

# Portrait



*Walter Keyser Bachrach*  
*Washington, D.C.*

# The Winner from Start to Finish at the New York Meet

I wish to say a few words about CYKO prints shown in the Comparative Exhibition of the Photographers' Association held recently in New York City. The CYKO prints were very fine and by far the best, and I was much pleased to hear many others say the same. This one thing paid me for the trip, and I thank you for your part of the treat.

Very truly yours,

A handwritten signature in cursive script, reading "W. G. Mauderle". The signature is written in dark ink and is underlined with a long, horizontal flourish.

The entries against CYKO were on all the different photographic printing mediums made in this country and some leading European papers, namely: all kinds of platinum papers, several brands matte albumen, and all brands of developing paper.

**AnSCO Company**

Binghamton, N. Y.

# Portrait

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

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY PHOTOG-  
RAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 1

May, 1913

Vol. V

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## *The Eight Hour Service*

### PART I

As explained to the members of the Photographic  
Dealers' Association of America on March 25,  
1913, by S. W. Whiteman.

SO much interest has been taken in the outline of  
this system published in the March issue of  
PORTRAIT that the method will be described in  
detail in the pages of this magazine.

There are many large amateur finishing concerns  
that could deliver negatives and prints in eight hours  
but they don't, or at least only when they are particu-  
larly requested to; but imagine how amateurs would  
"get the habit" if they could leave their rolls of film  
on the way to the office and receive negatives and prints  
on their way back home. It would appeal and we all  
know how anxious the amateur is to see the results of  
his exposures to say nothing of the anxiety of his friends.

The system described here is intended for the photog-  
rapher or dealer who handles a medium quantity of work  
and wishes to make more money from finishing as well  
as increase his business in that department. The large

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amateur finishing concerns are nearly all equipped with up-to-date apparatus but unless the amount of business is very large the cost of an elaborate outfit is prohibitive to the average photographer or dealer. All the apparatus used in this system can be made by a carpenter or cabinetmaker at very little cost.

## TAKING THE ORDER

System is the keynote of the successful handling of amateur finishing, and everyone should have an order book numbered consecutively and each customer's name and address should be entered in the order book, *together with the size of film and whether six or twelve exposure.* If anything slips up you can very often locate the owner of a set of negatives by the size of roll left for development.

The same number in your order book should be stamped on the envelope or order sheet which accompanies the film into the darkroom. A regular automatic numbering machine should be used for this purpose. The reason will be easily recognized when we proceed to number the actual film.

Don't use a pencil or ink—it saves time to use an automatic machine and it looks more businesslike. Your local stationery store should be able to supply you with one and the cost is only \$3.50. Care should be taken to keep it well inked and be sure and make a good impression on the envelope. Either black or green ink will do but do not use red as the number will hardly be discernible in the darkroom.

## NUMBERING THE FILM

Films are usually numbered by the aid of a pencil or sharp pointed instrument such as a needle set in a wooden handle, but these methods are slow and mistakes can be made in copying the number from the order or envelope. Expensive perforating machines are sometimes used in large finishing houses but that method is to some extent



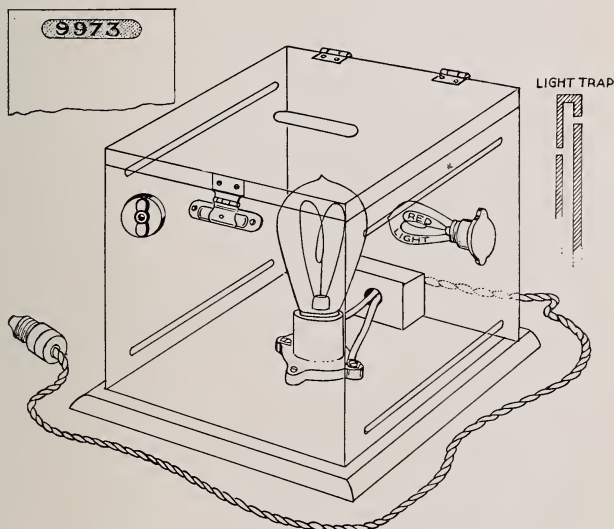
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slow as the machine must be altered for each film, and if the order numbers do not come consecutively it consumes considerable time.

The numbering device that we recommend is illustrated below and consists of a square box, inside of which is a small ruby lamp and a 16 c. p. carbon filament lamp with a switch. The box should be wired so that when



Numbering Machine

the white light is turned on the red light is off but it is not essential, the only point being the saving of current.

In the top of the box is a slot about  $1\frac{1}{2}$  x  $\frac{1}{2}$  inches in size. The box should be ventilated by boring a few small holes or cutting slits in two sides, and covering these with two strips of wood placed at right angles to prevent the white light striking the film. The strips of wood should be blackened on the inside. (See illustration.)





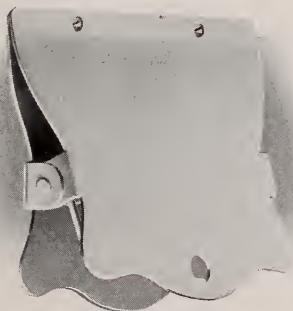
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The order sheet or envelope naturally accompanies each film into the darkroom, so in numbering the film simply place the envelope on top of the numbering device, bringing the printed order number directly over the opening in the machine. Then place the end of the film over the number and switch on the light for about a second and the number will be printed on the film. When the latter is developed the number will develop at the same time.

There is no chance for a mistake. Care should be taken not to print the number too close to the edge of



Ansco Metal Film Clip

the film, otherwise, the exposed number would be prevented from developing out on account of the clip covering this part of the film during development in the tank.

The amount of exposure needed is determined by the color of the envelope and its thickness but a test can be easily made on a scrap of film.

## DEVELOPMENT

From the numbering table the film is passed along to the assistant working the developing tanks, and we reprint herewith the article on tank development which

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appeared in the January, 1912, issue of PORTRAIT and which, from the numerous letters we have received, has been of great assistance to those who were considering putting in an amateur finishing department but were afraid of the cost of tank installation.

The wooden tank which is illustrated elsewhere in this issue, will take care of all sizes of film in six-exposure rolls. The twelve-exposure rolls could be developed by hand, as the proportion of six-exposure rolls is so overwhelming that while the six-exposures are being developed in the tank, the twelve-exposures could soon be developed by the rapid hand formula.

## RAPID FORMULA FOR HAND DEVELOPMENT

AVOIRDUPOIS WEIGHT

Water .....	64 oz.
Metol .....	45 gr.
Hydrochinon .....	90 gr.
Sulphite of soda (anhydrous) .....	1½ oz.
Carbonate of soda .....	1 oz.
Potassium bromide .....	12 gr.

Dissolve in the order given.

The tank will hold between forty and fifty rolls, according to the size of film. It should be constructed of seasoned cypress wood and bolted together with fourteen three-eighths inch iron rods.

If it is desired to install tanks to take twelve-exposure films they should be 39½ inches deep inside measurement.

The tanks can be made half size in which case it is not necessary to run two rods through each side, one being sufficient.

The films are doubled and passed over the wooden rods, emulsion side out, and the two ends clipped together with a weighted clip, illustration of which is reproduced on page 5. When a rod is full same can be lowered into the developing solution and another lot of films prepared, and so on until all the films are lowered into the solution or until the rods are full.

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After the expiration of twenty minutes lift up the first rod which was lowered and rinse the films, and either transfer same to a similar tank or a long wooden tray containing the fixing solution.

Three tanks should be used if it is desired to deliver films and prints in eight hours, as the time saved is considerable.

The tanks should be provided with wooden lids, which make same light-tight when in position, and allow other things to be done while development proceeds.

The cost of these tanks is not prohibitive, and they are most economical in the amount of developer required. One of these tanks will hold about 50 gallons of developer, and the solution should come at least an inch and a half above the wooden rods on which the films are hung.

The advantages of a tank taking the film doubled is first, saving in cost, especially in the case of developer where a large number of films are not developed daily; and secondly the small chance of a film dropping to the bottom of the tank. If such a mishap should occur the film is easily recovered by reaching for it, but with the tall tanks, taking the film without being doubled, it means siphoning off the developer unless a false bottom is provided which can be pulled up at will.

## TWENTY MINUTE TANK FORMULA AVOIRDUPOIS WEIGHT

Water.....	50 gal.
Metol .....	4 oz.
Hydrochinon .....	8 oz.
Sulphite of soda (anhydrous) .....	3 lbs. 6 oz.
Carbonate of soda .....	2 lbs. 4 oz.
Potassium bromide.....	1 oz.

To prepare the developer fill the tank half full of water and proceed to dissolve the metol in a jug containing hot water. When thoroughly dissolved pour the solution into the tank, stirring vigorously. Repeat the operation with the hydrochinon and add same.

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Dissolve the sulphite of soda in small quantities (say half a pound), and add to the tank, also the carbonate, and then thoroughly dissolve the potassium bromide and pour into the tank, after which the balance of the water should be added and the solution stirred continuously for five minutes in order to thoroughly mix the chemicals.

This amount of developer, costing about \$2.50, will develop 750 six-exposure films, so the economy of this method is readily apparent.

The temperature of the developer should not be lower than 65° Fahrenheit and not higher than 75° Fahrenheit. Therefore endeavor to keep the tank in a room where the temperature can be kept fairly even; or, if the room be cold, warm it before proceeding to develop, as the negatives will be thin if developed in cold developer. On the other hand, take care not to allow the developer to become too warm. In very hot climates or where the temperature exceeds 75° Fahrenheit the amount of potassium bromide in the developer should be doubled.

After twenty minutes the films could be examined, and should the developer be cold the films could be allowed to remain in the developing solution a further length of time to insure their having good printing qualities. *This precaution is not necessary if the developing solution is of the proper temperature.*

When the tank is not in use invariably place the lid in position to prevent undue oxidization of the developer. Always keep developing solution or water in the tank to prevent it from leaking. This is important.

The ANSCO metal film clip is manufactured of brass and has a strong spring. The clip is equipped with two sharp prongs so that there is no risk of the clip becoming detached from the film during development in the tank. There is a hole in one end for use in hanging up the films to dry, and both springs and clip are heavily nicked to prevent corrosion by the developer.

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The illustration shows the clip about one-third of its full size, and the price is twenty-five cents. Do not use clips that are not heavily nicked as they will corrode easily and will soon fall to pieces or become useless for the purpose for which they are intended.

## FORMULA FOR ACID FIXING BATH

IN CONNECTION WITH ANSCO  
DEVELOPING TANK

Water .....	40 gal.
Hypsulphite of soda .....	80 lbs.

### HARDENER

Water .....	4 gal.
Alum .....	8 lbs.
Sulphite of soda (anhydrous) .....	8 lbs.
Acetic acid No. 8 .....	5 lbs.

*Do not use hot water.* Pour the 40 gallons of water into the tank and thoroughly dissolve the hypo. Then compound the hardener in another vessel and dissolve in the order given. When thoroughly dissolved pour the hardener into the tank and stir vigorously for a few minutes to thoroughly mix the solution.

This amount of fixing bath will fix about 2500 films and should be discarded when it is very much discolored or a quantity of froth forms on the surface of the solution. Do not fail to keep the lid on the tank when the solution is not in use.

Although it is preferable, for quick finishing, to have a series of tanks, i. e. one for developing, one for rinsing, and one for fixing, yet it is not absolutely necessary, but the saving of time in handling the film will more than repay the initial cost.

The films may be washed in a long trough with water running in at one end and an outlet at the opposite end.

Providing the films are handled once or twice during washing, twenty minutes will be found sufficient.

## DRYING THE FILMS

Much time is wasted while waiting for films to dry, especially in warm weather and when the atmosphere

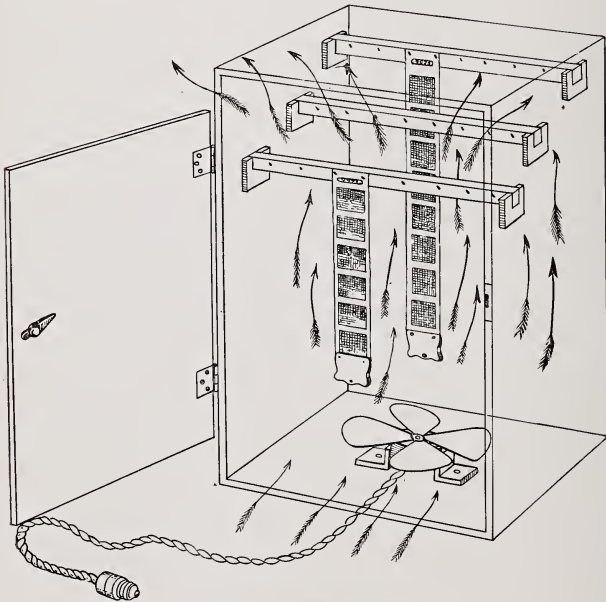
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is humid. The general habit has been to develop the films and hang them up to dry during the night. Unless the room is well ventilated even this length of time is sometimes insufficient.

A drying box can easily be made which will dry films in from twenty to thirty minutes.



Drying Cupboard for Films

An ordinary cupboard will suffice, providing the door is cut down so that there is a space of eighteen inches both top and bottom.

An electric fan placed horizontally at the bottom will drive air through the cupboard and thus dry both sides of the film simultaneously. Wooden rods, in which pointed pins are driven, are placed in the position



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usually occupied by shelves, and the film with weighted clip attached to one end, is spiked on the pins.

It is not necessary to run the fan at its utmost speed and the weight of the metal clips will be sufficient to keep the films from flapping against one another.

The higher rods are for the twelve-exposure rolls and the lower rods for six-exposure rolls. The films attached to the lower rods will dry more quickly than the others but the printing-room will be fed systematically by the drying cupboard.

A quicker method of drying is to draw hot air through the drying chamber by means of a fan, but the apparatus is costly and unless the business handled be a big one it would not pay to install same.

The accompanying illustration is drawn from a small model and does not show dimensions but any ordinary cupboard can be converted or one can be built specially. Five or six rods will be sufficient according to the depth of the cupboard. Note the manner in which the removable rods are held. The rods cannot tip over through the weight of the films and clips.

In order to show the inside of the cupboard clearly it appears in the illustration as if the top is open, which of course, should not be the case.

The arrows show direction of air currents.

The door should be closed during the drying operation, but of course the films should be examined now and then and the dry ones removed and other films hung up, thus continuously feeding the printing department.

It is advisable to place a screen at the bottom opening in the drying cupboard to prevent the possibility of dust being taken in by the fan.

Films dried in the manner described above will not curl unduly and will not be subjected to the risk of drying markings and spots caused by dirt and dust settling on the film while wet.

[Part 2 will appear in the June issue of PORTRAIT. — ED.]

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### *President Townsend Supplies Details of the National Convention Program*

THE 1913 convention will be one of the best ever held by the P. A. of A. The executive board has decided that the leading feature of the coming convention will be a working studio in full operation under talented American photographers. Here is an opportunity for all to see how the leading lights of the profession handle their work in all departments in an up-to-date studio. Associated with the reception-room will be a corps of experienced lady receptionists under the supervision of The Women's Federation and its president, Miss Katherine Jamieson, of Pittsburg, Pa. The names of the receptionists will be announced later.

George Graham Holloway, past president of the P. A. of A., will have charge of the operating and retouching departments. He is now making arrangements to supply the very best workmen known to American photography to demonstrate methods of handling subjects. Arrangements have been made to comfortably seat five hundred people in this posing-room, making it possible for everyone to see and hear everything that is being done in the room. Artificial light will be used. The negatives taken on the stage will be retouched and backgrounds worked in with full instructions as to the medium used, etc. One of the most competent retouchers and ground workers in this country will be secured to do this work. Passing from the studio into the printing department we find past president Frank W. Medlar of Spencer, Iowa, in charge, with four printers of national reputation continuously demonstrating the proper methods of printing and masking. A demonstration of air brush, wash drawing and finishing will follow, by the best artists that can be procured.

A large convention hall in Kansas City makes it possible to put this feature on at the coming convention



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for the first time. Never before has such an undertaking been possible owing to limited floor space. Here the large crowds which will visit this studio daily can be handled with the greatest ease. Preparations have been made for visitors to enter the reception-room and retire from the studio from the rear door of the printing department.

The above is a mere outline of the many things that are being prepared to interest the live wide-awake, up-to-date photographers who attend the Kansas City convention. The following are usual features which will be better than ever. The exhibit under the management of our efficient first vice-president, Mr. Manly W. Tyree, assisted by Mr. Will Towles, second vice-president. Vice-president Tyree will also have charge of the congress, and every effort will be made to make it more interesting and profitable than ever before.

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### *Syracuse University*

The photographic department of Syracuse University has proved a great success, and were students allowed to enroll for short periods Professor Wall could easily have a class of over a hundred. The subjects included in the forthcoming half yearly examination clearly indicate the practical nature of the instruction.

The students must present two  $6\frac{1}{2} \times 8\frac{1}{2}$  negatives of the exterior of one of the buildings on the campus, one  $6\frac{1}{2} \times 8\frac{1}{2}$  negative of an interior of some large building, one cloud negative, and make a print from one of these negatives on D. O. P., silver printing-out paper, platinum and carbon. In addition they must furnish an enlargement and a lantern slide from the same negatives. Negatives must be reduced and intensified, and plates and films of unknown exposures developed. The school was started only last January, and the above is a fairly severe test for men who have had far longer experience.

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Cyko Portrait by Walter Keyser Bachrach

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## *Our Cover Portrait and the Hall of Fame*

IT was quite natural for Walter Keyser Bachrach, who is the subject of our cover portrait this month, to adopt one of the arts as a profession for he has been brought up in an atmosphere of art from earliest boyhood.

He received much of his early instruction from his uncle Ephraim Keyser, the well known sculptor.

Mr. Bachrach is a graduate of the Maryland Institute, and during the past few years he has rapidly come to the fore. His portraits have been exhibited at the National Convention and the Corcoran Art Gallery at Washington.

He has a winning way with children, of whom he is particularly fond, and natural pose is his ideal of photographic art. When photographing the little folks at their homes Mr. Bachrach never poses them but allows them to play undisturbed, and when some natural pose is reached he exposes the plate.

A study of human nature has been helpful to Mr. Bachrach, for much of the success of his portraits is due to the fact that he is not slow to recognize the neutral expression—the one which one's friends recognize the easiest.

Mr. Bachrach has studied light in all its modifications, and claims there is no home in which a successful picture cannot be made.

His first work was done with his brother through New England, and though still in the twenties Mr. Bachrach is conducting studios in Washington and Baltimore, and has recently opened an office in New York.

Mr. Bachrach was one of the first studio photographers to realize the superior qualities of CYKO and to take advantage of its plasticity to subserve his artistic inspiration.

## SPEEDY, BRILLIANT,

rich in color values, HAMMER  
PLATES are unsurpassed.

Each plate in every box is equal  
to the BEST in any box.

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



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

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## Hammer Dry Plate Company

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



CABLE AND WIRELESS ADDRESS  
FOTOMAN

# Gurrey's, Ltd.

Art and Photo Dealers

Honolulu, U. S. A.

Honolulu, T. H.  
March 24th, 1913.

AnSCO Company,  
Binghamton, N. Y.

Gentlemen,

We have read with interest the March "Portrait" regarding the demonstration of the "eight hour service" at the coming convention of the Dealers Association. We regret our inability to be present at the convention because it would mean both a profit and a great pleasure to be with you at that time. However, altho we are some 5000 miles distant it does not hinder us from being up to date and we would gladly pay for a full and detailed report covering the methods used in developing and printing orders in eight hours. We are handling an average of about 50 films daily. We turn out special orders in 12 hours and regular orders in 24. Other firms take from 36 to 48 hours, but it would please us greatly to do it in eight.

We take this opportunity to tell you of a test we put "Cyko" to last month during our Carnival week; Saturday, Washington's Birthday we made 300 5x7 negatives and developed them the same day. Beginning Sunday morning with two men printing and developing and three men drying, trimming and assorting, we turned out 1280 prints - dried them, trimmed, assorted and put them in envelopes with sample prints on the outside of each and decorated our windows by 10:30 P.M. and were ready for business the following morning - we had practically sold out our original lot and were printing the second lot before the first of our competitors put theirs out Tuesday 4 P.M. This showed that we were in working trim but the real test was in the paper. Out of the entire lot there was not one discard, further there was an absolute uniformity in the 1280 prints each and every one being as perfect as if we had required only a dozen, we have been "Cyko" enthusiasts for several years, but this test gave us a great deal of pleasure and we pass it on.

Yours very truly,

Gurrey's Ltd.

*P.S. Don't think we are heathens for working on Sunday this was the exception not the rule.*

**Our Branch Offices,  
Wholesale Distributors,  
and Where Located**

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**ANSCO COMPANY**

AnSCO Bldg., 129-131 W. Twenty-second Street,  
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46 Cornhill, Boston, Mass.

**ANSCO COMPANY**

228 East Fifth Avenue,  
Cincinnati, Ohio

**ANSCO COMPANY**

407 North Broadway, St. Louis, Mo.

**ANSCO COMPANY**

416 Third Avenue South, Minneapolis, Minn.

**ANSCO COMPANY**

171-173 Second Street, San Francisco, Cal.

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22 Central Avenue, Atlanta, Ga.

**SCHAEFFER PHOTO SUPPLY CO.**

1011 Capitol Avenue, Houston, Texas

**WOODARD, CLARKE & CO.**

Portland, Ore.





# Portrait



L. A. DOZER  
Bucyrus, Ohio

## “A Year’s Impression of Cyko”

is the title of a paper read by the well known English photographer, W. Foster Brigham, Esq., before the recent British Photographic Congress in London.

In summing up, Brigham makes this statement:

“The great advantage of Cyko then to the good photographer — one who takes pride in his work — is that by using this medium he can get the best possible prints from strong vigorous negatives and yet secure splendid results from thin negatives easily read through, for CYKO is the most distinctive product placed on the English market of recent years, not only giving prints of unbeatable quality from varying negatives, but uniting more good features in its composition than have before been united in one single paper.”

This remarkable product is made by *AnSCO Company*, Binghamton, N. Y., and sold in Europe by *AnSCO Limited*, London.



# Portrait

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

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

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 2

June, 1913

Vol. V

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## *The Eight Hour Service*

### PART II

As explained to the members of the Photographic Dealers' Association of America on March 25, 1913, by S. W. Whiteman.

THE films from the drying cupboard are transferred to the printing-room, and the question of a suitable printing machine is one that must be governed by the number of films taken in and the amount of space available. The illustration shown is of a printing table especially constructed by the ANSCO COMPANY for Mr. Geo. G. Root of Pittsburg, Pa., who said at the Manufacturers' Convention held recently at Rochester, N. Y., that "he wouldn't take a hundred dollars for it." It will be noted that as the printer exposes the paper the party developing the prints sits opposite and, therefore, checks any errors without loss of time. A similarly constructed printing table could be made by any carpenter in the following way:

First, make up your mind how many people will be employed in printing from the negatives and then cut

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holes in an ordinary deal table, sufficient size to accommodate the ANSCO Printing Machine. Price \$7.50.

Any electrician will connect up the machines with the table at a small cost and it will not be necessary to use any switches as the connection is made when the top of each machine is locked.

Developing and washing the prints is fully explained in the CYKO MANUAL.

Drying prints expeditiously is a matter that is somewhat guided by the conditions but we illustrate herewith one of the best and quickest methods that we know of. The photograph is of the drying apparatus of the Ossen Photo Supply Co., Denver, Colo., and constructed of two drums on which is wound Indian Head Muslin. This fabric is more satisfactory than cheesecloth for the reason that it will take up moisture more quickly and is easily procured from any dry-goods store. Prints are first drained and then placed in drum with blotters on top, as shown in the illustration. Electric fans are utilized to circulate the air and prints dry in about thirty minutes. When the prints are dry, they may be taken out and trimmed if necessary.

Another method used by amateur finishers is to dry the prints in an oven. The oven is made of galvanized iron, with either steampipes or gas burners fixed at the bottom, and the prints are placed face down on roll blotters. It is necessary to have a chimney—or cut holes in the top of the oven to let out the air charged with moisture.

The only drawback to using cheesecloth stretchers for drying prints is that the process is slow and the question of curling comes up, but with the two methods described above the prints will dry flat.

The demand for glossy prints ferrotyped is gradually growing less, and an article dealing with this phase of the finishing department will be published in an early number of PORTRAIT.

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Printing Table manufactured by Ansco Company for Geo. G. Root, Pittsburg, Pa.

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In handing negatives to the customer it creates a better impression if they are laid down on an illuminated section of the counter rather than let the customer break his or her neck in looking through the negatives for the purpose of ordering prints. The reasons are obvious but they may be enumerated as follows:

In the first place you are indirectly bringing to the notice of your customer that you are up-to-date, and in the second place the convenience of this method will appeal to your patrons. In the third place you will obtain more printing orders for the reason that as a rule the customer will look through the negatives at the brightest light and, therefore, any underexposed films are liable to appear to them so thin that they will not order prints from them. It must also be borne in mind that this method of showing negatives materially helps the assistant behind the counter. We illustrate herewith the above idea and will point out that a piece of plate glass should be placed in an opening at the top of the counter and a sheet of ground glass placed in the groove about an inch below. A drawer containing the lights can be affixed below the opening, as per illustration. It will be noticed that there are numbers at the edge, the reason for which is as follows: Many customers desire one, two, three, four, etc., prints from certain negatives, and it is a saving of time to be able to write up the whole order without the possibility of errors and confusion. As soon as the customer expresses a desire to have one print from a certain negative it is placed opposite No. 1 on the counter. If three prints are desired from another negative the latter is placed opposite No. 3, and so on. After the whole order is through it can be written up without any waste of time on the part of the customer, and this method is of considerable assistance to the clerk. If the customer should change his or her mind in regard to the number of prints required from any special negative it can be easily transferred to the position opposite the

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Print drying apparatus



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number to which it belongs. The numbers, which are sunk in the counter, should be in positions facing the customer.

Another good idea for advertising your Amateur Finishing Department is to employ a self-criticism envelope. When a negative is found that would not be desirable to print from, the dealer should write a particular number in the corner of the negative or place a very small circular sticker bearing the same number on the edge of the film. This number will refer to an error which the customer has committed, such error being fully explained on the envelope or enclosure.

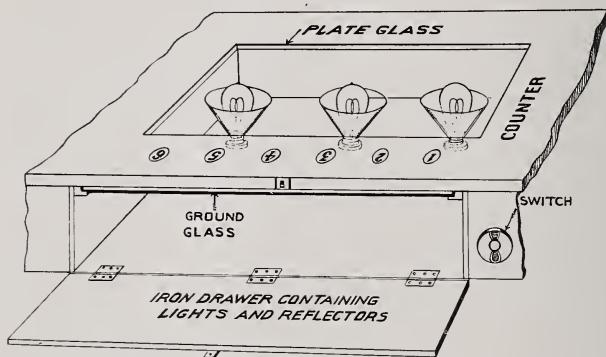


Illustration showing method of illuminating section of counter

The chief recommendation of this suggestion is that in the case of the customer making one or more errors it takes up a good deal of the clerk's time in explaining matters, with the possibility that the customer does not fully grasp the explanation, whereas, if the suggestion outlined herewith is followed the customer can study his negatives at leisure and thoroughly realize the conditions under which he made the error. This envelope should be accompanied by a copy of the ANSCO FILM

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BOOKLET, and the following list of troubles should be printed on the delivery envelope :

1. Subject has moved during exposure.
2. Camera has been moved during exposure.
3. Out of focus, or camera placed too near the object.
4. Overexposed.  
(See pages 6,8,9,21 in ANSCO FILM BOOKLET.)
5. Underexposed.  
(See pages 6,8,9,21 in ANSCO FILM BOOKLET.)
6. Fogged film.  
(Caused by white light being allowed to strike the film.)
7. Time exposure made when camera has been held in the hand.
8. Two exposures made on the same section of film.  
(See page 6 in ANSCO FILM BOOKLET.)
9. Black paper has not been started evenly between flanges of spool.

[In the event of any photographer or dealer wishing to see a sample of the self criticism envelope same will be furnished upon request].

## *The Winona Lake Convention*

The annual convention of the Indiana Association of Photographers will be held at Winona Lake, Ind., July 7, 8, 9 and 10th.

The officers have prepared a very instructive, and to some extent, novel program, inasmuch as there are such varieties as "jump in lake," "Hoosier picnic," etc.

The diamond medal will of course again attract exhibits from prominent workers, but in addition there are numerous medals and loving cups awarded in other classes open to the members of the Association. All exhibits must be addressed to S. A. Hockett, Winona Lake, Ind., care Indiana Photographers' Association, express prepaid, and should reach him not later than July 7th.

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# P o r t r a i t

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## *The British Photographic Congress*

BY W. FOSTER BRIGHAM

AMERICA claims to lead the world in many things—a claim not always unchallenged by the remainder of the world. One of its contentions—that of producing the finest photographic pictures, is however, whole-heartedly conceded, even by envious photographers in Great Britain. Our trouble has been the lack of opportunity for exchanging ideas among our own photographers, and thus each profiting by the best in the others' work, and also that we have seen comparatively few examples of photographic work by leaders in the States, who had until recently the advantage over us of possessing the best printing media. A few progressive photographers "take in" in more senses than one, some of your splendid journals. Our own professional journal is unfortunately not illustrated, with the result that we are unable to see what the best men are doing and have to continue working in the dark.

I well remember some seven or eight years ago some American prints in the hands of a representative of one of the trade houses who had just been across the pond, finished in what we now call the "sketch" style. After a heavy dose of dark backgrounds I thought them marvelous, as indeed they were. Immediately after that I took the "sketch print" contagion and my photographs in that style were thought very good by the public, although a very long way from the American standard. One of our traits over here is our conservatism. The professional lets his public lead him and dares not give him something new. Much of the best work shown by studios of the better class is rather conventional, so that the smaller and provincial men have no guide to help them and only too often lose interest in the art side and persist in grinding out the same stiff old stuff for "filthy lucre," or to translate it, "the almighty dollar."



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*P o r t r a i t*

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Cyko Exhibit at British Photographic Congress

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## P o r t r a i t

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Things are now getting a little better as we have managed to copy in our Professional Photographers' Association your fine institution of conventions, or as we call them, "congresses." I know that before the Association was started there were many of us who envied you the educative influence of these gatherings and admired the business acumen of your photographers which led them to make such sacrifices of time and money to cover huge distances. When the Association was mooted there were many who said that photographers were too jealous over here to meet together. The injustice of this was soon proved, and since the institution of the Annual Congress the membership has increased yearly, for the photographers here are as friendly as elsewhere. When they have had the opportunity they have proved themselves equally ready to learn. A photographic exhibition is held in connection with the congress, but the exhibits have usually taken the form of apparatus, and those few stands selling paper only confined themselves to very ordinary technical photography. Last year (1912) however, your great firm of ANSCO—just landed in this country, had their stand hung with American prints on CYKO. To say that the show created a sensation is to put it mildly. A conservative computation would show that ten times more photographers went through this stall than through any other. The concentration of lighting, the beautiful posing, and the surprising depth of the prints were all something fresh to us. They were pictures and we, were simply making photographs. I heard many expressions of disgust with British work from numerous photographers. The worked-in grounds struck us as something delightful—not only for getting distance and relief, but specially because it enables one to work out the composition.

The gradation in the CYKO paper too was something extraordinary to us. The wonderfully graded and

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## P o r t r a i t

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sparkling high light combined with the shadow detail was something we never expected to see in any paper, especially in developing paper. A good many of us said, "Oh! if we had those wonderful negatives we could get prints on anything." We went home and tried, and then used CYKO.

Your methods of selling this paper appealed to us. To have a demonstrator like Jack Brushwood, whose apparent principal aim was not to sell CYKO paper but to teach us all he knew with open heart—this was something novel to us who have been used to "travelers" who know nothing about photographs and are concerned only with making a sale.

I contended it was impossible to take a subject against a white ground and get a dead white ground. Jack Brushwood told me how. I remarked how difficult it must be and how much cleverness would be necessary to put in a ground. Again he showed me my mistake. Jack had a following hanging on his words all the week. We liked his Americanisms and we thought him great. We call absorbent cotton "cotton wool" over here. "How," he asked, "can cotton be wool or wool cotton?" We have been pulling his leg over it at this year's Congress that has just passed.

To demonstrate how we have profited by the help and advice so freely given by Messrs. Ansco, the British photographers came to the front this year so that the ANSCO exhibit was not confined to American pictures but was evenly divided among American, British and continental CYKO examples. The American section was as remarkable as ever and created a stir, as before.

Several of the leading British firms exhibited and showed in their work the elevating and improving influence of the interchange of ideas engendered by a conference, and especially the stimulating effect of seeing the best work of other men. Many of their prints embodied the local reduction, worked-in backgrounds,

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## P o r t r a i t

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and concentration of lighting of the American prints seen the year before.

Some of the continental exhibits were of a remarkably high standard, and it was curious to note the very distinctive individuality that ran through their work, making it not ably different from the American or British CYKO prints.

We hope that by seeing more and more of the remarkable pictures that your leaders take, to be able to in time produce work that will merit a place in exhibitions on your side of the water.

[Mr. W. Foster Brigham is one of the leading photographers of Great Britain, and the leading spirit in the British movement for advancing the photographic profession.—ED.] \_\_\_\_\_

### *An Appeal by Treasurer Dozer*

“I WANT to make a special appeal through the columns of PORTRAIT asking the members of the P. A. of A. to pay dues for the current year whether it will be possible for them to be at the Kansas City Convention or not.

“There is no reason why members should not pay their dues regularly. Many of us are members of fraternal organizations and while we may be negligent about attending meetings yet we would never think of omitting to pay our dues. Let us do as much for the P. A. of A. Your three dollars will help the organization to do bigger things, and while the Association is in splendid financial condition, with a larger surplus we could undertake and work out new problems.

“There are about fifteen thousand photographers in the United States and Canada, there ought to be at least eight thousand of them members of the P. A. of A. Begin this year and set aside \$3.00 for your photographic lodge dues. Do this as sacredly as you pay your church subscription and your local order dues.

(Signed) “L. A. DOZER.”

# P o r t r a i t

## *Cyko at Special Net Prices for the Finisher and Commercial Photographer*

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

	S. W.		D. W.	
2 x 3 $\frac{1}{2}$ -----	\$2.35	Net	\$2.80	Net
2 $\frac{1}{4}$ x 5 $\frac{1}{2}$ -----	2.80	"	3.50	"
2 $\frac{1}{4}$ x 4 $\frac{1}{4}$ -----	2.80	"	3.50	"
2 $\frac{1}{2}$ x 2 $\frac{1}{2}$ -----	2.35	"	2.80	"
2 $\frac{1}{2}$ x 3 $\frac{1}{2}$ -----	2.35	"	2.80	"
2 $\frac{3}{4}$ x 3 $\frac{3}{4}$ -----	2.50	"	3.00	"
2 $\frac{3}{4}$ x 4 $\frac{1}{2}$ -----	2.80	"	3.50	"
2 $\frac{3}{4}$ x 4 $\frac{3}{4}$ -----	2.80	"	3.50	"
2 $\frac{3}{4}$ x 5 $\frac{1}{4}$ -----	2.80	"	3.50	"
2 $\frac{3}{4}$ x 5 $\frac{3}{4}$ -----	2.85	"	3.80	"
3 $\frac{1}{4}$ x 4 $\frac{1}{2}$ -----	2.80	"	3.50	"
3 $\frac{1}{4}$ x 4 $\frac{3}{4}$ -----	2.80	"	3.50	"
3 $\frac{1}{4}$ x 5 $\frac{1}{2}$ -----	3.50	"	4.65	"
3 $\frac{1}{2}$ x 4 $\frac{1}{4}$ -----	2.80	"	3.50	"
3 $\frac{1}{2}$ x 4 $\frac{1}{2}$ -----	2.80	"	3.50	"
3 $\frac{1}{2}$ x 5 $\frac{1}{2}$ -----	3.50	"	4.65	"
3 $\frac{1}{2}$ x 5 $\frac{3}{4}$ -----	3.50	"	4.65	"
3 $\frac{3}{4}$ x 3 $\frac{3}{4}$ -----	2.80	"	3.50	"
3 $\frac{3}{4}$ x 5 $\frac{3}{4}$ -----	3.50	"	4.65	"
4 x 5 $\frac{1}{2}$ -----	4.10	"	4.55	"
4 x 6-----	4.20	"	4.75	"
4 $\frac{1}{4}$ x 4 $\frac{1}{4}$ -----	3.50	"	4.65	"
4 $\frac{1}{4}$ x 5 $\frac{1}{4}$ -----	4.10	"	4.55	"
4 $\frac{1}{4}$ x 5 $\frac{1}{2}$ -----	4.20	"	4.75	"
4 $\frac{1}{2}$ x 5 $\frac{1}{2}$ -----	4.20	"	4.75	"
4 $\frac{3}{8}$ x 5 $\frac{3}{8}$ -----	4.20	"	4.75	"
5 x 7-----	7.00	"	8.15	"

The foregoing list supersedes all previous prices for  
CYKO in packages of 500 sheets.



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# Portrait

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## *A Five Minute Sepia Toning Bath*

CYKOLOGIST F. N. Leache found, some time ago, that a few photographers in his territory objected to the regular hypo alum toning bath because it was too slow. The ANSCO COMPANY regards, however, the formulæ contained in the PROFESSIONAL CYKO POINTER as the best suited to PROFESSIONAL CYKO, but the ammonium sulphide bath published below will give very pleasing tones with the added advantage of speed in working.

### FORMULA

Water .....	4 oz.
Ammonium sulphide.....	1 oz.
Ammonium carbonate.....	60 gr.
Potassium persulphate.....	20 gr.

Dissolve chemicals in the order given.

Heat the bath to 80° Fahrenheit and it is ready for use and prints should tone in five minutes.

The prints should be washed or at least thoroughly rinsed after fixing and before toning in the above bath.

If much acetic acid is carried into the bath by prints not thoroughly rinsed the solution discolors and naturally the whites in the prints would be tinted in consequence.

After toning, the prints should be washed for thirty minutes in running water or at least eight changes, allowing five minutes to elapse between each change.

The bath may be used as long as the action continues but when not in use it should be stored away in tightly stoppered bottles.

It is very important that all the chemicals should be fresh, and it is as well to state that the fumes from ammonium sulphide are harmful to all sensitive products and therefore it is not recommended to tone in the dark-room unless there be sufficient draught from an open window to carry off the fumes.



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# P o r t r a i t

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## *Our Cover Portrait and the Hall of Fame*

**I**N the July, 1912, issue of PORTRAIT the following paragraph appeared: "Mr. Dozer is the type of man that makes an ideal treasurer. He is solid and staid and watches over the finances of the Association with unswerving fidelity."

Mr. L. A. Dozer, whose portrait is reproduced on the cover of this issue, has undoubtedly played an important part in placing the P. A. of A. in their present strong financial position. He is a native of Ohio and commenced his photographic career at Fostoria where he was engaged in carrying coal and water up a long flight of stairs and carrying down the waste paper. This interesting job lasted about a year at the end of which period Dozer, imagining himself to be a full fledged photographer, went into business. He soon discovered his mistake and after waiting a year to find someone to purchase his studio he spent a few years in different galleries acquiring a real knowledge of the business.

Mr. Dozer located in Bucyrus in 1893 and has undoubtedly made a big success. In 1896 he was elected secretary of the Photographers' Association of Ohio and the following year was made their president. At Detroit, in 1908 the National Association saw fit to elect Mr. Dozer treasurer, which office he now holds, being re-elected at succeeding conventions. He is also prominent in civic circles and in addition to his numerous labors finds time to serve on the board of the Y. M. C. A., supporting it with his personal energy and his cash.

Mr. Dozer impresses you with his sincerity, and as an example of this trait in character we cannot do better than quote from one of his recent letters: "I like the photographic game and I like the good people engaged in it, and I hope to merit the good will and friendship of my friends both in and out of the fraternity for many years to come."

# Hammer's Orthochromatic Plates

possess the widest possible range of color values and are unequaled for the delicate shades of Spring foliage, structures and all 'round work at this season.

For the studio they are absolutely necessary for correct interpretation of color values and draperies.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates are always reliable for all work at all seasons.

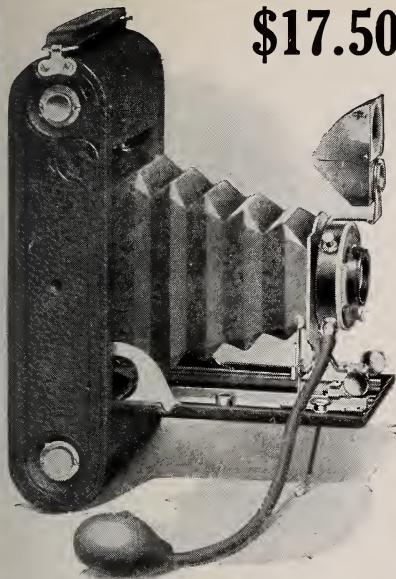


*Hammer's little book,  
"A Short Talk on Negative Making"  
mailed free*

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## Hammer Dry Plate Company

Ansco Building  
129-131½ West Twenty-second Street  
New York City



**\$17.50**

The camera with  
**New Plano  
 Reversible Finder**  
 (Patented)

## No. 1A Folding Pocket ANSCO

**T**HIS remarkable camera, the first of a line of round-cornered ANSCOS, embodies newest ideas and radical improvements. It has every good feature which the amateur photographer can desire for taking pictures  $2\frac{1}{2}$  by  $4\frac{1}{4}$  inches. It has an aluminum frame, round corners, double rapid lens, sure-acting automatic shutter, automatic focusing scale, foot rests for time exposures, and the front opens vertically. Most important improvement of all, it has the

### Greatest Forward Stride in Camera Finders

This new patented ANSCO device insures the photographer that all details seen in the finder will appear on the film, whether vertical or horizontal pictures are taken. It does this automatically. There is no danger with the Plano Reversible Finder that a pretty girl's head, a tree, or some other desired object may be left out.

This new finder will be a great boon to amateurs, and will make these latest Folding Pocket ANSCOS universally popular.

### No. 3A Folding Pocket ANSCO

This ANSCO (to be ready June 1st) will be of the same model as No. 1A Folding Pocket ANSCO, with the addition of rising and laterally shifting front, with which to include more sky or cut out undesirable foreground. Price, \$25.00.

You should add both these models to your stock. They will prove very profitable to you. And so will ANSCO FILM, ANSCO CHEMICALS and CYKO PAPER. We have a very fair and liberal proposition for you. Write for details.

**ANSCO COMPANY**  
**Binghamton, N. Y.**

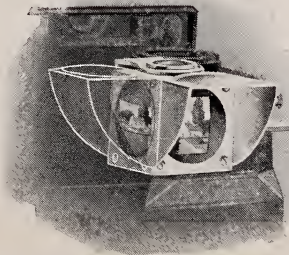
*Established 1842*

Pioneers in camera making. Manufacturers of photographic supplies for more than 60 years.

### New Plano Reversible Finder

(Patented)

Can only be had on ANSCO Cameras



**Our Branch Offices,  
Wholesale Distributors,  
and Where Located**

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**ANSCO COMPANY**

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

**ANSCO COMPANY**

46 Cornhill, Boston, Mass.

**ANSCO COMPANY**

228 East Fifth Avenue,  
Cincinnati, Ohio

**ANSCO COMPANY**

407 North Broadway, St. Louis, Mo.

**ANSCO COMPANY**

416 Third Avenue South, Minneapolis, Minn.

**ANSCO COMPANY**

171-173 Second Street, San Francisco, Cal.

**ANSCO COMPANY**

70 Bond Street, Toronto, Ont.

**ANSCO LIMITED**

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

**BURKE & JAMES**

240-258 E. Ontario St., Chicago

**SOUTHERN PHOTO-MATERIAL CO.**

22 Central Avenue, Atlanta, Ga.

**SCHAEFFER PHOTO SUPPLY CO.**

1011 Capitol Avenue, Houston, Texas

**WOODARD, CLARKE & CO.**

Portland, Ore.





# Portrait



*Katherine Jamieson*  
*Pittsburg, Pa.*

A GOOD ANSWER FROM  
A LEADING BRITISH  
P H O T O G R A P H E R

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“**W**HY do you use CYKO?”  
he was asked by a disgruntled  
manufacturer of platinum paper.

“Why?” he said, “Because no  
other printing medium will produce  
those marvelously delicate gradations  
in the high lights that I love so well,  
nor the transparent fully detailed  
shadows, together with that mystic  
quality ‘body’ (Anglice Guts) which  
are the very life of a picture.”

ANSCO COMPANY

BINGHAMTON, N. Y.



# Portrait

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

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

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 3

July, 1913

Vol. V

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## *The Importance of the National Convention*

THE information specially supplied to PORTRAIT should have convinced every photographer of the importance of joining the Professional Photographers' Association of America. In past years the Convention was practically the only advantage received for the annual subscription. This year the P. A. of A. will, it is believed, elect a paid secretary to look after the work of the Association, and Manly Tyree, who will preside over the congress, will advocate many far-reaching reforms.

If the program be carried out, photographers will have their battles fought for them by the P. A. of A. The officers will guard the rights of the members faithfully and assiduously and introduce and supervise any legislation that will benefit the profession.

In order to accomplish this sweeping reform the officers must have support both by attendance and subscription.

Come and vote—make the Convention a business proposition and not a picnic.

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# P o r t r a i t

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## *Manly Tyree on the War-path*

FOLLOWING the history of the National and results of our meetings for the past eight years I am of the opinion that the Kansas City Convention will be the most successful of any meeting held, and I base this opinion as follows:

We, as a body, realize that while we have been developing the art in photography we have sadly neglected the fundamental principles of our society—that of organization. We realize why we have never grown numerically strong, and the reason is that we have been unable to impress photographers with any advantages to be derived from being a member other than attending the meetings to pick up new ideas of how to make pictures, and the social feature.

I believe that this year's convention will see a well defined course put into operation and that we will begin to grow in earnest and become a power for the good of our members.

Congress will be a big factor this year in formulating the plan of business building for the National.

The P. A. of A. represents about one thousand members at the present time. Let us set our pegs for a membership of ten thousand. We can speedily grow to this strength if we will go about it in the right way—which after all is not difficult or complex. First—make our society mean something to the photographer every day in the year—this can be done without change of the constitution of the P. A. of A.—simply apply its platform.

Congress, I feel sure, is going down to bedrock this year and put this scheme into workable shape. This I can almost promise you. We are all agreed that we have not carried out the principles laid down in our constitution, or at least we have been negligent and indifferent, so we have no breaks in our ranks by con-

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*P o r t r a i t*

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Tyree

Harden

Townsend

Dozer

Towles

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# P o r t r a i t

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tention and the only matter that confronts us is how to employ methods to make our constitution real and alive.

The weak link in our present condition is—that we have so few members in comparison to the number of photographers to draw from.

An active campaign for new members after we convince ourselves—that we have the goods to deliver—will bring results. To be a good salesman—one must have confidence in the article. We have lacked confidence in ourselves and in our Association. We have been thinking in small sums. Let us change all this and think in big things and the results will be surprising.

If we had ten thousand members we would have less trouble in convincing the postmaster-general that we ought to have parcel post. This would save us thousands of dollars annually.

Ten thousand photographers could make an effective kick against any infringement of their rights by legislation.

Ten thousand members could start a plan for cooperative insurance.

Ten thousand people all working toward the same goal could make a hard fight against discrimination of any sort.

Ten thousand members could put every photographer who lost by the recent floods back in business, giving these unfortunate people a start in life again, possibly without assessing its members for much more than their annual dues.

Ten thousand members taught ethics of photography and in touch with one another by photographic journals would about put fake ticket schemes and other blood-suckers out of business.

If we could convince a prospect that all this and more could be accomplished—how many would you fail to obtain as members—even if the dues approached the five dollar mark for the year?

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And then let the receipt for active membership read that all this is guaranteed and then you have an organization that will be vitally alive and of lasting benefit to its members.

I am putting my whole heart into bringing this about and I know that there are plenty of good men and women with me—I therefore assure you that this fight will not cease until it is won.

(Signed) MANLY W. TYREE,  
Chairman of Congress, P. A. of A.

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### *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 innoxious 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



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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 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 5 x 7 prints, and believe it may be used stronger without any deleterious effect.

W. H. SMYTH.



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# P o r t r a i t

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## *Big Program of the National Convention*

### MONDAY, JULY 21, 1913

- 1:30 P. M. First session of Congress of Photography.
- 3:00 P. M. Open Business Session; Address of Welcome; Response; Introduction of Studio Staff.
- 4:00 P. M. Opening of Studio.
- 8:00 P. M. Officers' Reception at Baltimore Hotel.

### TUESDAY, JULY 22

- 8:00 A. M. Adjourned Session of Congress.
- 10:00 A. M. Business Session.
- 10:30 A. M. Lecture—Frank Jewell Raymond.
- 1 - 5 P. M. Studio open in all departments.
- 3:00 P. M. Auto ride for ladies, given by K. C. P. A.
- 8:00 P. M. Illustrated Table under the auspices of the Commercial Federation.

### WEDNESDAY, JULY 23

- 8:30 A. M. Breakfast for the Ladies, given by Miss Reineke at her studio.
- 9:00 A. M. Session of Congress; Demonstration for Commercial Federation in Studio.
- 10:30 A. M. Business Session.
- 1 - 4 P. M. Studio open in all departments.
- 4:00 P. M. Session of Women's Federation.
- 4:00 P. M. Meeting of State Ass'ns at their headquarters. Wednesday evening at Electric Park.

### THURSDAY, JULY 24

- 8:45 A. M. Studio open.
- 11:00 A. M. Business Meeting.
- 3:00 P. M. Auto ride for ladies, given by K. C. P. A.
- 8:00 P. M. Miss M. Beryl Buckley will present her own interpretation of F. Marion Crawford's "In The Palace of the King."

### FRIDAY, JULY 25

- 8-10 A. M. Studio open.
- 10:00 A. M. Business Meeting; Election of officers, selection of next place of meeting, etc. Friday afternoon given over to manufacturers and dealers. Studio open all afternoon.
- 2:00 P. M. Business meeting Women's Federation. Business meeting Commercial Federation.
- 3:00 P. M. Auto ride for ladies given by K. C. P. A.
- 8:00 P. M. Lecture—The Profit Side of Photography and Studio Organization, by J. C. Abel.

### SATURDAY, JULY 26

- 10:00 A. M. Closing Session; Unfinished Business Only. Adjournment.

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# P o r t r a i t

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## *The Ansco Amateur Printing Machine and Darkroom Lamp*

*Two in one for \$7.50*

**T**HE ANSCO Amateur Printing Machine supplies a long felt want of the amateur photographer, as well as the commercial photo finisher, and combines several novelties of invention which have not heretofore been used in connection with printing ap-



paratus. It is a substantial printing machine capable of turning out as good work as any of the large, cumbersome, high priced, professional pieces of apparatus.

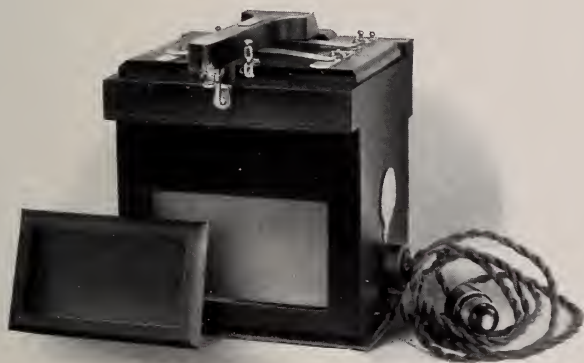
It consists of a box containing two electric lamps, one a sixteen-candlepower lamp for the exposing of the print, and the other a small ruby pilot light. When the lift is raised and the negative and paper are being placed in position, the ruby lamp is burning, thus affording the operator an opportunity of looking through his negative and properly placing his mask and paper. The

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## *P o r t r a i t*

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action of closing and locking the lift extinguishes the ruby light and automatically turns on the white light. After the proper interval for printing has elapsed, the release of the simple catch automatically raises the lift, extinguishes the white light and again puts on the ruby light. It is designed to take any size from a 5 x 7 down and will give equal illumination throughout the surface. Special design provides for proper ventilation and consequently overcomes any possibility of overheating.



One of the novel features of this piece of apparatus is that in addition to being a practical printing machine for all classes of work, it is also a practical darkroom lamp. For developing film or plates, the light passes through a thickness of orange and ruby fabric, thus giving a perfectly safe light for the most sensitive plates or film. When developing prints, the small frame which contains the ruby fabric is removed from the front of the box, leaving only the orange fabric intervening between the light and the developing tray. This gives additional

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# P o r t r a i t

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light to work by, while at the same time being sufficiently safe for all classes of developing paper.

The outfit is packed neatly in a compact box, and is furnished with six feet of lamp cord, with suitable plugs at each end to connect printing machine with nearest electric light socket.

## DIRECTIONS FOR USE

The machine is so simple in its operation that there is very little need of detailed instructions. The lamp cord furnished with the box will be found at one end, to be fitted with a screw plug. This is intended for attaching to the electric light fixture in place of the usual lamp. The other end has a plug containing two oblong apertures. This plug fits over the two prongs which will be found in the recess on the right side of the printing machine under the nickelplated cover plate.

After the machine has been attached to the electric fixture and the current turned on, it will be noticed that the ruby light is burning. Press up the thumbcatch in the front so that the lever will be raised to the full extent, thus carrying the hinged lift with it. It tilts back far enough to remain in this position of its own accord.

On the glass top of the machine first place the film or plate negative, with emulsion or dull side upward. In pressing the button with the thumb or finger the white light will be turned on, and the negative can then be examined and the time of exposure determined. If it is desired to make the print with a border, a mask should then be placed over the negative, and can be easily arranged in the right location, owing to the fact that the light from the ruby lamp shines through the negative. Then place the paper over the mask and negative, holding it down toward the front edge with the fingers of the left hand. With the right hand grasp the lever bringing the lift down into contact with the paper. Once the rear section of the lift has come in contact with the paper, the finger may be removed, as there is

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# P o r t r a i t

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then no danger of its slipping. Continue to press the lever down until the little catch on the front locks into position. At this point it will be noticed that the switch controlled by the button on the top of the frame is placed in contact and the white light turned on. Count the required number of seconds to make the print, then release the catch, raise the handle and repeat operation.

Full directions for the exposing and developing of prints will be found in the *CYKO MANUAL*, copy of which may be had upon request from all ANSCO dealers or from any of the ANSCO COMPANY'S branch offices.

When using the apparatus as a darkroom lamp for developing films, plates, or fast printing bromide papers, the black frame containing the ruby fabric should be left in place. In handling *CYKO* or other developing papers, a great quantity of light may be used with perfect safety, and therefore this black frame may be removed by simply bearing down on the top of the frame and pulling it out from the top. This will leave simply an orange fabric interposed between the light and the developing tray. To return the frame to the proper position, place the bottom part of the frame snugly into the opening, bear down from the top and then push the top back into contact with the face of the box.

## *The Ohio-Michigan Convention* *August 5th - 8th*

President Will A. Triplett has arranged for several new features to be introduced into this year's program.

A modern skylight is being built in the convention hall by the Cedar Point management and some of the best workmen in the country will demonstrate their methods of lighting and posing.

There will be two prizes awarded—one of \$200.00 and one of \$50.00, payable in gold. This class is also open to photographers in Canada and Mexico.

Full particulars can be obtained by writing to Secretary Geo. D. Smith, Oak Harbor, Ohio.



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## *Special Message from the Women's Federation*

**T**O the dear women who have been so loyal and enthusiastic in convention work, as well as you who are watching with eager interest for the next move, turn your faces resolutely to Kansas City for the week of July 21st to 25th.

One feature which you can help to boom from your own work shop is the exhibit, which you should make ready now before the extreme mid-summer heat is on with its attendant difficulties.

Frame, with or without glass, five of the best photographs which you have made in the last year, and send to Manly W. Tyree in care of Convention Hall, Kansas City, Mo. See that they are started in time to reach their destination by July 14th. All prints are submitted under the rules which govern the general exhibit.

We expect to make the Women's exhibit worthy of special notice. Many responses have come in from prominent women in the profession. Those who have not returned their pledge to exhibit, please do so promptly, and bear in mind the date of acceptance.

Now this is not all that is expected of you. We expect to meet you there personally. The women are carrying out the original plan of being "helpmeets."

A force of intelligent, experienced reception-room women are in cooperation with conducting the working studio, including such women as Julia Reith, Blanche Reineke, Jeannette Bahlman, Mamie Gerhard, Clara Hagins, Belle Johnson, and others. That is something you do not want to miss.

Then there is a little surprise in store for you. It may be "Mere Mentions by Mere Women." To not miss it you will have to be there, and that is not all; one of the most delightful hostesses any city can boast



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## Portrait

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is planning a breakfast—a breakfast in her shady, cool Studio, from nine to twelve on Wednesday morning. Miss Reineke will entertain every member of the Women's Federation and every visiting friend at this charming gathering.

Last but not least, the Women's Federation is pleased to present to the entire Association an evening with Miss M. Beryl Buckley in her own interpretation of F. Marion Crawford's "In the Palace of the King."

With all the feast that is being prepared for over-worked photographers, who would not give up a trip to Europe for one to Kansas City?

(Signed) KATHERINE JAMIESON  
*President.*

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### *Cykologist Bell on Permanency*

ONE of the most important things to a successful business is the lasting quality of your prints. Prints that fade will soon put one out of business.

This being the fact, why not stick to those goods and methods that we know, without any doubt, are permanent? There are some papers with which it is impossible to produce a good sepia, and in the manufacturers' endeavor to mend matters they advertise and recommend from time to time a fresh concoction of chemicals.

Now what I want to ask is, are the results obtained with these mixtures permanent? I have tried CYKO papers in most of these baths and find they yield better sepias than the papers for which they are intended to be used, but I stick to the old hypo alum bath that has been used for years, and which produces results that are lasting.

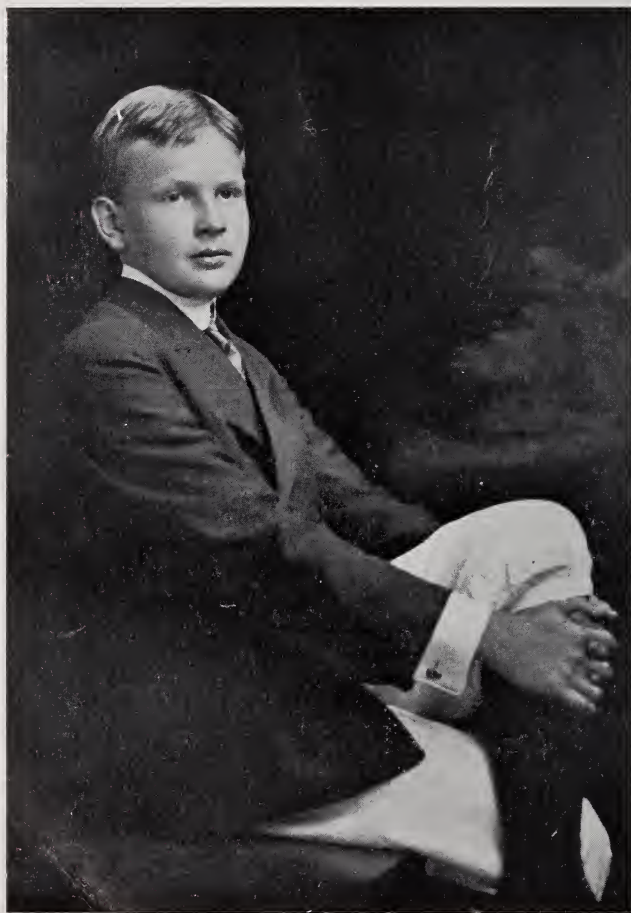
Beware of mixtures you know nothing about and let the other fellow do the experimenting.

T. C. BELL.

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*P o r t r a i t*

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Study by Katherine Jamieson

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## P o r t r a i t

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### *Our Cover Portrait and the Hall of Fame*

WHEN Miss Jamieson asked me to exchange tasks with her the other day, I replied "all right," before enquiring what it was. But when she thrust into my hand a letter from the ANSCO COMPANY asking for data concerning her photographic history, etc., I congratulated myself that no one was better qualified for that particular thing than I.

I can speak from the heart as well as experience. Having been in Pittsburg more than two years with her every day, I know Miss Jamieson and the Jamieson Studio from both points of view—that of the employee and public opinion.

To me Katherine Jamieson has always been the happy medium; the rare combining of artistic temperament with solid business judgment and ability, responsive sympathetic impulses tempered with conservative dignity, and altogether a charming woman.

As many other women have, Miss Jamieson unexpectedly faced the problem of self support, and before the days of the skilled amateur she chanced upon photography, then a new and unusual field for a woman, and one into which she first went inexperienced. But it was one to which she was wonderfully well fitted.

Like all rising spirits, after the first few years of acquiring skill and experience, she owned her own studio. For twelve years the Jamieson Studio has been one of Pittsburg's best business establishments, and enjoys a large and exclusive patronage.

I have served with her through her two terms as President of the Women's Federation, and can realize more than any one else, her loyalty and untiring energy for the success of that organization.

[The above appreciation is by Esther Lynn Watson.-ED.]

# HAMMER PLATES

## FOR HOT WEATHER!

They are unequalled for chemical balance and keeping qualities, and develop quickly with firm, tough films. In them the tendency to frill is minimized.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates are unapproached for summer work.



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

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## Hammer Dry Plate Company

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This is a Larger Size in the Newest Models  
of the Superb ANSCO, having the  
Patented Plano Reversible Finder

## No. 3A Folding Pocket ANSCO

For Pictures  $3\frac{1}{4} \times 5\frac{1}{2}$  inches

Remarkable in construction, in  
operation and in completeness.

It has all the improvements embod-  
ied in No. 1A Folding Pocket  
ANSCO—aluminum frame, round  
corners, automatic adjustable  
focusing scale, double rapid lens,  
sure-action automatic shutter,  
vertical opening front, vertical  
and horizontal foot rests for time  
exposures.

In addition, it is equipped with a  
rising and laterally shifting front

which allows inclusion or exclusion of sky or foreground as the  
operator wishes. Like No. 1A Folding Pocket ANSCO, it has the

### Wonderful Automatic Exact Radius Finder

This exclusive, patented ANSCO device is a great forward stride in camera finders. It  
gives an absolutely correct miniature reproduction of the picture as it will appear on  
the film—no more, no less—whether a vertical  
or horizontal picture is taken. This absolutely  
protects the photographer, and prevents leav-  
ing out some person or object desired in the  
picture. Examine the illustration below.

#### Plano Reversible Finder

Only on the superb ANSCO

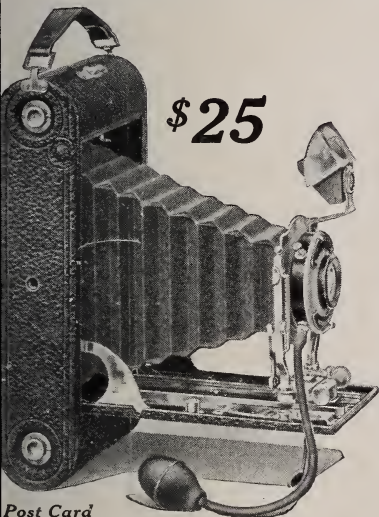
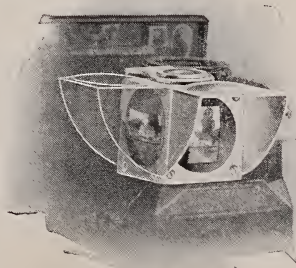
#### No. 1A Folding Pocket ANSCO

For pictures  $2\frac{1}{2} \times 4\frac{1}{4}$  inches. It is smaller than  
No. 3A Folding Pocket ANSCO, described  
above. It has all the new ideas mentioned  
except the adjustable front. An ideal camera  
for general use. Price \$17.50. Write for cata-  
logue and sound, profitable Dealer's Plan.

**ANSCO COMPANY**  
Binghamton, N. Y.

Established 1842

Pioneers in camera making. Manufacturers of  
photographic supplies for more than 60 years.



\$25

Post Card  
Size



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Wholesale Distributors,  
and Where Located**

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46 Cornhill, Boston, Mass.

ANSCO COMPANY  
228 East Fifth Avenue,  
Cincinnati, Ohio

ANSCO COMPANY  
407 North Broadway, St. Louis, Mo.

ANSCO COMPANY  
416 Third Avenue South, Minneapolis, Minn.

ANSCO COMPANY  
171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY  
70 Bond Street, Toronto, Ont.

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Portland, Ore.





# Portrait



*Louis Dworshak*  
*Duluth, Minn.*

*It's not possible for man to have personal  
knowledge of all things, and much less,  
to have all things proven to him.*

If any photographer—even previous to going to the Kansas City Convention of the Photographers' Association of America, had been asked to name the best photographic printing medium, his answer would have been

“CYKO”

**WHY?** Because the men qualified to make a study of printing mediums rank CYKO first, and the leading master photographers use CYKO.

For the same reason anyone would name Shakespeare as the greatest English Dramatist, although he might not have read all of Shakespeare's plays to compare them with others.

But those in attendance at the Kansas City Convention have seen the proofs of Cyko superiority submitted by the master photographers.

They have also learned that CYKO is more than a paper. It's a printing process—the many-in-one process embracing all photographic effects: Carbon, Platinum, Gum, Gelatino and Collodion-chloride, Matte Albumen, etc.

Tell your friends what you know of your own  
knowledge and have seen with your own eyes

ANSCO COMPANY

Binghamton, N. Y.

# Portrait

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

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

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 4

August, 1913

Vol. V

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## *Another Photographic Milestone*

THE annual convention of the Photographers' Association of America, which closed a few days ago at Kansas City, Mo., is already a retrospect.

The retiring president, C. F. Townsend, in an interview stated that it was conceded that the practical feature of the Kansas City convention, namely, the Studio Beautiful, and the school—or what purported to be that—was a success, notwithstanding the pessimism of some as to its educational value.

The ANSCO COMPANY conceived the idea of running a Studio Beautiful at the St. Paul convention two years ago, at its own expense and as a coordinate part of its annual exhibit. The program outlined by the ANSCO COMPANY was quite elaborate, but on being submitted for approval it was deemed best to postpone it lest it give an apparent advantage to the ANSCO COMPANY as manufacturers of photographic supplies for the professional. It is possible that the ANSCO suggestion may have led to that particular feature of the Kansas City convention.

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## P o r t r a i t

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The officers of the Association deserve credit, however, for initiating this new feature at their annual conventions, which will be perfected in view of the experience gained at Kansas City.

Many photographers complained of the paper demonstrations because the brand of papers were withheld from the public. The photographers argued—and quite properly, that no two developing papers work exactly alike, and what might be desirable for one brand might be destructive of the best points in other papers. Without knowing the brand of paper the lessons to be learned from the demonstration were questionable.

The Association decided by an overwhelming vote to hold the next convention at Atlanta, Ga., in view of the attractive promises made by the Southern delegation.

The new board elected for 1914 is made up as follows :

President—Manly Tyree

First Vice-President—Wm. H. Towles

Second Vice-President—Homer Harden

Treasurer—L. A. Dozer

The sterling qualities, as well as the great experience of the men elected for 1914, bespeak great forward strides for the Association, and will enable it to put into effect under the guidance of its friends the progressive resolutions enacted, such as for instance, the paid secretaryship, and the important change in the constitution that makes the Congress the legislative body of the Association.

The ANSCO CYKO exhibit, as usual, was the dominant note among the manufacturers' exhibits, and the CYKO prints shown were representative of the best work of each photographer who contributed to that valuable educational feature of the convention. Some of the master photographers represented in the CYKO exhibit are as follows :

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Miss Reineke	Murillo Studio	J. D. Toloff
M. H. Sykes	G. Reid	Baker Art Galleay
W. Koehne	S. Whiting	C. L. Lewis
M. J. Steffens	M. Schweig	Barber Studio
W. H. Towles	C. A. Steward	J. Shrader
Matzene Studio	J. H. Harris	C. F. Townsend
J. Garo	F. H. Reid	L. F. Griffith
J. P. Haley	J. P. Colville	Metzger Studio
E. S. Sanford	C. Squires	J. C. Bushong
Bradley Studio	C. J. Boeger	Sweet Studios
Endean Studio	W. R. Murphy	B. C. Guttenstein
E. B. Core	Corbitt Bros.	H. F. Horstbrink
E. Goldensky	C. E. Cargille	Francis & Owings
B. C. Golling	F. A. Boyle	R. M. Williams
Lee Bros.	A. W. Judd	H. P. Dexheimer
L. Dworshak	O. Hegemann	Champlain & Farrar
Miller Studio	O. V. Fowler	Caldwell Studio
E. Brush	T. Hatcher	Peterson Studio
C. Wright.	C. R. Reeves	Gerhard Sisters
H. S. Miller	Rink Studio	R. Phillips
Krueter Studio	Mecca Studio	Misses Selby
E. Rosch	H. Fuermann	Mrs. Kasebier
L. J. Buckley	Miss Smith	McDaniel-Nichols Studio

A more comprehensive report of the Kansas City convention will be given in our next issue after the official report is available.

### *Stenciled Goods*

Those who are buying the little wolf film dressed in lambs' clothes should remember that, "There is no sin but seeks to cheat the world by an alias."

(Gerkie Entering on Life, Character p. 25.)



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# P o r t r a i t

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## *The Triunity of Cyko Prints—Time of Exposure, Development and Bromide*

THERE have been many letters reproduced in PORTRAIT in regard to the perfect manipulation of PROFESSIONAL CYKO, but notwithstanding this there are still some photographers who do not as yet grasp the possibilities of this medium for individuality in portraiture because of its plasticity.

Before the advent of CYKO the photographer lacked a medium with which, as the painter with paint and brush, and the sculptor with clay, could give adequate expression to his art. Heretofore, he has been forced to send out a stereotyped print, the same in quality, tone and color as that produced by the other photographer a little further down the street. With the advent of CYKO emulsions all this was changed to the careful, painstaking, thoughtful worker, who has been willing to devote sufficient time to acquire a thorough knowledge of CYKO as a printing medium.

I am inclined to think that a great deal of the lack of knowledge of what should be done to produce a good print is due to the fact that the copy of PORTRAIT which is sent to each studio is filed without being carefully read; or, if it is read it is by others than those responsible for the work turned out in the printing-room. I cannot make too strong a plea for each monthly copy of PORTRAIT to be placed in the hands of the head printer in each studio, and the proprietor should see to it if at all interested in upbuilding his reputation as an artist. The public does not see the negative; it is by the print that the studio is judged.

The more plastic an emulsion the greater skill and knowledge required to handle it, because it is so sensitive and responsive to the photographer's artistic inspiration that the result is no more or no less than the breath imparted to it by the printer. It is the mirror in which

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the printer projects the exact reflection of the photographer's art and handicraft.

I take it for granted that the best print possible is needed from every negative, and with it all a print that is individual, and therefore just a little different from the other fellow's work; and to get such it should be borne in mind that the tone and quality of a print is governed by taste and temperament, to give expression to which skill is essential, and also knowledge, such as the proper handling of the bromide bottle, length of exposure and development, which are the main factors. Next in importance comes temperature of developer, an acid fixing bath properly compounded—and to be used only fresh, and an understanding of the hypo alum bath, or other methods for producing sepia prints when desired.

The bromide bottle should be filled with a saturated solution, and the photographer must know how the solution is produced and how its strength is governed by temperature, as explained in a previous letter in *PORTRAIT*, and that the action of the bromide solution is to form a more stable compound with the silver salts—a compound less easily decomposed by the developer.

The tone of the prints is absolutely controlled by the use of the proper quantity of bromide, together with the correct exposure and development. For the standard black-and-white tone we advise one drop saturated solution to one ounce of developer. If the tone is not warm enough add more bromide. If the tone is too much on the olive reduce the quantity of bromide. For cold black-and-white platinum tones or chocolate sepias use five to ten drops of bromide to forty ounces of developer—that is to say, just enough to keep the whites clear. For extreme warmth in black or brick red tones for sepias use excess of bromide, or about sixty drops to each forty ounces of solution.

The length of exposure and correct development are

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of vital importance in controlling the color and quality of the black-and-white print, and also the sepia tone of these prints when put through the hypo alum bath; and the length of exposure and correct development are governed largely by the amount of bromide used in the developer. The necessary thing is to develop long enough to oxidize practically all the silver salts which are acted upon by light when the correct exposure is given. When this is done a well rounded, rich print is obtained.

With the minimum quantity of bromide (five drops to forty ounces) full development requires about forty-five seconds. With standard quantity of bromide (one drop to each ounce) complete development will require one and one-half minutes. When an excess of bromide is used the time will be about two minutes. A photometer or watch should always be used to time the first print, and thereafter the watch should be consulted occasionally in order to confirm one's judgment.

If print is cold in tone, lacks detail in drapery and the high lights are chalky, it will be an indication of underexposure. If print has full detail but is flat and muddy, also blocked in shadows, it means overexposure.

The sepia tones in the hypo alum bath are dependent upon the color and quality of the original black-and-white print, as well as on the hypo alum bath itself. Therefore, the sepia prints are likewise easily under the control of the printer.

The regular salt hypo alum bath recommended in the PROFESSIONAL CYKO POINTER, published by the ANSCO COMPANY, with modification of developer with the aid of bromide will give all the warmth of tone desired for the average portrait. The salt hypo alum bath is easily compounded and works rapidly.

The iodide bath, also given in the PROFESSIONAL CYKO POINTER, is recommended only when extreme yellowish sepia tones are required, or to produce warm

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sepia tones from cold toned black-and-white prints. An underexposed and forced print will appear still worse when turned to sepia. An overexposed, flat, muddy print will produce a flat, yellow, smudgy sepia because it lacks depth and richness of silver deposit.

It is desirable to carry black-and-white prints intended to be toned sepia a trifle farther in development than if they were to remain black-and-white, or to select the darker prints out of a given batch, having in mind that the brown as a color is not nearly as strong as black, and that for that reason light black prints will invariably tone to sepias that are weak in color and in quality.

Care should be taken to keep the temperature of the darkroom and developer down to 65°; otherwise, it will be impossible to control development properly. A fresh acid fixing bath is likewise imperative.

With these few rules for correct manipulation it should be possible for the photographer to produce any tone desired from blue-black to warm olive, or from vandyke brown to a red carbon. In fact, the range of intermediate shades is unlimited.

W. H. SMYTH.

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### *Out With the "Joker"*

THE stereotyped interview with Mr. Eastman regarding the suit brought by the Government against his company is exactly what could be expected under the circumstances. The photographic dealers and photographers have known the facts for many years, so that the information revealed by the Government suit is nothing new to them, nor is Mr. Eastman's position—as given in the published interview, calculated to change the opinion which the dealers and photographers have held and will no doubt continue to hold, regarding the most unique selling policy that any

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## P o r t r a i t

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so-called Trust has been able to uphold in the face of the Sherman act and of public sentiment.

What is really interesting in the Eastman interview is that part dealing with stenciled goods. We quote Mr. Eastman: "We have always fought the system of making stenciled goods, and have, as a rule, refused offers to do it. It is a common custom in every trade, but one which works generally to the *disadvantage of the manufacturer*. It certainly will not hurt the sale of the stenciled goods referred to, which we make, to put our name upon them."

Quite remarkable. Mr. Eastman admits that making stenciled goods works generally to the disadvantage of the manufacturer. He also admits that they "have always fought the system of making stenciled goods, and have refused offers to do it," yet he does not explain why, in the one particular case referred to in the Government's indictment, they departed from their general practice of refusing to make stenciled goods. The interests of Mr. Eastman in the particular concern referred to and for which they are making stenciled goods, must be very large in order to counterbalance the "disadvantage to the manufacturer" of supplying stenciled goods.

There certainly must be some mystery in this connection, and the concluding remark made by Mr. Eastman that "It certainly will not hurt the sale of the stenciled goods referred to, to put our name upon them" will be seriously questioned by the Independent dealers to whom he has steadfastly refused to sell goods with the Eastman brand, leading them the while to sell an ostensibly Independent film but really an Eastman film in disguise. It was a neat game, and we dare say that neither the Independent dealer nor the Eastman controlled agent will enjoy it. It was neither fair to the one nor true to the other. The trade will no longer need to guess where the "joker" is.



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## *New England Convention*

THE fifteenth annual convention of the Photographers' Association of New England will take place in Boston, Mass., September 2, 3, and 4th. We have received the following announcement from the Secretary, Geo. H. Hastings, Haverhill, Mass., to whom all communications relative to the convention, should be addressed:

"While the 1911 convention was in progress in Bridgeport, the request was made by the National Association officials that we postpone our meeting for 1912 so that a larger attendance could be secured and more enthusiasm given to the Philadelphia convention, it being the great attraction for this section of the country.

"A late vote of the P. A. of A. obliges their conventions to alternate in location each year from East to West, and the one to be held in Kansas City this year leaves the Eastern Sea Board free from any counter-convention attractions.

"The executive board of the New England Association is getting into shape a program for the meeting this year, which will be very practical and instructive to a high degree.

"Demonstrations and talks by men of national reputation will add to the educational features; addresses by members of the craft on every-day conditions which confront us, will be of great benefit to all who listen.

"Careful study of the history of our Association and the affairs of similar organizations, has demonstrated conclusively that success does not rest in the amount or expense of talent, the bounty of the entertainment, or the magnitude of the crowd. True success depends wholly upon the benefits derived by each individual member attending the convention.

"Your executive board for this year recognizes the above sentiments of a former president as being most

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appropriate and truthful. You, by your sentiment and suffrage have directed us to bring forth a program for your observation, education, gratification and entertainment, and we are trying to make good, but the returns for this work and thought depend wholly upon *you*, and if these conventions are to be continued your support and cooperation is absolutely necessary.

“The grand portrait class, open to the world, with a prize of a solid gold medal for the best 8 x 10 or larger (one picture only, framed or not), will induce many of our leaders to compete, and the quality of the entries ought to be worthy of careful study.

“We ask for exhibits in portraiture, genre, landscape, marine, autochromes, animals, etc., to make the largest exhibit ever shown at any New England convention.

“The Wollensak Company is to give a prize (under their supervision) for the best work made with their lenses, particulars to be given later.

“All exhibits will be passed upon by a jury (believing that this plan will tend to uplift the quality of the exhibits), and a certificate of honor will be given to those of acknowledged merit.

“Lose no time in getting your intended exhibit ready, and help make this collection of portraiture and special line of individual work, an eye-opener in the Association's history.

“A very large and meritorious loan collection from the studios of our leaders in America has been promised, and a careful study of such work must give the observer valuable ideas for improving his own.

“The dealers and manufacturers will have their standard as well as improved appliances of special usefulness for the live worker, showing in comparison with one another the worthiness of their devices, and we bespeak for them a large share of your patronage for Fall orders.

“The entertainments given in the past to the mem-

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# Portrait

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bers have always been of pleasurable interest; new features will be introduced this year.


“The practical demonstrations, suggestions, criticisms and advice given by Daddy Lively and others of national reputation, will keep the New England Association in the front rank as heretofore complimented upon.

THE EXECUTIVE BOARD.

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317

Form 1454

**WESTERN UNION**  
  
**TELEGRAM**  
THEO. N. VAIL, PRESIDENT

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ANSCO CO BINGHAMTON

CYKO PRINT BY NEAL WALDEN WON GOLD MEDAL CYKO PRINT BY  
REEVES BRONZE MEDAL SCOTT CLARKE DIAMOND MEDAL CARBON  
PRINT CYKO ALSO WINS WOLLENSAK CUP AWARDED TO WILLIAMS

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JUL 11 1913 1 PM  
ANSCO COMPANY,  
BINGHAMTON, N. Y.

WHITMAN  
1646PM

Wire announcing Cyko the winner—as usual

## Important Correction

Formula given on page 9 of May PORTRAIT is incorrect, and should be as follows:

FORMULA FOR ACID FIXING BATH  
FOR ANSCO DEVELOPING TANK

Water ----- 40 gallons  
Hyposulphite of soda ----- 80 pounds

HARDENER

Water ----- 4 gallons  
Sodium sulphite (anhydrous) --- 2½ pounds  
Acetic acid No. 8 ----- 15 pounds  
Alum (powdered) ----- 2½ pounds

Dissolve chemicals in the order given.

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# P o r t r a i t

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## *Non-Abrasion Developer*

**G**LOSSY Developing Papers will, if carelessly handled, show at times abrasion marks which may be obviated by using a developer compounded as follows:

Water .....	40 ounces
Metol .....	15 grains
Sulphite soda .....	1 ounce
Hydrochinon .....	60 grains
Carbonate soda .....	$\frac{3}{4}$ ounce
Bromide (crystals) .....	25 grains
Red Pruss. potash .....	5 grains
Oxalic acid .....	5 grains
Iodide potassium .....	5 grains

Mix chemicals in the order given.

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*The Best Ad for a Photo Finisher is to Let it  
be Known That he Uses Cyko  
Paper Exclusively*

**W**E have received so many letters such as those referred to in our correspondence with M. A. Leese of Washington, D. C., which is reproduced below, that we would like to call the attention of finishers who use CYKO to the great advantage to be derived from announcing this fact to the general public.

Binghamton, N. Y., July 15, 1913.

MR. J. L. ACKERSON,  
Bureau of Construction and Repair,  
Navy Department, Washington, D. C.

Dear sir:

Your letter is very gratifying to us but it contains no unusual request, for we get letters daily from different sections of the country making just the same enquiry. For instance, we have before us a letter that came by this morn-

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# Portrait

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ing's mail from Frederick L. Coverly Jr., Mgr. of the art department of *Motor Field*, addressed to C. W. Logan, a photographer in Stockton, Calif., reading as follows: "We are reproducing in our July number of *Motor Field* a picture of W. O. Holt, which was made by you, as we greatly admire this photograph on account of its fine reproduction qualities. Would you be kind enough to inform us the name of the paper used for same, merely to satisfy our curiosity."

Mr. Logan's answer is as follows: "The picture referred to was printed on CYKO Plat D. W., made by the ANSCO COMPANY, whose papers we use exclusively."

Our dealer in Washington, M. A. Leese, 614 Ninth St., N. W., will be able to recommend to you some first-class finishing house in that city that uses CYKO papers exclusively, and we are referring your enquiry to Mr. Leese who will communicate with you.

With best wishes,

Yours very truly,

ANSCO COMPANY.

Binghamton, N. Y., July 15, 1913.

MR. M. A. LEESE,  
614 Ninth St., N. W.,  
Washington, D. C.

Dear sir:

Mr. J. L. Ackerson of the Bureau of Construction and Repair, Navy Department, your city, has written us as follows:

"It is an unusual request, I am sure, but can you give me the address of a reliable firm that does amateur developing and printing and that uses CYKO paper? When I did my own work I found that I obtained better results with CYKO than with the other papers, and I have no doubt but that if I can find a firm that uses this paper in its amateur work I will find the firm that will give me the results I am after."

For your benefit we enclose herewith carbon copy of our reply to Mr. Ackerson, and will request you to communicate with him, letting him know who the finisher in Washington is that uses CYKO paper exclusively.

With best wishes,

Yours very truly,

ANSCO COMPANY.



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*P o r t r a i t*

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Group by Louis Dworshak

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## Portrait

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### *Our Cover Portrait and the Hall of Fame*

DULUTH is singularly fortunate in being able to number among her citizens Louis Dworshak, whose portrait appears on the cover of this issue. Mr. Dworshak's success is an example of the value of perseverance to attain which he fought his way up from the ranks against vicissitudes necessarily attending pioneer work. He never compromised the high ideals of his aspiring nature and was sustained in this by his faith in the ultimate result of good work.

In this he was not disappointed for today he maintains a beautiful studio, enjoys a liberal patronage, gets his share of money, incidentally demonstrating that "art in photography" pays because the public has been educated to want it.

Mr. Dworshak has an interesting personality. Born of Bohemian and German parents and raised in America he presents a singular blending of artistic temperament, thoroughness and business judgment. A student of character, a lover of nature, a reader of classic and current literature, musical to a degree, and gifted with dramatic ability he is a fellow who "belongs," no matter where you put him. He is a profound student of the old master painters and his work clearly shows this influence from the low-keyed, well balanced negative to the rich CYKO print.

It is no mean task to educate the public but from the very start Mr. Dworshak insisted on making artistic portraits. The "everyday" kind did not appeal to him although from a business standpoint he could have collected a good round sum daily. He persevered, however, until his portraits attracted attention; and Duluth, being the city of millionaires, his clientele increased in volume and importance.

## Professional Cyko (Brown Label)

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

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

## Post Cards Professional (Brown Label)

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

### Price of Imprint

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

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

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

NO MATTER WHERE THE  
MERCURY STANDS

*Hammer Plates  
meet the issue!*

Working fast and drying quickly,  
with firm, tough films, they have  
little tendency to frill and are the  
BEST plates made.

Hammer's Special Extra Fast  
(red label) and Extra Fast (blue  
label) and Hammer's Orthochro-  
matic Plates fill all requirements.



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

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Hammer Dry Plate Company

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

**Our Branch Offices,  
Wholesale Distributors,  
and Where Located**

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

ANSCO COMPANY  
46 Cornhill, Boston, Mass.

ANSCO COMPANY  
228 East Fifth Avenue,  
Cincinnati, Ohio

ANSCO COMPANY  
407 North Broadway, St. Louis, Mo.

ANSCO COMPANY  
416 Third Avenue South, Minneapolis, Minn.

ANSCO COMPANY  
171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY  
70 Bond Street, Toronto, Ont.

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

BURKE & JAMES  
240-258 E. Ontario St., Chicago

SOUTHERN PHOTO-MATERIAL CO.  
22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.  
1011 Capitol Avenue, Houston, Texas

CLARKE, WOODARD DRUG CO.  
Portland, Ore.





# Portrait



**PAUL MILLOY**  
Memphis, Tenn.

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# The Ideal Printing Medium

The ideal photographic printing medium is one capable of approaching the result seen in a positive on glass or other translucent support when viewed by transparency.

## A Cyko Print

is the nearest approach, and especially

## Cyko Linen

Hence, the popularity of CYKO, and its large sale in all the markets of the world.

Send for the latest edition of  
the Professional Cyko Pointer



Ansco Company, Binghamton, N. Y.

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CYKO PRINT

WHITE LINEN



# Portrait

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

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY PHOTOG-  
RAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 5

September, 1913

Vol. V

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## *Eastman Kodak Company Defeated by AnSCO Company*

*Federal Court holds that Eastman Kodak  
Company is Infringer in Famous  
Photographic Film Case*

**D**ECISION was handed down August 14th by Judge Hazel in the United States District Court of Buffalo after eleven years of litigation finding the EASTMAN KODAK COMPANY guilty of infringement of the patent of Hannibal Goodwin, owned by the GOODWIN FILM & CAMERA COMPANY, whose sole trade agent is the ANSCO COMPANY of Binghamton. The patent is, under this decision, given a broad and controlling construction covering the universally used, modern photographic film in all forms, including cartridge film, film packs and cinematograph film.

The decree under this decision not having been filed at the time of going to press, further comments will be deferred until our next issue.



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# P o r t r a i t

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## *Water from a Photographic Standpoint*

**T**HIS is the first of a series of articles dealing with the chemistry of photography written with the end in view of giving the photographer, in a plain way, a better understanding of chemicals and solutions used by him in his work, and especially for those who do not have access to authoritative works on the subject, or wish the facts in simple form as applied to the art.

Water, as pure as possible and plenty of it, is of course one of the first requisites. The quality and quantity is as varied as location. There are, of course, certain chemicals sometimes present, that will produce deteriorating effects upon negatives and prints, but in my opinion, the danger is overdrawn. If pure, it is a clear, colorless liquid, absolutely devoid of taste and smell. It boils at 100 C. (212 Fahr.), and becomes solid at 0 C. (32 Fahr.), occurring in three physical states, that is, liquid, gaseous and solid.

Pure water is not found in nature, owing to the fact that it dissolves a portion of whatever it comes in contact with. Rain is the purest form of natural water, but contains gases and dust which it collects from the atmosphere. Water taken from wells, springs, rivers, and lakes, etc., differs very much according to the nature of the earth or rocks over which it passes, or upon which it lies.

Among the various substances found dissolved in water, may be mentioned the following: Sodium sulphate, sodium chloride (salt), magnesium sulphate, magnesium chloride, magnesium carbonate, calcium sulphate, calcium carbonate, sulphureted hydrogen, potassium sulphate, potassium chloride, phosphates, bromides and iodides of calcium, aluminum sulphate, ferrous carbonate, carbonic acid, silica, and a large variety of vegetable substances.

Any of these substances, as a rule, are found in small

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## *P o r t r a i t*

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quantities, and will not be found dangerous in photographic manipulation, even if such solution shows a milky precipitate, only so far as one might oxidize more rapidly than another, or to obtain a correct color, more or less bromide might be required. A sure way to remove all injurious inorganic matter is by boiling. A thick incrustation is soon formed in the interior of the vessel. This is usually of a brown color, and the more mineral matter contained the more rapid will be the deposit. The explanation is, that when natural water is boiled, the carbonic acid gas contained in it, is expelled, and as the calcium, magnesium, and iron carbonates are not soluble in water, which does not contain carbonic acid, they are precipitated, forming a succession of layers on the bottom and sides of the vessel in which water is boiled. When hardness can be removed by boiling, it is termed temporary hardness, but if due to such substances as sulphite of lime, which is not thrown out of solution by boiling, it is termed permanent hardness.

Usually, if boiled water is used for making stock solutions, the water used for dilution may be taken directly from the tap. Absolutely pure water is only obtained by distillation, but can rarely be procured for photographic use. If properly distilled, it should give no precipitate with silver nitrate, showing the absence of chlorides; nor with ammonium oxalate, showing the absence of lime; nor with barium chloride, showing the absence of sulphuric acid. A drop of potassium permanganate should give a permanent pink tint to the water, proving the absence of organic matter.

Organic or vegetable matter in water can do no harm, only as a stain, being absorbed by the gelatin in prolonged washing. When stain is serious, there is no remedy except by recourse to oxalate of potash or one of the quick hypo eliminators given in a previous issue.

Water will only hold a certain quantity of chemicals in suspension, therefore, care must be taken not to

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make stock developing solutions too concentrated. If your solution shows minute floating frost-like crystals, or there is a collection of them in bottom of container, you can rest assured that some of the developing agents have been thrown down and developer will not give perfect action. One half quantity of water called for in formula may be used with safety for stock solution, but if further concentration is desired, a small quantity of wood alcohol should be added to prevent re-crystallization and precipitation of developing agents.

My experience has been that lack of quality, stains or discoloration in prints come, more often, from improper manipulation in development or fixing, or from prolonged soaking in wash water, than from foreign chemical substances present. If silver salts are not removed by hypo, yellow stains will be formed by action of oxygen in water. Decomposition of gelatin producing stains will come from long soaking in water. Therefore, prints should never be left to soak in batches but should be kept separated and in motion, and washed by frequent changes as quickly as possible under all conditions.

The next letter will be on "Sodium Sulphite and its Uses as Applied to Photography."

(Signed) W. H. SMYTH.

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### *Our Frontispiece—The New Feature of the Leading Studios*

**T**HE frontispiece in this number is a photographic print on PROFESSIONAL CYKO LINEN WHITE—a surface of CYKO now being featured for the highest class work by the leading studios of this country and Europe.

It produces, as may be seen by the frontispiece, a very beautiful effect, and has the peculiar quality of giving

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the shadows a transparency obtainable with no other printing medium. In fact, the effect is not unlike a positive viewed by transparency—the shadows have great depth and brilliancy.

LINEN CYKO is made in white and buff. It takes colors better than any other paper, and when touched up in oil the picture produces the illusion of an oil on silk canvas. There are many studios exploiting with profit that line, having at once realized the wonderful possibilities of CYKO LINEN for photographs in colors.

CYKO LINEN lends itself admirably for loose mounting because it lies absolutely flat when dried according to directions or by any of the approved methods.

The price of this paper is necessarily higher than the other surfaces of CYKO. In the first place, the raw paper stock costs more, and the process of coating is exceedingly expensive, due to the difficulties encountered—difficulties, indeed, that so far have been beyond other manufacturers to overcome, as attested by their absolute failure to imitate this LINEN surface in spite of persistent attempts. The price is as follows:

8 x 10 - \$1.00	per Dozen	\$11 25	per Gross
10 x 12 - 1.50	“ “	16.90	“ “
11 x 14 - 2.00	“ “	21.90	“ “
12 x 16 - 2.45	“ “	27.40	“ “
12 x 17 - 2.60	“ “	29.10	“ “
14 x 17 - 3.00	“ “	33.75	“ “
16 x 20 - 4.00	“ “	45.00	“ “
18 x 22 - 5.00	“ “	57.00	“ “
20 x 24 - 6.00	“ “	68.75	“ “
10 foot rolls, 25½ in. wide		-	\$2.75 per roll.
10 yard rolls, 25½ in. wide		-	7.00 per roll.

CYKO LINEN is not cut in smaller sizes than 8 x 10, and is only furnished in double weight.

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# P o r t r a i t

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## *There Are Others*

**I**N looking over the educational department of the *Y & E Idea*, a trade organ published by the Yawman & Erbe Manufacturing Company, we came across a list of questions and answers which are very pertinent to the photographic paper business, and may help photographers to be more lenient toward paper makers.

“Question 59. Is it easy to match colors in paper stock—the stock having been made in two different runs?”

“Answer. No, it is very difficult. It is practically impossible to make two lots of paper, run at different times, exactly alike.

“Question 60. Will paper mills contract to exactly match a shade on second or later run?”

“Answer. No, they will not.

“Question 61. What is the reason for this?”

“Answer. It is the inability of paper chemists to absolutely control the conditions, the action of chemicals, and the ingredients from which paper stock is made.

“Question 62. Will it ever be controlled?”

“Answer. It is doubtful.”

There are other questions that might be added, and this we will do for the benefit of the complaining photographers.

“Question. Is it easy to match the tooth or grain in paper stock—the stock having been made in two different runs?”

“Answer. No, it is very difficult—in fact, impossible, because the grain is obtained by means of a wire screen or blanket and the grain depends on the manner in which the pulp solution sets, which is not absolutely within the control of the paper maker. The surface will, in setting, sometimes be smoother or rougher than intended. If rougher, it may be smoothed down by passing through



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# P o r t r a i t

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a calendering machine. The calender, however, can not be regulated to produce a pressure micrometrically accurate so that the resulting surface will not be *identical* in every case."

The matter of absolute uniformity of speed and degree of gradation is another vexing question for a photographic paper maker. In the first place, there is no such thing as *absolute* uniformity of speed and gradation. Uniformity in paper emulsions is a relative term and means uniform as compared with other brands.

If paper were an inert material, such as glass, the problem would be simplified, but no two runs of raw paper are exactly alike. An emulsion coated upon one run of paper when spread on the next run will show slightly different characteristics as to speed and gradation.

A very important item in the cost of manufacturing a dependable paper, a paper that must come to a certain high standard of quality, lies in the waste resulting from conditions not within the control of the manufacturer. Each emulsion must be adjusted to the peculiar characteristics of each different run of raw paper, and in doing so a lot of waste is inevitable. This explains in part why one brand of paper is sold for a higher price than another. The consumer must pay for this waste in manufacture necessary to produce a standard quality, or he must incur in his own workroom the loss attendant upon using a mill run product, one that is marketed just as it happens to be—good, bad or indifferent.

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## *C. F. Townsend Resigns from General Secretary Committee of P. A. of A.*

We regret to learn that owing to ill health, Mr. Townsend has decided, on the advice of his doctor, to resign from the Board elected to appoint a general secretary.

We wish Mr. Townsend a speedy recovery.

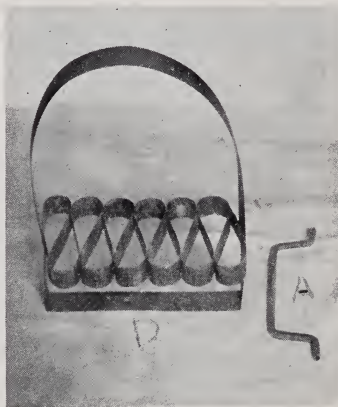
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# P o r t r a i t

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## *A Few Words About Tank Development by One Who Was Skeptical*

A FEW years ago I thought hand development the only way, but after seeing a few plates and films developed in a tank and noting results I thought I would try the scheme. I accordingly got a tank for the work. Finding the small tank too much trouble I



made one of wood, coating it over. This worked well for a time but caused much trouble in leaking and warping. I then made one of metal and coated that but the metal would get exposed and contaminate the developer.

Next I tried one of Portland cement but that was a total failure. I saw one made of soapstone bolted together but this was too high in price. I had already made racks of aluminum that would hold one or a dozen plates and could hang them into the measly tanks I had, getting good results. I also made an aluminum rack

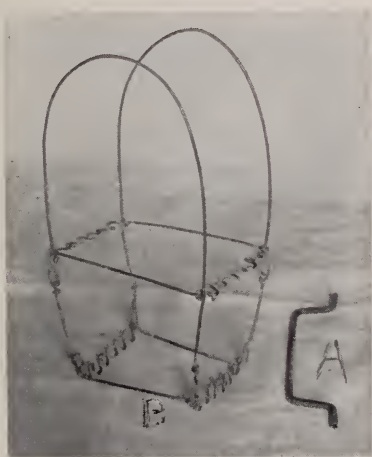
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# Portrait

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that would take a film pack, all sizes up to 4 x 5, hanging these in the tank also. (See illustration.)

As the work increased I felt that I must get ahead of it so I began to look around and took into my confidence a manufacturer of terra cotta. He offered to make me a tank 8 x 12 x 40 inches deep, holding about sixteen gallons, and glazed on the inside so that it would stand the work. A hole was made in one edge near the bot-



tom so it could be piped or corked. To use three or four of these tanks is my ideal way; one for developing, one for hypo, and one for rinsing and washing, all of them being piped with proper fittings so there would be no handling of water by hand. One tank does my work nicely and is so much better than the old way that I thought it good to tell my fellow workers. If I were developing only a few plates or films a day I should get one of these tanks just the same as they are so handy and the developer is always ready. One can take a

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# P o r t r a i t

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plate, slip into the darkroom, hang it in the tank and go on about his work. In twenty minutes the plate will be ready to come out and be placed in the hypo, keeping it in the same rack all the time, and one is satisfied that the results are as perfect as possible. When through one has only to take up any local reduction or retouching as the case may require, and you have a beautifully developed plate or film without much loss of time.

(Signed) H. A. Dow.

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## *Drying Prints*

The ANSCO COMPANY receives from time to time letters from CYKO users, asking the best method to use for drying CYKO prints so that they will remain flat.

The processes that we recommend are embodied in the PROFESSIONAL CYKO POINTER, a copy of which should be in the hands of every professional photographer in the country. If you have not a copy we will be pleased to forward same upon hearing from you.

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## *Local Reduction of Negatives*

Every photographer feels the need at times of locally reducing a negative. Cykologist T. C. Bell forwards a communication which contains a valuable suggestion:

There are a great many ways to do local reducing, but the best and most convenient way, in my opinion, is to use a rubber eraser. When the high lights are too strong, proceed by using ink eraser first, then finish up with pencil eraser. Care should be taken when using ink eraser not to use too much pressure, as it reduces very quickly and is apt to cut through the film. After a trial or two you will find by using this method of local reducing that it will only take a few minutes to reduce the strongest high lights, and the negative will produce a much better print."

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# Portrait

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The salesman explains the advantages of the exact radius finder  
in the AnSCO Store of E. H. Cone, Inc., Atlanta, Ga.



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# P o r t r a i t

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## *Change Your Styles*

**I**F the "world stood still" mercantile business would suffer, because unless new fashions are introduced there is not the incentive to buy.

We do not wish to criticise photographers severely but we have to admit that many other trades and professions augment business by changing styles, thus creating more demand for the particular line of goods they handle.

The story about the dilapidated showcase is an old one but it holds good just the same. Change your showcase often, and if you label your prints with prices be sure the highest priced portraits are superior *in human interest* (as well as technique) to the cheaper ones. Make a specialty of sepias, charging more for them. Occasionally make a display of sepias only.

We call to mind one very successful photographer, a CYKO user, who adopted this method and during last Christmas over ninety per cent. of his holiday trade was sepia prints. This meant increased profits. This photographer now runs four studios in the same town and is still branching out.

If you wish to receive further advice send the ANSCO COMPANY a few prints, and their professional department will help you with suggestions which will increase your business.

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## *AnSCO Films are Good even When Outdated*

Allston, Mass., April 1, 1913.

ANSCO COMPANY,  
Binghamton, N. Y.  
Gentlemen:

I am enclosing nine photographs which I think you will be interested in. They were taken on ANSCO film, three from a set of six on a film dated Feb. 1, 1911, taken

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# Portrait

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March 28, 1913; six taken on a film dated March 1, 1912, taken March 19, 1913.

These two rolls of film were purchased by me about Sept. 1, 1911, for use on a vacation trip and were not exposed until a week ago. In the interim they lay around the house with no care taken to preserve them, traveled among my household goods with freight from Altoona, Pa., to Boston, and, came to light about three weeks ago.

As examples of photography I do not claim much for



An out of date result

the pictures but as examples of what your films will do, even when very much out of date, I thought they might be of interest.

I might state that the three pictures which are missing were not printed as Mrs. Birge failed to get the youngster on the film in her hurry (this was her first attempt), but the negatives are fully timed and as good as the others.

Yours very truly,

(Signed) E. G. BIRGE.

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# P o r t r a i t

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## *The Photographic School at Syracuse University*

THE photographic school at Syracuse University will probably by the end of the year be housed in a home of its own, as plans are now under consideration for a special building, comprising on the ground floor a lecture room, studio, four darkrooms, plate, lens and shutter testing rooms, and the usual offices. On the first floor will be built a portrait and motion-picture studio thirty by sixty feet, in which it will be possible to stage an ordinary play.

Professor E. J. Wall, who is in charge of this department, hopes to have installed in the new building a Hurter & Driffield plate testing machine, with its complement a special photometer, a complete optical bench, these instruments now being on the way. With these he hopes to make the school a reliable testing establishment for lenses, plates and papers, to put in as soon as possible also a shutter testing machine. A photomicrographic department is to be fitted up and spectrographic work is to be undertaken, the necessary equipment being all on the spot and want of room only has prevented the same being installed ere now.

The department has received many donations in the form of apparatus from various manufacturers.

It may save many applicants trouble if it is explained that the course extends over two years and comprises the necessary art and chemical training required to fit anyone to qualify either as an expert with the camera, in the laboratory or the studio. The demand for skilled workers is greater than the supply, and already posts are open to those who graduate, not only in connection with the motion-picture but also in photographic factories.

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# P o r t r a i t

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## *Our Cover Portrait and the Hall of Fame*

**P**AUL MILLOY of Memphis, Tenn., whose portrait we reproduce this month on our cover, is a Northerner who has made good in the South. Mr. Milloy was born in Toronto, Canada, in 1875, so he is still a young man. He received his photographic training at the Tomlinson Studio in Detroit, Mich., going from there to Chicago, where he worked in many of the leading galleries, thus learning something from each of many of the best workers in the United States.

His leanings were always toward the South, so when he felt sufficiently proficient to make a success he carefully canvassed the different large cities in the zone that appealed to him, finally making Memphis, Tenn., the town of his choice and the fruitful field of his endeavors. This was nine years ago and during that time he has gained an enviable reputation as a high-grade photographic portraitist and as a leading citizen of his adopted town. His fame and conviviality go beyond the borders of his State for he enjoys the friendship of his brother photographers there and elsewhere.

Mr. Milloy is a strong believer in the business policy of using only the best materials, and when he realized that some of these were manufactured by Independent makers, which his stock house was prevented from selling by the Photographic Trust, he made a consistent and determined fight for an open market. His help in that connection has been partly successful, but a great deal still remains for him and other photographers to accomplish before the fight for freedom is finally won. He realizes the plastic qualities of CYKO emulsion for reproducing all he gets in his negatives and for stamping his artistic individuality in the finished print. Mr. Milloy's everyday work speaks for itself.

## Professional Cyko (Brown Label)

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

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

## Post Cards Professional (Brown Label)

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

### Price of Imprint

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

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

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



FROM EQUATOR  
TO THE POLES  
**HAMMER PLATES**

have shown themselves to be unmatched. With the best qualities of the BEST, Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates cover the widest possible range with the greatest speed and reliability.



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

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**Hammer Dry Plate Company**

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

**Our Branch Offices,  
Wholesale Distributors,  
and Where Located**

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46 Cornhill, Boston, Mass.

**ANSCO COMPANY**  
228 East Fifth Avenue,  
Cincinnati, Ohio

**ANSCO COMPANY**  
407 North Broadway, St. Louis, Mo.

**ANSCO COMPANY**  
416 Third Avenue South, Minneapolis, Minn.

**ANSCO COMPANY**  
171-173 Second Street, San Francisco, Cal.

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70 Bond Street, Toronto, Ont.

**ANSCO LIMITED**  
143-149 Great Portland Street,  
London, W., England

**BURKE & JAMES**  
240-258 E. Ontario St., Chicago

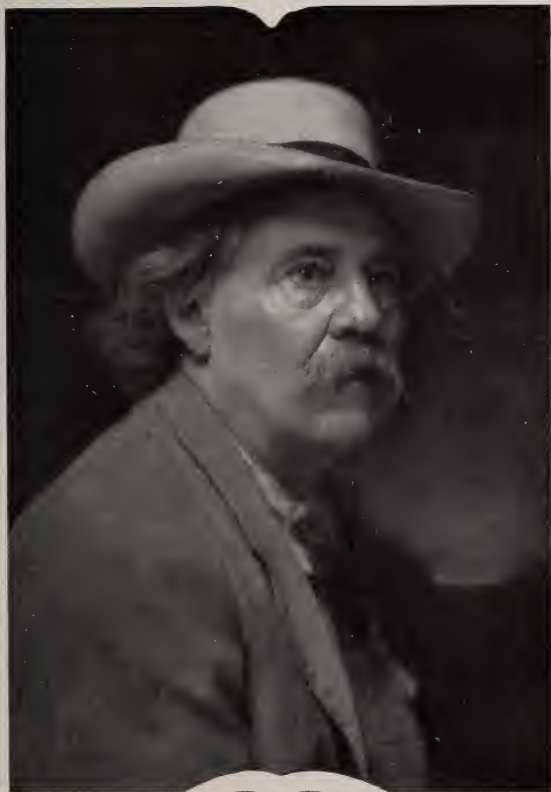
**SOUTHERN PHOTO-MATERIAL CO.**  
22 Central Avenue, Atlanta, Ga.

**SCHAEFFER PHOTO SUPPLY CO.**  
1011 Capitol Avenue, Houston, Texas

**CLARKE, WOODARD DRUG CO.**  
Portland, Ore.



# Portrait



R. M. Williams  
Evansville, Ind.

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# The Ideal Printing Medium

The ideal photographic printing medium is one capable of approaching the result seen in a positive on glass or other translucent support when viewed by transparency.

## A Cyko Print

is the nearest approach, and especially

## Cyko Linen

Hence, the popularity of CYKO, and its large sale in all the markets of the world.

Send for the latest edition of  
the Professional Cyko Pointer



AnSCO Company, Binghamton, N. Y.

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# Portrait

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

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

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 6

October, 1913

Vol. V

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## *Great Interest Shown in Coming Convention of National Photo Dealers*

This Year's Convention Bids Fair to  
Totally Eclipse Last Year's Decided  
Success.

**T**HE farsightedness of cooperative effort has been demonstrated so often in other lines that everyone allied with the photographic industry will welcome the report that arrangements for the Convention of the Photographic Dealers' Association of America to be held March 24-27, 1914, at the Hotel La Salle, Chicago, are progressing rapidly.

Already numerous firms have signified their intention to exhibit, and judging from their standing in the trade, it is a foregone conclusion that this coming convention will go down in the annals of the Association as one that accomplished much for the interest of the trade in general.

President Charles H. Huesgen of the Association in a recent interview stated that manufacturers and dealers alike cannot help but profit by the stimulus to the business which this coming convention will provide.



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Dealers should send in their applications for membership at once. This important matter should receive your immediate attention. Write to any of the following officers for a copy of the new constitution and by-laws and application blanks adopted at the first convention held in Rochester last March.

PRESIDENT

Charles H. Huesgen, 456 Fourth Ave., New York City.

FIRST VICE-PRESIDENT

E. H. Goodhart, 22 Central Avenue, Atlanta Ga.

SECOND VICE-PRESIDENT

H. M. Fowler, 806 Huron Road, Cleveland, Ohio.

THIRD VICE-PRESIDENT

W. P. Hallam Jr., 17 Fourth Avenue, Duluth, Minn.

FOURTH VICE-PRESIDENT

E. M. Heidkamp, 56 W. Randolph St., Chicago, Ill.

SECRETARY

William Hartman, 623 E. 37th St., Brooklyn, N. Y.

TREASURER

George L. Kohne, 602 Summit St., Toledo, Ohio.

## *Special Announcement*

THE ANSCO COMPANY takes great pleasure in announcing that it has engaged the services of Mr. Sadakichi Hartmann, the well known art critic, and author of "The Whistler Book" and "A History of American Art," to write a series of essays on artistic portraiture, entitled "The Ten Leading Styles of Portraiture" which will appear in PORTRAIT in the near future. This series which in a way will be a review of the entire history of portraiture and an analysis of all the various ways of expression that have been made famous by old and modern masters, will be the most valuable contribution that Mr. Hartmann has yet offered to the professional photographer. It will be a series worth studying.

The articles will not only be instructive but lend

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themselves to practical application. Every photographer may learn from these essays to improve and individualize his own style, and to acquire a distinct manner of



Sadakichi Hartmann

composition, either by an exclusive devotion to one of the great styles, or a skillful combination of several of them.

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# P o r t r a i t

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## *Photographic Mountants*

THE following correspondence referring to photographic mountants will be of interest to readers of PORTRAIT.

Pittsburg, Pa., August 14, 1913.

ANSCO COMPANY,  
Binghamton, N. Y.

Gentlemen:

Can you furnish me with a good starch paste formula? The one I have been using for the past three years which is:

Starch .....	16 ounces
Formaldehyde .....	4 drams
Oil cloves .....	60 drops
Water .....	96 ounces

has an abundance of water which comes to the top of the paste. Can you suggest any way wherein I could eliminate this trouble, and how you would make a good white photo mounter. Will too much alum harm a finished picture?

Awaiting your early reply, and hoping you can help me out of my present trouble, I am,

Very truly yours,

(Signed) G. A. STEDEFORD.

### *Our Reply*

MR. G. A. STEDEFORD,  
150 Taggart Street,  
Pittsburg, Pa.

Binghamton, N. Y.,  
August 21, 1913.

Dear sir:

In the selection of a suitable mountant it is necessary to avoid any that shows any trace of acidity. It should be as simple and as free from foreign matter as possible, otherwise it is likely to have a detrimental effect upon the image, causing it to fade. Among the

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## P o r t r a i t

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many substances used for this purpose, owing to their adhesive properties, may be mentioned flour or starch paste, arrowroot, albumen, dextrine, gum, gelatin and glue.

Flour paste—Ordinary flour makes an excellent paste, but it is rather liable to acidity.

The following recipe for a paste that will not sour, is given in "Spon's Recipes." Dissolve four teaspoonfuls of powdered alum in one gallon of water; when cold stir in as much flour as will give it the consistency of thick cream; beat smooth, add one teaspoonful of pulverized resin, and 20 drops of oil of cloves; pour the whole into 2 quarts of boiling water, stirring thoroughly until it is cooked; pour into glazed earthen vessel, and when cold cover with oiled silk or paraffine paper and put in a cold place. When needed for use take out a portion and soften with warm water. This will be found very convenient for use at times when only a small quantity of paste is required.

The ordinary method of making flour paste is to just pour boiling water on to a small quantity previously made into a paste with cold water.

Starch mountant—Starch, although much employed as a mountant, should be carefully used; unless quite pure and fresh it is very dangerous, as it is very likely to become acid and destroy the prints. It is best prepared by triturating starch with cold water in a mortar, so that it shall be perfectly free from lumps. Boiling water is then poured on slowly, constantly stirring the while, until the paste is formed, which will be seen by its increased transparency. The addition of a little alum to the water with which it is prepared will render the paste more permanent. The proportions should be as follows: Powdered starch 2 ounces, mixed with 2 ounces of water, and about 18 ounces of boiling water poured on, into which has been dissolved about 50 grains of powdered alum and 12 drops of carbolic acid.

Another formula is: Starch, 2 ounces; white glue 1

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## P o r t r a i t

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ounce; acetic acid (glacial)  $1\frac{1}{2}$  ounce, and a few drops of oil of cloves. The glue is first soaked in about 18 ounces of cold water, melted, and boiled, and while boiling, the starch mixed with 2 ounces of cold water, is added.

Arrowroot mountant—The following has been given as a good recipe: Best Bermuda arrowroot  $3\frac{1}{2}$  ounces; gelatin (Nelson's No. 1) 160 grains; methylated spirits, 2 ounces; carbolic acid, pure, 12 minims; water (cold) 30 ounces. Mix the arrowroot to a stiff cream with a portion of the water, while the gelatin is placed to soak in remainder. When the gelatin is softened and the arrowroot well mixed, pour all together into an iron sauce-pan, and bring to the boiling point. Keep at this heat for about 5 minutes, being careful to stir continually from the moment it is placed on the fire. When sufficiently cooked pour into a basin to cool. When cool add the carbolic acid and spirits (previously mixed) in a thin stream with constant stirring; place in cans and seal.

These formulæ are given by an authority on adhesives, and without doubt will prove satisfactory: In our opinion the starch paste you are using is not compounded correctly or the paste has soured, as no free water should be present. Alum in small quantity will do no harm to prints.

We hope that either the flour or starch formula will help you out of your present trouble.

Very truly yours,

ANSCO COMPANY.

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### *Cyko Finishers in Great Demand*

The G. L. Huske Photo and Optical Company, 616 Fourteenth St., N. W., Washington, D. C., will be pleased to direct amateurs who desire to secure the best results from their negatives to finishers in their city who use CYKO exclusively.



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# P o r t r a i t

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## *Sodium Sulphite and its Uses as Applied to Photography*

**S**ODIUM SULPHITE is prepared by passing sulphur dioxide over damp crystals of sodium carbonate. It takes the form of prismatic crystals soluble in four times its weight of cold, and twice its weight of hot water.

In the early days much difficulty was experienced in getting pure sodium sulphite as necessary for photographic purposes, and also in keeping it in crystal form, on account of its quick changing to sodium sulphate by contact with the air.

Manufacturers have now discovered the necessity of putting this on the market in a desiccated form, which in its dry state is practically impervious to deteriorating action of oxygen in the air, ANSCO sodium sulphite being standard in quality.

There have been conflicting opinions in the past as to the necessity of a neutral sodium sulphite for photographic purposes, but later experimenting has proven that it is not absolutely essential, providing that the substances were not harmful. Sodium bisulphite is not found in neutral sulphite but is sometimes present in the commercial product. It has the same action and is considered more effective in the acid fixing bath.

The use of desiccated soda eliminates chance presence of sulphate in a quantity sufficient to materially weaken its action. If kept from moisture sulphate will not be formed, and even if present in small amounts it will only necessitate the use of slightly more for equal action as a preservative.

Some makes of sulphite contain sodium carbonate and it causes much uncertainty and annoyance by its varying amount, and the photographer is unable to make allowance in his formulæ which demand an addition of a definite quantity of the former in conjunction with the

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## *P o r t r a i t*

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latter for development. The presence of carbonate in sulphite is easily detected.

The method depends upon the fact that carbonic acid gives a beautiful red color with an alcoholic solution of phenol phthalein. If then, we dissolve some of the sulphite in question containing only one or two per cent. of carbonate, and add a little of the alcoholic solution of phenol phthalein, we shall have a red color developed, due to the carbonic acid.

Sulphite is used in alkali developers as a preservative on account of its great affinity for oxygen which is present in a free state in the air, and mixed to a more or less degree in all water, and by taking it up prevents too rapid oxidization or decomposition of the developing agents.

Quantity has no marked effect upon the quality or color of prints produced on gelatin chloride or bromide papers when used in connection with any of the well known developing agents such as metol, hydrochinon, duratol or ortol, its absence or loss of strength being indicated only by rapid discoloration of the solution.

In pyro, developers for plates or films, the sulphite of soda serves a double purpose. As a preservative and by the degree of preservation, it governs color, for pyrogalic acid, or pyrollol, as it is correctly termed, when mixed with an alkali absorbs oxygen very rapidly, turning into a brownish-black compound which stains the negative; therefore, color may be governed with great accuracy by quantity of sulphite of soda used to take care of the oxygen.

Sulphite of soda is also very necessary as a preservative in the acid fixing bath and many photographers do not seem to realize the importance of making it absolutely right, as the least indication of sulphuration will prove harmful to the negatives or prints.

The acid fixing bath has been taken up before in

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PORTRAIT, therefore, I will only go into it so far as our present subject, "Sulphite" is concerned.

Hypo is attacked by acid and alum, decomposing the hypo and liberating sulphur. The sulphite in correct quantity protects the hypo from this action. If bath becomes milky it indicates weak sulphite or acid that is too strong.

It is sometimes advisable to use more sulphite than formula calls for, especially if it is not fresh and full strength. The only ill effect of too much sulphite is to make bath milky, also, but this will do no harm. The acid clears the bath, and if too much sulphite is present it cannot clear it completely. You will readily see that to have a clear bath the sulphite and acid must have the proper balance.

Make the bath right and insure good negatives and prints.

Treatment of negatives with a 10% solution of sulphite after bleaching in a solution of equal parts bichloride of mercury and potassium bromide constitutes the best and most convenient method of intensification. Thus we find sodium sulphite to be one of the most useful chemical substances used in photographic processes, and knowledge of its proper use is essential to success.

The next letter will be on "Sodium Carbonate."

W. H. SMYTH.

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### *Sepias on Professional Buff Cyko by the Redeveloping Method*

THERE are still many photographers who adhere to the redeveloping method of obtaining sepia prints, and although it is acknowledged that CYKO sepias by the hypo alum process cannot be beaten, yet we give below the formula and other details for the benefit of those who prefer this method.

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The double sulphide redevelopment process will produce beautiful sepia which will be uniform, providing the prints are manipulated according to instructions given herewith. With this process it is also possible to vary the tone at will, as the resulting color is governed by the length of time the print is allowed to remain in the first sulphide bath.

In making prints for sepia tones by this process a reasonable amount of care should be exercised to avoid any excess of warmth, i. e., avoid overexposure and excessive amount of potassium bromide, usually about one drop to each four ounces of developer is sufficient.

Bleaching and redeveloping solutions are made up as follows:

## DOUBLE SULPHIDE REDEVELOPMENT

### BLEACH

#### (Stock Solution A)

Water	60 ounces
Ammonium bromide	2 ounces
Ammonium bichromate	2 ounces

#### (Stock Solution B)

Water	60 ounces
Potassium ferricyanide	4 ounces

To bleach take

Stock solution A	4 ounces
Stock solution B	4 ounces
Water	8 ounces

### REDEVELOPER

#### (Stock Solution)

Water	32 ounces
Sodium sulphide	4 ounces

To redevelop take

Stock Solution	2 ounces
Water	16 ounces

After the prints are thoroughly fixed and washed they should be placed in the redeveloper (sulphide bath) for from two to ten minutes, depending on the tone desired.

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# P o r t r a i t

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The longer they remain in the first sulphide bath the colder will be the resulting sepias. The only change noticeable in this first sulphide bath will be that every trace of warmth in tone will gradually disappear. At first it is usually safe to allow five minutes in this bath, then if the resulting sepia is too cold in tone cut down the time to three minutes, or if too warm increase it to eight minutes. Once the worker decides on the tone desired it can be obtained with great certainty by always giving prints the same treatment in this bath.

Prints should then be well rinsed and placed in the bleaching solution where it will be observed that they do not bleach out as far as in ordinary treatment, the image being fairly strong when the bleaching is completed, which is determined when all the black has disappeared from the deepest shadows. Out of this bath the prints should again be well rinsed, and then placed back for a few seconds in the sulphide bath, where the image will at once reappear with all its original vigor, and is then ready for the usual final wash.

The tone of the prints cannot be determined until after they are dry, as they appear a great deal warmer in tone when wet.

The writer does not care to say that this method of making sepias on PROFESSIONAL BUFF CYKO is better than the hypo alum process, but inasmuch as it is being used with complete success by some of our most discriminating workers, we present the foregoing with the suggestion that a trial would be entirely worth your while, and possibly a pleasant surprise.

E. M. ST. CLAIRE.

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## *The General Secretary Committee*

The vacancy on the committee due to the resignation of C. F. Townsend of Des Moines, Iowa, has been filled by the appointment of Manly Tyree, Raleigh, N. C., the genial President of the Photographers' Association of America.



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# P o r t r a i t

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## *A Useful Printing Dodge*

Under this caption a very good scheme for printing hard and bricky negatives was outlined by Cykologist Rosemeyer in the April number of PORTRAIT.

Sometimes it is difficult to obtain sandarac and mastic in one's home town and Cykologist F. W. Leache comes to the rescue with a good suggestion. He writes: "There is a very simple way to obtain the same result. Buy from your stock house a 4 oz. bottle of ground glass substitute and add liquid dragon's-blood (obtainable from any druggist) as you wish, coloring the varnish from lemon yellow to a ruby."

This varnish works in the same way as the other one referred to and will possibly save readers some trouble in obtaining the necessary chemical.

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## *The Ansco Business in the Northwest Keeps Pace With the Rest of the Country*

It was only a couple of years ago that the Minneapolis branch of the ANSCO COMPANY, foreseeing the growth of the business, moved into larger quarters, but the growth was underestimated so that it has been necessary to make a further move. It has leased a large place in the Commercial Building, Corner of First Avenue North and Third Street. Orders should be mailed to the new address so as to prevent delay.

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## *Notice of Appeal*

Notice of appeal from the decision of Judge Hazel having been given by the Eastman Kodak Company, further comment upon this most important case must therefore be deferred until the final decision has been rendered by the United States Circuit Court of Appeals. The argument of the case on appeal will be expedited in every way possible.

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# P o r t r a i t

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## *Proofs*

THE question of the proper manner of showing proofs to patrons has not received the attention it deserves, notwithstanding the fact that the ultimate order depends to a great extent on the impression those proofs make on the customer.

The usual method of employing a printing-out process will perhaps suffice where the price charged for a dozen prints is comparatively low, but when showing proofs of high class work where a good price is asked—and obtained—surely the proofs should be in a more presentable form.

Many photographers roughly retouch the negatives before making proofs, thus simplifying the work of the custodians of the reception-room or office, and the procedure very often results in a larger order being given than was originally intended.

The use of developing-out paper for proofs has, as yet, been tried by few, but the innovation is said to be very much appreciated by the patrons of the studios where D. O. P. is used.

It stands to reason that if a customer selects an expensive style of portrait, say on PROFESSIONAL CYKO BUFF or LINEN surface, the proof should bear some semblance to the finished print, and you certainly do not do yourself or your work justice by showing an indifferent proof.

If you are afraid of your customer taking the proof to another and cheaper photographer to have it copied, you could omit to fix the print, but the people who would stoop to this dodge are, thankfully, few and far between.

Finished proofs could of course be charged for, the amount paid being applied on the total of the bill when the transaction is completed.

The advantage of making prints at any odd time, night and day, is also another recommendation of this method.

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Portrait by R. M. Williams

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## P o r t r a i t

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### *Our Cover Portrait and the Hall of Fame*

**D**ADDY WILLIAMS of Evansville, Ind., is the subject of our cover portrait this month, and if you desire his friendship never call him by any other name than "Daddy."

He was born in Pardeeville, Wis., but nobody knows just how long ago. Anyway, he proudly boasts that he sprang from American stock of eleven generations.

Mr. Williams' experience in photography dates back to the old wet plate days, and he has a fund of anecdotes touching on the difficulties of photography during the pioneer period. Mr. Williams has always followed photography but his first big venture was at Florence, Ala., where in 1888, he opened the finest studio in the South, and for the next three years he made money "hand over fist" until the boom broke and the town went dead. Mr. Williams then moved to Nashville, Tenn., where he was in business for seven years, and eventually landed in Evansville, Ind., buying out the old Stanton studio which he remodeled into one of the most beautiful galleries in the whole country—in fact it is one of the show places of Evansville.

Mr. Williams has received many awards for his pictures at conventions and has an extensive clientele, some of his patrons traveling from northern Kentucky and many points in southern Indiana. The Indiana Photographers' Association honored him this year by electing him president, a post for which he is well fitted by reason of his long experience and congenial nature.

His work is distinctive and shows a thorough mastery of technique, and in the words of a friend who kindly furnished us with the particulars of Mr. Williams' life history, "you couldn't get him to use anything but CYKO on a bet."

## Professional Cyko (Brown Label)

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

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

## Post Cards Professional (Brown Label)

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

### Price of Imprint

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

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

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



# HAMMER PLATES

are uniformly quick, clean and brilliant with firm, tough films and wide range of tone between high lights and shadows.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) Plates are best for all 'round work and Hammer's Orthochromatic Plates for color values. Adapted to every climate and temperature.



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

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## Hammer Dry Plate Company

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New York City

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Wholesale Distributors,  
and Where Located

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ANSCO COMPANY

228 East Fifth Avenue,  
Cincinnati, Ohio

ANSCO COMPANY

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ANSCO COMPANY

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London, W., England

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22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

CLARKE, WOODARD DRUG CO.

Portland, Ore.



# Portrait



H. LEE BELL,  
Pensacola, Fla.

# Where does it go?

The Cyko paper plant is the second largest in the world.

It's the most modern and best equipped.

It makes Cyko paper and nothing else.

Its batteries of coating machines spread the carefully compounded and sensitively blended Cyko emulsion, day and night—

Yet the hue and cry is

“We cannot get enough

## Cyko Paper

Where does it go?”

It goes wherever good photographs are made, from Maine to California, and from Alaska to Cape Horn. It's on sale everywhere—in Europe, Asia and Africa. It follows the world-wide cry for a good, dependable and permanent photo-printing medium.

**AnSCO Company**

Binghamton, N. Y.

# Portrait

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

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

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 7

November, 1913

Vol. V

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## *Sodium Carbonate*

**T**HE term alkali is given to many substances which are the antithesis of acid, and are capable of neutralizing it, or if the acid be weak, give alkali reaction.

The three principal ones are sodium, potassium and ammonium.

They serve to throw down metals dissolved in acids, as oxides or hydrate oxides, and readily unite with acids to form salts.

Sodium carbonate is the most largely used of the alkalies for photographic purposes and is prepared by decomposing sodium chloride (common salt) with sulphuric acid, heating the resultant sulphate of sodium with chalk and powdered coal in a furnace. From the black ash so produced the impure sodium carbonate or soda ash is dissolved out with cold water. The water is then evaporated.

The soda ash is then redissolved in hot water, filtered and allowed to cool slowly, the carbonate is then deposited in large transparent crystals, which effloresce in dry air and crumble to a white powder. This is



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the common washing or "sal soda" of commerce and should never be used for photographic purposes.

When this is redissolved in water, filtered and carefully crystallized it constitutes the pure sodium carbonate used in pharmacy.

For photographic purposes it is necessary to have it of uniform strength and it is now sold and advised for all formulæ as a dry white powder (desiccated carbonate) in which the water of crystallization has been driven off by heat. ANSCO sodium carbonate is of standard uniform quality.

Soda sold in bulk is often adulterated and sometimes absolutely useless for making developer, therefore, in order to ensure proper strength it is advisable to purchase a reputable brand, properly bottled and sealed. The cheaper carbonate will not make a clear solution in distilled water as will the pure product.

Its action in connection with developing agents is commonly understood to be an accelerator, for we know that without it a properly developed image could not be brought out. We see in it a substance which opens or softens the gelatin, allowing the developing agents to penetrate and oxidize the silver salts acted upon by the light, and we know that the larger the quantity the more rapid the development and necessarily the more contrast or brilliancy, or vice versa.

There is a deeper and more wonderful action taking place which is little known, and altho technical, will without doubt help to make more interesting the perusal of the dry facts here stated.

Acids retard development and alkalies neutralize them.

In the developing process there are certain acids formed by the developing reaction, namely:

With silver bromide - - Hydrobromic acid.

With silver chloride - - Hydrochloric acid.

With silver iodide - - Hydriodic acid.

If these acids are not neutralized by an alkali the re-

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duced silver is reconverted into its corresponding halogen.

In order that you may understand more readily I will give you the meaning of the little understood chemical term: Halogen—the electro-negative radical of a haloid salt.

The term is also applied to chlorine, bromine, iodine and fluorine from their tendency to produce salts resembling sea-salts in their composition. These elements are also termed salt radicals from their property of forming salts by direct union with the metals.

Haloid salts—a name given to salts formed by the combination of a halogen element with a metal or the union of a radical which does not contain oxygen with a metal.

Sodium chloride, cadmium bromide, potassium iodide, etc., are haloid salts.

Radical—the basis of a compound.

Gerhardt's definition is, "The proportion in which certain elements or groups of elements may be substituted for others, or may be transferred from one body to another in the act of double decomposition."

Sodium carbonate is a most important factor in modern photography and only the purest product should be used. Care should be exercised to use no more than the amount given in formula. Excess will cause quick development which means a lack of gradation, chalky high lights and blocked shadows or flat, foggy, greenish tones.

Good results can only be obtained by coaxing out detail, not forcing it.

If during the summer months or in tropical climates it is found impossible to keep developing solutions cool the sodium carbonate may be slightly reduced to prevent too rapid action.

My next letter will be on the subject of "Developing Agents."

W. H. SMYTH.

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## *The Spider and the Fly*

Port Huron, Mich., October 5, 1913.

ANSCO COMPANY,  
Binghamton, N. Y.  
Gentlemen:

You might be interested to know that I had the pleasure of a call from Mr. ——— representing the Camera Company, of Rochester, who has taken the place of their former salesman, who, I think, had the biggest line of "hot air" talk of any camera salesman.

Mr. ——— is trying to imitate his predecessor and goes him one better in that he is trying to work the fable of the "spider and the fly" on the Independent dealers. He proposes a novel scheme to fight the Trust; a scheme which would no doubt add several millions to the Trust funds in a short time if it were carried out universally by the Independent dealers. This is the line of talk he gave me:

"Don't you know you can sell films that have the Eastman Kodak Co's name stamped right on the box? That is the way to fight the Trust. Sell that stenciled brand of film and you'll be all right."

Fine!

It would be great if we were to sell Eastman films under an alias! Call ourselves Independent dealers, and yet turn down ANSCO films and cause the ANSCO COMPANY to discontinue making them.

I might have asked him what we would do for films then, as the Trust would no doubt see to it that the stenciled films were discontinued just as soon as the protectors of the Independent situation, namely the ANSCO COMPANY, were out of the way.

I can see no reason whatever for selling the Eastman films, and worse yet—to sell the Eastman film under an alias—that is the Eastman film masquerading as a product made by an Independent concern. So long as ANSCO film has the quality that it has manifested so far the ANSCO name should appeal to the amateur as strongly as any name could.

Some light should be thrown on this subject in your little publication, as I know that some so-called Independent dealers have already fallen into the net which is being spread by the Trust through the so-called Independent concerns represented by Mr. ———. The Independent dealer who sells the Eastman film in disguise is paving the road to his own destruction.

Yours very truly,  
(Signed) WILL F. BEACH.

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## *An Experience That Might be Valuable to Someone Else*

ONE of our customers was very much dissatisfied with his sepia tones and the printer was experiencing all kinds of trouble because the prints would bleach in the toning bath. I was satisfied it was not the paper but could not locate the cause of the trouble. I worked with the printer the best part of Monday, Tuesday and Wednesday and figuratively "sweated blood"—made up bath after bath; went out and bought other chemicals, thinking perhaps there might be something wrong with them—with no better success.

The first prints placed in the new bath were toned fine, but in toning in the same bath the next day the results were simply awful. I lay awake Tuesday night trying to figure what the cause could be, and it struck me all of a sudden that in some way or other iron was doing the mischief. This theory seemed improbable because they had just purchased a new white enamel sink which was perfect in every respect.

The next morning I cleaned out the old bath again and questioned the printer as to what he used to stop up the drain in the sink and found he had used Portland cement, so I knocked the cement out and found the drain-hole was not covered with porcelain at all, and as the cement was porous the solution leaked through, coming in contact with the iron surface. This decomposed the silver used for ripening and caused the bleaching of the prints. I then plugged the holes up with wood but was up against it for something to fill in the drain and to cover the iron.

Well, to make a long story short, a chemist here suggested litharge, which, mixed with glycerine, will, after setting, get as hard as stone. I followed his suggestion, made up a new bath—with the result that the

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difficulty was overcome and tones were elegant. I even left a batch of prints over night without the slightest bleach in any respect.

I give the details of this experience so the information may be passed along to others who may come across the same difficulty.

The litharge can be purchased at any paint store, and is mixed with glycerine to the consistency of a thick paste and allowed to set for an hour or so in the cavity you wish to fill in. It will then become as hard as stone and free from any chemical action whatever.

C. H. ANTHONY.

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## *An Interesting Communication to AnSCO Dealers*

San Francisco, Cal., Sept. 22, 1913.

ANSCO COMPANY,  
Binghamton, N. Y.  
Gentlemen:

As an indication of the pride our dealers feel in ANSCO products and as a suggestion to those who may be inclined "to go to sleep on the job," we are enclosing for your consideration and publication in *PORTRAIT*, a photo of an exhibit of ANSCO products at the Sonoma District Fair, Santa Rosa, Cal., entered by Juell's Drug Store, our energetic and enterprising dealer in Santa Rosa, who has the right goods and believes in letting the people know about them.

Mr. Juell or one of his assistants were in constant charge of the booth and were kept busy explaining the superiority of ANSCO photo supplies to interested people, and informs us that aside from actual sales arising from the exhibit, he considers the advertising he received from getting in personal touch with hundreds of people who might otherwise never have considered taking photographs themselves—besides the thousands who saw and admired, will result in more permanent good to his photo supply business than an equal amount of money and energy spent in any other way.

The large photo shown in Mr. Juell's exhibit—"The Oaks" taken by Mr. A. Walter, who is in charge of Juell's finishing department, was awarded first prize in its class.

Very truly yours,

(Signed) E. M. ST. CLAIRE.



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Exhibit of Anasco Products at Sonoma, (Cal.) Fair

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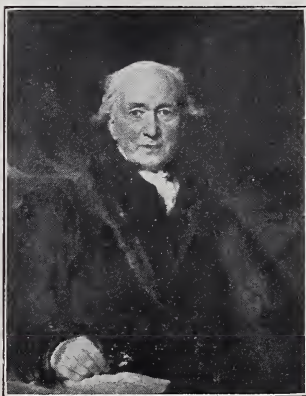
## The Ten Leading Styles of Portraiture

BY SADAKICHI HARTMANN.

### I: THE OLD MASTER IDEA

**I**N the time when the old masters flourished there were no artists who made a specialty of portraiture.

Every painter was fully equipped to handle historical, allegorical and religious subjects, easel and mural painting, and ready at any time to try his hand at *genre*, landscape, or portraiture. But there was not much



Painting by Lawrence



Portrait of an Old Lady  
NATIONAL GALLERY, LONDON

demand for the latter. Only the wealthy could indulge in such luxury. For that reason the painter looked at it as a subordinate branch of his art. His mind was occupied with so many more elaborate schemes of composition, that whenever he had a call to paint a portrait, he simply dashed it off, just trying to get the likeness in as lifelike a manner as possible.

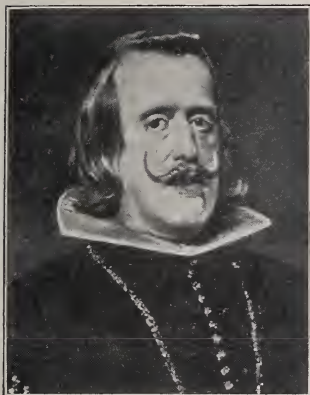
And thus the ordinary bust portrait which shows nothing but the head and bust, not even the hands in most cases, became his vehicle of expression. It was the most logical solution. If a person wants his por-

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trait, he reasoned, he wants a record of his face, a truthful representation of the structure of the head, the features and the facial expression. So the way to do



Philip IV

IMPERIAL GALLERY, VIENNA

this is to place the head in favorable lighting and to reproduce it faithfully. Embellishments are not necessary. Raphael, Titian, Veronese, Velasquez, Rembrandt, all have painted portraits in that unpretentious manner, and one can state without exaggerating that seventy-five per cent. of all portraits of that period were executed in that manner.

As far as it goes, it can not be improved upon. It accomplishes the task that is demanded of it. Of course, if nothing else but bust portraits were made, the monotony of their appearance would tire the beholder, one would long for more variety. But that does not change the intrinsic value of the method.

Now, judge for yourself. The portrait by Lawrence is painted in the manner of the old masters. Its simplicity is convincing, and it is throughout handled with consummate skill. But was the introduction of the

The simple bust portrait is the oldest and most classical form of portraiture.



Self Portrait by Walter Shirlaw

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hand, holding the eyeglasses, absolutely necessary? It is in perfect balance with the head and not obtrusive. But is anything gained by it, does it help the head, does it improve the composition! Cover up the hand and you will see that the picture is even a better one without it.

As far as composition is concerned, the simple bust portrait is not quite as easy to master as one may imagine at first. The picture area has to be filled in a harmonious way and much depends on the size of the head and the placing of the same. The old masters followed out the device: to make the face and its immediate accessories, as for instance a collar or cap, as luminous as possible. This represented a bright and independent, clearly defined shape that had to be placed to the best advantage on a darker square surface. This is the main problem, not to place it too high or too low. A hair-breadth sometimes will make a difference. The center of the face should be located just a trifle above the center of the picture area. This law is infallible, but its slight variations have to be controlled by feeling, by an instinctive sense of proportion, without which it is impossible to master the knowledge of composition.

The background in these pictures was generally a trifle lighter than the bust, quiet and plain, with but a vague suggestion of a lighter tint around the shoulders. The bust was treated as massive as the costume allowed. All unnecessary details were omitted.

To fully realize the directness and thoroughness of the old master idea one must compare one of these old bust portraits with a modern one. In the former everything is staid and dignified, in the Shirlaw portrait a certain restlessness is palpable, and this is caused by a special (marginal) light effect and the twist of the head. The old masters concentrated the light on the face but always applied *even* lighting, and they never turned the head as much around as in the Shirlaw portrait. The face was "the thing," so they showed as much of

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it as they could, a full face view or a generous three-quarter view without any inclination sideways or forward with the head straight on a pair of symmetrical shoulders. To reproduce a face was the object and they carried it out naturally and conscientiously sacrificing any other consideration.

## *Give Films Best Chance in Development*

REVISED FORMULAE FOR ANSCO FILM

METOL HYDROCHINON

Tray Development

Water ----- 64 oz.

Metol ----- 48 gr.

Hydrochinon ----- 24 gr.

Sodium sulphite (desiccated) -- 280 gr.

Sodium carbonate (desiccated) - 180 gr.

Potassium bromide. -- (One or two drops 10% solution or its equivalent to each ounce developer.)

This would mean approximately from six to twelve drops saturated solution or from six to twelve grains to 64 ounces developer.

Time of development from 5 to 10 minutes.

Use at 65 degrees Fahr.

METOL HYDROCHINON

Tank Formula

Water ----- 64 oz.

Metol ----- 18 gr.

Hydrochinon ----- 36 gr.

Sodium sulphite (desiccated) -- 260 gr.

Sodium carbonate (desiccated) - 140 gr.

Potassium bromide ----- 3 gr.

50 Gallon Tank Formula

Water ----- 50 gal.

Metol ----- 4 oz. 50 gr.

Hydrochinon ----- 8 oz. 100 gr.



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Sodium sulphite (desiccated) --- 58 oz.  
 Sodium carbonate (desiccated) -- 32 oz.  
 Potassium bromide (desiccated) \_300 gr.  
 Time of development at 65 degrees 20 minutes.  
 " " " 70 " 15 "  
 " " " 60 " 25 "

Avoirdupois weight in ounces 437½ grains.

Information in regard to potassium bromide.

A 10% solution (Water----- 10 oz.  
 (Potassium bromide 1 oz.

When a saturated solution of bromide of potassium is called for, the solution should be prepared as follows:

Dissolve in hot or warm water all the bromide it will take up, which is determined by the undissolved crystals remaining in bottom of solution.

By this method you are always sure of saturation at a low temperature.

1 gr. potassium bromide = 10 drops 10% solution.

For tank development—6 grains to one gallon developer or 60 drops 10% solution saturated solution potassium bromide should be used.

One drop saturated solution potassium bromide equals one grain.

In giving a 64 ounce or ½ gallon formula for both tray and tank we make it a simple matter to increase or diminish the quantity of solution at will by use of a mixed system of weights and 437½ avoirdupois or 438 grains to the ounce.

The tray developer may be mixed as a stock solution by using one-half the quantity of water and it will keep indefinitely in full bottles tightly corked.

In making up the tank formula it is always advisable to mix an extra amount from which to add to the developer occasionally to replace that which evaporates or is drawn out when the films are removed from the tank.

The length of use depends to a great extent upon the amount of development done.

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Great care should be taken to see that uniform results are obtained.

The solution gradually becomes weakened with use and in order to keep at proper strength it is advisable to develop a test negative at least every four or five days.

These negatives should be made at the same time and of the same object, preferably a view that has some shadows, as the slightest change in the strength of the developer would show in this kind of a negative.

When solution shows signs of weakness add one-half of the quantity of developing agents (metol and hydrochinon) dissolved in a small quantity of water and stirred into the solution.

In placing films in tank they should be lowered slowly into the developer, taking care to separate the films sufficiently to prevent touching during development.

When the desired number of films have been placed in the tank it is a good plan to move each rod a trifle, which will separate any strips of film which might have adhered while being placed in the developer.

To ensure even development it is a good plan to agitate the developer in the tank by raising and lowering the film supports once or twice during period of development.

The length of development depends upon temperature and strength of solution and it should never be used below 60 degrees or above 70 degrees Fahr.

When solution is exhausted it may be siphoned from tanks by means of rubber tubing.

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### *Watch the Next Issue*

A new photo-printing process will be described in full—a process which is a distinct and forward stride in photography.

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Cyko portrait by H. Lee Bell

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## P o r t r a i t

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### *Our Cover Portrait and the Hall of Fame*

OUR cover this month gives deserved prominence to Mr. H. Lee Bell of Pensacola, Fla.

Mr. Bell commenced his photographic career at a very early age as he was only eleven years old when he went to work at Turton's studio as an office boy, performing such duties incidental to the position. As he developed in age so did his interest in photography, the consequence being that in 1900 he became a partner of his employer and until 1910 conducted the leading photographic business of the city.

Although financial success attended Mr. Bell's efforts, yet he felt that he could much improve his work by being in close touch with one of the master photographers. He therefore sold out and entered the employ of Will H. Towles of Washington, D. C., and being of a studious and observant nature, his work greatly improved both artistically and technically.

Mr. Bell, after this beneficial experience, returned home and fitted up a handsome studio in the heart of the city with the best and latest apparatus, and with untiring zeal has kept up by study and association with the various photographers' conventions the very high standard of art instilled by the Towles Studio.

The seal of the appreciation by the National Association of the excellence of his work was placed on a Cyko portrait shown on the opposite page, at the convention recently held in Kansas City, it being one of the twelve best pictures hung by the judges. Awards have also been given to Mr. Bell in two succeeding years at the Atlanta conventions, and he does not hesitate to give Cyko much of the credit.

## Professional Cyko (Brown Label)

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

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

## Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000	
3 $\frac{1}{2}$ x 5 $\frac{1}{2}$	\$.15	\$1.50	\$ 7.00	In Canada \$ 8.00
* 3 $\frac{1}{2}$ x 11	.35	3.40	15.85	17.00

### Price of Imprint

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

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

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



*For full, rich negatives with depth,  
roundness and brilliancy*

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Made on honor, of best material  
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*Hammer's little book,  
"A Short Talk on Negative Making"  
mailed free.*

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228 East Fifth Avenue,  
Cincinnati, Ohio

ANSCO COMPANY  
407 North Broadway, St. Louis, Mo.

ANSCO COMPANY  
Commercial Building,  
First Avenue North and Third Street,  
Minneapolis, Minn.

ANSCO COMPANY  
171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY  
70 Bond Street, Toronto, Ont.

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

BURKE & JAMES  
240-258 E. Ontario St., Chicago

SOUTHERN PHOTO-MATERIAL CO.  
22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.  
1011 Capitol Avenue, Houston, Texas

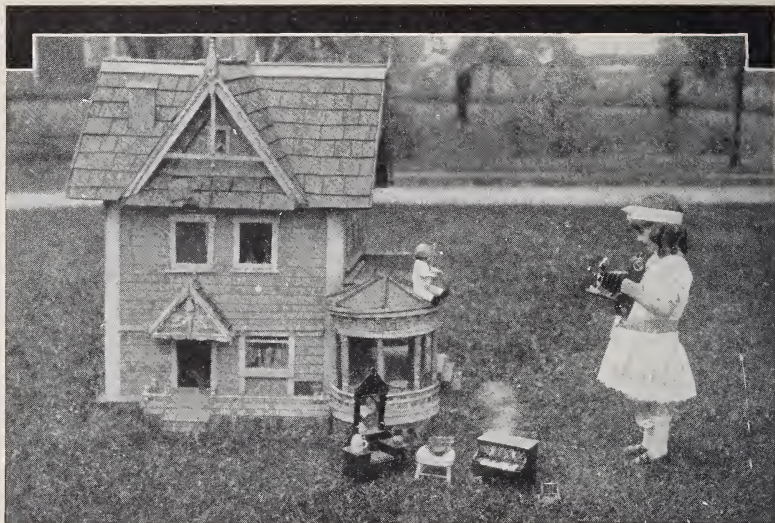
CLARKE, WOODARD DRUG CO.  
Portland, Ore.



# Portrait



*Isaac Almstaedt,  
Tompkinsville, N. Y.*



## The Three Strong Links

“A chain is no stronger than its weakest link,” and this applies figuratively to all things that are interdependent.

In photography there are three steps that are, and necessarily must be strongly linked—the camera, the plate or film, and the printing medium.

The camera must do the work accurately and efficiently.

The film must catch what the camera sees and projects.

The printing medium must synthetically represent the whole, and in addition the worker's individuality.

The three strong links of photography are represented by the accompanying illustration.

The camera used was an ANSCO—

The negative on ANSCO FILM—

and reproduced from a CYKO print.

**AnSCO Company, Binghamton, N. Y.**



# Portrait

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

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

**Anso Company**

BINGHAMTON, N. Y.

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No. 8

December, 1913

Vol. V

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*In such an age as this, painting should be under-  
stood, not looked upon with blind wonder, nor  
considered only as poetic inspiration, but a pur-  
suit, legitimate, scientific and mechanical.*

—John Constable.

## *Oil Colors and Cyko Linen*

**T**HROUGH all the years of photographic manipu-  
lation, from the days of the daguerreotype, the  
photographer has, to a more or less degree, en-  
deavored to produce a life-like effect, lacking in the  
purely mechanical, chemical process, by touching up  
the faces, jewelry, draperies and flowers with color and  
gold. When we look upon some of this crudely  
tinted imagery of early days we smile on the ridiculous  
attempts at realism.

They did the best they knew and man has strived  
continuously since to improve methods.

Photography has not kept pace with other means of  
color reproduction; but there are very few workers  
today who have not access to, and chance to study,  
practically, perfect reproductions of the greatest colorists



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of modern times, through the medium of the three-color process engraving, and by the study gain inspiration and knowledge for their own work.

Many are born colorists but not draughtsmen, and wish for a medium whereby they may give their photographic work a personal, purely man-made element, always lacking to a degree in the chemical image, and making the picture of more interest and value to the purchaser and to posterity.

A colored photograph is more lifelike and will hold interest for a longer time than a picture in monochrome.

There are many methods of coloring photographs in vogue, but they usually lack something in atmospheric quality or the colors are unnatural, brilliant and startling and lack in the technique of the real painting.

If dyes are used they immediately sink into the paper and cannot be removed or changed.

Water colors require a special matte surface for correct rendition.

Oil colors have always been considered the most plastic and to give a richer and more life-like effect, but photographic papers have required a special sizing to prevent them becoming permeated with oil which gave a translucent, dauby appearance, and even with proper care the surface lacked the texture demanded by the real artist.

With the advent of CYKO LINEN, buff and white, all this is changed. It has the sheen of silk and the texture of fine linen canvas, together with a varnish luster which requires no sizing, and a transparent quality in the print that gives the ideal quality for coloring in oils.

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

Remember that there are no strong, brilliant, startling colors in nature, but everything is blended in a low,

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harmonious tone, and that no colors should be used raw, but always in tints and combinations.

No gold leaf or bronze should be used to represent jewelry as it cheapens your work and gives it a quality of being unreal.

No expensive outfit is required and only a few colors are necessary—a small palette and knife for mixing colors (a sheet of glass and a pocket-knife will do) and the ordinary tube oil colors procurable at any art store.

For a starter we would advise only the following, and more may be procured as found necessary:

Yellow ochre, vermilion, ultramarine blue and flake or silver white. These practically include the colors of the spectrum and are those used so harmoniously in nature.

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

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

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

Blue for sky is warmed with yellow.

Browns are combinations of the three.

Purple is composed of red and blue.

Pink is reduced red.

Other combinations will come to you by practice.

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

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

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

White is used for tracing lacey draperies and should

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be mixed with color for the high lights in jewels, etc.

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

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

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

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

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

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

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

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

Lips should be delicately pink and blended softly with flesh tones.

Eyebrows and lashes are best if not touched unless very slightly.

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

After print is thoroughly dry rub with megilp, which strengthens the shadows and gives an even luster when dry. By this method colors are sure to harmonize.

Remember that the illusion of distance or perspective

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# Portrait

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

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

W. H. SMYTH.

## *An Appreciation from a Well Known Philadelphia Finisher*

Philadelphia, Pa., October 4, 1913.

ANSCO COMPANY,  
Binghamton, N. Y.  
Gentlemen:

I regret being obliged to make this claim, for as a matter of fact all the CYKO paper I have used this year has been very satisfactory. In 1912 our losses from all causes in the printing department averaged about  $7\frac{1}{2}\%$ , while this year—using probably one-third more CYKO paper, our losses from all causes will not exceed  $2\frac{1}{2}\%$ .

These figures may prove interesting to you and to other finishers. The results arrived at show the excellence of the paper, combined with as nearly perfect an operating system in the manner of handling orders, preparation of chemicals, etc., as can be figured out.

Yours very truly,  
(Signed) RICHARD TROTTER JEFFCOTT.

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### *Warning!*

A certain photographic dealer in New York city who makes a specialty of Trust goods has sent out a circular offering Ansco films at cut rates. The films in question were damaged by fire and retained as salvage by the Insurance Company. The dealer in New York makes no mention of this fact, which is very important to the unsuspecting purchaser.

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## P o r t r a i t

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### *The Selection of the Committee for General Secretary of the P. A. of A.*

Mr. John I. Hoffman, whose portrait is reproduced on this page, was the choice from twenty applicants for the position of general secretary of the Photographers' Association of America. The committee consisted of G. W. Harris, chairman, B. Larrimer, J. Schneider,



and the members of the National Board. W. H. Towles and L. A. Dozer attended, but President Tyree was unavoidably detained. Mr. Hoffman was secretary-director of the Commercial Club of Marysville, Mo., and has proved himself an able organizer, besides being energetic and a good speaker.

We bespeak for Mr. Hoffman the loyal cooperation of the members of the P. A. of A., and wish him and the Association good luck and prosperity.



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# P o r t r a i t

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## *A Movement to Honor the Inventor of Film Photography*

A CIRCULAR has come to our table issued by the Essex Camera Club of 33 Court Street, Newark, N. J., and as we believe that its worthy object will appeal to the readers of PORTRAIT, we reproduce the same in full:

### GOODWIN MEMORIAL TABLET

The Essex Camera Club of Newark, N. J. have inaugurated a movement to perpetuate the memory of the Rev. Hannibal Goodwin, the inventor of the flexible photographic film, and with that end in view would solicit subscriptions from the photographic clubs throughout the country and the photographic public in general.

The original idea was to place a tablet on the rectory building of the House of Prayer, of this city. This is the building in which Dr. Goodwin did his experimenting during the interstices of a busy pastorate. The officers of the church have refused permission to place the tablet on this building, and, as it is private property in the heart of this city and in danger of being sold for commercial purposes, thereby impairing the perpetuity of a memorial tablet, we have obtained permission from the trustees of the Free Public Library to place the tablet in the interior of the Library building.

As Dr. Goodwin's invention was the means of placing one of the most fascinating of arts within the reach of all, and as you no doubt, have received much pleasure from it, may we not rely on you to contribute your mite toward honoring so great a public benefactor.

*The Newark Sunday Call* will receive contributions to this fund or they may be sent to Mr. Geo. A. Hardy, president of the club, at his office, 872 Broad Street, Newark, N. J., and any amount, no matter how small, will be highly appreciated and acknowledged.

ALEX. N. PIERMAN  
W. H. GOULDEN  
CHAS. A. KNAPP  
FLOYD V. HARPER  
JOHN FLANDERS

*Committee.*

The film invention referred to in the circular is that embraced in the Goodwin patent, which Judge Hazel,

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# P o r t r a i t

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for the District Court of the United States, decided a few weeks ago had been and is being infringed by the Eastman Kodak Company, and from which decision the Eastman Kodak Company has appealed to the court of last resort.

## *Red Chalk Tones on Cyko Paper*

**T**HE red tones obtainable on CYKO paper cannot be secured on any other brand of developing paper on the market. The method is quite simple and is as follows:

The black-and-white print must first be toned to a sepia in the hypo alum toning bath as per instructions given on pp. 13 and 14 of the PROFESSIONAL CYKO POINTER, a copy of which will be sent upon application to anyone interested.

The prints must be thoroughly washed after being in the hypo alum toning bath, to eliminate all traces of the hypo. They are then immersed in a salt bath prepared as follows:

Sodium chloride.....	1 ounce
Water .....	32 ounces

This salt bath does not influence the final tone obtained, but slows up the toning action a little and allows the gold to be selectively and evenly deposited when the prints are subsequently transferred to the gold toning bath. The salt bath may be dispensed with but it is advisable to use it for the reason given.

### GOLD TONING BATH

#### No. 1

Water.....	15 ounces
Chloride of gold.....	15 grains

#### No. 2

Water.....	15 ounces
Potassium sulphocyanate....	90 grains

Add either one to the other, stirring the solution slowly so as not to precipitate the gold. This 30 ounce bath

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## P o r t r a i t

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will tone about eighteen prints 8 x 10 or their equivalent.

To strengthen the bath it is necessary to use both chemicals. Make a stock solution, No. 1, by dissolving 15 grains of gold in 2 ounces of water; then No. 2, by dissolving 90 grains of potassium sulphocyanate in 2 ounces of water. Add equal quantities of No. 1 and No. 2 to the old bath, the number of drams of each depending on the number of prints to be toned.

Prints should tone to a rich red in about ten minutes, after which they should be immediately placed in the acid fixing bath, for twenty minutes and washed in the usual way.

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### *The Big \$1.00 Convention at Scranton, Pa., March, 1914, and What the Officers Say*

A THOUSAND membership campaign is being inaugurated by the Professional Photographers' Society of Pennsylvania, which territory includes Pennsylvania, Maryland, Delaware and District of Columbia.

Traveling salesmen and demonstrators are empowered to enroll members in this society.

We want every photographer, little and big, within the above territory, who is proprietor of a studio, to become an active member of this Society. Photographers located outside of above mentioned territory may become associate members. The membership fee to all is only \$1.00.

Every member enrolled will receive a book containing the criticisms of all pictures exhibited at the Big Scranton Convention.

Give the traveling boys your enrollment.

If none of them reach your territory, or if you so prefer, you may mail your application, with \$1.00, direct to W. I. Goldman, Treasurer, Reading, Pa., and you will receive from the treasurer a handsome certificate of membership, suitable for framing.

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# Portrait

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## The Ten Leading Styles of Portraiture

BY SADAKICHI HARTMANN

### II: THE DUTCH SCHOOL

REALISTIC INTERPRETATION OF CHARACTER

THE portrait painters of Holland have one trait in common. They all excel in realistic interpretation of character. Love of pleasure and rugged health laugh from all the faces. This is particularly true of Franz Hals' time, when Holland was a republic, and it was Franz Hals who was the most illustrious exponent of this bold, carefree way of life.

How life tures are ! ing charact "The Jolly virile por bens, and "Portrait Lady" is an joyous life. the German has so aptly "In works Hals has highest in



The Jolly Toper  
BY FRANZ HALS

sentation of instantaneous expression. A sudden laugh distorting the face, a keen glance, a bold gesture—he seizes everything in its flight. All gradations of laughter, from the pleasant smile to a hoarse roar, are depicted with the directness of the instantaneous photograph. This telegraphic style is his language, and in order to catch the flitting expression, he has created a technique in which every line is pulsating life." Hals was a deep student of physiognomy, interested in the face for itself,

fresh and of looking at

like his pic- The rollick- er sketch of Toper," the trait of Ru- even the of an Old imated with As Muther, art historian said of him : of this sort achieved his the repre-

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# Portrait

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but it was his wonderful technical accomplishments, vigorous brushstrokes and fluid touch that enabled him to record his studies and observations.



Portrait of Rubens  
BY FRANZ HALS

ture is generally the first introduction of a layman to art, everyone desired a counterpart of his personality, and as photography had not yet been invented, sat for his portrait. In the Amsterdam Museum we find portraits of members of every trade and profession, of the admiral and the merchant, of the clergyman and professor, of the counselor and the ship owner.

Under such conditions a portraitist can fully develop and invent a style of his own. But Hals was so constantly employed that there was not much time for theorizing; he had to

The age in which he lived was very favorable for such representation. In Italy art had flourished through the generous patronage of the church and princely courts, but in the rich and pleasure loving republic of Holland there was no demand for decoration of palaces or for ecclesiastical paintings. It was the well to do burgher which became a power in the patronage of art. Nearly every family occupied its own house and wished to adorn it. And as portrai-



Portrait of an Old Lady  
BY FRANZ HALS



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*P o r t r a i t*

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Portrait by H. Lerski, Milwaukee, Wis.

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# P o r t r a i t

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paint what he saw before him, and so he set forth to discover the beauty of each face, no matter how angular, commonplace or self-conscious the features were. He would discover in their outward appearance a trace of the flame burning within, no matter how smoldering, and would reflect it on his canvases.

This surely should be one of the aims of portrait photography as it is practiced today. Portraiture is an art for the home and the family. With the exception of portraits of celebrities and types of extraordinary beauty or interest the photographic portrait appeals only to a limited circle. The appreciators and critics of a family portrait, naturally, know the portrayed person much more intimately than the operator. It is well-nigh impossible to fathom a character in the short span of time that we meet a sitter in the reception-room and under the skylight. All we can seize upon is the outward appearance—the facts that are there, the face, its structure, complexion, flitting expressions—and make the most of them.

Thus the Franz Hals method seems to be a good one for the photographer to adopt. Not reality transfigured by poetic light, but reality itself; in other words, get an expression into the face to make it more lifelike. The portrait by H. Lerski has something of this quality. It is a good rendering of facts (although the ear is a trifle too small), but what attracts our attention more than anything else is the intensity of the facial expression. We realize at once that this man is of the serious, intellectual type—he is actually thinking, engaged in some meditative mood—and if this contemplative trend of mind is one of the main characteristics of this man's personality, one that is noticeable to everyone who meets him, the photographer, in recording it, worked in the Franz Hals method.

Get the best out of the face there is in it in the way of expression; the face itself must furnish the inspiration. There is no time for specially studying it—animate it and make it look natural.

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*P o r t r a i t*

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Cyko portrait by Isaac Almstaedt

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# P o r t r a i t

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## *Our Cover Portrait and the Hall of Fame*

**I**SAAC ALMSTAEDT of Tompkinsville, Staten Island, who is the subject of our cover portrait this month, is one of the East's oldest and best known photographers.

The failure of a large Wall Street firm, with which he was connected, in 1873, is responsible for Mr. Almstaedt being in the photographic profession. In his earlier days he was a sculptor and artist of no mean merit, so it was quite natural that, deciding to change his business, he chose photography as a means to express his artistic abilities and incidentally furnish his purse.

Mr. Almstaedt was fortunate in numbering among his intimate friends such well known men as Sarony, Mora and Rockwood, and they became his mentors in his chosen profession. He was a well known club man, and his social connections assisted in bringing him an opportunity of showing his unusual ability in artistic portraiture and landscape work.

A Bohemian in the best sense the name implies, his studio has for many years been a rendezvous for his colleagues, and absolute sincerity and a love of his profession has made him a prominent figure in the history of photographers of America.

Civic life on Staten Island has been benefited by having him as the President of its Board of Health for a lengthy period of time, and the grand jury, on innumerable occasions had him for its foreman, at which times recommendations of considerable importance for local improvements have been made and carried out.

Mr. Almstaedt has many friends, including the veteran "Bill" Leache, who, writing to ANSCO COMPANY in connection with this issue of PORTRAIT, has this to say regarding Mr. Almstaedt: "You can't say too much about him for he is loved and admired by all who meet him."



## Professional Cyko (Brown Label)

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

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

## Post Cards Professional (Brown Label)

SIZE	Doz.	Gro.	Special Net Rate per 1000	
3 $\frac{1}{2}$ x 5 $\frac{1}{2}$	\$ .15	\$1.50	\$ 7.00	In Canada \$ 8.00
* 3 $\frac{1}{2}$ x 11	.35	3.40	15.85	17.00

### Price of Imprint

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

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

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



FOR GREATEST STRESS  
OF STUDIO WORK,

with shortest days and weakest  
light, use plates that with shortest  
exposure give greatest detail,  
brilliancy and color values.

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



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

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Hammer Dry Plate Company

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Our Branch Offices,  
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and Where Located

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ANSCO COMPANY  
46 Cornhill, Boston, Mass.

ANSCO COMPANY  
228 East Fifth Avenue,  
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ANSCO COMPANY  
407 North Broadway, St. Louis, Mo.

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Commercial Building,  
First Avenue North and Third Street,  
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SOUTHERN PHOTO-MATERIAL CO.  
22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.  
1011 Capitol Avenue, Houston, Texas

CLARKE, WOODARD DRUG CO.  
Portland, Ore.



# Portrait



*Arthur E. Dobbs,  
Winona, Minn.*

## **Guarantee is complete**

When PROFESSIONAL CYKO was placed on the market several years ago, the leading photographer of Chicago became wildly enthusiastic over the product, but insisted on a guarantee over our signature on what he termed

### **Three vital questions:**

Is the Cyko emulsion always the same? Do you always use the same raw paper? Is your plant large enough to cope with the growing demand.

The guarantee given then was never called into question.

The largest paper user in the country now seeks protection against the imaginary danger of Cyko falling into the "Trust Basket."

### **Our answer is:**

What is good enough for the majority of photographers all over the world is good enough for us to keep.

**AnSCO Company**  
**Binghamton, N.Y.**

# Portrait

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

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY PHOTOG-  
RAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 9

January, 1914

Vol. V

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*A New Paper and a New Process—  
Cykoro (Gold Cyko)*

**T**HIS is a new developing paper yielding rich, beautiful and varied tones, especially adapted for high-class studio work. This new printing medium and process will be appreciated by discriminating photographers everywhere.

CYKORO means gold CYKO, so named because of the characteristic gold tone effects obtainable with this entirely new product.

CYKORO will produce in a simple direct manner those effects and range of color tones which heretofore have been obtainable only with difficulty and uncertain permanence.

CYKORO puts a new power into the hands of the photographer; it will respond readily to his originality, and by well directed efforts enables him to produce individual effects of tone gradations, color tones and atmosphere, with a degree of perfection limited only by the amount of care and judgment put into the work.



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## *General Directions*

CYKORO is a slow printing paper having very great latitude in exposure, and yielding a variety of beautiful tone effects.

CYKORO develops at once to a brilliant tone, and in order to properly judge the color it should be developed in a white light. An ordinary sixteen-candlepower electric lamp at a convenient distance is safe. For printing, one of the more powerful illuminants should be used. A pair of 100-watt Tungstens, a Nernst or a Cooper-Hewitt lamp will be found satisfactory.

## *The Process*

A little experimenting will be necessary in order to become familiar with the process. The following methods are described—not in the order of preference, but rather in the order of convenience:

The tones in this order are *deep green, olive green, warm olive, cool sepia, sepia* and *red chalk*. Intermediate tones can be secured when once the process is mastered, but those described will cover practically all requirements.

It will be noted that deep green, the first tone described, requires the shortest exposure and most concentrated developer, and as the tones increase in warmth the exposure is correspondingly increased, while the developer is proportionately diluted.

The advantage of taking the tones in this order may now be seen, for where only a few prints are required of each tone, economy may be effected by beginning with the coldest tone, and, measuring the quantity of developer remaining, dilute it with the required amount of water for the next tone, and so on. Whenever a large number of prints are made of any tone the developer remaining is not fit for further dilution.

## *Manipulation*

The following general principles apply to all manipulations of CYKORO and should be carefully observed.

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1—A developer of a given concentration will always yield a given tone.

2—In every case exposure should be regulated so as to give a well balanced print in the time of development and at the temperature indicated.

3—Always expose for detail in the high lights; the shadows will take care of themselves.

4—There is great latitude of exposure. Exposure may be doubled, or even trebled, and the only effect will be an increase of detail in both high lights and shadows.

5—Extreme overexposure will give flatness. Extreme underexposure will give hard, contrasty effects.

6—There is a corresponding latitude of development. Development may be carried for a shorter or longer period as judgment may dictate. Uniformity of results will of course depend on uniformity of treatment.

7—Temperature of developer should always be between 60 and 65 degrees Fahrenheit in warm weather, and may be used at 70 degrees Fahrenheit in cold weather.

8—The normal time of development is from 1 to 1½ minutes, except for red chalk, which is about 2 minutes.

## *Cykoro Developing Formula*

### STOCK SOLUTION

Dissolve in order given

Water.....	30 oz. or 900 cc
Sodium sulphite (dry)	4 oz. or 120 grams
Hydrochinon.....	$\frac{3}{4}$ oz. or 24 grams
Sodium carbonate (dry)	2 oz. or 60 grams
Potassium bromide---	$\frac{3}{4}$ oz. or 24 grams

### *Deep Green*

The developer is used *full strength*. Expose to secure full detail in one minute development. Temperature of developer to be 65 degrees Fahrenheit. Use acetic acid shortstop or pass direct into fixing bath. Judge color of print in fixing bath. Fix for 15 minutes, wash

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and dry in the usual manner. Prints are a shade deeper on drying.

Deep green is a rich, beautiful tone, and like all CYKORO tones, is absolutely permanent. It will not bleach out in the fixing bath. It is suitable for portraits, and if properly made resembles a fine carbon print.

## *Olive Green*

Order of Process—Develop, Tone, Fix.

It will be noted that in this case an extra operation of toning is necessary *before* fixing. This, however, is a simple matter and fully warranted by the results obtained. It is of course important that no hypo comes in contact with the print before toning.

## *Manipulation*

Expose slightly more than for deep green. Develop in stock solution *full strength*. Time of development should be 1 minute—temperature of developer 65 degrees Fahrenheit. Prints intended for toning are passed through an acetic acid shortstop. For details of toning process see manipulation given for cool sepia. Temperature of toning bath for olive green should be between 80 and 90 degrees Fahrenheit. Tone until the green color is changed to about the desired olive shade. Tone will be a shade deeper on drying.

## *Warm Olive*

Order of Process—Develop, Tone, Fix.

Expose somewhat more than for olive green. Develop in

Stock solution.....	3 parts
Water .....	1 part
Time of development.....	1 minute
Temperature of developer.....	65 degrees Fahr.

Manipulation in other respects is the same as for olive green. This is an exquisite tone, especially suitable for draped figures on dark backgrounds. The best effects are obtained on white stock.

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# P o r t r a i t

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## *Cool Sepia*

The one tone always desirable and most difficult to obtain with any process, except pure carbon—is perfectly simple with CYKORO. It is suitable for any class of work, and is most pleasing on cream stock.

Order of Process—Develop, Tone, Fix.

Expose about double the time given for warm olive.  
Develop in

Stock solution.....	2 parts
Water.....	1 part
Time of development.....	1 minute
Temperature of developer.....	65 degrees Fahr.

If the print has been sufficiently exposed it will be a rich sepia of proper depth and gradation at the end of 1 minute development, and if properly carried through the subsequent manipulations it will dry down to about the tone first obtained on development and a shade darker.

There is considerable latitude of exposure which may be taken advantage of to secure detail in contrasty negatives.

### *Notes on Exposure and Development*

Underexposure gives greenish tones. Overexposure gives reddish tones. Extreme overexposure gives reddish tones and muddy shadows. A mottled appearance denotes extreme overexposure or too warm developer. Keep developer at from 60 to 65 degrees Fahrenheit, and develop for not less than 1 minute. To a very large extent the exposure may be manipulated for softness or contrast without changing the developer.

Use plenty of developing solution, and have a deep tray. Shallow developing solutions present too large a proportion to the oxidizing influence of the air. Prints are more comfortably handled in deep solutions. A deep tray full of developer may be used for several hours by simply adding fresh solution to keep up the bulk.

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## *Acid Shortstop*

Water .....	1 gal.
Acetic acid No. 8 .....	8 oz.

From the developer the print is placed at once in the acid shortstop to check development and passed into a tray of clean running water, where prints may collect until ready for toning. Keep prints face down and shield from too strong light. The acid bath must be strengthened or renewed as often as necessary to insure freedom from streaks due to continued action of the developer.

### *Notes on Acid Shortstop*

The prints should not remain in the acid shortstop, but merely pass through to check development, and transferred at once to the tray of running water. If allowed to remain too long in the acid bath the color of the prints will be bleached and subsequent tones will be unsatisfactory. Dark streaks indicate weak or spent acid bath, showing that the development has not been properly checked. When an acid bath has been too long in use or too frequently strengthened it will be overcharged with sodium acetate and become frothy. The bath should then be entirely renewed.

### *Toning*

Before toning prints should be given three or four changes of clean water to remove the acid as thoroughly as possible.

### *Toning Bath*

#### STOCK SOLUTION

##### No. 1

Thiosinamine .....	4½ grams or 67 grains
Thiosulphate (hypo) .....	18 grams or 270 grains
Sodium chloride .....	14 grams or 210 grains
Water (cold) .....	1000 c.c. or 32 ounces



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## No. 2

Gold chloride .....	15 grains
Water .....	6 oz.

### For use take

Water .....	1½ gal.
Stock solution No. 1 .....	6 oz.
(Add a little at a time, stirring constantly)	
Stock solution No. 2 .....	6 oz.

Use at temperature of 80 degrees Fahrenheit. Time of toning should be from 5 to 10 minutes. To strengthen the bath add equal parts of No. 1 and No. 2 solutions in the manner above indicated.

*Caution*—Always mix No. 1 thoroughly with the toning bath before adding No. 2 in order to avoid an insoluble precipitate.

The quantity of stock solution to be added will vary with the nature of the prints toned, i. e., dark drapery and backgrounds require more frequent addition of stock solution than prints having light effects.

For the average work 1 ounce each of the stock solutions will tone 100 cabinet prints or their equivalent.

It will be noted that only a comparatively small quantity of gold is required to tone CYKORO. The bath is in reality not so much a toning bath as it is a bath to fix the color of the developed prints.


*Use plenty of toning bath.* Have a large, deep porcelain tray, holding from one to four gallons, according to the size of the batches of prints to be toned. There is a reserve strength in a large bath. It works more uniformly because it does not exhaust quickly and there is less waste. The same is true of all solutions. With only a few prints in the bath, toning will proceed rapidly. A large batch tones slower. Do not wait until the bath is exhausted, but add stock solutions at regular intervals—say about 2 ounces each for every two hundred cabinet prints or equivalent. In this way the bath will keep in perfect condition throughout the day's work.

It is well to tone prints in batches, and, except in the

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case of large prints, place them all in the bath at one time, separating quickly. Keep prints face down and in constant motion. When toned remove all at one time. This method insures uniform results. Toning may be carried on in subdued daylight. The depth of color is controlled by the toning bath. Prints should be toned slightly short of the desired color. 

## *Notes on Toning*

Red stains are due to local impurity in trays, unclean fingers, hypo soaked benches and trays. Wooden tubs or trays which have contained hypo should not be used for any step in the manipulation except for fixing. A porcelain tray is best for toning bath. White oilcloth-covered benches and shelves are safe and easily kept clean. They brighten the appearance of the workroom and have a favorable influence on the workers.

Blue stains or streaks are due to old or spent acid shortstop or insufficient washing before toning.

If the same worker does both the developing and toning the hands should be thoroughly rinsed between the operations so as not to contaminate either bath. Toning bath on the fingers, *especially the concentrated stock solutions* which may have dried on the neck of the bottles or rim of graduate, will cause blue stains.

Double tones, or toning too fast around the edges, may be due to insufficient washing before toning—too strong or too warm a bath. Cool the bath or add very little restrainer (Stock solution No.1)—about 1 dram or less per gallon of solution, as required. If too much restrainer has been added the bath will tone too slowly. Add a little of No. 2 to restore the balance.

Used toning bath should not be thrown away. Pour it into a wide-mouthed bottle and allow it to settle over night; decant the clear solution, making up the bulk with fresh toning bath. A solution containing part of old toning bath will work better than an entirely fresh bath.

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# Portrait

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## Fixing

From the toning bath the prints may go direct into the fixing bath or collect in a check bath made up as follows:

Water .....	1 gal.
Fixing bath .....	1 oz.

This will check the toning at once. Keep prints face down and screened from too strong light. If allowed to remain in this check bath for some time the prints will become a little warmer in tone, owing to the action of the hypo, but this may be entirely disregarded as it is merely a slight fixation which will be completed in the regular fixing bath, the color being restored on drying. The formula for preparing the acid hypo bath is as follows:

### Solution A

Hypo.....	16 oz.
Water .....	64 oz.

Dissolve and then add Solution B

### Solution B

(HARDENER)

Water.....	5 oz.
Sodium sulphite (dry) .....	$\frac{1}{2}$ oz.
Acetic acid No. 8.....	3 oz.
Alum (powdered) .....	$\frac{1}{2}$ oz.

Temperature of the fixing bath should be from 60 to 65 degrees Fahrenheit—time of fixing, 15 minutes. Prints become lighter in tone but darker again on drying. Keep prints in motion during the first five minutes, and during the last five minutes to insure thorough fixation. When a large number of prints are made two fixing baths should be used—fixing in the first for ten minutes and transferring for five minutes more to the second fixing bath. Do not overwork the fixing bath, and use plenty of solution. Do not strengthen the fixing bath when exhausted, but renew entirely.

*Note*—The several references to the use of large

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# Portrait

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solutions are made on general principles, and apply with equal force to the manipulation of any photographic paper.

## *Washing*

Prints are washed in the usual manner; an hour in running water, or ten changes of five minutes each will be ample.

## *Warm Sepia*

Order of Process—Develop, Tone, Fix

Expose somewhat more than for cool sepia and develop in

Stock solution .....	1 part
Water .....	1 part
Time of development.....	1 minute
Temperature of developer.....	65 degrees Fahr.

Manipulation in all respects is the same as given for cool sepia except the temperature of toning bath, which is best used at from 65 to 70 degrees Fahrenheit. Warm sepia requires but little toning. Evidence of sufficient toning is indicated by a general clearing of the high lights and transparency of the shadows. The tone will become warmer in the fixing bath but is restored on drying.

## *Red Chalk*

This is good on white stock only, and is suitable for strong lightings. It is especially suitable for shadow lightings on white ground and vignette effects.

## *Manipulation*

Expose about twice as long as for warm sepia, and develop in

Stock solution .....	1 part
Water .....	4 parts
Time of development.....	2 minutes
Temperature of developer.....	65 degrees Fahr.

Develop to a strong, vigorous print, somewhat darker than the finished print should be. Prints may be placed directly in fixing bath without toning. Slight toning

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# P o r t r a i t

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yields brighter red. Prints appear to bleach in fixing bath, but darken again on drying.

## *Sepia Without Toning*

Fair sepias may be obtained in the following manner:  
Develop in

Stock solution.....	16 oz.
Water .....	16 oz.
Sodium carbonate (dry) .....	$\frac{1}{4}$ oz.
Time of development .....	1 minute
Temperature of developer.....	65 degrees Fahr.

Pass directly into fixing bath. Prints appear to lose in fixing but color is restored on drying. Shorter exposure will give colder tones.

*Notes*—In all cases where the finished prints are found to be too warm in tone, or for any reason the color is not pleasing, they may be retoned in the following manner:

First, thoroughly soak prints in clear water; drain and place in the regular toning bath to secure desired tone. Wash in the usual manner. Prints are a shade deeper on drying. The above applies alike to prints which have been previously toned, and to those which have been developed and fixed only.

It would be confusing to describe the many possibilities of CYKORO. The individual taste and experience of the photographer will, to a large extent, be the best guide.

Photographers will doubtless become interested in experiments with various developers and toning baths. We invite and shall appreciate suggestions, comments and criticisms with regard to this product. It may be stated, however, that the formulæ given are the result of long and careful research, and we urgently advise the photographer to adhere closely to the printed directions until the process has been thoroughly mastered.

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*Note*—We will not fill orders for CYKORO before February 1st.



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# P o r t r a i t

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## *AnSCO Printing Machine*

**F**ROM now on we will deliver only our new style AnSCO Printing Machine with our new extra heavy switch, side flaps and extra hand switch at the side.

The object of this hand switch is to turn on the white lights when required for adjusting the negative, for fixing the mask, etc., and also to serve as a supplementary switch for printing purposes in case anything should happen to the main switch. The old style main switch was provided with a notch so that it might be pressed down and remain in position with the white lights on for adjusting the negative. We found, however, that it was better to have a separate switch for this purpose.

The new printer will also contain four 150-watt lamps placed in horizontal position instead of nine 60-watt lamps in vertical position. This gives a more even illumination and increases the speed of the printing about one-third over the old style machine.

These necessary and desirable changes have added considerably to the cost of manufacture, and we have been compelled to make a slight increase in the price. The machine will now list \$5.00 higher than the old style, making the list price of the machine as follows:

Without lamps - \$40.00  
With lamps - - 45.00

We will also supply these machines on special order, made of quartered oak, buffed brass trimmings, hand polished, etc., the same as shown at the Kansas City convention last year, at the following prices:

Without lamps - \$65.00  
With lamps - - 70.00

With the above improvements the AnSCO Printing Machine is the only practical, economical and reliable machine offered to the professional.

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## P o r t r a i t

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### *Photographers' Copyright League of America*

WE learn, through President B. J. Falk, that arrangements have been concluded whereby Mr. Benno Lewinson has been retained by the year as general counsel for the Photographers' Copyright League.

This means that all members of the Photographers' Copyright League requiring advice in copyright matters will receive same by communicating with him or by consulting him at his office. It also means that whenever a suit is necessary to protect their rights he will represent them and fight their battles in court. For these benefits no outlay is required on the part of the member. Mr. Lewinson (whose address is 119 Nassau St., New York) has been a member of the New York bar since 1877, was elected vice-president of the New York Law Institute in 1899, was one of the trustees of the College of the City of New York in 1907-8, and is one of the directors of the New York County Lawyers' Association. He has had an extended experience as referee and as condemnation commissioner, but his specialty has been copyright and trade-mark practice in which he has achieved much success.

It is hardly necessary to point out the importance to photographers of protecting their rights in regard to the use of their work without adequate remuneration, but the cost of fighting claims and the loss of time necessarily entailed has prevented many from insisting on their rights.

Those photographers who have delayed joining the copyright league because it had no legal department should delay no longer, but send in their applications, with dues, to Secretary Wm. H. Rau, 238 South Camac St., Philadelphia, Pa. The dues remain \$1. a year as heretofore.

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*P o r t r a i t*

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Cyko portrait by Arthur E. Dobbs

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## P o r t r a i t

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### *Our Cover Portrait and the Hall of Fame*

THE cover portrait this month is that of Arthur E. Dobbs of Winona, Minn., who is one of the successful photographers of the Northwest and typifies the photographer as an artist and as a business man.

Winona is Mr. Dobbs' home town, and while yet a boy he evinced an enthusiastic liking for photography. He made snapshots during his school days and after graduating he served an apprenticeship in one of the best studios in his community. For some years after Mr. Dobbs worked in many high class studios, thereby gaining much valuable experience, and he readily admits that the thoroughness of his early training was responsible for the ultimate success of his studio, which is one of the best equipped ground floor studios in the Northwest.

While Mr. Dobbs makes portraits of men, women and children, yet it is his delight to photograph the little ones and some of his most successful studies are portraits of children, showing such ease of pose and unconstrained expression, that it is readily apparent that the sitters were entirely unconscious of the fact that they were being photographed.

Mr. Dobbs, besides being a successful photographer, has also turned his mechanical ability to account and is the inventor of a device termed "Radilite," which is a contrivance adapted to the headlights of automobiles and controls the direction of the rays of light.

The use of CYKO as his standard printing medium has, Mr. Dobbs informs us, helped him to gain the high reputation which he now enjoys in Winona.

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*For lack of space the continuation of Sadakichi Hartmann's article will go over until next issue.*

A *New Paper* and a *New Process*—

# CYKORO

(*Gold Cyko*)

This is a new developing paper, yielding rich, beautiful and varied tones, especially adapted for high-class studio work. This new printing medium and process will be appreciated by discriminating photographers everywhere.

CYKORO means gold Cyko, so named because of the characteristic gold tone effects obtainable with this entirely new product.

CYKORO will produce in a simple, direct manner those effects and range of color tones which heretofore have been obtainable only with difficulty and uncertain permanence.

CYKORO puts a new power in the hands of the photographer, it will respond readily to his originality, and by well directed efforts enables him to produce individual effects of tone gradations, color tones and atmosphere, with a degree of perfection limited only by the amount of care and judgment put into the work.

## PRICE

SIZE	DOZ.	GROSS
8 x 10.....	\$1.25	\$14.00
10 x 12.....	1.85	21.00
11 x 14.....	2.40	26.95
12 x 16.....	3.00	33.60
12 x 17.....	3.20	35.70
14 x 17.....	3.70	41.65
16 x 20.....	5.00	56.00
18 x 22.....	6.20	69.30
20 x 24.....	7.50	84.00

*AnSCO Company, Binghamton, N. Y.*



The name

# HAMMER

stands for Quality

Dry Plates made on honor and everywhere noted for their speed, uniformity, latitude of exposure and all 'round good qualities.

HAMMER'S Special Extra Fast (red label) and Extra Fast (blue label) Plates.



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

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## Hammer Dry Plate Company

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

Our Branch Offices,  
Wholesale Distributors,  
and Where Located

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

ANSCO COMPANY  
46 Cornhill, Boston, Mass.

ANSCO COMPANY  
228 East Fifth Avenue,  
Cincinnati, Ohio

ANSCO COMPANY  
407 North Broadway, St. Louis, Mo.

ANSCO COMPANY  
Commercial Building,  
First Avenue North and Third Street,  
Minneapolis, Minn.

ANSCO COMPANY  
171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY  
70 Bond Street, Toronto, Ont.

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

BURKE & JAMES  
240-258 E. Ontario St., Chicago

SOUTHERN PHOTO-MATERIAL CO.  
22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.  
1011 Capitol Avenue, Houston, Texas

CLARKE, WOODARD DRUG CO.  
Portland, Ore.



# Portrait



*Walt. Dickson,  
Toronto, Ont.*

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# Efficiency in the Printing Room

**T**HE efficiency developed by scientific management is the life blood of every business plant today. A cost system is the first step towards ascertaining the best way to produce an article, and the best way is always the cheapest.

The best way sometimes means the use of the best men, the best machinery, and the best raw materials, irrespective of the price. A studio may save the price of an AnSCO Printing Machine in a single month. The elimination of waste prints, and the customers gained by using

## **Cyko Paper**

may pay for a whole year's paper bill of any progressive studio.

There's food for thought in this for many photographers.

Send for a copy of **PORTRAIT** and the **PROFESSIONAL CYKO POINTER**.

## **AnSCO Company**

BINGHAMTON, N. Y.

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# Portrait

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

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

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 10

February, 1914

Vol. V

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## *A Message from the Secretary of the P. A. of A.*

**B**EGINNING with 1914, the P. A. of A. 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 others. Service not alone at convention time but for 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 would 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



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belief of everyone 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 shall have some prestige, one which shall be able to protect the profession from foolish legislation, commercial discrimination and popular misconception.

We need the cooperation of every photographer to carry out this work. Can we count on you?

(Signed) JOHN I. HOFFMAN.

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## *The Ten Leading Styles of Portraiture*

BY SADAKICHI HARTMANN

### *III: THE GERMAN METHOD*

#### EXPLOITATION OF DETAIL

THE German painters always excelled in draughtsmanship. Form in their work is predominant to all other qualities. This linear perfection is a heritage that the German artist has derived from the Cologne school, from Durer, Holbein and the Cranachs. All these men had the desire to dream and theorize, they had too much to say, and were rather illustrators than painters. They were exponents not so much of the clearly drawn line as of the emphasis of line wherever it may be encountered.

This fondness for *drawing* rather than painting things (combined with a predilection for subjects of a literary interest) produced a method of elaborate composition and a minuteness of detail throughout the picture—qualities that are noticeable even in the portraits.

No artist, even the Dutch painter Gerard Dou, has ever rendered the details of a face more accurately than

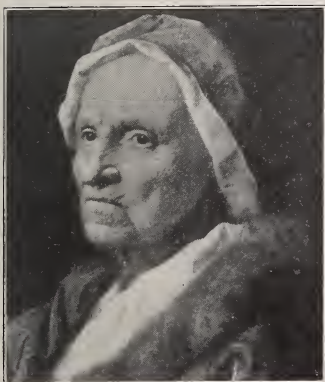
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# P o r t r a i t

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Balthasar Denner of Hamburg. In his portraits every wrinkle, every fold of the skin is carefully drawn, every

hair of the head, every gleam of the plush cap is conscientiously noted, and the texture is so smooth that nothing can be seen of the brush-work. Denner, in a way, was the first portrait painter of the middle classes of people that hitherto had not indulged in such luxury. He lived in the first half of the eighteenth century and spent nearly his entire career in traveling about and portraying



Portrait by Balthasar Denner

rich merchants and farmers, in the Northern parts of Europe. It was a novelty to these people, but of course knowing very little about art, they insisted on likeness, an exact reproduction of reality. In accordance with these wishes Denner adopted his peculiar painstaking manner. A portraitist is never absolutely independent; he must conform to the taste and fancies of that part of society which he appeals to. No matter whether he leads his patrons or whether he will allow them to lead him, his style will be influenced and regulated by them.



Portrait by Balthasar Denner

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# Portrait

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For that reason the wise portraitist sizes up his audience. Denner did this and owes his success as much to his foresight as to his skill.



Portrait of an Old Woman

BY HUBERT BROS.

There will always be some people who will like detail, and in portraiture it is really excusable, for a portrait is supposed to be the accurate representation of a face, and the structure and texture of a face are surely interesting enough to stand the closest analysis. The trouble only is that as soon as you pay too much attention to detail you have to sacrifice other perhaps more valuable qualities. Breadth of treatment

and light and shade composition become well-nigh impossible. Shadows are not conducive to the depiction of detail. It needs an even light, as in the "Portrait of an Old Woman" by Hubert Bros.

All you can hope to obtain is the map of a face; and the latter will always look overcrowded and a trifle awkward. You will never get more than a replica of the outward appearance. There is no chance for individual character interpretation, or any special scheme of composition, as a



Portrait of Georg Gisse

BY HANS HOLBEIN

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face in detail is shown to the best advantage in a quiet attitude and from a viewpoint that is as much as possible a full face view.

Of course, an abundance of detail in a portrait is not necessarily limited to the face. It can also be applied to accessories, as in the Holbein picture. Here we see all sorts of objects rendered with an astounding, almost "photographic" accuracy, and they are placed with such skill and perfect balance that they do not interfere with one another. Surely a most laborious effort! And why did the painter attempt it? He no doubt endeavored to express the character of the head more clearly by a judicious addition of details. Holbein has accomplished this to a certain extent, but we notice at once that the face is not treated as minutely as other portions of the picture. It almost seems as if the chief emphasis were placed on the satin sleeves of the costume. This is a proof that as long as facial detail is the main purpose of a portrait, the same privilege of minute delineation cannot be extended to the accessories.

Those who attempt the Denner style—and there may be an occasional opportunity for the same, particularly so in the portrayal of old persons—should remember that the best results are obtained by even lighting, by making the head as large as possible and by leaving out all unnecessary detail.

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## *Syracuse University Special Photographic Courses*

Now that the Christmas vacation is over the photographic department of Syracuse University will move into a new building that has been specially built for it. Students will then be permitted to enter as special students for photography alone. Full details as to hours and terms may be obtained on application to Professor E. J. Wall, Syracuse, N. Y.

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# Portrait

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## Concentrated Stock Solutions

Metol Hydrochinon developer for all grades of CYKO and NOKO.

### No. 1

Hot water .....	20 oz.
Hydrochinon .....	240 gr.
Sodium sulphite (desiccated) ..	2 oz.
Sodium carbonate .....	1½ oz.
Potassium bromide .....	20 gr.
Wood alcohol .....	3 oz.

*Metal 6.0*

### No. 2

Use only for preparing soft developer for PROFESSIONAL CYKO and soft NOKO.

Hot water .....	10 oz.
Metol .....	90 gr.
Sodium sulphite (desiccated) ..	1 oz.
Wood alcohol .....	2 oz.

### No. 3

Water .....	16 oz.
Sodium carbonate (desiccated) ..	1½ oz.

### FOR USE

Normal developer for PROFESSIONAL CYKO and SOFT Noko.

No. 1 .....	4 oz.
Water .....	28 oz.

Soft developer for PROFESSIONAL CYKO and SOFT NOKO.

No. 1 .....	2 oz.
No. 2 .....	2 oz.
Water .....	26 oz.

Either will give pure black tones.

For warm tones add from 20 to 40 drops saturated solution potassium bromide, according to warmth of tone desired.



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For use with all regular grades of CYKO, Hard and Medium NOKO:

No. 1	-----	4 oz.
Water	-----	24 oz.
No. 3	-----	2 oz.

This gives blue-black tones.

If more warmth of tone is desired, add from 10 to 30 drops saturated solution bromide.

The stock solutions will keep indefinitely in tight stoppered bottles.

Temperature of developer in use should be maintained at as near 65 degrees Fahrenheit as possible.

W. H. SMYTH.

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## *To Prevent Scum in Hypo Alum Toning*

SOME workers experience considerable trouble in removing the scum or precipitate from the surface of prints after toning in hypo alum bath.

The print in hot solution is very susceptible to the absorption of this white deposit, especially at a high temperature, due to the expansion of the gelatin. If print is then plunged directly into cold water for cleaning, the contraction holds the deposit which is then practically impossible to remove. Many methods of preventing this have been tried with varying success.

The use of warm water for sponging is very satisfactory but to be absolutely sure of clean prints we have found the following method to work perfectly. After the prints are toned place immediately in a bath composed of 1 oz. nitric acid and 80 oz. water. This loosens the scum at once but prints may remain in bath for four or five minutes without harm. Then sponge and wash in the usual way. This solution quickly becomes yellow with sulphur and when it begins to pre-

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cipitate the bath should be thrown out and a fresh one made up. We have used this method for thousands of prints without one being discarded on account of scum, and we know it will save much time and worry and make manipulation a pleasure.

## *Anso Film Metol Hydro Tank Developer*

Develop twenty minutes—temperature 65 degrees Fahrenheit.

For use in all size tanks.

For convenience the following formulæ are given.

In making large solutions use enough water to properly dissolve the chemicals and add to sufficient water for correct quantity.

### 64 OUNCES

Water	-	-	64 oz.
Metol	-	-	18 gr.
Hydrochinon	-	-	36 gr.
Sulphite	-	-	260 gr.
Carbonate	-	-	140 gr.
Bromide	-	-	3 gr.

### 1 GALLON

Water-	-	-	1 gal.
Metol	-	-	36 gr.
Hydrochinon	-	-	72 gr.
Sulphite	-	-	520 gr.
Carbonate	-	-	280 gr.
Bromide	-	-	6 gr.

### 5 GALLONS

Water	-	-	5 gal.
Metol	-	-	180 gr.
Hydrochinon	-	-	360 gr.
Sulphite	-	5½ oz.	190 gr.
Carbonate	-	3 oz.	80 gr.
Bromide	-	-	30 gr.

### 10 GALLONS

Water	-	-	10 gal.
Metol	-	-	360 gr.
Hydrochinon	-	1½ oz.	60 gr.
Sulphite	-	11¾ oz.	65 gr.
Carbonate	-	6 oz.	172 gr.
Bromide	-	-	60 gr.

### 15 GALLONS

Water	-	-	15 gal.
Metol	-	1 oz.	100 gr.
Hydrochinon	-	2 oz.	200 gr.
Sulphite	-	-	17¾ oz.
Carbonate	-	-	9½ oz.
Bromide	-	-	90 gr.

### 25 GALLONS

Water	-	-	25 gal.
Metol	-	2 oz.	25 gr.
Hydrochinon	-	4 oz.	50 gr.
Sulphite	-	-	29½ oz.
Carbonate	-	-	16 oz.
Bromide	-	-	150 gr.

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The Weidental Photo Supply Co's Ansco Store, Cleveland, Ohio.

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## *How Sentiment for the Trust is Manufactured*

ELBERT HUBBARD devoted the entire issue of *The Philistine* for October, 1913, to the defense of the Eastman Kodak Company, and with his characteristic nerve sent an advance copy to the ANSCO COMPANY, with the following letter:

"I enclose you a copy of *The Philistine* for October. Perhaps you will want to circulate a few thousand of these. If so, the price will be \$50.00 a thousand.

"Our friends, the enemy, up at Rochester are having lots of trouble, I hear, nowadays. So we should all cultivate the Christian spirit, and not only give 'em a kick with a No. 9 Johnson-Endicott boot, but pass them a few 'koind woids' at the same time."

We omit the last paragraph of the letter because it is unmentionable in print.

In view of Hubbard's misstatements in *The Philistine* we wrote him at once substantially as follows:

"*The Philistine* for October is in line with the talk you gave to the members of the Binghamton Chamber of Commerce, and your efforts to justify present-day business methods when practiced by big corporations should be worth something to you.

"Your apologia of the Eastman Kodak Company should find a place among the classics—but with an errata sheet retracting your absurd references to the ANSCO COMPANY, No. 1—that you spent several weeks in the ANSCO institution—No. 2, the assertion that the ANSCO COMPANY stated to you that the Eastman people maintain prices, and that this is to our great advantage and benefit; that the Eastman Company has educated the world to the use of the camera, and that because of this we have been able to build up our business and that we are under great obligations to the Eastman folks;

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and that the Eastman Company has created a market not only for their own goods, but for ours.

“There is absolutely not a grain of truth in this interview that you pass out as a fact; and what is more, we consider these misstatements detrimental to our interests because destructive of the favorable sentiment which the photographic trade has for us.

“The real story of the whole situation is that we have been able to build up a business because of the superiority of our goods in the face of the arbitrary selling policy of the Eastman Kodak Company, which we believe has been and is in restraint of trade, and therefore contrary to public policy and the Sherman anti-Trust law. If you think that the Eastman Kodak Company maintains prices please ask any Eastman agent what he sells all of the Eastman-made dry plates for, all of the Eastman-made papers, etc., and refer to the terms of sale of the Eastman Kodak Company as promulgated November 15, 1911.

“Your entire write-up of the Eastman Kodak Company has not even the proverbial half a truth, but that’s up to you—not to us. We are only concerned with statements you have put in our mouths, and we hope that in justice to us you will publish a retraction in your forthcoming issue.”

The ANSCO COMPANY did not make any printed disclaimer of this imaginary interview mentioned by Hubbard because it did not consider it worth while, and in fact nothing was heard of the matter until recently when the correspondence department of the ANSCO COMPANY received an avalanche of letters. We are informed that this belated interest in the alleged interview is caused by the Eastman Kodak Company having bought from Elbert Hubbard several thousand of that particular copy of *The Philistine*, which they mailed to the public interested in photography.

The Hubbard utterance that is creating this excite-



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## P o r t r a i t

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ment is as follows—(The italics are ours to emphasize the particular statements that have not even the proverbial half a truth.)

“In passing, let me say that I have no personal acquaintanceship with any official in the Eastman Kodak Company. I have been thru their factory, but as a stranger, not ‘personally conducted.’

- > “However, I use their products, and I know their methods of business. The concern has never paid me a dollar. I have tried to get their advertising, but have for some reason failed to connect. This was their loss more than mine.

“However, I do know the Ansco Company of Binghamton, New York, the second largest manufacturers of cameras and camera supplies in the world. I have written two books for the Ansco people, *and many advertisements. In all I have spent several weeks in their institution.* I know their officials, superintendents, managers, workmen.

“The Ansco is known as an ‘Independent.’ The Eastman is referred to as the ‘Trust.’ *I asked the Ansco people if they had any complaints to make about the methods of business in vogue with the Eastman Kodak Company. Their reply was: ‘The Eastman people maintain prices, and this is to our great advantage and benefit. Also, they have educated the world to the use of the camera, and on this fact we have been enabled to build up our business. We are under great obligation to the Eastman folks. We are not connected with them in any form. We fight them tooth and nail, because we think our goods are better, and our prices, we know, are lower. Nevertheless, the fact remains that the Eastman Kodak Company has created a market not only for their own goods, but for ours.*

“However, this is not an advertisement for the Ansco Company. Neither is it an advertisement for the Eastman Kodak Company. It is a very simple,

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plain statement of economic facts, stated in an endeavor to show the mistaken policy of the United States Government in making war on its men of enterprise and on the institutions that have given us our proud place among the nations.”

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## *A Sample of the Letters Received Regarding Hubbard's Article*

Port Townsend, Wash., December 11, 1913.

AnSCO Company,  
Binghamton, N. Y.

Gentlemen:

As an interested reader of your PORTRAIT I wondered whether the enclosed extract from a recent number of *The Philistine* quoted your attitude towards the Eastman Company correctly. I know Mr. Hubbard is a great adept in the art of peddling misinformation and is not always strictly to be relied upon. But I cannot think that you now uphold, or ever have, “the methods of business in vogue with the Eastman Kodak Company,” as this statement would seem to infer that you did.

Wishing you well deserved success in giving the public something even better than the best of the “Trust Products,” I remain,

Very truly yours,

(Signed) JAS. G. McCURDY.

An enthusiastic amateur who uses CYKOR.

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## *Cykoro Paper*

*No sample packages of this paper will be sent out, as it requires practical demonstration to learn its use.*

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*P o r t r a i t*

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Cyko portrait by Walt. Dickson

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# P o r t r a i t

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## *Our Cover Portrait and the Hall of Fame*

**W**ALT. DICKSON, whose genial countenance decorates our cover this month, is one of the old-time photographers; in fact, he started to learn the photographic business when he was seventeen years of age and at that time his services were commanded by the Vise Photographic Studio on King St. East, Toronto. Being ambitious and realizing that being in business for himself would be a more profitable way of occupying his time, Walt—then at the age of twenty-five—decided to launch out, and opened a studio on Queen St., where he has remained ever since.

Mr. Dickson is Canadian born and bred and has been active in helping to revive the Canadian Photographic Association and making the annual conventions a success.

He has been an officer for the past six years, having filled the offices of vice-president and treasurer, and he would most certainly be missed were he to be absent from one of the annual gatherings which take place in Toronto.

Perhaps one of these days the Canadian Convention will be held elsewhere, and it was hinted during the convention of the P. A. of A., at Kansas City, that it was not at all improbable that the Photographers' Association of America might select a Canadian city in which to hold a convention, and in that case Walt. Dickson would be very much to the fore. He is a CYKO enthusiast and excels in child portraiture; in fact, he is never happier than when photographing the "kiddies," who apparently thoroughly enjoy the experience.

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*Orders for CYKORO paper will only be filled for photographers to whom the product has been demonstrated.*

A New Paper and a New Process—

# CYKORO

(Gold Cyko)

This is a new developing paper, yielding rich, beautiful and varied tones, especially adapted for high-class studio work. This new printing medium and process will be appreciated by discriminating photographers everywhere.

CYKORO means gold Cyko, so named because of the characteristic gold tone effects obtainable with this entirely new product.

CYKORO will produce in a simple, direct manner those effects and range of color tones which heretofore have been obtainable only with difficulty and uncertain permanence.

CYKORO puts a new power in the hands of the photographer, it will respond readily to his originality, and by well directed efforts enables him to produce individual effects of tone gradations, color tones and atmosphere, with a degree of perfection limited only by the amount of care and judgment put into the work.

## PRICE

SIZE	DOZ.	GROSS
8 x 10.....	\$1.25	\$14.00
10 x 12.....	1.85	21.00
11 x 14.....	2.40	26.95
12 x 16.....	3.00	33.60
12 x 17.....	3.20	35.70
14 x 17.....	3.70	41.65
16 x 20.....	5.00	56.00
18 x 22.....	6.20	69.30
20 x 24.....	7.50	84.00

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*AnSCO Company, Binghamton, N. Y.*



If they bear  
the **HAMMER** label



each plate in every box is as good  
as the *best* in any box.

HAMMER'S Special Extra Fast  
(red label) and Extra Fast (blue  
label) Plates are unexcelled for  
speed, with detail and color values.

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

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## Hammer Dry Plate Company

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Wholesale Distributors,  
and Where Located

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ANSCO COMPANY  
228 East Fifth Avenue,  
Cincinnati, Ohio

ANSCO COMPANY  
407 North Broadway, St. Louis, Mo.

ANSCO COMPANY  
Commercial Building,  
Third Street and First Avenue North,  
Minneapolis, Minn.

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171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY  
70 Bond Street, Toronto, Ont.

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

BURKE & JAMES  
240-258 E. Ontario St., Chicago

SOUTHERN PHOTO-MATERIAL CO.  
22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.  
1011 Capitol Avenue, Houston, Texas

CLARKE, WOODARD DRUG CO.  
Portland, Ore.



# Portrait



*Frank E. Dean*  
*Grand Junction, Colo.*



# *An Ansco in Egypt*

**T**HE CYKO print from a negative made with an ANSCO on ANSCO FILM reproduced above, was sent to us by an amateur photographer, because in his mind Ansco

products are associated with the Egyptian pyramids. They stand the ravages of time and competition. Our own trademark to be seen on every Ansco label is, in a measure, also responsible for this association of ideas.



*Send for the Ansco Book  
Free for the asking.*

**AnSCO Company**  
Binghamton, N. Y.

# Portrait

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

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

**AnSCO Company**

BINGHAMTON, N. Y.

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No. 11

March, 1914

Vol. V

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*\$5,000 for Photographs of America's  
Fifty Loveliest Women*

**T**HIS is the first announcement of the largest and most far-reaching portrait contest ever devised and which is of the highest interest to all camera users throughout the United States and Canada, whether professional photographers or amateurs. It is engineered by ANSCO COMPANY with the purpose of furthering the interests of photographers and photographic art, and affords not only an opportunity to win a substantial cash prize but offers professional photographers a chance to have their work exhibited to admiring audiences, composed of thousands of people from all parts of the country.

The idea is this: The ANSCO COMPANY will invite camera users everywhere to submit portraits of the lovely women of their vicinities, and from the vast number that will be received the fifty loveliest will be selected by three impartial judges, chosen for their



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# *P o r t r a i t*

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special ability to appraise true feminine loveliness, who will award a prize for each 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.

Five thousand dollars in all will be distributed and the prize winning portraits will form the central attraction of the exhibit of ANSCO COMPANY at the Panama-Pacific Exposition, in San Francisco, 1915.

The contest will begin on May first and close on December first. It will arouse tremendous interest and enterprising photographers will have a wonderful opportunity to profit by it. To promote national interest and enthusiasm the contest will be featured extensively through advertising in leading publications, and the special assistance to be given professional photographers will be very effective. Electrotypes for newspaper advertising will be supplied, and additional plans—to be announced in succeeding issues of PORTRAIT, have been designed to give photographers the greatest possible benefit from the contest.

The full details of the competition, the scope of which will be practically unlimited, 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.

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# P o r t r a i t

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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 PORTRAIT 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.

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## *Last call for Scranton, Pa.*

One of the biggest state conventions will be held in Scranton, Pa., on March 17, 18 and 19th.

President Schriever has prepared a very attractive program and details will be mailed to all photographers in Pennsylvania, Maryland, Delaware and the District of Columbia. If your studio is located in another State write to the secretary, W. G. McCaa, South Bethlehem, Pa., who will be pleased to forward an application for associate membership.

CYKORO (GOLD CYKO) will be demonstrated at the Scranton convention, so photographers wishing to use the product should attend, as CYKORO will be sold only to those photographers to whom it has been demonstrated.

It should be noted that all employees of members will be admitted to the convention free.

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## *Employment Bureau Established*

The P. A. of A. announce that an employment bureau has been established which will no doubt be of great assistance to the members. The difficulty of finding reliable help at short notice is very real, and all workers seeking a position or desiring a change will do well to send their names and addresses, together with a list of their qualifications, to the secretary, John I. Hoffman, Bucyrus, Ohio.

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# Portrait

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## The Ten Leading Styles of Portraiture

BY SADAKICHI HARTMANN

### IV: THE REMBRANDT STYLE

LIGHT AND SHADE COMPOSITION

THE so-called "Rembrandt" style always enjoyed great popularity among portraitists. But the formula in general use of light against dark and dark against light is merely a phase in his chiaroscuro discoveries. Rembrandt was anything but one-sided, nor was the formula more important than many of his other innovations.

Rembrandt *composed* in light and shade. Aside from color it was his main vehicle of expression. He knew that there is nothing more favorable to bring out the picturesque qualities of objects, and in particular of a face, than the play of light and shade upon undulating surfaces. He exhausted it in every direction. Every face presented a new problem to him for the application of some sparkling high light, some translucent shadow, or some unexpected clearly defined boundary line between luminous and shadowy planes, as in the

accompanying portrait of "Saskia". How the light caresses the face and plays upon the shoulder!

He invented a dozen new schemes of illumination and it would be difficult to mention anything more instructive to the art student than a study of these portraits. To classify and analyze them would far exceed the scope of this article. We can, however, point out a few of the leading



Rembrandt's Saskia

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# Portrait

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Portrait of Himself

“portrait of himself.” The nose was to him the great shadow-maker and he was not afraid of making the shadow of a large and definite shape. He had a preference for three-quarter views, as that view is most suitable for bold and unusual lighting schemes, and one of his favorite arrangements was to show four distinct shadows, cast by the forehead, the nose, the underlip and the chin, leaving the larger side of the face lighted while the other one is wrapped in shadow, save one flimmering light patch on the cheekbone. But the possible versions and variations of each scheme are endless.

In the “portrait of a lady” we see ordinary top lighting with a reflex light from below at the

characteristics. He was particularly fond of the shadow produced by the broad brim of a hat which shades the eyes and which reduces the lighted planes of a face to a minimum. The less light that is shown the more brilliant and mysterious will it appear, and of course lighted planes must be surrounded and contrasted by deep shadows and dark masses, as in the



Portrait of a Lady

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# P o r t r a i t

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left. But how marvelous the modeling is brought out, even in this little reproduction, and how luminous the lighted planes appear. Light and shade composition is largely a study of contrast, the middle tints are made subordinate, the effect depends on the balance, the juxtaposition and the accurate ratio of light and dark planes and masses.

The old masters composed all more or less in light and shade, and this is the main secret why their pictures look so well preserved. All paintings darken but when the light and shade division is pronounced, the contrast produced thereby will always remain to charm the eye, while in a tone painting, where values are more equal—reduced as they generally are to one keynote, all parts will darken equally and in time the picture will become hopelessly dark.

In photography there is also too much monotony. The total accomplishments of recent decades have made practitioners afraid of strong contrasts, and yet there is nothing that animates a monochrome as much as a variety of tints.

The most suitable vehicle to accomplish this is light and shade composition—the exhibits of German photographers should have taught us that. They are neither afraid of sunlight nor of shadows. H. Lerski of Milwaukee is a disciple of the German school. He utilizes light in a bold experimental manner. The accompanying illustration with two distinct sources of light is quite an unusual performance. The only shortcoming is that the lighting scheme does not explain itself. It is curious but irritating.

The light in a chiaroscuro scheme should always be concentrated and appear natural. It should fall and produce shadows in such a way that nobody questions them. One source of light, direct and well defined, producing decided contrast and dividing the facial planes



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# *P o r t r a i t*

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into picturesque dark and light shapes—that is the way in which Rembrandt exploited the gleaming wonder world of light.



Portrait by H. Lerski

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# P o r t r a i t

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## *A Few Facts about the National Convention*

FOR the first time in the history of the Photographers' Association of America the scene of the convention for 1914 will be in the land of Dixie. This affords an exceptional opportunity to the southern photographers to visit the big show and get in touch with modern ideas without having to travel very far from home.

The program will be strictly of an educational character. Nothing will be shown or demonstrated that is not practical, and it is intended that every item on the program will be of such a nature that it can be used to advantage in the studio every day of the year.

Here is the program that you will enjoy in the large auditorium in Atlanta:

There will be a well-known photographer who will demonstrate to you under a skylight similar to the one that you use daily in your gallery. The negatives will be made on all standard makes of plates and you will be shown the manipulation of light, the method of handling the subject, and thirty minutes after the close of each demonstration the developed negative will be shown on a screen by the use of the Balopticon, and everyone can view the manner in which the background is worked in and the negatives retouched and etched. In fact, all the latest ideas for improving the negatives will be fully demonstrated by expert retouchers in full view of the audience.

After the negatives are worked up they will be handed to the paper demonstrators who will make prints from them on the various grades of paper. These demonstrations will be conducted by the paper manufacturers, each in his own booth, fully equipped to give you the latest ideas in masking, dodging, etc. All questions will be answered and the demonstrations will last four hours so that everyone will have an opportunity to study

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# P o r t r a i t

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and learn without the hurry and bustle that has been unfortunately a feature at previous conventions.

The average photographer does not realize the important part the air-brush plays in the successful and well equipped studio. At the national convention a well known artist will be on hand to demonstrate the practical working of this little instrument as applied to photographs. This will show you the results and make it so simple and plain that you can apply it to your own work as soon as you reach home.

The business end is well taken care of by men who will talk to you about financial leaks and how to prevent them. These talks will be plain and to the point. The idea is to give you some real meat and information that will prevent an extravagant outlay of cash with small returns.

The Atlanta convention should go down in history as showing the finest collection of pictures ever brought together, and this is the reason on which I base my calculation. Three pictures will be solicited from each exhibitor and will be passed upon by a jury of three, one artist and two photographers, who are recognized for their ability to make good work. All pictures submitted will be hung. Those rating above 65 will be placed in the accepted class and all others will be placed in the rejected class. No names will appear on any of the pictures and the jury will be present at all times to give criticism by request, and should your picture be placed in the rejected class they will tell you why.

In order to form a permanent collection of pictures to be owned by the National, the Association will purchase twenty of the best pictures exhibited and pay \$25.00 for each one. The writer has been promised pictures from some of the very best workers in this country and abroad, and the ideas inaugurated in handling this exhibit should get the best results.

Color photography will not be neglected, and a fine

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# P o r t r a i t

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collection of autochromes are being gotten together for the occasion.

Space will not permit me to go into detail as to the many advantages derived from visiting the Atlanta convention on June 15th, but I want to impress upon you the fact that it is the desire of the officers to give you five days of convention that will be full of ideas and that will help you to better your work. There will be no "going over the heads" of anyone. Whatever is given you will not be theory but actual results that you can apply to your own business.

This is not an appeal made to you to visit this meeting in order to help the organization. While you will do this if you come, at the same time, when the convention is over you can count the amount of cash that it cost you and go home feeling glad that you made up your mind to attend. Then, for the next twelve months, turn the information that you have received into good hard dollars and anxiously await the coming of the future convention. (Signed) MANLY W. TYREE.

## *Convention prints for Atlanta Convention*

The ANSCO COMPANY, in common with other manufacturers, spend a great deal of money every year in making the convention of the Photographers' Association of America a success. There is a lot of valuable work the Association can do for the uplift of the photographic profession, provided it were properly supported by the photographers not less than the manufacturers. The other professions have attained a larger measure of recognition than the photographic profession because each and every member lends his cooperation to a national body, which is thereby enabled to do effective work. The photographer can—and should, cooperate by helping manufacturers to secure sample prints for their educational campaign.

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# Portrait

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## *A Correction*

Through an oversight the metol was omitted from formula No. 1 in the article "Concentrated Stock Solutions" on pages 6 and 7 of February PORTRAIT. No. 1 should be as follows:

Hot water	-----	20 ounces
Metol	-----	60 grains
Hydrochinon	-----	240 grains
Sodium sulphite (desiccated)		2 ounces
Sodium carbonate	“	1½ ounces
Potassium bromide	-----	20 grains
Wood alcohol	-----	3 ounces

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## *A Reliable Waxing Solution*

Harry N. Walter, a western Cykologist, advises that a new waxing solution is being used in the west and after trying it out he came to the conclusion that it might be of interest to readers of PORTRAIT.

It does not give such a high gloss as other waxing solutions but at the same time it brightens up the shadows and gives a nice surface to the print.

Spirits of turpentine		40 ounces
Benzine	-	20 ounces
Oil of poppy	-	10 drams
Oil of cloves	-	4 drams

Apply with tuft of cotton and rub dry with a soft cloth.

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## *Ansco Film Metol Hydro Tank Developer*

As some of the readers of PORTRAIT have not correctly interpreted the formula given on page 8 of the February issue, we wish to explain that where the quantities of a chemical are given thus:

Carbonate 3 oz. 80 gr.

it means 3 oz. and 80 grains.



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# P o r t r a i t

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## *A Purchaser for Photographs*

Philadelphia, January 16, 1914.

ANSCO COMPANY,  
Binghamton, N. Y.

Gentlemen:

I am writing you at the suggestion of Mr. R. C. Wilson, our general manager.

We are in the market for a large quantity of news photographs for our new pictorial news section which is to occupy eight pages of the *Ledger* every Sunday, and also good photographs of a more artistic nature for our intaglio supplement which is twelve pages, smaller size, every Sunday.

We are of course in touch with the usual sources of supply, but thought perhaps you could make some suggestion that would enable us to get in touch with a large list of amateur and professional photographers whom we might not otherwise know of. Anything you tell us along this line will be greatly appreciated.

Very truly yours,

Public Ledger Company,  
(Signed) WALDO P. WARREN,  
Publicity Department.

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## *Cykoro Paper*

This printing medium and process are entirely different from any other photographic printing medium that has yet been placed on the market.

The best way of familiarizing photographers with the use of CYKORO is by practical demonstration. We will therefore rely on this method of introduction absolutely and will not send samples on request.

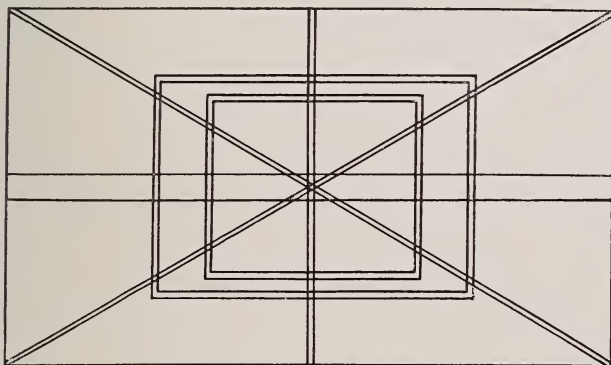
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# P o r t r a i t

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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.

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*P o r t r a i t*

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Cyko portrait by Frank E. Dean

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# P o r t r a i t

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## *Our Cover Portrait and the Hall of Fame*

**F**RANK E. DEAN, whose portrait adorns our cover this month, is one of the pioneer photographers of the West.

At the age of ten Mr. Dean hired out to Wm. Latour of Sedalia, Mo., to whose patience and forbearance is due his success. Among his duties were cleaning glass from the lye pot, mixing the iron and acetic acid developer and resisting the temptation to taste potassium cyanide.

In 1882 Mr. Dean went West and located in Gunnison, Colo., then in its palmy boom days. He worked for a local photographer until the salary due him was equal to the value of the plant; so he bought it and hung out his sign, which has remained there ever since. In the year 1900 he moved to Grand Junction, Colo., where he built a small studio, afterwards erecting a building which does credit to his adopted city.

For many years Mr. Dean has been prominent in convention matters, and has done much hard work for the Inter-Mountain Association. He has served as president, and the success of the last convention held at Salt Lake City was due, in a large measure, to his efforts.

Mr. Dean has for years advocated his pet scheme in connection with the P. A. of A., and has at last had the satisfaction of seeing the National Association become an "all-the-time-at-work" body, and he now wants a traveling salon to follow up the promising start made by the officers at Kansas City.

He is a staunch believer in CYKO and among the correspondence we have received from Mr. Dean we glean the following sentence: "I believe that demonstrators will reach heaven because of the good work they do on earth, for without them we would have a hard time."

## A photographic contest decided the superiority of Cyko

A LARGE retailer in a western city, who had never handled CYKO, came to Binghamton a few days ago, and unsolicited, placed an order for \$10,000 worth of CYKO PAPER to be shipped at once. He told us the reason back of this order, which is as follows:

He had just closed a contest free to all and with no restrictions as to materials.

The announcement of the contest was sent only to his list of customers who had been hammered for years to use other papers than CYKO, but in spite of all, of the tons of prints entered 60% were on CYKO!

He figured that he could not afford to lose the paper business of 60% of his own customers, hence rushed to Binghamton with an order.

**AnSCO Company, Binghamton, 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.



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mailed free.*

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22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.  
1011 Capitol Avenue, Houston, Texas

CLARKE, WOODARD DRUG CO.  
Portland, Ore.



# Portrait



*J. Edward Rosch,  
St. Louis, Mo.*



## \$5,000 for Photographs of America's Fifty Loveliest Women

AnSCO Company will present to the world at the Panama-Pacific Exposition, San Francisco, 1915, photographs of America's 50 loveliest women. Camera users of the United States and Canada, whether amateur or professional, are invited to make these photographs. AnSCO Company will pay the sum of \$5,000.00 for the 50 chosen pictures.

**I**n little villages and great cities of America live women whose grace and beauty and personal charm would easily place them among the most fascinating in the world. You of the little village, and you of the great cities know these women. And you can present their beauty before the world. Does that interest you? Will you help?

Poets, artists and historians have perpetuated the glories of Helen of Troy, of Cleopatra, of Salome; Poppea Sabina, Francesca da Rimini, Marie Antoinette, Mary of Scotland, Josephine, and many other beauties of ancient days; but what of the lady of your own home-place whose loveliness excels them all?

Will you help AnSCO Company perpetuate her glories? Women whose charms have made and unmade kings are unquestionably fascinating, but in America—in the smallest villages

and largest cities—one sees hundreds of feminine faces that of genuine loveliness eclipse the renowned beauties of olden times. Somewhere in this land your "loveliest woman" lives—a wife, a mother, a sister, or a sweetheart or friend, but surely some one somewhere. It should be your pride and your effort that places your "loveliest woman" among the fifty whose fascination excels those of whom the poets sang. Her picture should be among "America's 50 loveliest women."

Will you place your faith in your "loveliest woman"? Will you make this Exhibition the most notable presentation of womanly beauty the world has ever gazed upon?

Conditions of this \$5,000.00 contest are very simple. The AnSCO dealer in your town will present you with full information and instructions with our compliments, or we will gladly mail you copies of the contest folder, if you will write

ANSCO COMPANY, Dept. B, Binghamton, New York

### ANSCO COMPANY

produces the AnSCO, the amateur camera of professional quality; AnSCO color-color film; Cabel, the price-winning paper; and AnSCO photo chemicals. If it is not necessary that any of these articles should be used by contestants, but their value in producing superior results has been proven many years by amateurs and professionals.



The spirit of the AnSCO leader



The No. 1A AnSCO Standard takes 1 1/2 x 2 1/4 size pictures and is made of AnSCO Aluminum. The lens is a combination doublet of 1.5000 of a speed. The price is \$15.00. The price is

# Portrait

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

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PUBLISHED MONTHLY BY CYKO USERS, EDITED BY PHOTOG-  
RAPHERS, DEMONSTRATORS AND SALESMEN AT THE EXPENSE OF

**Anso Company**

BINGHAMTON, N. Y.

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No. 12

April, 1914

Vol. V

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## *More About the \$5,000 Loveliest Women Contest*

**A**NNOUNCEMENT 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 woman."

Today 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



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# P o r t r a i t

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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 novelty of the contest is not only appealing, but that the idea of exhibiting the winners before the people at 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. Procure from the ANSCO COMPANY one of their attractive ready-made advertisements in electrotpe form for use in your local newspaper. 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?"

## *The Jury of Award*

Perhaps the most interesting "news" this month is the naming of the judges. Many prominent photog-

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# P o r t r a i t

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raphers have been anxiously awaiting the selection. We take pleasure in telling you at this time that the jury of award has been selected with the utmost care, as will be manifest by reading the following three names:

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

whose fame is international.

Mr. Stieglitz, through his magazine, *Camera Work*, and through his efforts directed toward the uplift of photography and its recognition as a fine art as well as a science, is well known to all photographers, and both Mrs. Fiske and Mr. Fisher are so well known through their art as to require no further introduction.

With such a representative and well qualified trio as the court of final resort, all photographers entering their portraits in this grand competition are assured that the verdict will be fair and impartial, and that the winning portraits will be truly typical of the best photographic work in America.

Search out that "loveliest woman" now, and remember that there is more in this contest for you than a cash prize—there is fame and glory as well—and the recognition of your work as really great.

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## The Ten Leading Styles of Portraiture

BY SADAKICHI HARTMANN

### V: THE ALLEGORICAL FORM

WE are all familiar with those old religious paintings that represent saints in the splendor of their ecclesiastical vesture, with some regalia or insignia of their office in one hand, and the other extended in some significant gesture, while angels crown them with thorns or rose wreaths.

With these representations started the allegorical form in portraiture. By allegorical form is meant the method to apply accessories in such a way that they reveal the social status of the sitter. The sitters were represented in pompous surroundings from their poet, leaning upon a preacher's hand; the astronomer at his desk, and the merchant sitting with a globe. This style of portrayal was much in vogue.



Portrait of Louis XIV

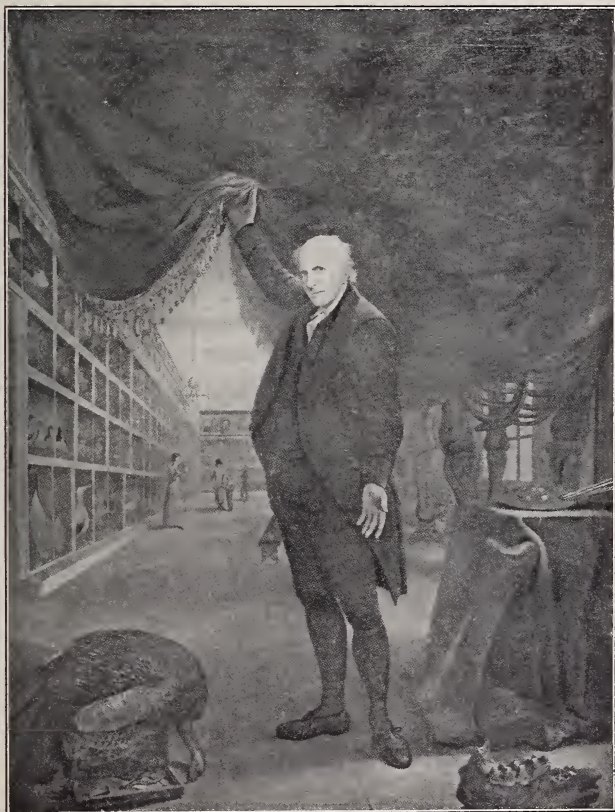
There are always people who take a special pride in their office, profession or trade, and who, when they have accumulated a fortune and want their portrait painted, stipulate that they should be represented in some way or manner which would carry out their special vocation in life. There hangs in the Philadelphia Academy of Fine Arts, a large canvas, the self-portrait of Charles Wilson Peale, one of our early

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# Portrait

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painters, which is a good example of the inadequacy of this kind of—may we say—pictorial commentary. The painter apparently was a collector, interested in natural



Self portrait by Charles Wilson Peale

history, and when he painted himself found it necessary to introduce not merely specimens of his collection, but

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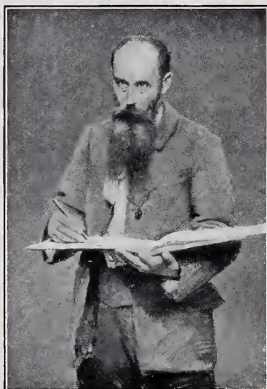
# P o r t r a i t

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the entire museum as a background. Pictures of this kind generally look theatrical and inflated. To depict a person's taste and predilections hardly belongs to portraiture, and the elaborate setting invariably injures the interest we might take in the figure. This style of interpretation — lucky enough for contemporary art—has gone out of use.

There is, however, a way in which the allegorical form could be used to great advantage. The principle is right, only the application was wrong.

introduction  
b u t e—and  
only—would  
variety into  
of seated and  
ures. Every  
(except those  
only in a few  
poses) is at his  
invent some  
ing composi  
whole gamut  
and pleasing  
seems to be  
Now, when  
the "Portrait  
trator" by



Portrait of an Illustrator  
BY MAX KONER

a contemporary German portrait painter, you at once become conscious of the fact that the portrayed person has something to do with the art of drawing. It helps the character delineation, and shows the figure in a novel and unusual attitude. We believe that a similar treatment could be used to advantage in the depiction of nearly all professional men and women.

It is customary to a certain extent to represent a musician with his instrument, an author with a book, a judge in his judicial robe, an officer in uniform, etc.

the allegorical  
The principle  
The judicious  
of one attri-  
one attribute  
bring more  
our portrayal  
standing fig-  
portraitist  
that believe  
regulation  
wit's end to  
new and strik-  
tion. The  
of popular  
attitudes  
exhausted.  
you look at  
of an Illus-  
Max Koner,



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# Portrait

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But there is no reason why this method could not be extended to every occupation, even to the most ordinary trades.

You do not mean to say, one of my readers may ask, that you would depict an ordinary tradesman at work and hope to get a satisfactory result. And pray, why not? Morone in his famous "Portrait of a Tailor" has solved this problem for all time—that it is possible to depict common people in their accustomed surroundings. Tailoring is surely neither a poetical nor particularly pic-

cupation. simple work been trans a dignified and yet there conspicuous in the pose. plish such a sitates keen and sympathy, and the faculty of ing on essen may argue tume has to do with



Portrait of a Tailor

BY MORONE

Morone's "tailor." Well, we may give in that the costume of that period was a trifle more picturesque than ours, but we should not forget that it probably looked as prosaic to the contemporaries of the painter as our modern working clothes look to us. No, the effect does not depend on the costume (which is really awkward) but on the ability of utilizing an ordinary occupation, and thereby forcing the figure into a novel and striking attitude.

turesque oc- But here a man has formed into personality, is nothing or artificial To accom- feat neces- observation thetic appre- above all else concentrat- tials. You that the cos- something the effect of

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# P o r t r a i t

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## *AnSCO National Advertising*

On the inside front cover this month we show a reproduction of our *full page* advertisement appearing in the May, 1914, number of the *Woman's Home Companion*. With full page advertisements in *The Ladies' Home Journal*, *The Saturday Evening Post*, and other magazines prominently displaying our "\$5,000 Loveliest Women" contest, and *two full pages* in *Cosmopolitan*, *Everybody's Magazine*, and other magazines of national circulation, tremendous interest is sure to be created. We want you to enter into the spirit of this contest with enthusiasm. There's a lot more news coming out soon. Watch these columns closely.

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## *The Film Suit Settled*

Our readers will be glad to know that in view of the final decision handed down by the United States Circuit Court of Appeals, the Eastman Kodak Company has made a settlement out of court involving a substantial cash payment. The payment made by the Eastman Kodak Company was in full satisfaction of past profits and damages and in consideration of a license granted to them to continue to manufacture films under the Hannibal Goodwin patent.

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# P o r t r a i t

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## *Aids to Your Success*

**A**TENTION is called to the three attractive and convincing advertisements reproduced on the last advertising page and inside back cover of this magazine which ANSCO COMPANY has prepared especially for the assistance of photographers who are anxious to make the \$5,000 America's Loveliest Women Contest count in their business this summer.

Electrotypes, of which the illustrations are exact reproductions, have been prepared and will be furnished *gratis* to the photographers who will write for them. You are offered a choice of three, and the rule of "first come first served" will be observed in distributing the electros. Two of these are single column ads, six inches in depth, while the third is two columns wide by five inches. Each electro is given a key letter, namely, PA, PB and PC, and you are urged to use the letters when ordering.

While intended primarily for newspaper advertising, many photographers will undoubtedly find them advantageous for circular work.

It is plain that no two photographers in the same town would care to use the same cut, and we are therefore obliged to limit this offer to three photographers in each town.

As stated, these cuts will be furnished free of charge, but we will expect you to send for our files copies of the newspapers or circulars in which you use them.

Next month a new series will be offered which will be just as appealing. We want to help you in every way to take advantage of our national advertising and will give you every opportunity we know to profit by it.

Watch for our full page advertisements which will appear in the May numbers of the leading magazines. These are sure to arouse your enthusiasm and will be the means of bringing a volume of business right into your studio. Be sure, too, that you ask your ANSCO dealer for your *entry blank* at once.

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# P o r t r a i t

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## *An Ocean Trip to the Atlanta Convention*

THE National Convention of the P. A. of A. being held a month earlier this year, elaborate preparations are already under way, particularly by the various transportation companies connecting the North with the South.

There is no pleasanter way of traveling to the Convention than by boat, and the famous old "Savannah Line" has always been a favorite with experienced travelers. Two distinct services are maintained, from Boston to Savannah and from New York to Savannah.

A pioneer in the field of marine transportation, the Savannah Line owned and operated the first ocean-going steam vessel in 1819, and from that day to this year of grace have ever been leaders. Their ships today are staunch well-found vessels of large size, sufficient to make easy sailing even for landsmen, and are equipped with every modern luxury and comfort. In these days of palatial ocean liners, the ships of the Savannah Line hold their own and every comfort is assured.

A sea voyage is a treat in itself. You have a big ship to ramble over with comfortable smoking, reading and writing rooms, a music room and an observation dining saloon on the hurricane deck with flawless cuisine, and an uninterrupted view of ocean or passing scenery. You sleep in a spacious, immaculate stateroom with, if you wish, a private bath with hot and cold salt or fresh water.

You arrive in Savannah, refreshed and invigorated by the ocean breezes, all ready for the week's work at the Convention and the round of entertainments which is being prepared by the entertainment committee of the P. A. of A., whence Atlanta is but a few hours' trip.

It is well to remember the possibilities of this route when making your plans for the Convention.

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PHOTO BY HEAD SISTER

EXECUTIVE BOARD PHOTOGRAPHERS' ASSOCIATION OF AMERICA

Will H. Towles      John I. Hoffman      Homer T. Harden      Manly Tyree      L. A. Dozer



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# P o r t r a i t

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## *Atlanta*

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. Today 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 foot-hills 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.

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.

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# P o r t r a i t

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## *An Appreciation of Cyko*

At a recent exhibition of the work of Mr. Max Toch, held in the rooms of the Camera Club, New York, a series of enlargements depicting some of Mr. Toch's beautiful atmospheric effects were greatly admired, and many enquiries were made as to the printing medium employed that so successfully translated the delicate gradation of the negatives.

The prints were made on PROFESSIONAL CYKO, the Plat, Buff and Linen surfaces being used.

It is our privilege to print the following letter from Mr. Ed. Heim, a well known New York photographer, referring to the Camera Club exhibit.

THE CAMERA CLUB

121 West Sixty-Eighth Street

New York, March 2, 1914.

ANSCO COMPANY,  
Binghamton, N. Y.

Gentlemen:

A short time ago we had a "one man" exhibit at the Camera Club of the work of Mr. Max Toch. His work was very interesting and some of the enlargements so splendid that many of us were surprised to learn that they were made on CYKO paper, and, as a result, many of us who never before tried CYKO are now using it.

As I have some very special enlargements to make for a particularly critical customer at very short notice please rush the enclosed order to the jobber as quickly as possible and oblige,

Yours very truly,

(Signed) ED. HEIM.

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*P o r t r a i t*

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Cyko portrait by J. Edward Rosch

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# P o r t r a i t

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## *Our Cover Portrait and the Hall of Fame*

**O**N our cover page this month we show the portrait of the well known photographer, J. Edward Rosch of St. Louis, Mo. He was one of the first leading photographers who saw the value of developing papers as they appeared from time to time on the photographic horizon.

Years of careful work made him reluctant to risk a change of papers because of the character of his patrons, yet in due time and at the first real sign of efficient results he became an ardent user of PROFESSIONAL CYKO. In connection with the above Mr. Rosch writes as follows:

“I really feel that if I place just the proper negative on my printing machine I get the best results of anything I have ever used—and believe me, I am sorely tried by the other developing paper manufacturers.”

Mr. Rosch has been honored by many costly and valuable awards by the Photographers' Association of America and other photographic societies, both here and in Europe. As Secretary of the P. A. of A. Mr. Rosch worked hard to popularize the national conventions, and he was the originator of the publicity scheme now in vogue and which does much to make the National a success. He also strongly advocated an official program, and this effort has since developed into the beautiful Yearly Annual prized so highly by the members of the Association.

Mr. Rosch was born in Poughkeepsie, N. Y., in 1861, and at the age of fourteen entered the photographic profession with Vail Brothers in that town. Afterwards he moved to St. Louis and took charge of the old Cramer Studio, subsequently opening his own studio in St. Louis in 1886.



*\$5,000 for  
Photographs  
of America's 50  
Loveliest Women*

Here's a wonderful opportunity for the many lovely mothers, sisters and sweethearts. I want to photograph them and enter their pictures in Ansco Company's "Loveliest Women" contest.

Come and see me and let me tell you  
all about this remarkable competition.

JOHN DOE, PHOTOGRAPHER

PA





**I** WANT  
to photo-  
graph the love-  
liest women in  
our town, be-  
cause I believe  
their portraits  
*can win* some of  
the big prizes in  
AnSCO Com-  
pany's \$5000  
"Loveliest  
Women" con-  
test.

Come and see me as  
quickly as *you* can.

**JOHN DOE**  
PHOTOGRAPHER

PB



Let's  
make this  
town famous

If I can interest a num-  
ber of lovely women,  
I'll enter their photo-  
graphs in AnSCO Com-  
pany's national \$5000  
"Loveliest Women"  
contest. There's fame  
and a fine prize at stake.

You come and see  
me as quickly as  
possible.

**JOHN DOE**  
PHOTOGRAPHER

PC

Our Branch Offices,  
Wholesale Distributors,  
and Where Located

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ANSCO COMPANY

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

ANSCO COMPANY

46 Cornhill, Boston, Mass.

ANSCO COMPANY

228 East Fifth Avenue,  
Cincinnati, Ohio

ANSCO COMPANY

407 North Broadway, St. Louis, Mo.

ANSCO COMPANY

Third Street and First Avenue North,  
Minneapolis, Minn.

ANSCO COMPANY

171-173 Second Street, San Francisco, Cal.

ANSCO COMPANY

70 Bond Street, Toronto, Ont.

ANSCO LIMITED

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

BURKE & JAMES

240-258 E. Ontario St., Chicago

SOUTHERN PHOTO-MATERIAL CO.

22 Central Avenue, Atlanta, Ga.

SCHAEFFER PHOTO SUPPLY CO.

1011 Capitol Avenue, Houston, Texas

CLARKE, WOODARD DRUG CO.

Portland, Ore.

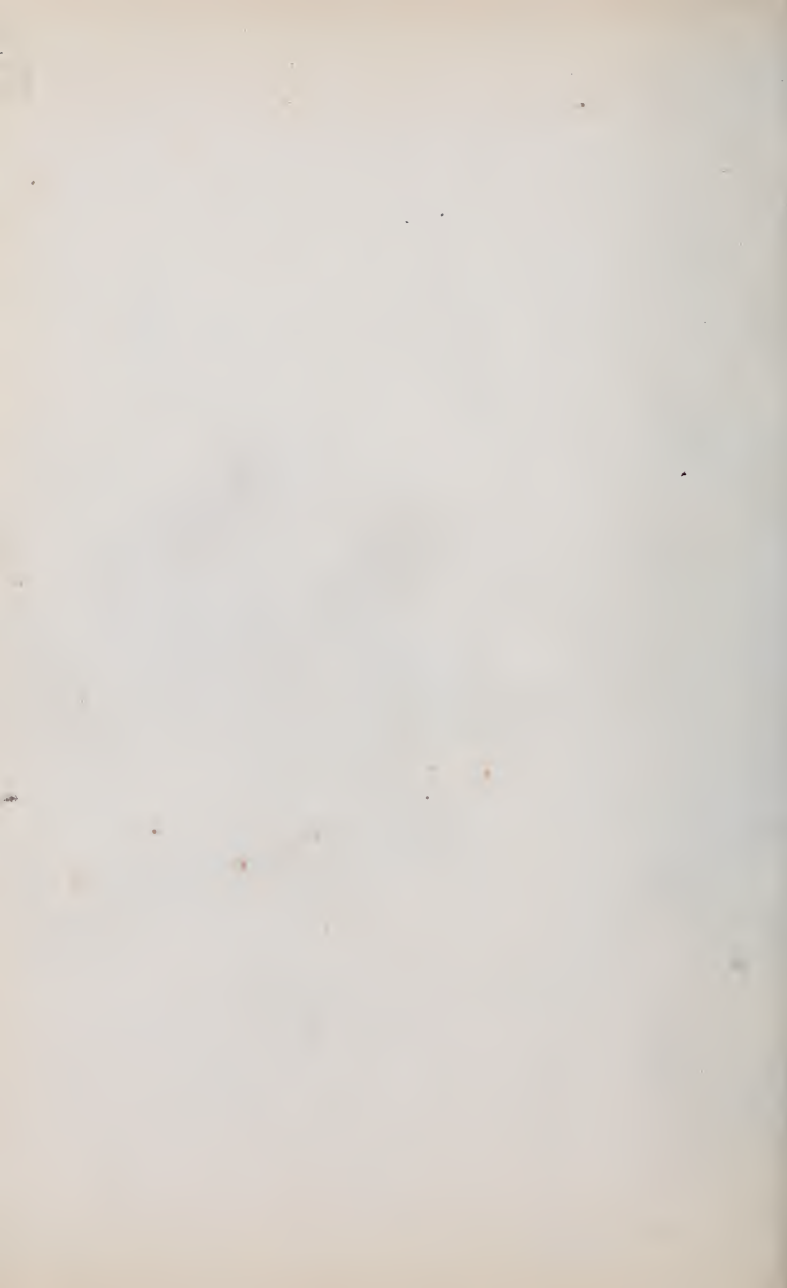














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