up to now, became infuriated. Appalled at the danger of the man in the chamber, for should one of these huge animals struck the glass at full tilt, it would certainly have been broken and the operator drawn beneath the deluge of tons of water. The men on deck slackened away on the line and the two huge animals engaged in battle royal, each plunging toward the other with wide open mouth, tearing one another at every available point, each bite tearing the flesh and streaming blood, and finally despite the hook which still hung tenaciously to his jaws the wounded shark beat off the other one.

It may be stated that all of this is faithfully recorded in the film up to the last moment when the vanquished shark swam bleeding away, and the other churned the water into foam, battling with the barbed death in its mouth, and there have been also many fish films taken in tanks at aquariums, and from the surface, but the tank has never been built that could stage the spectacle made by those sharks. The ocean is their home, their hunting ground and their battlefield, and to photograph them you must go to them in their own domain. Many stories have been written of hand-to-hand conflicts with man-eating sharks, but when it comes to finding a native diver who will actually go down armed with nothing but a short knife and engage in a single-handed combat with one of these brutes, it means considerable more effort expended than an exercise of a fertile imagination with a pencil and paper. Such a man was at last found, and motion pictures made of a naked diver meeting one of these kings of the deep in his own element, and with a long sweeping stroke of his keen knife, dis-embowelling an immense shark who darts toward him with open mouth, escapes the yawning jaws as a matador dodges a bull, and with one swift thrust of quivering steel lands a death stroke in the monster's vitals.

There is no question but that this marvelous invention of the Williamson Brothers will be of the greatest value in the study of the secrets of the ocean's depths and will be available for the schools and colleges of the world.



LONDON JOTTINGS

BY REV. F. C. LAMBERT, F. R. P. S.

AT every photographic gathering which I have attended during the last six or eight weeks the "war" topic sooner or later has cropped up. It has been to me a series of surprises to find how complex are its far-reaching ramifications in such a comparatively small section of the world as that which photographers occupy. In the days of peace the retail price of hypo was 14 pounds for 18 pence or say a trifle over 1 penny a pound. A few days after war was declared hypo (retail) jumped up to 9d per pound and 35 shillings per cwt. (112 pounds), but has now come down to 2-3 pence per pound. The benzine derivative developer such as amidol, metol hydrokinone stand now about double peace-time price. Pyro is 2s per ounce. Potas-bromide is also more than double price. But curiously enough diamidophenol which for all practical purposes may replace amidol previously stood at say 6d is now 2/, while amidol previously 2/ is now 4/, or thereabouts. Some years ago an English firm put on the market a developer called synthol at about 2/ per ounce, if I remember rightly. This was quite an excellent developer, but it apparently did not "catch on," and seems to have dropped out of the market. Now is the time for its parents to bring it forward again. I am quite ignorant as to how the war has affected prices of photographic chemicals in America. But it may be worth mentioning that I worked out the cost of 100 ounces of ferrous-oxalate developer against the same quantity of normal metol-quinol, taking all ingredients at peace-time price, and found the iron developer came out at something under a shilling as against about 1/9 for the metol-quinol, or say 1 to 1¾. As one who used ferrous oxalate for many years for negatives, bromide paper and lantern slides, I can heartily recommend it. For quality of results it has not been beaten. And it would not surprise me to find its early return into popular favor.

As some readers may be tempted to try ferrous-oxalate as a developer I offer a hint or two anent this excellent agent. (A) Potas-oxalate 4 ounces, water 16 ounces. (B) Ferrous-sulphate (*i. e.*, iron protosulphate, green crystals) 1 ounce, water 3 ounces, sulphuric acid 10 mins. (C) Potas-bromide 8 gr., water 1 ounce. Take 7 drams of A, make up to 1 ounce with B, and add 10 mins. C. (N. B.—The iron solution B must be added to A, and not A to B.) After developing, rinse the plate or paper for half a minute or so in acid water (*e. g.*, water 20 ozs., sulphuric acid 30 mins., *or* acetic acid 60 mins), and then for half a minute in plain water, and fix in plain hypo ¾ ounce per pint of water. Solution A will keep indefinitely. Solution B keeps only a few days and then turns from green to yellow when it is worthless. A few clean iron nails or bits of piano wire or broken knitting needles added to B help to keep it longer. But freshly made solutions are best in every way.

Just now we are in the full swing of our two big shows, the R. P. S., or "Royal," and the "Salon." The former is giving one-half of the gate money to the Prince of Wales' Fund. The Salon will hand over its entire profits, *i. e.*

takings less expenses, which latter have been strenuously reduced to the minimum point. While there is a lot of excellent work at both these two shows yet I fail to find in either anything which makes a very noteworthy advance. One of this year's features at the Royal is a special gallery set apart for a collection of invited American work. The names of the workers in this section are: E. R. Dickson, C. H. White, K. Struss, H. W. Congdon, B. C. Hungerford, A. Whitmore, G. H. Seeley, A. D. Chapman, W. L. Ehrich, F. Bostwick, E. Spencer, W. E. Macnaughton, J. T. Kieley, W. B. Dyer, G. Kasebier, A. L. Coburn, A. E. Collins, P. L. Anderson, H. G. Bohn, R. M. Cort, A. Stieglitz, F. Eugene, F. H. Day. The only priced works are those of A. L. Coburn at 420 shillings each.

Blisters on plates or papers are happily rare nowadays as compared with ten or twenty years ago. Yet every now and again the trouble crops up and puzzles the worker. For long it was asserted that blisters were due to changing the plate, etc., from a cold to warm solution, or *vice versa*. But I have during a considerable period of years met with several other causes. Primarily a blister (frillings, etc.) is due to the gelatine coating leaving its glass or paper support. But this may be brought about by any one of the following causes:

1. Changing from warm to cool solution, etc., *vice versa*.
2. Changing from developer to over strong hypo bath or *vice versa* to plain water.
3. Handling with hot fingers.
4. Soft water.
5. Too much acid or alkali (especially caustic alkalis).
6. Too strong sulphide bath in toning.
7. Rush of tap water direct on print.
8. Kinks, creases, etc., on the paper, scratches, etc.
9. Tap water charged with air.

Some time ago the uranium toning process for bromide prints attracted a good deal of favorable attention on account of its speed and simplicity, but owing to changes of color after a time the process fell into disfavor. It was not then known, at any rate generally, that this is a surface change, and, that, like the iridescent edge markings on old negatives, it can be removed by rubbing with some suitable abrasive substance such as office ink eraser, vulcanized rubber, or perhaps best of all, *very* finely powdered pumice stone. Half a teaspoonful of this powder is tied up in a quite loose bag of two thicknesses of the finest muslin. This is dabbed on the print to pan only the finest powder, which is then rubbed on the print with the finger end or ball of the thumb or ball of wash leather stuffed with cotton wool.

There are two ways of toning prints or lantern slides by the uranium process—*viz.*, by first bleaching in one bath and converting in a second bath, or toning direct in one bath. For instance, bleach in (1) water 1 oz., potas.-ferricyanide 20 gr., ammonia 5 mins. Wash till stain free and tone in (2) water 1 oz., uranium nitrate 3 gr., acetic acid 10 min. Or we may use a single



SUNBEAMS

A. C. Sheldon

First Prize in Rochester Photo Works, Inc., Enlarging Contest

direct bath such as water 1 oz., potas.-ferricyanide 5 gr., uranium 5 gr., acetic acid 10 min. In either case the print must not be washed in alkaline water (and most tap or well water is feebly alkaline) or the "tone" will be washed away. The print may be washed in water 20 oz., acetic acid $\frac{1}{2}$ drm., or hydrochloric acid 20 min., or oxalic acid 60 gr., preferably the first named. If there is any difficulty in getting the high-lights of the print clear and white wash it in water 20 oz., ammonium sulpho-cyanide 100 gr. The toning may be entirely removed by water 1 oz., ammonia 5 min., and the print is then *in statu quo ante*.

At one of our society meetings recently the all important topic of fog again cropped up. It became apparent that there still is a good deal of "mental fog" anent this matter. There are at least three different kinds of fog, viz., (i) *gray fog*, often due to light action primarily, *e. g.*, faulty dark-room lamp, but may be due to age, pressure, faulty storing in gas, atmosphere, etc., (ii) *yellow fog*, due to oxidation of developer, insufficient preservative, excessive alkali. With pyro this may take on a greenish or brownish color. (iii) *Brown fog*. This is fundamentally due to sulphur. Indeed we may compare it with sulphur toning or sulphiding. The sulphur comes from the hypo in the fixing bath. Its liberation is usually brought about by the addition of an acid (*e. g.*, sulphuric, acetic, etc.) to make which is called an acid fixing bath. Unless this

bath is made up of the right proportions blended in the right way trouble is likely. The simplest and safest acid fixing bath is as follows: (A) Water 16 oz., hypo $\frac{1}{2}$ oz. (B) Water $\frac{1}{2}$ oz., potas. meta-bisulphite $\frac{1}{2}$ oz. Mix A and B.

It has often been a surprise to me that so few professional photographers give special attention to domestic interior work. When all is said and done there is a great deal of deep truth in the old saying, "Be it ever so humble there is no place like home." When the young folk marry and leave the old home there is no wedding present that will grow more in value with time than a picture of "my old home." Each chair and table, each picture on the wall, every little trifling knick-knack has its interest and association. Then again it seems to me as an ignorant amateur or an outsider in this connection that to a tactful man who visits a private house for the purpose of making a few interior pictures this is a unique and fortunate opportunity for inducing some of the inmates to visit his studio for a sitting, or perhaps for taking a few home portraits at the moment. There is no gainsaying that a moderately good home portrait is more appreciated by one's intimates than the possibly much better technical product of the studio.

I do not presume to advise the professional worker, but to the average amateur a few hints on domestic interior work may be found helpful. The viewpoint (camera position) is vastly important. In a small room one is naturally tempted to go into one corner and point the lens into the diagonally opposite corner. But this is seldom satisfactory as it tends to emphasize perspective effect—especially if the opposite corner comes on the center of the picture. Do not forget that sometimes one can get a valued extra foot or two of space by putting the camera outside the room and looking through an open door or window in the case of a ground floor apartment. With some modern form of hinges the door can be lifted right off its supports—a bit of luck that is not too common. Beware of windows and also wall mirrors facing the camera and included in the picture. Pay special attention to objects (*e. g.*, furniture), which are only partly included in the nearest part of the scene.

It is rather a curious thing that toning will sometimes seem to dull and deaden the general effect of the print. This seems to vary with the paper and the toning process. I find on experiment that this deadening effect can to a very great extent be removed by gently polishing the print with some wax solution; such, for instance, as beeswax 20 gr., turpentine 1 oz., or spermakeli 25 gr., benzole 1 oz. A tuft of cotton wool the size of a walnut enclosed in a bit of fine flannel makes a good polishing pad which can be easily renewed. This should be done as soon as the used pad begins to feel at all stiff or hard. For locally brightening up dead shadows there is I think nothing better than gum arabic solution applied with a brush. A suitable strength is 1 oz. of gum dissolved in 4 to 6 ozs. of water. All these expedients are only to be recommended for prints that are to be seen under glass, as otherwise the somewhat shiny surface is quite undesirable from a pictorial point of view.

I have just been judging a collection of about a hundred prints of all kinds

of subjects brought together in one competition, and the question was asked, "What is the chief or most common failing?" The answer can, I think, best be put in one word, "aimlessness." Technically the work was generally satisfactory and in many cases notably excellent. But again and again the picture suggested the query, "What is the worker trying to say? Why did he select this subject? What is he aiming at?" In not a few instances the best technical work was wasted on entirely uninteresting or unpictorial subjects. True, we cannot all of us be perpetually finding new subjects, but we can do much more than we usually do in the way of telling an old story in a new or at any rate unhackneyed words or way. The temptation among photographers to imitate each other or repeat themselves is often painfully in evidence. Before making the expose make *quite* sure in your own mind that you know what you are aiming to express, and that it is your own version of the story.



ICE CROWNED *Wm. S. Davis*
Second Prize in Rochester Photo Works, Inc., Enlarging
Contest.

DIRECT PRINTING UPON PORCELAIN FOR MINIATURES AND BY TRANSFER

BY ALFRED J. JARMAN.

THE production of miniature portraits upon thin porcelain or opal glass to be used as a plain photograph or colored may be made either by direct printing from a negative upon the porcelain or by printing the image upon a specially prepared paper whereby the film containing the image may be removed from the paper and placed upon the porcelain. The writer has worked practically with both the above processes in a commercial way. The two processes employed will be described in this article. In the first place a number of sheets of thin opal glass must be procured. Any size will do, because certain size ovals or circular pieces may be cut therefrom previous to their being coated with a sensitive material, or the pieces of glass may be coated first, then small square or rectangular pieces cut therefrom, and the print made upon these, then cut and trimmed to the right shape and size, after the portrait has been made and finished. The opal glass must in the first place be made perfectly clean and stood aside away from dust, ready for use when the time comes for coating with the sensitive emulsion.

CLEANING THE PORCELAIN.

Take all the plates, brush off the dust or dirt, and wipe with a piece of clean rag. Make a mixture of soda and water by placing a large handful of common washing soda into half a gallon of hot water. Stir this until the soda has become dissolved, then place the plates into this hot mixture. Make a small mop by tying a piece of clean rag upon a stick, then take the plates separately and rub the mop well all over both surfaces. This will saponify any greasy matter that was upon these surfaces caused by the handling. Treat each plate alike, rinse it under the faucet, then drop it into a tray containing an acid water made by mixing one ounce of hydrochloric acid with twenty of water. As soon as all the plates have been thus treated, remove them singly, rinse well in a stream of water, and place them in a clean rack to dry. Some of the opal glass should be finely ground upon one side, and the rest left with its natural glossy surface, because both kinds are used for miniature work. Having the plates cleaned thus, the next thing to be done will be to make the emulsion, which is not expensive or tedious to make. Some extra labor is required, but the results obtained from this labor will by far more than repay those whose aim is to produce such charming and profitable work as photographic miniatures.

PREPARING THE EMULSION.

A small stoneware crock must be obtained—one that will hold forty-eight fluid ounces. Such a crock or jar with a lid may be bought for ten cents. Wash this out well with hot water, then place in it the following ingredients:

- A Distilled water 12½ fl. ozs.
 Hard gelatine 1¾ oz. av.
 Chloride of ammonium..... 23 grains
 Rochelle salts 30 “
 Citric acid (crystals) 90 “

Allow this to stand for one hour to permit the gelatine to soak. Meantime mix and heat to 120° Fahr. the following ingredients:

- B Distilled water 8 fl. ozs.
 Recrystallized nitrate of silver..... 150 grains
 C Distilled water 2 fl. ozs.
 Powdered potash alum (not chrome alum).. 24 grains

Now place the crock into a saucepan, half filled with hot water; bring this to a boil, stir the contents of the crock with a clean glass strip, let the contents fall in temperature to 120° Fahr., then repair to the dark-room and pour the hot nitrate B solution into the crock under a ruby light, a little at a time, stir well, gradually adding the rest. Lastly add the hot C solution, stir well, then add half an ounce of pure grain alcohol, stir again, and stand the crock, with its cover on, in a cold place to cause the emulsion to become set. If made and allowed to stand over night, the emulsion will be ready for washing in the morning.

WASHING THE EMULSION.

Under the ruby light of the dark-room place the one hand into the crock and lift the semi-solid mass of emulsion, which now exists in the form of a stiff jelly. Break it up into small lumps, either with the fingers or by cutting it with a bone or hard rubber paper-knife, then place several of them in the center of a piece of stout canvas with an eighth of an inch mesh, having previously well washed the canvas in several changes of hot water, using no soap. Fill a large bowl, or another similar crock, with cold water, preferably ice water, then twist the canvas tightly by holding the bulky end with the left hand, then twist with the right hand. The emulsion will fall in small shreds like boiled rice into the water; treat all the emulsion the same, shake all the shreds of emulsion from the canvas into the crock or bowl, then fold it twice and tie over the top of the crock so as to retain the shredded emulsion, up end it, so that the water may run freely through the canvas; this done, turn the crock over and pour more cold water into it, *through the canvas*, allow it to soak for a few minutes, then tilt it again, so as to drain the water off, repeat this operation half a dozen times, using lastly a filling of distilled water. The last draining must be permitted to continue for half an hour. As soon as this is done, turn the crock over, remove the canvas, rinse this under the faucet, and dry for future use. The emulsion is now ready for melting and coating. Before this is done, however, a small quantity of a solution of nitrate of silver must be made which may be called the D solution, made up of

- Distilled water 2 fl. ozs.
 Recrystallized nitrate of silver..... 120 grains

A smooth slab of slate or of marble must be laid upon a table and leveled and wiped over the surface with ice-cold water.



EMERALD LAKE, VT. DAWN

Herbert Wheaton Congdon

Third Prize in Rochester Photo Works, Inc., Enlarging Contest.

The emulsion in the crock may be melted (or as much of it as may be required), say, half the quantity; place the crock into hot water, as was done in the first place, under an orange colored light, and the water brought to a boil. As soon as the emulsion is melted, add to the full quantity two ounces of pure alcohol, stir this well, then add half an ounce of the D solution, stirring well at the same time. The emulsion must now be filtered, which is accomplished by employing a clean kerosene lamp glass or chimney with a plain top (not the ornamental kind), tie over this a four-folded thickness of washed cheese cloth, trim off the loose ends with a pair of scissors and pack inside a moderate size lump of absorbent cotton, fairly tight. Insert this into the ring of a retort stand, or cut a hole in a piece of board, about three inches in diameter, attach the board to a shelf so that it projects, place beneath the inverted chimney a suitable size stoneware pitcher, then pour the hot emulsion into this. The filtering will be perfect for this class of work; then fill a four-ounce graduate with the filtered emulsion and proceed to coat each plate, which is done by pouring a pool of emulsion upon the center, tilting the plate so that the emulsion runs to each corner, draining a small quantity off at one corner into the graduate, holding the plate so that one corner touches the graduate; this is to prevent air bubbles forming; the plate must now be laid down upon the



EMERALD LAKE, VT. SUMMER DAY

Herbert Wheaton Congdon

Entered in the Rochester Photo Works, Inc., Enlarging Contest.

cold slab, and pushed with a stick to one end, then coat another, following the same process until all are coated, when it will be found that those first coated have become set, and may be placed in a rack and closed in a suitable dark closet to become dry. Another batch of plates may be prepared in the same way, if necessary. The emulsion having been once melted should be used up. If any shreds are left in the first place, they may be kept for some time in the dark by pouring over them an ounce or two of pure alcohol. All vessels should be cleaned with hot water only, while they are wet, then rinsed in clean cold water and dried, and kept ready for future use.

PRINTING THE IMAGE.

As soon as the plates are dry they may be packed, face to face, wrapped, and kept in boxes ready for use. Take one of the plates, cut a piece from it, place it upon a negative, and print in just the same way as for printing out paper, the only difference being that a plate cannot be as easily examined as paper, as to the right depth required, but this difficulty can be overcome by affixing a strip of glass upon the negative or film (in the latter case the film must rest upon a clean glass plate), then attach the glass strip to the negative or the supporting glass plate by means of gummed paper strip, and attach a piece of this gum strip to the porcelain plate and the glass strip so as to form a hinge.

then when the back of the frame is opened the porcelain plate may be turned back and examined. It will then fall back in its place in proper register, the exposure being continued until the printing is complete, when it may be removed and another one substituted, if desired.

TONING THE PORCELAIN.

As soon as the print or prints are made they may be kept for a day or two previous to toning, if necessary, the toning bath, however, must be made 24 hours before use. A borax gold toning bath may be used but the result is not equal in color and lasting quality as if the image had been toned in the acetate bath here given:

TONING BATH.

Water.	16 fl. ozs.
Acetate of soda.	60 grains
Bicarbonate of soda.	5 "
Ferchloride of gold.	2 "
Terchloride of gold.	2 "

Prepare the above, shake the mixture well. At the end of twenty-four hours it will be fit for use. Wash the exposed plate or plates in cold water for a short time, change the water, until no milkiness is observed; pour the toning solution into a suitable tray, place the plates in this and rock the tray occasionally. In the course of about five minutes the change in color will be observed; now remove them and place them into another tray of clean cold water and fix the image in a plain hyposulphite of soda solution, two ounces of hypo to ten of water; the fixing of the image will be complete in ten minutes or less, when the plate must be washed in running water for half an hour, the surface must be carefully wiped with a piece of wet absorbent cotton while the water is running upon it, then placed aside to dry in a rack. If any spotting is necessary it must be done at this stage. The surface must be coated with a varnish or lacquer. The best lacquer for this class of work is amyacetate collodion, better known as banana oil. When coated with this preparation and dried the plate may be cut to shape, or if it has already been cut, it may then be fitted into its receptacle, which completes the work.

To produce porcelain miniatures by transfer, the following collodion emulsion must be made and allowed to stand for a day before use:

COLLODIO CHLORIDE EMULSION:

A Soluble cotton (pyroxyline)	25 grains
Pure alcohol	2 fl. ozs.
Sulphuric ether	2 fl. ozs.
B Recrystallized nitrate of silver.	120 grains
Distilled water	1 dram
Pure alcohol	2 drams

Grind the nitrate of silver to a fine powder in a mortar, dissolve the above in a test-tube by the aid of heat.

C Chloride of strontium.	32 grains
Pure alcohol	1 fl. oz.
D Citric acid (crystal)	32 grains
Pure alcohol	1 fl. oz.

Take an amber colored bottle, pour into it two fluid ounces of A, add to this thirty drops of B mixed with one dram of pure alcohol, shake this mixture well. Add one dram of C, a few drops at a time, shaking the bottle between each addition, and lastly add thirty drops of D. The mixture after being well shaken may now stand aside for about twelve hours, when upon filtering through a small tuft of absorbent cotton pressed, not too tightly, in the neck of a small glass funnel, covering the top with a glass plate, and performing all the operations under an orange colored light. The emulsion will now be ready for use. The filtering is best performed just previous to using. A few pieces of stripping paper must now be prepared as follows: Take several sheets of baryta coated paper, cut to 6 x 8 or 8 x 10 and float them upon the following preparation:

Gelatine (soft)	90 grains
White granulated sugar	30 "
Distilled water	6 fl. ozs.

The gelatine may be cut into small pieces and soaked in the water and sugar for a quarter of an hour; place the vessel into hot water, when the gelatine will soon melt; stir the mixture so as to insure complete incorporation, then strain this through a four-fold thickness of clean, washed cheese cloth, into a tray that has been made warm by pouring warm water into it, and well drained. Take a piece of the paper and lay it with care, baryta face down, upon the warm mixture; let it rest for about one minute, then lift it and suspend it, by clipping one corner with a wood clip, and suspend it to dry away from dust. Any number of sheets of paper may be prepared because they will keep for years previous to use. When dry, fold the edges upward so as to form a tray, for about a quarter of an inch all round, attach this to a piece of stout cardboard, at each corner by means of a light touch of sealing wax; this will keep the paper flat during the coating operation. Fold the paper at opposite corners so as to form a lip; now under amber light pour some of the collodion emulsion into this paper tray. Let it float all over and drain the excess into a second amber bottle, suspend the coated paper in the dark to dry, which in a warm room will be complete in half an hour, when it must be coated again with the emulsion and drained from the opposite corner and dried again. This second coating will produce an even surface of emulsion all over the paper; after drying again a second time, the paper is ready for printing the image, which is carried out in just the same way as for printing out papers, the printing being carried a little deeper than for a finished picture. After printing, all that is necessary is to wash the print several times in cold water and tone, wash and fix the image in just the same way as for the plates. After fixing and washing the process of transfer is made by dipping the print into warm water, when in the course of a short time the sugar gelatine base underneath the collodion film will soften, and slightly dissolve. The film containing the image may now be slipped off the paper beneath the water by the aid of a camel's hair or sable brush, and slid upon the porcelain, there being enough of the gelatine preparation to cause it to adhere firmly to the porcelain. The plate is now allowed to

dry spontaneously (*use no heat*) and when dry may be spotted, or colored, and coated with lacquer in the same way as was carried out with the printed out porcelain plate. The collodion emulsion that is left over will remain in good working condition for some time and may be used by being shaken up and filtered. All the ingredients composing the emulsion when kept separately will keep in good condition for a year or longer, while the toning bath will produce beautiful tones after it has been used several times. It will change in color to a reddish purple. This is of no consequence; only add a little more gold to this discolored solution, when it will tone better than a new bath.

TO TAKE YOUR OWN PICTURE

BY MAXIMILIAN MOSS.

FREQUENTLY I have wanted to take my own picture or the picture of some historic object standing beside it, but it was not always convenient for me to take along a person for this purpose—as I was a traveling salesman. I was perplexed! Putting my mind to this question, I evolved the following scheme.

To take your own picture yourself, do it at night or in a dark room. You must have a tripod or something else on which to place the camera. Next, note as precisely as possible the location where you will stand and focus the camera upon that place. As it is dark, you will have to prepare a charge of flashlight powder. Place this powder in your regular receptacle for same; or you can use the flash cartridges which have fuse attached to them. Then procure a common piece of twine and knot this to the fuse.

Do not put kerosene or any other inflammable liquid on the twine, as our object is not for it to burn too quickly. Leave enough of the twine hanging to nearly touch the floor.

After you have followed these directions, open the shutter of the camera (this will not affect the film, as there is not enough light); then ignite the twine which is attached to the fuse, at the extreme bottom end of it, get in position and “look pleasant.”



SELF PORTRAIT

The twine will burn very slowly at the start so you will have plenty of time in getting in position. Finally the string will burn brighter and brighter and soon will reach its end, which is on the fuse. At this point, the fuse being very inflammable, will catch. With a spurt, it will reach the powder and “poof”; the powder makes the flash and your “p’her is took.”

You must then go to the camera and close the shutter.

That’s all! Try it!

MEMORIES IN PICTURE

With Six Illustrations.

BY WM. LUDLUM, JR.

LOOKING through the American Annual a while ago I noticed a picture, "Edenwald," by Mr. Joseph Laurier, and it immediately brought up a rush of memories of the time when this same Edenwald, or Seton's Falls, as it was then known, used to be my happy hunting ground.

When I was a boy the Seton estate was one of the most beautiful spots in the vicinity of New York City and the favorite picnic resort of all those who knew of its wonderful attractiveness. Rattlesnake Brook meandered through this sylvan spot, twisting and turning, in and out, through rocky glens and groves of whispering pines, to finally culminate in as picturesque a series of waterfalls as I have ever seen. The falls were in the midst of a large grove of magnificent pines through whose tall tops the wind whispered continuously, and the ground so thickly covered with pine needles as to be like velvet carpet to the feet. Here it was cool even on the hottest days and it was difficult to realize that the hot, dusty streets of the city were, as might be said, just around



SETON'S FALLS—EDENWALD, N. Y. CITY. (Taken about 1895.)

R. F. Washburne



*THE STREAM BED, EDENWALD
WHERE THE FALLS CAME OVER EDEN-
WALD*

*DOWN STREAM, EDENWALD
THE PINE COVE*

the corner. A day spent in this shadowed retreat, listening to the music of the pines and the falling water, was an event never to be forgotten.

Unfortunately at this time I did not know the meaning of the word camera. In later years, when I became the proud possessor of one, I immediately realized the possibilities of Seton's Falls and straightway tramped to the old scenes of my boyhood days. But alas! the march of improvement (or disillusionment, as I prefer to call it) had already reached out its hand to wrest the beauty from the wilderness. Streets were being cut through, all underbrush and small trees removed and the ground staked off into city lots. Like



BELOW THE FALLS, EDENWALD, N. Y. CITY. (Taken about 1895.) R. F. Washburne

the story in the "Arabian Nights," they were building a city in a night. I did the best I could with the material on hand, but the atmosphere of seclusion, the main charm, was missing. It is true there were some beauty spots left, but few and far between. I made up my mind at once to visit all of my old boyhood haunts and make a picture record of "Old Memories" before the "disillusioners" could get in their fine work. As a result I have a collection of pictures, which, although they may not be given pictorially, at least are faithful records of scenes amidst which many a happy hour was spent. When some old friend asks me, "If I remember such and such a place where we used to have such good times?" I can in most cases, not only answer "Yes," but am able to show pictures as well to aid and refresh the memory.

What a great miracle this is! Not only, after we have visited some beautiful spot of Nature's handiwork, to carry away with us a memory of its enchantment, but to take as well a real and lasting impression in the shape of a photographic record. Show your appreciation of the means at hand, and while the scenes of youth are still untouched by the vandals of improvement, get busy and use your camera, for you know not how soon it will be too late. The following verses describe another experience of mine in search of the picturesque past:

DISILLUSIONMENT

When, as a boy, I roamed the fields
And woods about my home,
Their beauty ne'er appealed to me
As now, when I am grown,
My mind was bent on lesser things
Than art, for art, alone.

Then, when I did appreciate
The beauty I had spurned
I swung about, with backward steps,
And to old pastures turned,
I fain would view with other eyes,
(Here I a lesson learned).

"To-day," said I, "I'll view the glen,
Where happy hours I spent,
When I had naught to occupy
My mind, but pleasure's bent"
I'll go for beauty's sake alone,
With Nature be content.

Now I, alas! had little thought
Of what I was to find.
I hastened on with eager steps,

A feasting, in my mind,
On splendid dreams of solitude,
A paradise, refined.

But through the trees, as I approached,
I caught a sudden gleam
Of underclothes, hung up to dry,
And saw, as in a dream,
Some four and twenty foreigners
Fish laundry from the stream.

I turned and ran, with hasty stride,
And through the forest fled,
Within my heart a bitter pang,
That beauties past, were dead,
My boyhood's happy hunting ground
No more my feet would tread.

Now, when fair visions of the past
In memories shrine upstart,
I let fond recollection dwell,
But never I depart
In search of stern reality,
I know 'twould break my heart.



THE CAPITOL

H. H. Hulbirt

THE ENLARGING LENS AND COLOR FILTER OUT-OF-DOORS

BY FLORA LEWIS MARBLE.

With Eight Illustrations.

THE photographer who has worked in the studio and starts out-of-doors with his camera finds he has a new trade to learn. Figure work and interior subjects lend themselves easily to single motives in composition. Out-of-doors, in the mountains, for instance, horizons are broader. When the camera man attempts to put the sweep of his eye on one plate, he finds that bird's-eye views are not necessarily pictures, though they may satisfy the picture post-card tourist.

How get the grandeur of mountain lines that meet the eye? Composition becomes a subject to be dealt with seriously. Turn the camera where the eye is looking. The mountains become a range of distant hills, taken with an ordinary lens, as in Figure 1. As he looks at the same view standing just where the camera was placed he finds that it sees more than his eye. The human eye can only see one thing at a time. The camera sees everything clearly

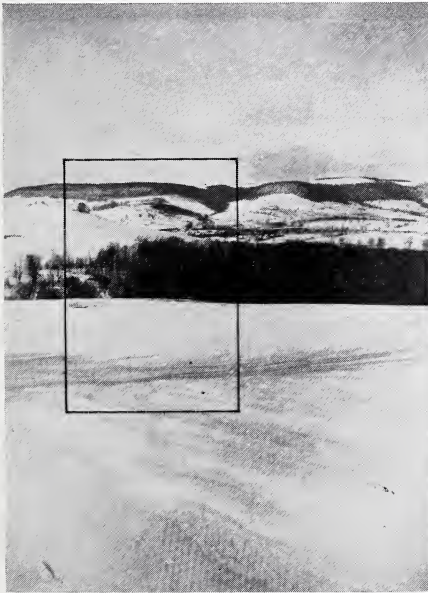


Figure 1.
*Photograph made with an ordinary lens, 1-100
second exposure, stop 16, without Ray
filter, Ortho plate.*



Figure 2.
*Photograph made with Telar lens, 1-5 second ex-
posure, with Ray filter, stop 16,
Ortho plate.*



Figure 3.
Photograph made with Tetrar lens, 1-100 second exposure, stop 16, bright snowy day, no ray filter. Color of Barn—Colonial Yellow.

Figure 4.
Same barn as Figure 3, but different view; 1-5 second exposure with ray filter.

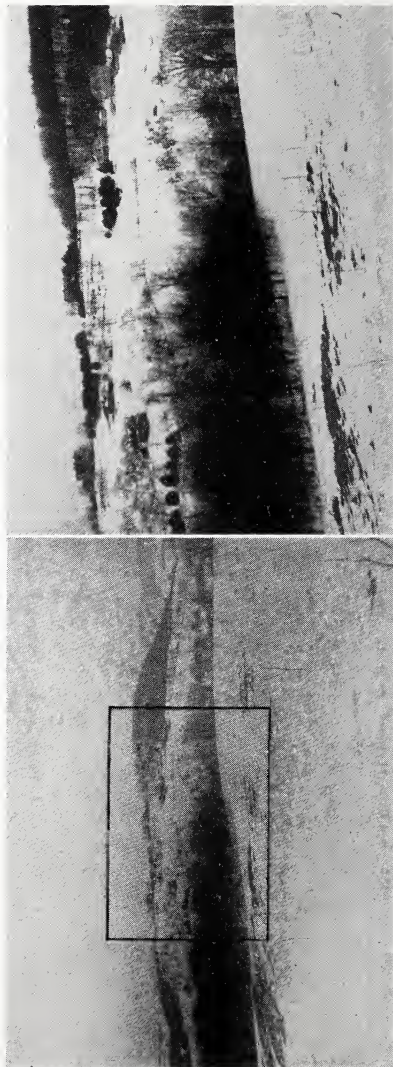


Figure 5.
Ordinary lens, 1-100 second exposure, stop 16, no ray filter.

Figure 6.
Tetrar, 1-5 second exposure, stop 16, with ray filter.

and has a wider angle of vision. So the result in Figure 1 is displeasing because it is too much, and too small, to look "natural." Besides, from a technical point of view, it puts too much in a picture, and, often unavoidably, makes two motives in one composition. There are two ways to rectify this defect in the camera. One is to use an extension lens, or a telescopic attachment, which doubles the time of exposure, and so forms a great drawback in many instances, which drawback is increased by the fact that the camera extension necessary makes the outfit shaky on its tripod, and the result of the long exposure a hazard.

The other, and better way, is to procure an enlarging lens. (Mine is the Cooke-Telar.) This lens is a fast one, but not anastigmatic. An anastigmat is not necessary, or even desirable, for art photography, for, as we have said before, the human eye can only see one thing at a time. It is far from desirable, in picture making, to have the detail on the edge of the plate sharp. The second photograph was taken with the camera at exactly the same spot as the first exposure. It was made with the enlarging lens, and, as nearly as may be, reproduces what the eye sees when it looks the same way from the same place without shifting its gaze. Either of these exposures could be made in the bright winter sun or snow in $1/100$ of a second with the lens stopped down to 16, and using a Seed's L Ortho plate.

This brings us to another serious consideration for the camera-man of to-day out-of-doors. Modern art aims to recognize the "truth of light." We are looking for true lighting and values even in photographs to-day. The ortho plates help in this way, but they are not sufficient out-of-doors. The second illustration was made with the addition of a color filter. This was the Ingento, Series B. It made the exposure of this plate, which would otherwise have been $1/100$ of a second, extend to $1/5$ of a second. It improved the color values as can be seen by a glance at the two pictures. With this quick-acting enlarging lens the use of a color screen is perfectly feasible. The increased length of exposure necessary would make it next to impossible to use a color screen with a telescopic attachment. The marks on the first photograph show the area which is placed on the second plate. The view makes a more simple composition in the second picture, and more satisfying as it "looks that way to the natural eye."

What the color filter does in a more subtle way to a landscape is shown by Figures 3 and 4, two studies of the same barn made within five minutes of each other. Figure 3 was made with the enlarging lens stopped down to 16, timed $1/100$ of a second, Seed's L Ortho plate, no color filter. Figure 4 was made with the same lens, plate, light and general condition, but the color filter was used and the time extended to $1/5$ of a second. The barn is painted colonial yellow, with white trimmings. The value of the filter here is self evident.

Many times it is impossible to get near enough to a group of buildings to show them properly with an ordinary lens. This happens frequently in com-



Figure 7.

At twice the distance the image is nearly as large as with an ordinary lens. Taken with Telar lens, Ortho plate, stop 16, 1/100 second exposure, no ray filter. No good shadows in snow.

naked eye, and is much better pictorially. The lines on Figure 5 show how much Figure 6 is enlarged.

The enlarging lens has other advantages. At twice the distance the image is about the same size as with an ordinary lens. This makes many pictures possible that could not otherwise be taken. Figure 7 shows a snow cut. The depth of snow ahead made a nearer approach with the camera impossible, yet at that distance the enlarging lens took the picture. This exposure was made without sunlight in 1/100 of a second, without the color filter. The snow lacks shadows, because there was no sunlight; and is chalky, because no color filter was used, and the print had to be made with regard to the dark color of the horse. The enlarging lens, with its quick action, is valuable always with animals, for the camera can be kept at a distance and does not disturb them.

It has the same advantage with children. Stopped down to 8, as in Figure 8, or left wide open, it serves admirably as a portrait lens. The camera can be placed twice as far away as with the ordinary lens, or, if placed at the same distance, the figure will be about twice the size. Anyone who has worked with children knows the value of not having to obtrude the camera on the child's notice. The best picture of the child is taken when the child is unconscious of it.

mercial work. Figures 5 and 6 show such a condition. The hillside is so steep that the angle of vision becomes contorted nearby. These two photographs were made with the cameras standing on the same spot. Figure 5 shows the ordinary lens stopped down to 16, timed 1/100 of a second, without a color filter. Figure 6 shows the same view taken with the enlarging lens and the color filter in 1/5 of a second. The two views were taken directly following each other. The second view gives a perfect idea of the group of houses as seen by the



Figure 8.

Telar lens for portraits. Bright north light; 1/50 second exposure, stop 8, Ortho plate.

Editorial Comment



QUITE recently we have had several inquiries regarding the process for making porcelain miniatures by direct printing or by transfer and we were unable to procure for our correspondents satisfactory details as how best to proceed to accomplish their desires. At our solicitation Mr. Alfred J. Jarman, the well-known photographic chemist and expert, has written a concise and thorough account of this process with formulae, which we publish in full in this issue. Considerable entertainment and education is assured those interested in this new yet old method of reproducing the photographic image on porcelain. To those of our readers in the photographic clubs or societies who have never tried this line of photographic endeavor we would suggest their doing so, feeling quite sure that their efforts will be well repaid by the results.



BEFORE setting out for a jaunt with a hand-camera, it is a profitable task to go over our last year's negatives, with a view of seeing where most of our previous failures lie. A few notes gleaned from such a survey may not come untimely just now. One very common failing is the wrong judging of distances, especially with those workers who have but intermittent leisure for photography. Our own plan is to step a distance of ten yards, have a careful look at this, and then walk about towards this or that object (such as a lamp-post or house corner) until we estimate the distance to be ten yards, and then confirm or revise our judgment by pacing the distance, until we get the knack of judging this one distance quickly and accurately. While this is done we repeat the exercise for half (five yards), one and a half (fifteen yards), double this unit (20), and so on until we get, five, ten, fifteen, twenty, thirty, and fifty yards pretty well fixed in our eye. With such short focus lenses as we are accustomed to use nowadays, distances beyond 100 yards may be considered as infinity in most cases. The next point to note is that the nearer the object the more care is needed in estimating the distance. One has to be very careful in placing a figure midway between five and ten yards.

When using a hand-camera that has no focusing screen, or where it cannot be conveniently used for the photography of near subjects, one must also get a 10 foot unit distance into the eye. When dealing with buildings where good definition of detail is sought—as in most architectural interiors, for instance—a “time” exposure is usually needed, when the hand camera has to be

rested on some artificial support. One should not forget that distances inside a building look very different to what they do outside. This is still more the case if the space between us and the focus-point is occupied with objects of interest. For instance, in an open, unoccupied space, 15 feet looks shorter than the same distance does if between us and the object there are a number of pews or chairs. But it looks longer inside a building than out in the open street.

When dealing with figures at a moderate distance (5-15 yards) we naturally concentrate attention (and definition) on the figures, and usually it is an advantage to have the distance or background slightly less sharply defined, but not offensively out of focus. Not infrequently we wish also to get into tolerably sharp focus a number of objects at different distances. This is sometimes called depth of focus, but is better termed depth of focal or object field. Three factors come in here: the focal length of the lens, the actual distances of the nearest and most distant objects, and the lens stop in use. It is not practicable to carry these distances in one's mind, but it is quite practicable to construct a table of distances and paste this to the bottom of the camera, so as to have it at hand for reference at a moment's notice.



ALTHOUGH one often thinks of snow as a white and colorless substance, as a matter of fact this is seldom, if ever, the case. The sky, clouds, trees, mountains, and any other neighboring objects reflect color on to the snow. But as the snow crystals scatter a great deal of the incident light such colors as are present are largely diluted with white. It therefore behooves the photographer who attempts snow scenery in color to bear this fundamental fact continually in mind. Although it may sound rather paradoxical, yet there is much truth in saying that the less the actual color on the paper the better the effect. The fact is one wants the subconscious suggestion of color without color being forced on our conscious attention.



AMONG our pages of this issue will be found reproductions of some of the prize winners in the Enlarging Contest conducted by the Rochester Photo Works, Inc. Your Editor was one of the Jury of Award and it is his opinion that the response in quality and quantity should be an added incentive to the Rochester Photo Works, Inc., to continue these contests, and which we are happy to advise, they have planned to do. We feel sure that the second contest will be as gratifying as the first.



[Officials and other members of Camera Clubs are cordially invited to contribute to this department items of interest concerning their clubs.—THE EDITORS.]

The Chicago Camera Club's program for November was as follows:

Nov. 5th, Ladies' Night—The Old and New in India. A travel lecture illustrated by beautifully colored lantern slides.

Nov. 12th. Portraiture by Flashlight—A demonstration by Mr. Albert Schoack. The questions of posing and lighting were discussed and the necessary equipment described.

Nov. 19, Print Discussion—Prints submitted by members of the Club were discussed from the point of view of composition, technique, trimming, mounting, etc. Unmounted contact prints, 4 x 5 and smaller, were shown on the screen by means of the opaque projector. Larger sizes mounted were hung on the walls.

The Semi-Annual Business Meeting will be held December 3rd.

The work of Henry Fuermann & Sons is on exhibition in the Club Rooms.

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AMATEUR PRIZE PHOTOGRAPHIC CONTEST
REOPENED.

To All Amateur Photographers:

The Photographic Prize Contest Committee working with and under the auspices of the Country Life Permanent Exposition, which is situated in the Grand Central Terminal, New York City, has been carrying on some interesting prize contests open to amateur photographers throughout America.

The first contest was marked by an unusually high standard, the entries being pronounced by everyone extremely beautiful and artistic. Prizes were given and the winning photographs were reproduced broadcast throughout the country.

Unfortunately, however, the second contest, which closed October 31st, was not conspicuous for its high-class photographs. In fact, the judges in examining the work submitted, unanimously found that it was not worthy even of honorable mention. The judges were men of reputation—Alfred Stieglitz, H. Chamberlain and Paul B. Haviland—and they did not feel that they could conscientiously award sums of money to inferior workmanship. They suggested, therefore, to the Contest Committee that the contest be reopened and the contestants be permitted to submit better photographs. All amateurs may, of course, embrace the opportunity, by sending in pictures of their own posing and taking.

The Contest Committee in giving these opportunities to the public were actuated by the desire "to stimulate the love for the artistic and beautiful inherent in everyone."

In accordance with the recommendation of the judges, notice is hereby given that the Photographic Contest has been reopened, and contestants may send in sketches of their work in prize competition, up to March 1, 1915. For detailed information address: Photographic Prize Contest Committee, Country Life Permanent Exposition, Grand Central Terminal.

☆ ☆ ☆

PROGRESS IN PHOTOGRAPHY SHOWN IN THE
U. S. NATIONAL MUSEUM.

WASHINGTON, D. C.—The history of photography is well illustrated by a series of cameras, plates, and prints exhibited in the U. S. National Museum. This collection of photographic paraphernalia and photographs, which is without exception the most complete in the world, has been collected

and classified by Mr. T. W. Smillie, photographer of the Museum for the past forty-five years. Work of nearly all of the early inventors is to be seen, and what is said to be the first American camera, that made by Daguerre's specifications for Dr. S. F. B. Moore, in 1839.

The earliest camera, the camera obscura, used by Euclid in 300 B. C., was later improved upon by Bacon and others in the 13th century, and further improved by Porta in the 16th century. It is said that the action of light on fused silver chloride was used to make a photograph of the solar-spectrum by Scheele in 1777. Unfortunately there was then no method known for fixing the prints and in consequence only imitations of this method are to be seen in the Museum collection. Thomas Wedgewood experimented along this same line in 1802, and read a paper on the subject before a British scientific institution about that time.

The first successful inquirer to secure permanent pictures through the influence of the sun's rays, seems to have been Mons. Nicéphore Niepce, who in 1824 effected the process of heliography by the use of a varnish made of asphaltum, or bitumen of Judea, applied to a highly polished metal plate or a glass plate, and developed by essential oil of lavender and white petroleum. The plate was exposed for several hours, the image etched and then prints were made as from an ordinary etching. The Museum collection includes one of the first permanent photographs printed from a light etched plate by the heliographic process. This print is from Niepce's plate made in 1824.

There are also several fine examples of Daguerre's work made in 1839 and later. His process, which came to be known as the Daguerreotype process, consisted of exposing a highly polished silvered copper plate, fumed with iodine, in a camera a few minutes, developing the exposed plate

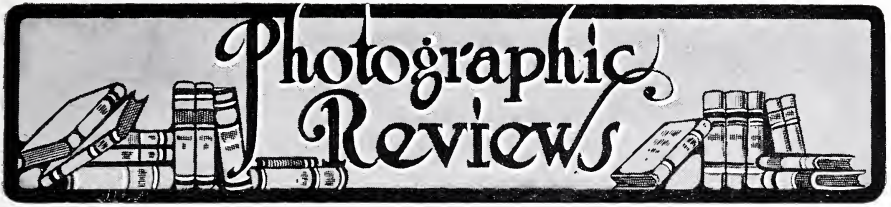
with mercury vapor and fixing the image with hypo-sulphite. This complex process involved five distinct operations; cleaning and polishing the plate, coating the plate with sensitive ioduret of silver, adjusting and exposing the plate in the camera obscura, developing the invisible picture after the exposure, and removing the sensitive coating so that no further change would take place in the picture. Daguerre and Niepce found that they were pursuing experiments of the same nature and went into partnership.

Six months prior to Mr. Daguerre's publications concerning his process, Mr. Fox Talbot communicated his photographic discoveries to the Royal Society, and afterwards issued an account of his scheme for preparing a sensitive paper for photographic reproduction which he called Photogenic Drawings. He prepared his paper by washing a sheet of fine writing paper with solutions of salt and silver nitrate. When dried this proved of use in securing prints of leaves etc. Later he used iodine of potassium and other chemicals to perfect his system. Talbot's second process of paper-making was patented in 1841, and was known as the Calotype. The main advance in this system was the ability of the discoverer to make unlimited prints of his picture.

Talbot obtained a third photographic patent on a process for photographing on unglazed porcelain, which a man by the name of Malone improved somewhat and eventually became associated with Mr. Talbot.

The Museum collection, besides including many fine and unique examples of these first photographic processes, has much material on modern practical photography, including examples of different printing papers, and plates, stereoscopic pictures, flashlight paraphernalia, X-ray and color photographs, astrophysical photographs, and some early examples of moving picture making.

Photographic Reviews



CALIFORNIA, ROMANTIC AND BEAUTIFUL. By George Wharton James. The Page Co., Boston, Publishers. \$3.50 Net.

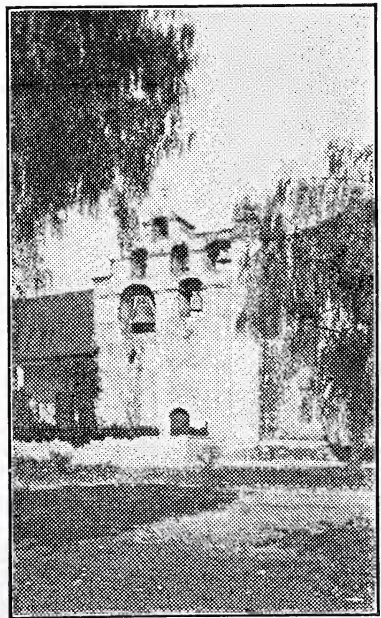
Doubtless many others like ourselves in their earlier years have always looked upon California as the Wonderland, the Land of Dreams come true. We have read and listened in awe of the many marvels of nature, the magnificence of the scenery, the luxuriance of the vegetation and the wonderful climates. We understand now that we have become enthralled with the Romance of California, the Beautiful. Without doubt there are other lands as beautiful (part of the time), with scenery as grand and alluring, that have wonderful climates, but there are none which have such a diversity and so much of it. Scattered throughout the whole length and breadth of the state, what more possibilities can be found elsewhere—the scorching dry heat of Death Valley and the Colorado desert; the moist and warm air of the northwestern counties of the state; the cold of glaciers and snowfields of the High Sierras or within an hour stand and see a Carnival of Flowers, and again in another hour be sporting in the waters of the semi-tropical Pacific. The early history of California is redolent of romance. First used in 1535 to designate a locality by the explorer Ulloa, which had previously been named Santa Cruz by Cortes. Later came Cabrillo who explored the magnificent coast line, then the English Sir Francis Drake in 1579, and others of lesser note. Franciscan missionaries settled in the southern part of the state in 1769 and then the real history of romance began.

Mr. James is thoroughly conversant with his subject, having written other books on California subjects, such as "Heroes of California," "The Franciscan Missions of California," etc. He tells of the history of its old missions and of its Indians, its

climate, topography, deserts, mountains, rivers, valleys, islands and coast line; gives a description of its recreations and festivals; a review of its industries; an account of its influence upon prophets, poets, artists and architects and reference to what it offers of delight to the automobilist, traveler, sportsman, pleasure and health seeker.

The pages are embellished with seventy-two plates, portraying some of the natural beauty spots and landmarks. Eight of the illustrations are in color, besides a large colored map.

To those contemplating visiting the Panama-Pacific Exposition next year, this book will be of great value in aiding them to plan and map out a trip which will cover all the



THE CHIMES, SAN GABRIEL MISSION

wonders and interesting places of the state. Aside from the fact of it being a book for reference, it will be found very interesting and entertaining, as Mr. James writes in a very charming manner.

☆ ☆ ☆

THE "WELLCOME" PHOTOGRAPHIC EXPOSURE RECORD AND DIARY, 1915.

Each year there is more and more evidence that the brains concerned in the production of this book are intensely practical ones. We hazard the guess that it is the work of experts who can remember the time when they needed information themselves and could find it only with great difficulty. Our reason for this guess is that the "Wellcome" Photographic Exposure Record and Diary gives not only the obvious information, as to exposure, development, etc., which every photographer needs, but also supplies answers to just those questions which are frequently asked by amateurs but frequently left unanswered in the ordinary text books.

If you want to know how to tone bromides green, how much flashlight powder to use, how to intensify color plates, how to get warm tones on gaslight paper, about factorial development, about photography at night, about speeds of bromide papers, about exposure for interiors, about sepia or blue toning, about staining prints or about the hundred and one other things connected with photography, refer to the above photographic guide. It is a veritable encyclopædia of photography, condensing as it does, into one pocket-sized volume, clear, simple directions for every process; information, general and particular, figures, tables, factors for all purposes and pages for exposure-record, diary and memoranda. Here all the wrinkles and dodges—"tricks of the trade"—which have been culled by experiments and long experience and analyzed and set forth in simple formulæ and precise directions which not only help the beginner, saving him much time, trouble and material, but also serve as a useful reminder to the expert photographer. Independent exposure factors are given for all British and American plates and films. Fixed inside the back cover is the "Wellcome" Exposure Calculator, the ingenious

device which, by one turn of one scale gives the correct exposure for any plate or film at any time of day or year. By its use the percentage of spoiled plates is immediately reduced; it enables the beginner to "hit the mark every time," thus considerably lessening the unnecessary expense often incurred when taking up photography. Plenty of room is left in the specially ruled pages for particulars of exposure, stop, light, time of day, etc., also memoranda pages for additional notes. The book is issued in wallet form complete with lead pencil.

Three editions of the "Wellcome" Photographic Exposure Record and Diary are published, one for the Southern Hemisphere, one for the Northern Hemisphere, and the third, a special edition, for the United States of America.

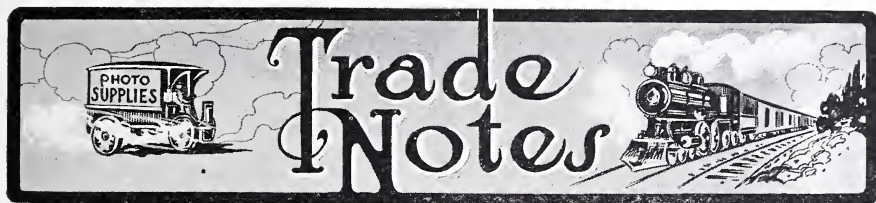
The "Wellcome" Exposure Record may be obtained from all photographic dealers and booksellers. Price in United States, 50 cents.



DAUGHTERS OF MOJAVE

Miss Dorothy E. Wallace

Fourth Prize in Rochester Photo. Works, Inc., Enlarging Contest.



[Manufacturers and dealers in photographic goods and supplies are urged to send us descriptive circulars of their new products for presentation in this department.—THE EDITORS.]

The Autographic Kodak is still the sensation of the photographic world. The ability to date and title negatives at the time they are made greatly increases the value of the picture to the Kodaker. Interesting data surrounds the making of every picture, and it is a fact to be deplored that formerly much of this data was forgotten. The Autographic Kodak ends all this because the record on the negative furnishes permanent and positive identification as to when, where and under what conditions each picture was taken. The Eastman Kodak Company say that the Autographic Kodak is the biggest photographic advance in twenty years—a claim that can hardly be denied. Stroll down to your dealer's to-day and have him explain the simple workings of the Autographic Kodak to you.

☆ ☆ ☆

The International Exposition of Photographic Arts and Industries under the auspices of Photographic Dealers Association of America will be held in the New Grand Central Palace, New York, March 27th to April 3rd, 1915, and will be held in connection with the Third Annual Convention Photographic Dealers' Association of America.

Already over forty concerns have advised of their intention to exhibit. The attendance it is estimated will reach at least 150,000. It will be the biggest event for 1915 for the seller and consumer of photographic merchandise.

The exposition will consist of elaborate exhibits and displays of the merchandise of the manufacturers of photographic appa-

ratus and materials from all over the world, as well as complete displays of merchandise closely allied thereto.

WORKING EXHIBITS.

To attract attention to the convention and exposition, and as well increase the attendance of all classes of photographers and those interested in the art from all sections of the United States, working exhibits will be in continuous operation while the exposition hall is open, thus giving those in attendance an opportunity of seeing for the first time the process of manufacturing the products in question.

PRIZE PRINT CONTESTS.

As a further incentive to amateur and professional photographers, prize contests will be held and suitable prizes awarded for the best exhibits of photography in all its branches. In addition to these awards a number of manufacturers have signified the desire of giving special prizes for distribution by the convention committee.

Applications for exhibit space should be made at once direct to the International Exposition of Photographic Arts and Industries, New Grand Central Palace, New York City, upon receipt of which diagrams of floor space, contract blanks, etc., will be furnished gratis without delay.

☆ ☆ ☆

The valuable practical article in November *Portrait* is on "The After Treatment of the Negative," with particular reference to dark-room illumination, also treated in a fair, practical manner.

A Christmas combination that should be universally popular is the Velox Transparent Water Color Stamps and the Yuletide Calendar. Any of your prints will show up nicely on this handsome calendar mount, and if they are colored, a more attractive holiday remembrance could hardly be imagined. The Yuletide Calendar is supplied for both black and white and sepia toned prints, and for horizontal and vertical prints in all of the standard amateur sizes. Your Kodak dealer carries a complete line.

☆ ☆ ☆

With the advent of winter, most amateurs will devote more time than before to home photography. The charm of home photography is unending and good results are so easy with the Kodak Portrait Attachment that the novice should meet with success from the start. And it only costs fifty cents to buy this dependable little attachment. Pictures at close range, impossible with the ordinary lens equipment, come within the scope of every Kodak or Brownie when the Kodak Portrait Attachment is slipped on over the regular lens. Head and shoulder portraits, pictures of household pets, of flowers, of favorite articles of furniture, why there are picture possibilities in every nook and corner of your home and they are all fair game for the Kodak Portrait Attachment.

☆ ☆ ☆

The attention of manufacturers and exporters of photographic goods is called to the following extract from a letter received by us from Signor Aldo P. Zucchi, 23 Viale Bianca Maria, Milano, Italy: "I am one of the largest consumers of photographic materials and I wish to communicate with a few of the most important firms, with the object of buying these materials that we cannot obtain from Germany, England, and France, on account of the war. This is a good opportunity for high-class American manufacturers of these articles. Be so kind to mention in your valuable periodical that American firms producing photographic materials would find a very profitable market in Italy."

You probably take more time exposures in winter than in any other season of the year, and it is for this reason that you should provide yourself with a tripod at once. Too many pictures are spoiled by movement of the camera during exposure and yet so many amateurs still insist on "taking a chance" and trusting to the steadiness of their hand whether the exposure be more than one twenty-fifth of a second or not. And yet it is a fact that the average person cannot hold the camera absolutely rigid longer than one twenty-fifth of a second. One of the best line of tripods that we know anything about is that put out by the Eastman Kodak Company. The Kodak Metal Tripod, particularly, is about the last word in tripods. It is so compact that it may be carried easily, it gives a rigid support to the camera, and in two sizes, it has the added feature of a revolving head so that the camera may be swung from side to side as desired, in composing the picture, without altering the position of the tripod.

☆ ☆ ☆

The new No. 19 Bargain List of the New York Camera Exchange 109 Fulton St., New York, is now ready.

A new and novel feature of this list is the opportunity offered to each purchaser of apparatus to secure a year's subscription to their favorite photographic magazine without any additional charge. We feel sure the PHOTOGRAPHIC TIMES will be benefited by this arrangement. We have known Mr. J. H. Andrews for many years and his reputation for fairness has never been questioned. When he offers a bargain you can be assured of a bargain.

☆ ☆ ☆

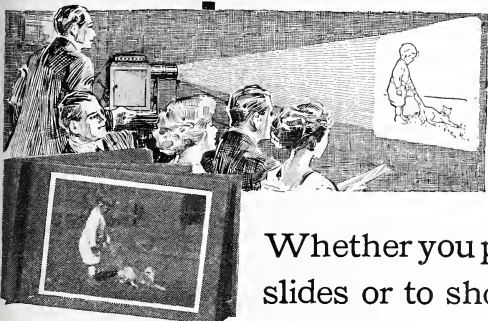
F. O. Lindquist, of Superior, Wis., is the subject of the cover portrait and Hall of Fame in *Portrait* for November.

☆ ☆ ☆

Sydney Allan begins a new series of papers on the "Features of the Human Face," the first one being on "The Forehead," which is well illustrated.

Show your pictures at their best

Loose prints passed from hand to hand do not give a quarter the enjoyment to your friends or satisfaction to you that you get with the



Bausch ^{and} Lomb Balopticon THE PERFECT STEREOPTICON

Whether you prefer to make lantern slides or to show your prints direct you should know the possibilities and advantages of the Balopticon.

The Home Balopticon is the most satisfactory projection lantern at a popular price. Its clear, vivid image is sharp to the extreme corners of the field—owing to its exceptionally high quality lens. It projects photo prints and other pictures as well as natural objects such as coins, flowers and specimens in full color.

The Combination Model has lantern slide attachment as well—with instant interchange to opaque attachment and back. The illuminating equipment of the Home Balopticon is superior to

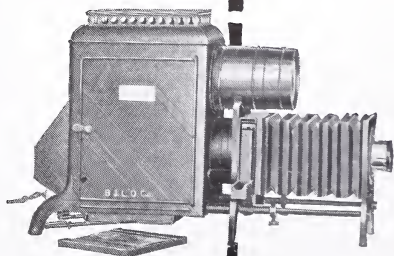
Home Balopticon—with aluminum-coated wall screen, \$35
Combination Model—with lantern slide attachment, \$45

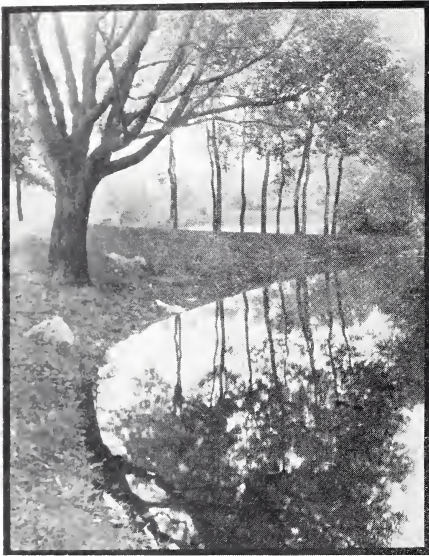
Bausch & Lomb Optical Co.
56.1 ST. PAUL STREET ROCHESTER, N.Y.

Makers of the famous Tessar and Protar Lenses and other high-grade optical goods

anything yet produced for its type—a special nitrogen-filled Mazda Lamp, with optically corrected glass reflector.

Perfectly safe—free from smoke and smell—so simple that a child can operate it—and strong and durable in mechanical construction. Demonstrated and sold by photographic dealers—not at toy stores—because it is a scientific instrument and not a toy. Full descriptive matter and information about the Balopticon sent on request. Write for it.





PARK SCENE J. A. Murdoch
Fifth Prize in Rochester Photo. Works, Inc.,
Enlarging Contest.

The average amateur never gave it a thought that he is just the one who can do quite a wholesale photograph business. Nine times out of ten he "shoots" every view he sees and it wouldn't take many more so he'd have all that is necessary for a fine assortment such as retail stores who sell post-cards are just looking for. Many amateurs and professionals throughout the United States and Canada are making quite a bit of money out of a plan they got hold of from the New York concern that makes a specialty of photographs in quantities at remarkably low prices.

The complete plan will be gladly sent free to any amateur or professional who writes for it to The Photographic Advertising Co., Inc., 28-32 West 15th St., New York, N. Y.

☆ ☆ ☆

From your dealer you can obtain a copy of the booklet "By Flashlight," issued by the Eastman Kodak Co. As the winter season is upon us, many amateurs refrain from using their cameras for indoor work

because of their inexperience with flashlight.

Taking pictures with the Eastman Flash Sheet is very simple and free from all danger when used with the Kodak Flash Sheet holder. Secure a copy of the above booklet, read over the instructions, and if they don't appear to you easy, we miss our guess.

☆ ☆ ☆

It has been decided on account of the Holidays intervening to close the next enlarging contest of the Rochester Photo Works, Inc., January 31st, instead of December 31st. This change of date will be satisfactory for all, as it assures an opportunity for possible entrants to make prints and enter the contest after the Holiday excitement is over. It assures also to the promoters of this contest a larger and better assortment of pictures, in which more care and attention has been given.

☆ ☆ ☆

Kodak simplicity has extended to enlarging with the Brownie Enlarging Camera as the result. If you are not acquainted with this enlarging camera, we should advise you to travel downstreet at your first opportunity and have your dealer show you one. You have but to see it, to realize that its manipulation is simplicity itself. Exposure may be made by daylight, or if your house is equipped with electricity, the Brownie Enlarging Camera Illuminator will make it possible for you to do your enlarging when you choose. Results are sure in either case, the Illuminator adding the element of convenience.

☆ ☆ ☆

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SCHOOL OF MODERN PHOTOGRAPHY
OPEN OCTOBER TO JUNE

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230 East 11th Street, New York

The Photographic Times

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The American Photographer and Anthony's Photographic Bulletin

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Advertisements for insertion under this heading will be charged for at the rate of 25 cents a line, about 8 words to the line. Cash must accompany copy in all cases. Copy for advertisements must be received at office two weeks in advance of the day of publication, which is the first of each month. Advertisers receive a copy of the journal free to certify the correctness of the insertion.

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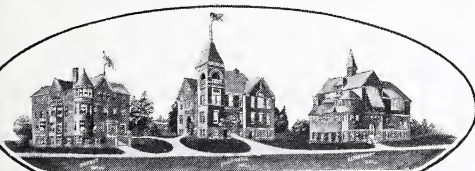
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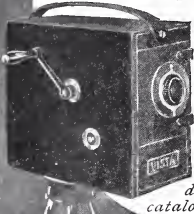
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Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

“SAFETY FIRST” MEANS A TRIPOD.

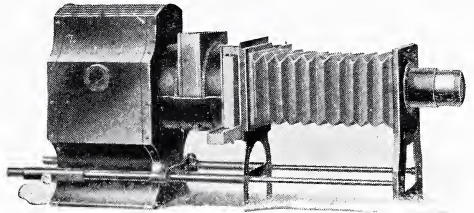
“Safety First” is a slogan that can be made to apply to photography as well as to almost everything else and the person who uses the tripod when the exposure demands it, will be “safe” from one of the most common causes of amateur failures.

The blur and double lines which spoil many an otherwise valuable negative caused by movement of the Kodak during exposure, is the sort of failure for which there is always the same explanation, “Didn’t use a tripod.” Absolute rigidity is necessary and this the hand can not always give. Every exposure over one twenty-fifth of a second requires a tripod, otherwise the photographer is taking a risk, and a big one.

The Kodak Metal Tripod combines all the features desirable in an instrument of this kind. It is so compact that it may be carried in the same hand as the Kodak without inconvenience and so light that to carry it means little effort. When set up, which operation is performed easily and quickly, it is extremely rigid so that movement of the Kodak during exposure is practically impossible. There are three styles, the No. 0, No. 1, and No. 2 of which Nos. 1 and 2 have the added feature of a revolving head which allows the Kodak to be swung from side to side without moving the tripod. This will be found a great aid in the speedy and satisfactory composing of the picture.

THE PRICE

Kodak Metal Tripod No. 0, 3 Sections, Length Closed 15½ inches, Length Extended 39½ inches, Weight 15 ounces, -	Price \$1.60
Kodak Metal Tripod No. 1, 4 Sections, Length Closed 15 inches, Length Extended 48½ inches, Weight 24½ ounces, -	Price \$2.50
Kodak Metal Tripod No. 2, 5 Sections, Length Closed 13½ inches, Length Extended 49½ inches, Weight 25 ounces, - -	Price \$3.25
Leatherette Case for No. 0, -	Price \$.75
Leather Carrying Case, either size, Price - - - - -	\$1.50



THE KODIOPTICON.

The Kodiopticon is the sworn enemy of the long winter evening. Where this ideal, lantern slide projecting apparatus is installed, the minutes fairly fly.

Imagine, if you please, a wild March night with the rain and snow beating against the windows and the wind shrieking and howling around the corners of the house. Imagine dark, slippery streets lined with trees whose branches groan mournfully in the wind. Imagine the gloomiest and dreariest scene of which you are capable and then look in at the Smith’s library for a minute where Mr. Smith is running the Kodiopticon for the pleasure of his family and a few friends in for the evening. Everybody is enjoying himself, the gathering is a very merry one. Mr. Smith is throwing on the screen some of the Kodak pictures taken last summer and their appearance recalls a hundred memories of good times to each of the little group. “There’s the only fish ‘pop’ caught all last season,” volunteers Billy Smith, aged seven, as a slide picturing Mr. Smith gazing fondly at a nice bass appears on the screen, “and it wasn’t half so big as that either,” continues the youngster, “You got ’em to take the picture so—” Mrs. Smith puts her hand over Billy’s mouth and the slide is hurriedly withdrawn amid general laughter. Each picture provokes some remark, either of delight or amusement, delight at some of the scenic views which seem even more

(1)

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Eastman Kodak Company

ROCHESTER, N. Y., *The Kodak City.*

realistic in the enlargements than they had in the original prints and amusement at some of the informal pictures snapped at the camp or along the shore. Pictures of the camp surroundings, of the various side excursions, of the canoe trip, of the new friends made, pass before the eyes of the delighted group in steady review until, for the time being, the howling wind outside melts into the gentle breeze of summer and the rattle of the rain at the windows swells into the distant boom of the surf.

There never was a more enjoyable means of entertainment than the Kodiopticon, nor a more simple. The illumination is furnished by a Mazda electric lamp and the entire operation of the apparatus is so simple that anybody can perform it.

Besides being a projecting apparatus for the home, the Kodiopticon may also be used for enlarging from Kodak negatives $2\frac{1}{4} \times 3\frac{1}{4}$ or smaller and really the essential portion of many larger negatives may be masked down to this size.

It is the Velox Lantern Slide Film that makes the Kodiopticon so desirable in every home, because by this means you can make your own lantern slides from your own Kodak negatives. And many of these pictures will be even more pleasing in the enlargement on the screen than in the original. Much of the detail which is lost in the smaller print will show plainly on the curtain, for the image will measure about thirty-six inches with the Kodiopticon ten feet away, the most satisfactory distance. The image may be made even larger, but it must be remembered that the greater the distance between the Kodiopticon and the screen, the less the illumination.

To make lantern slides on Velox Lantern Slide Film is simplicity itself. The film is handled almost exactly like Velox, the simplest and surest of photographic papers.

THE PRICE.

Kodiopticon, complete, with Mazda Lamp,	\$18.00
Ditto, with Hand-feed Arc Lamp and 4 ampere Rheostat, accommodating 110 volts,	27.00
Ditto, accommodating 220 volts,	28.50
100 Watt Mazda (Tungsten) Lamp, Concentrated Filament,	3.00
Eastman Portable Background Carrier,	3.00
Eastman Portable Background, plain, 4 x 5 feet,	1.50
Lantern Slide Plates, $3\frac{1}{4} \times 4$, per dozen,	.45
Lantern Slide Cover Glass, per dozen,	.20
Lantern Slide Binders, per package 50 strips,	.10
Velox Lantern Slide Films, $2\frac{3}{4} \times 3\frac{1}{4}$, per dozen,	.30
Velox Lantern Slide Frames, per dozen,	.20
Velox Lantern Slide Mats, $2\frac{7}{8} \times 3\frac{5}{16}$, per 2 dozen,	.05

ARTISTIC EFFECTS WITH VELOX WATER COLORS.

Color some of your favorite enlargements or prints. A properly colored print makes the prettiest kind of a mural decoration and, at the same time, gives a truer rendering of the original of the picture. Your eye does not see a landscape in black and white. It sees green trees, blue skies, red sunsets. A picture containing a stretch of lawn, for example, in the ordinary colors of the print can never give the touch of realism that is secured in the colored print with the grass tinted its natural shade of green.

Velox Transparent Water Color Stamps are a simple, inexpensive, and highly satisfactory medium for coloring prints whether you are a novice with the brush or whether you have a natural bent along this line. Their use takes no native skill, nor any knowledge of art. Simply follow directions and the prints almost color themselves. The fact that the colors are self-blending makes it simple to secure pleasing effects.

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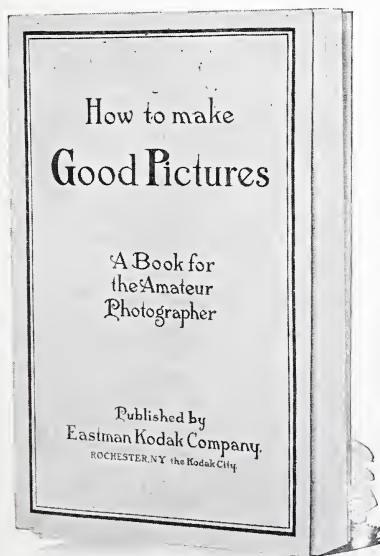
ROCHESTER, N. Y., *The Kodak City.*

Perhaps it is a landscape that you wish to color, a scene taken last summer during your vacation. Slightly moisten the surface of the print in order that the colors may blend easily and then, on the mixing palette, prepare the colors you wish to use by dissolving the various stamps in water. Begin your coloring with the sky. Dipping one of the flat brushes in the Light Blue Solution, start at the top of the print and, with wide sweeps of the brush, convert the white sky into a real one of blue. By combining Light Blue and dilute Brilliant Red, a purplish hue results which is just the thing for those distant hills. Somehow they look almost too near in the print but the purplish tint gives just the right effect of distance. Then the foliage in the foreground requires only a light wash of Foliage Green with a touching up of the shadows with deeper green; and the roadway, successive washes of Warm Brown and Light Yellow.

Now survey the result of your work. Before coloring you had a good print, true enough, but you wanted something more. You wanted more life, more realism—and it is just these two qualities that the Velox Water Color Stamps contribute.

You can do beautiful work with Velox Water Colors—only it won't be work, just pure, unadulterated fun.

A booklet of Velox Transparent Water Color Stamps, containing twelve colors with twenty-four stamps of each color, costs only twenty-five cents and may be purchased from your Kodak dealer. The complete outfit, consisting of Artist's Mixing Palette, three Camel's Hair Brushes, two flat and one round, and the book of stamps cost but seventy-five cents and will be found a great convenience. The brushes are an absolute necessity and the mixing palette eliminates muss and bother.



A practical and instructive book in which the essentials of good picture making are given in such a clear way and illustrated in such an interesting and understandable manner that the right methods of working become simple from the start.

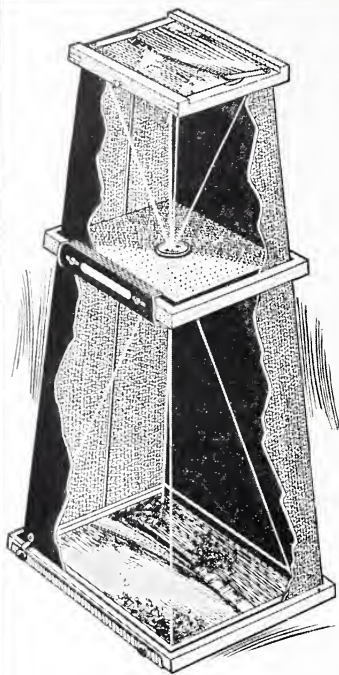
The wide variety of subjects treated and the dependable information given under each subject makes it a book of value either to the beginner or the advanced amateur.

How To Make Good Pictures, paper covers, \$.25
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Simplicity Itself

THE BROWNIE ENLARGING CAMERA

Slip the negative in at one end of the camera, the paper in at the other, expose to daylight, develop and fix in the regular way.

Result—large prints from your better negatives, prints with broader detail—more realistic, and in general effect, more satisfying.

THE PRICE.

V. P. Kodak Enlarging Camera, for $3\frac{1}{4} \times 5\frac{1}{2}$ enlargements from $1\frac{1}{8} \times 2\frac{1}{2}$ negatives,	\$1.75
No. 2 Brownie Post Card Enlarging Camera, for $3\frac{1}{4} \times 5\frac{1}{2}$ enlargements from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives,	1.75
No. 2 Brownie Enlarging Camera, for 5×7 enlargements from $2\frac{1}{4} \times 3\frac{1}{4}$ negatives,	2.00
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*The autographic negative
furnishes you permanent
and positive identification.*

Date and title your negatives at the time you make them. There can then be no doubt in the years to come as to when, where or under what conditions such and such a picture was taken.

Open the door at the back of the Kodak, write what data you choose, expose to the light of the sky and, after development, you will find printed on the film the exact identification of the picture—a record that will add immeasurably to its interest and value.

Facts concerning the children and their age when the picture was taken, interesting places you visit, a friend's autograph below his portrait, the stop, exposure and date—the possibilities of the Autographic Record are endless.



Percola - B. S. Palmer, Palmyra 9/5/14

Negative with Autographic Record.

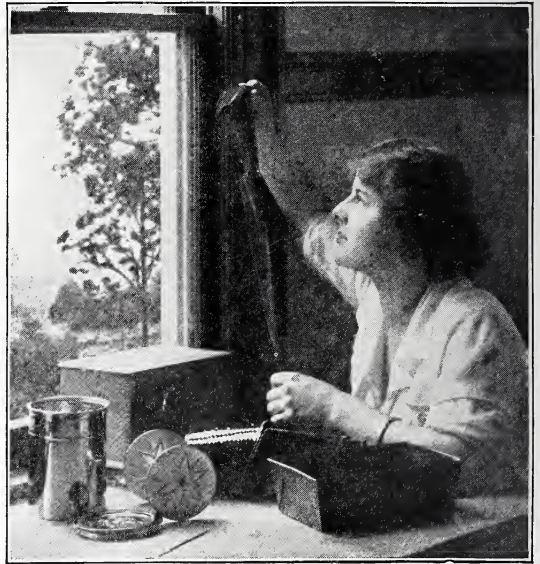
THE PRICE.

No. 3A Autographic Kodak, pictures 3¼ x 5½ in.,	- - - - -	\$22.50
No. 3 do., 3¼ x 4¼ in.,	- - - - -	20.00
No. 1A do., 2½ x 4¼ in.,	- - - - -	17.50

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*The big
link in the
daylight
all the way
chain.*



THE KODAK FILM TANK

Film development becomes a delight—satisfactory results a certainty with the Kodak Film Tank.

No dark room and better quality in the negatives—there's the argument.

The experience is in the Tank.

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At your dealer's.

THE PHOTOGRAPHIC TIMES PRINT COMPETITION

ON account of the continued success of the Revived Print Competition, the Editorial Management of THE PHOTOGRAPHIC TIMES has decided to continue these pictorial contests until further notice.

The next contest will be closed on December 30th, 1914, so as to be announced in the February Number with reproductions of the prize winners and other notable pictures of the contest. The prizes and conditions will be the same as heretofore, as follows:

First Prize, \$10.00 Second Prize, \$5.00 Third Prize, \$3.00

And three honorable mention awards of a year's subscription to
THE PHOTOGRAPHIC TIMES.

In addition to which those prints which deserve it, will be Highly Commended.

CONDITIONS:

The competition is open freely to all who may desire to compete, without charge or consideration of any kind. The subject for this competition is "Portraits."

Prints in any medium, mounted or unmounted, may be entered. As awards are, however, partly determined on possibilities of reproducing nicely, it is best to mount prints and use P. O. P., or developing paper with a glossy surface. Put the name and address on the back of each print.

Send particulars of conditions under which pictures were taken, separately by mail, also marking data on back of each print or mount. Data required in this connection: light, length of exposure, hour of day, season and stop used. Also material employed as plate, lens, developer, mount and method of printing.

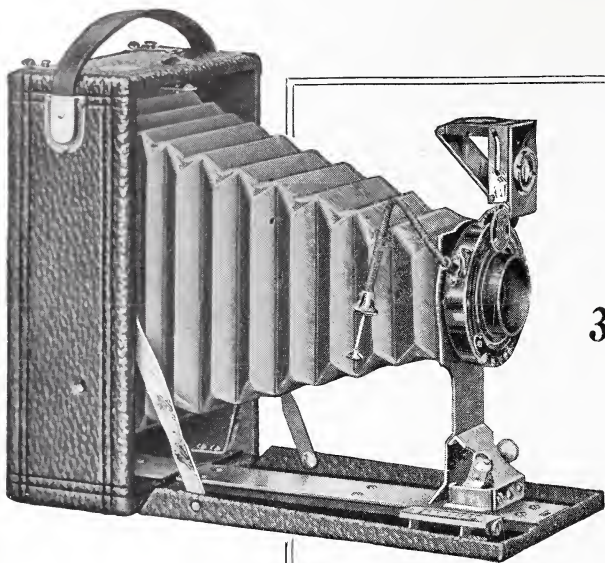
NO PRINT WILL BE ELIGIBLE THAT HAS EVER APPEARED IN ANY OTHER AMERICAN PUBLICATION.

All prints become the property of this publication, to be used in THE PHOTOGRAPHIC TIMES, as required, to be reproduced either in our regular pages or criticism department; credit will, of course, be given, if so used; those not used will be distributed, pro rata, among the hospitals of New York, after a sufficient quantity has been accumulated.

We reserve the right to reject all prints not up to the usual standard required for reproduction in our magazine.

Foreign contestants should place only two photos in a package, otherwise they are subject to customs duties, and will not be accepted.

All prints should be addressed to "THE JUDGES OF THE PHOTOGRAPHIC TIMES PRIZE PRINT CONTEST, 135 West 14th Street, New York, N. Y.," and must be received not later than December 30th



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camera, making
 $3\frac{1}{4} \times 5\frac{1}{2}$ (post card size)
pictures, for
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*Loads in day-
light*

*Weighs only
29 ounces*

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 $2\frac{3}{8} \times 4\frac{5}{8} \times 7\frac{1}{8}$
inches*

*Covered with
genuine grain
leather*

Film Premo No. 1

A remarkably light, compact camera for pictures of the artistic 3A proportion.

Can be carried and used anywhere, and is so easy to operate that anyone who can read the simple instructions that come with the camera, can make first-class pictures from the very start.

To load, merely open back, drop in Premo Film Pack, close back and all is ready. To change films for successive exposures just pull out successive film pack tabs.

This model is fitted with a tested meniscus achromatic lens of the highest quality obtainable. The shutter is the new Kodak Ball Bearing with cable release, and the camera is fitted with two tripod sockets, reversible brilliant finder, and is made throughout of the best of materials, by men who have spent their lives in camera making.

Get the new Premo catalogue—a book that no one interested in photography should be without. It describes the many Premo advantages fully—the daylight loading Film Premos, the Premos that take films or plates with equal facility, the Premo Film Pack and tank developing system. It's free at the dealer's, or will be gladly mailed to any address on request.

Rochester Optical Division

Eastman Kodak Company

Rochester, N. Y.

Plates that excel in speed, vigor and detail with widest color range and latitude of exposure are indispensable for winter use.

Hammer Plates Are Such

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

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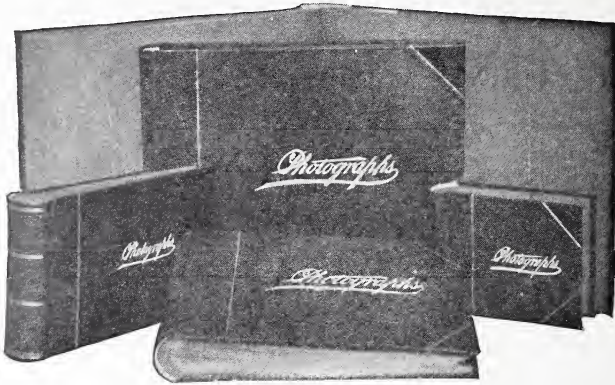
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No. 3.	Size of leaf, 7×10	" - -	" "	1.60
No. 4.	Size of leaf, 10×12	" - -	" "	2.40
No. 5.	Size of leaf, 11×14	" - -	" "	2.80

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Special sizes will be made to order. If you want an Album for your Photographs that will last as long as the prints do (and longer), let us send you one of these books

Each Album is put up in a strong pasteboard box wrapped inside and out

NOTE:—Sizes No. 1 and 2 will be discontinued when our present stock is exhausted, order now.

The Photographic Times Publishing Association, 135 W. 14th Street, New York

25 CENTS

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*Amateur Photographer's
Weekly*

FOR THE NEXT

3

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You will find more features in the *Amateur Weekly* than in any other magazine you can buy for \$1.50 per year. **Cash prize competitions are offered every week**, articles that you can easily understand, and which will tell you how you can avoid wasting plates and paper, a Print Exchange, many illustrations accompanied by full data, *Ye Olde Curiositie Shoppe*, and many other features.

When you send a print in for competition and want to know how it compares with other prints sent in, we send you a rating card, judging the print for Composition Pictorial Quality, etc., so that you can find out where your faults lie and improve them. With the new year other features are to be inaugurated of like value to the amateur who wants to improve his photographic work.

We send no sample copies, because the value of a magazine cannot be judged from one copy. 25 cents is a small sum and invested in a three months' trial subscription to the *Amateur* you will find it return a hundredfold. **Send it to-day.**

A three months' trial subscription	\$.25
In Canada38
Regular subscription price per year	1.00
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Check, U. S. stamps, money order, coin,
any convenient form of remittance.

The
**Amateur Photographer's
Weekly**

917 Schofield Bldg. Cleveland, Ohio



Snap-shot with the Dagor

In Home Photography
A

GOERZ LENS

Means a Fair Chance

"SNAP-SHOTTING" one's family and friends is the chief diversion of many amateurs. None is too unskilled to attempt it—regardless of the capabilities of his outfit—and none too far advanced to take delight in it. But in this, as in every branch of photography, those who understand the difficulties involved are the ones who get results *worth while*. Slow lenses still have some possibilities in landscape photography, but you will find the successful specialist in home photography using the *best lens he can afford*.

GOERZ LENSES have an *especially high* repute in this line of work. The **DAGOR F:6.8**, which can be fitted to any hand camera, is fast enough for instantaneous exposures indoors and in the shade. It affords brilliant, snappy negatives, even when facing a bright background. The **CELOR F:4.5-5.5** is widely used with reflecting cameras and view cameras, and can be fitted to some hand cameras (e. g., the Goerz **ANGO** and **3¼ x 4¼ TENAX**). The new **DOGMAR F:4.5**, "Three Lenses in One," is an ideal lens for such work, permitting snap-shots in ordinary living rooms (against the light if desired) and in the dulltest weather outdoors.

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(By W. I. LINCOLN ADAMS)

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“The Photographic Times”

Regular price of “Sunlight and Shadow,” \$2.50
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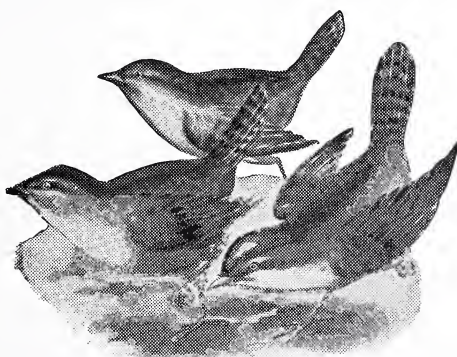
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