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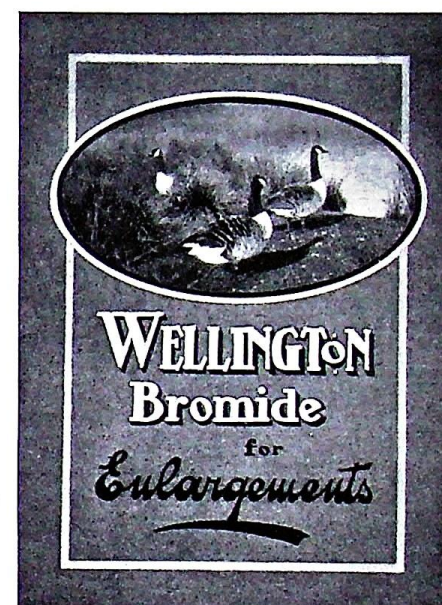
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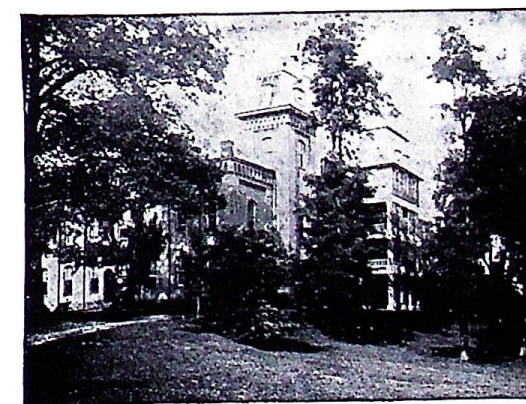
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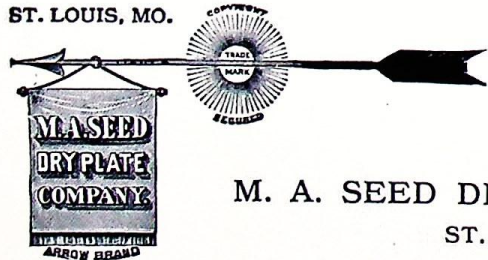
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Volume Thirteen

FEBRUARY, 1909

Number Two

THE CAMERA

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Photographic Falsehoods

George W. Betz, M. D.

IN the long winter evenings it often happens that the enthusiastic amateur wants to take a picture just to keep his hand in. After he has scorched the wall with flash powder and caused the parlor furniture to look as if it had been out in a snowstorm, trying to get baby's portrait, he looks about him and sighs for other worlds to conquer. The following few tricks, capable of being done with any camera, even the modest "Brownie," may help him out of his dilemma. There is no form of amusement so replete with wondrous possibilities of making mistakes, none so full of interesting and varied means for removing every vestige of pride in his abilities and bringing him truly among those to whom wisdom cometh.

None of the tricks to be described are original be it well understood. I have simply "Gathered me a posy of other men's flowers" and then tried "to paint the lily therein." All so-called trick photographs that are produced by retouching or manipulation of the print, such as cutting out parts of one picture and pasting it on another, are omitted. These are more in the nature of mechanical deceptions and not properly photographic falsehoods. The printing of several negatives on the same piece of paper, as in the composite photographs so popular some time ago, and silhouettes like those our grandparents delighted in, have been passed by as too easy of accomplishment. What I shall try to show is how the camera can be taught to lie.

Fig. 1 shows the simplest form of the photographic falsehood. This is the common or garden variety of trick and is the result of using a wide angle lens too close to the subject. No doubt many will salute this effect as an old friend of their days as a beginner, but not every one will recognize

the old friend in his new dress in Figs. 2 and 3. Looks like a case of before and after taking, doesn't it? Now there is a way of producing this effect by means of complicated apparatus, consisting of two mathematically exact slits placed more or less at right angles to each other before the plate. It looks like Fig. 4. M. Ducos du Hauron is the author. It allows of many curious effects. By altering the shape and position of the slits the picture can be distorted in any way. Much like those caricatures of ourselves we have all seen in curved mirrors. A lens for the same purpose could be made from two cylindrical glasses of different foci placed in the mount with their axes at right angles to each other and separated a distance equal to their difference in focus.

An easier way of achieving the same results is to copy any picture, preferably a large one, the larger the better, by placing it at an angle before the camera and using the smallest stop in the lens. The resulting print then has the tell-tale frame and surroundings trimmed off. This must be done or the exaggerated size of that part of the frame nearest the camera and its diminutive top will call attention to the technique of the operation.



Fig. 1
George W. Betz, M. D.



George W. Betz, M. D.



George W. Betz, M. D.

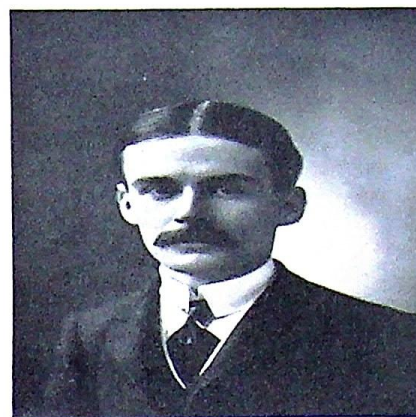
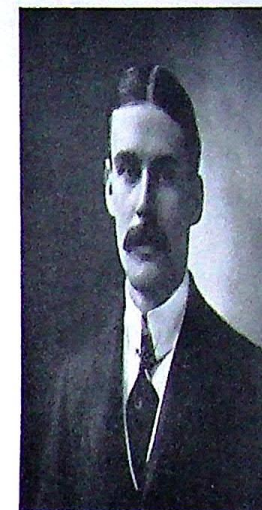


Fig. 2

Fig. 3
George W. Betz, M. D.

Now let us leave the surface of this mundane sphere and rise aloft. Fig. 5 will show what marvelously strong men can be seen from the eerie pinnacle of the parlor chandelier. To make our patient camera tell of this feat with "the merciless fidelity of a photograph" we must have a leather tripod. A shawl strap is as good as any. It is attached to the camera in such a way as to permit it to hang vertically downward and yet not interfere with the placing of the plate-holder and the withdrawing of the slide. Fig. 6. Then climb up the ladder and hang it on the gas fixture or as high a place as you can find to attach it to. Try not to bring it down with you in your cautious descent. We must now prepare the background for our picture. A chair laid on its back will give the illusion of standing upright that we desire to produce. All that remains to be done is to lie down

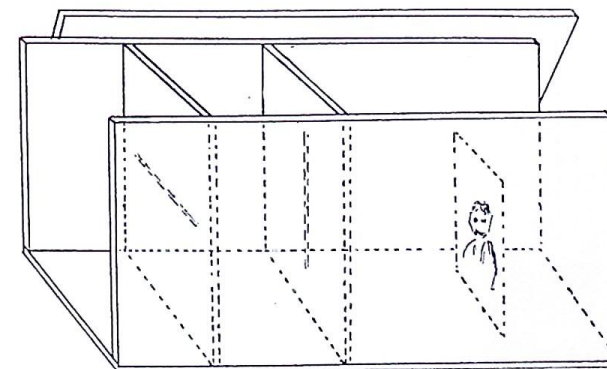


Fig. 4



Fig. 5

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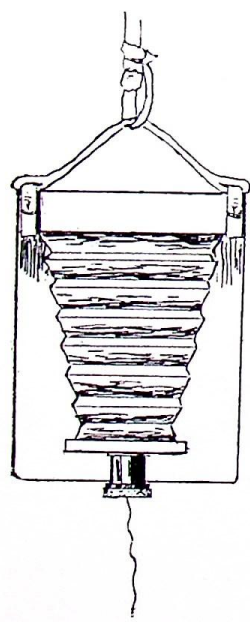


Fig. 6

comfortably on the floor in the dark in the pose decided on, trusting in your favorite mascot to see to it that you are in the middle, and await the flashlight. It is best to focus the camera before putting it in place, by measuring the distance that it is going to be away from the floor and setting the scale for that. After it is in place, tuck away the rubber ball and tube out of the line of sight and put a cap on the lens with a string to it. Pull this string just before you shoot off the flash, which, by the way, should be done at a point as near to the ceiling and camera as possible with safety to both. There are many modifications of this trick. A circle of friends with their heads together and their bodies radiating like the spokes of a wheel, is a very effective one. Or by means of a few sheets of wall paper and some boards, part of the floor and side of a room can be imitated and the subject represented as falling off a ladder in an attempt to fix the



Fig. 7

George W. Betz, M. D.



Fig. 8

George W. Betz, M. D.



Fig. 9

George W. Betz, M. D.

family stove pipe. In fact, the field for a display of ingenuity is almost unlimited, as the law of gravitation can apparently be violated with impunity.

Fig. 7 will require a bit of apparatus known as a duplicator. Various types of these have been described in the magazines and annuals from time to time. Mine is a skeleton framework with a door hinged in the middle of the front in such a way that it will cover either one or the other half of the opening. Fig. 10. This is fastened in front of the camera so as to be about six inches in front of the lens. After throwing the focusing cloth over the frame the door is turned down and the upper part of the picture, which alone shows on the ground glass, down to the tablecloth is taken. The owner of the head then removes himself from his place between the leaves of the folding table, and with the door turned up a second flash completes the operation. Obviously we must have the two flashes exactly alike and as near to each other as possible to avoid weird shadows. Fig. 8 is a modification of the same method, the door being arranged to work vertically. Those often-seen groups of a man playing cards with himself are done this way.



George W. Betz, M. D.

The last and most difficult is shown in Fig. 9. Carefully done, it is the daintiest trick of the lot. Having decided on the rough outlines of the picture to be made, a piece of blackened cardboard is cut to fit into the last fold of the bellows or the back of the camera. Into this a small opening is made roughly approximating in size the smaller of the two figures and at that part of the card that corresponds to the position of this figure in the picture. With this card in place the figure is posed before an absolutely black background. An open door makes a fine one. The figure is now

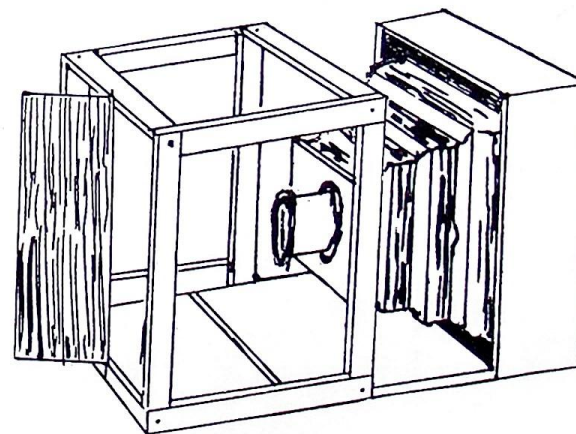


Fig. 10

focused through the opening in the card, care being taken that none of the frame of the door is included in the small field of view compassed by the opening. The plate-holder having been put in place, the first exposure is made. As will readily be seen, this gives us nothing but a tiny figure on a practically virgin plate. The card having been removed, the second and larger figure is posed, carefully arranged before a dark background, and flashed. The background in this case need only cover that part of the ground glass that corresponds to the position of the small figure. Of course, that part of the second group which forms the support of the first must be brought to register by temporarily replacing the black cardboard. Both exposures must be made with a light of about equal intensity and falling in the same direction.

It is all very simple when once you have done it, but nowhere will the experimenter meet with a more relentless Nemesis who mercilessly punishes every slip from the letter of the law, than in trick photography. When he thinks he has omitted nothing, thought of all, he yet will find failure staring him in the face from some trifling mistake, some oversight which, like the leaf that fell on Siegfried's back, has left a vulnerable spot.



On Snow Tramps with a Camera

C. H. Claudy

IT will be news to few of you that the little magazine, *Prism*, which is published by Bausch & Lomb, devoted to "that world of wonder and beauty revealed by the lens," is the work of your humble servant. The December number is devoted to snow pictures, and I thought several times before I decided to try another snow story so soon after its publication. But the more I see of snow, the more I like it, and the more fun I get out of it the more I feel like going into some happy firesides and breaking them up and seizing some somnolent persons by the scruff of the neck and yanking them forth bodily into the wet and cold and clammy and beautiful snow, and seeing if I can't wake 'em up and make some blood circulate in their veins instead of merely perambulate.

So the editor said to go ahead, and the powers that be smiled on me, and here I am, snow, *Prism*, story and cold fingers, holding out an invitation.

I have said I believed the small camera to be ideal for snow work. Since I wrote those words I have had another one of my favorite snow tramps, the while I carried a Kodak, and my friend a 6½ by 8½ tripod instrument with a battery of lenses and half a dozen ray screens. I had one lens, no ray screen—shoemakers' children are never shod, you know—and a couple of rolls of film.

Yes, I know. Orthochromatics and ray screens and all that. Perfectly true. Ought to carry one. Do carry one when I am out on serious work



Herbert F. Smith
Syracuse, N. Y.



intent. This time I went for the fun of the thing and took my Kodak along for a companion, not to make a masterpiece. If I had been going masterpiecing—ever do it?—I would have carried two Kodaks, one in either hand, and slung a Graflex round my neck, tucked a Brownie in my pocket and hired a coon to carry an Empire State! You can now see how I make those masterpieces for which I am not famous. This is by the way!

Well, my friend, who is a dandy photographer, fussed and spluttered with his big box and fell down, and knocked the camera down and got up and said things unprintable and doleful to him as they were delightful to me, and deliberately and heartfeltdly cursed everything around him, beginning with his focusing cloth, which wouldn't stay put, and taking up his camera, tripod, lens, plates, case, the scene, the snow and finally me—though I don't know what I'd done—the while I laughed at him and poked the nose of my little pocket machine at him and threatened him with publication until he snowballed me out of sight around a tree. Meanwhile my small son was joining in the frolic and getting pictures made of him hand over fist.

Well, my friend got bully pictures. There is no denying his photographic skill, or the long and patient apprenticeship he has served to make himself so expert and experienced a profanity-ist—I mean photograph-ist—in his case, same thing. The peculiar point is that for

every excellence in his pictures, made with his big outfit and ray screens chosen with deliberations beside which those in Congress over a hundred dollar pension bill are swift and flighty—for every gradation in light and scene—for every nuance of snow and hollow and shadow—for everything in his work that spoke of care and pains and knowledge and fine apparatus—I matched him point for point with a Kodak and film, no ray screen, no preparations and no skill whatever!

This sounds bad. It has the ring of an insincere patent medicine testimonial mixed with the exhortations of a street evangelist with a bottle sticking from his pocket. But it is gospel truth, and no one who reads it will be more surprised at the statement than I was at the fact.

So I commenced to investigate. I had read and heard claims for the orthochromatism of the Eastman people film before this—had believed it to some extent, and put the balance down to the alert advertising methods of one Lou Jones, but I'll be somethin'-or-othered if I could tell the difference between the prints from the ray screen plates of my friend and my own elemental snapshots, made for the fun of the thing.

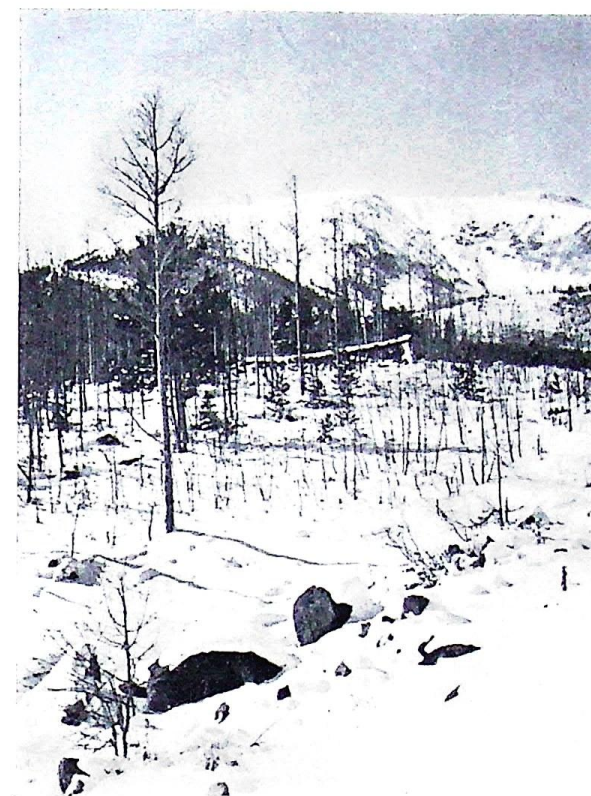
There is no use anyone talking skill in the matter. The most highly skilled photographer in the world cannot work a Kodak any better than a beginner, except as he may know better what stop and exposure to use. No one can do more than focus, hold steady and press the button. It was not any skill on my part, but was a combination of film which was really orthochromatic which produced beautiful snow values and details in shadows.

I began a small correspondence with some camera friends, and got hold



of a few more examples of snow work with film, without ray screens, and they all showed the same astonishing beauties of orthochromatic effect.

Now I am perfectly willing to admit that I would make myself out a bigger fool than I really am if I made the claim that film or plate or any other form of sensitive emulsion would give as good results all the time without a ray screen as with one. But I can say truthfully that so far as snow scenes go, with the weak and yellow light which is an accompaniment of the time of year which produces snow, and made in the morning and the afternoon, when the shadows are long and the already yellow light is still yellower, film *seems*, sometimes anyway, to give results equal with plates, with a ray screen. I have not had the opportunity to try any other than N. C. film—in fact, it is pretty hard to find any other kind. Nor, with such qualities to it, is there any reason why I should hunt further. Nor would I care to say that with the most sensitive orthochromatic plate and a properly adjusted screen, the orthochromatic effect could not be bettered than that I obtained with film. My friend was using Orthonon plates, and he tried several filters—none of them, possibly,



exactly fitted the plate. On the other hand, as I have repeatedly pointed out, there are times when even for pronounced orthochromatic results, the use of a ray screen is more a power for harm than good, since, when the light is distinctly yellow, it has no other effect than that of retarding the time of exposure.

Hitherto, however, I had never imagined that snow scenes were par excellence, scenes with a yellow light, nor am I prepared to admit it in all cases. Snow is intensely white in nature, although never so except in the bright glare of sunlight, for color. It must reflect an intense violet and white light. Consequently, save in exceptional instances, it must be better for picture making with a ray screen, than without and yet—look at these pictures!

I have worked myself up into a tangle, haven't I? I say that N. C. film has produced beautiful orthochromatic effects without a ray screen and then offer a logical proof that the ray screen is a necessity in this work. But I have left until the last my easy way out. It is this: We all know that we can take a photograph which is beautiful, yet entirely untrue



to nature. We can stop down, make a quick snapshot at the sun on the water and produce a beautiful moonlight. We can change the time of day in which a picture was taken from early morning to late evening by calling East, West and deeper printing. We can take a portrait of a smiling girl and by fussing and fuzzing, and a rough paper and over printing can make a picture of her which looks like Nemesis and Old Hag Hate rolled into one!

So I presume, although we do not know it, that the orthochromatic effect secured in a yellow light with snow for a subject and ray screen less N. C. film for material, beautiful as it is, is not entirely true, and that with equally sensitive plates, or the same film and a ray screen a more truthful if not more beautiful result might be secured. At any rate, it is an extremely interesting study. I am going to make attempts myself, with the next snow which gets as far south as I live, to see what the difference may be with N. C. film with and without a screen, and I humbly and respectfully suggest to some of you world-weary amateurs, go and do likewise. Do it this way, too: Take some film and go into the woods and make duplicates of every scene—one with, the other without the

screen, making proper allowance for the depth of screen in exposure and see that your screenless exposure is short enough to catch the high light detail, and long enough to get the shadow detail. Then, in the name of Heaven, develop slowly in a tank for a normal time so you wont block things up, and print on solio for detail.

I would suggest here, as I did in *Prism*, the use of the adjustable ray filter, so that you can try it with several tints. I can imagine the editor welcoming with open arms such a set of pictures—and if any of you are interested enough to make such a set and let me see either negatives or films, I will be very glad, indeed, to talk about them in these columns—unless, indeed, you would rather “speak for yourself.”

One other thing—if ten of you will write to the editor and tell him you mean to try it, I dare say he will offer a prize for the best snow film made without, and the best snow film made with a ray screen. If he doesn't, I will.



Genre Photography, Competition No. 118

THERE seems to be some difficulty with many of the competitors for the prize composition to understand exactly what is meant by the term genre.

Well, there is some real excuse for it, since there is not a very decided opinion among painters what it really includes.

Some authorities tell us that the designation genre is applicable to various branches of picture-making, excepting the delineation of historical fact and landscape. Others say that *tableaux de genre* are paintings of interiors with figures.

Our contestants, that is the majority of them, seemed to think the subject had a universal application, inasmuch as they submitted portraiture pure and simple and complete landscape without even figures or cattle in it.

Our means of selection was therefore somewhat restricted. However, we succeeded in choosing the prizes from the legitimate class called genre, which is accepted generally to comprise pictures whose design and purpose is to tell a story or illustrate some special motive. We will admit that the possession of a title or a little alteration in the action of the picture is often sufficient to convert it from one class to another.

For instance, the bust of a lady is undoubtedly a portrait pure and simple, and a clump of trees beside a brook is decidedly landscape and nothing more, but let the lady be represented reading a book or gazing at a flower or watching the undulations in a bowl of water, or let the landscape have sheep in it with a shepherdess and her swain or a woman gathering faggots in the foreground, and let the title instruct us literally what these are doing and at once an argument is raised as to the character—one side maintaining that the portrait has become an incident picture and the landscape pure genre, while the other side holds the contrary of opinion.

Give the pictures titles: call the portrait with the book, "Meditation;" the landscape with the sheep, "The Old, Old Story," and at once the contestants will admit that both are genre.

It would seem, therefore, that a landscape becomes genre when the figure or figures are of sufficient size or importance to make them special features in the scene rather than mere accessories for artistic balance, and a portrait is transformed when the subject suggests some action or motion.

Genre photography, therefore, would seem to have for its chief characteristic that it deals with the ordinary world about us, finding scope in the incidents of every-day life or in some of the simple domestic scenes which tell a story.

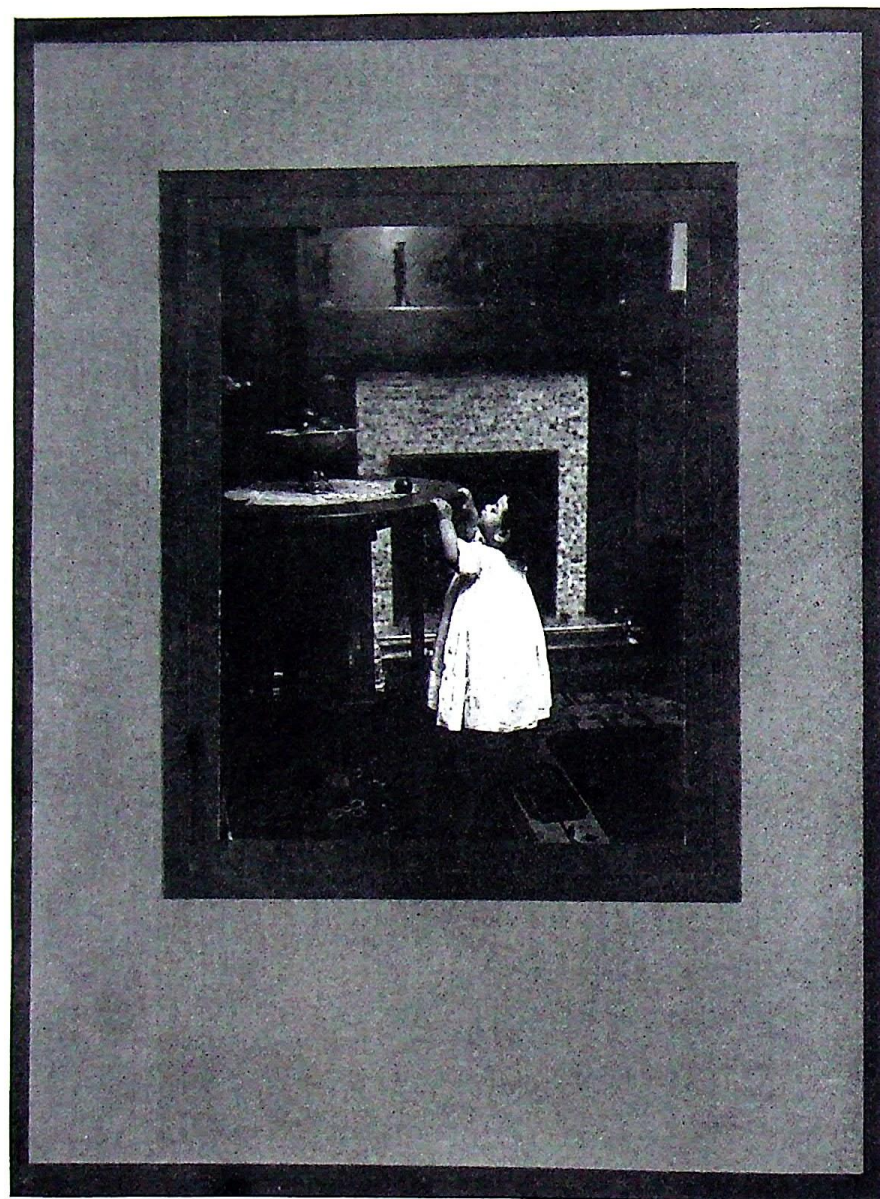
The first award is assigned to C. Ney Pickering for his picture entitled, "Fighting the Flames." The composition is well selected and the story admirably told, not even needing the title to suggest it. There is a fine appreciation of movement in the scene, well in accord with the topic. The



C. Ney Pickering
St. Louis, Mo.

"FIGHTING THE FLAMES"
Hammer Plate, Goerz Lens, F 6.8. Enlarged on Azo.

First Prize
The Camera Competition, No. 118



Second Prize
The Camera Competition, No. 118

"TEMPTATION OF THE APPLE"

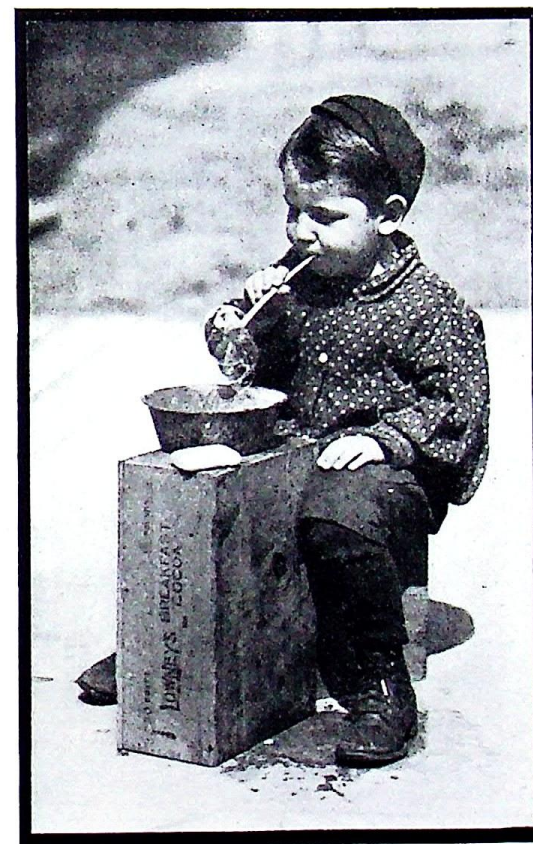
Ira D. Schwarz
Brooklyn, N. Y.

Flashlight Nichols Lamp and Victor Powder ($\frac{1}{2}$ Teaspoon), Goerz Lens No. 4 F8. Standard Imperial Plate, Angelo Sepia Print, Rhododendron Cover Paper for Mounting.

action is progressive, not transient or arrested, which gives life animation and force to the picture. The space relations are also excellent and the idea of atmosphere well conveyed. The balance of masses of light and shade are properly presented. Altogether the subject is one for which the photographer deserves much praise for his taste in selection.

The second award is given to Ira D. Schwarz for his charming little conception and presentation of an interesting subject, "The Temptation of the Apple." The composition is well managed and the accessories well chosen.

"Hallow E'en," by Mr. Schwarz, gets third award. The grouping of this picture shows a nice appreciation of the value of lines and their harmony of relation. The technique is also excellent and the motive suggestive of the theme. The expression of the little actors is delightfully caught, and there is not the slightest look of pose or constraint. The accessories are an integral part and work well in interpreting the theme.



"SOAP BUBBLES"

Honorable Mention
The Camera Competition, No. 118

F. T. Huntington
Cambridge, Mass.

Photos were taken in June, bright light, middle of the day, Stanley Plate 5x7, Cooke Lens, Series 2, F 4.5, wide open, snapshot. Ednoil developer, Wellington Bromide Paper, rough, mounted on Bristol board.

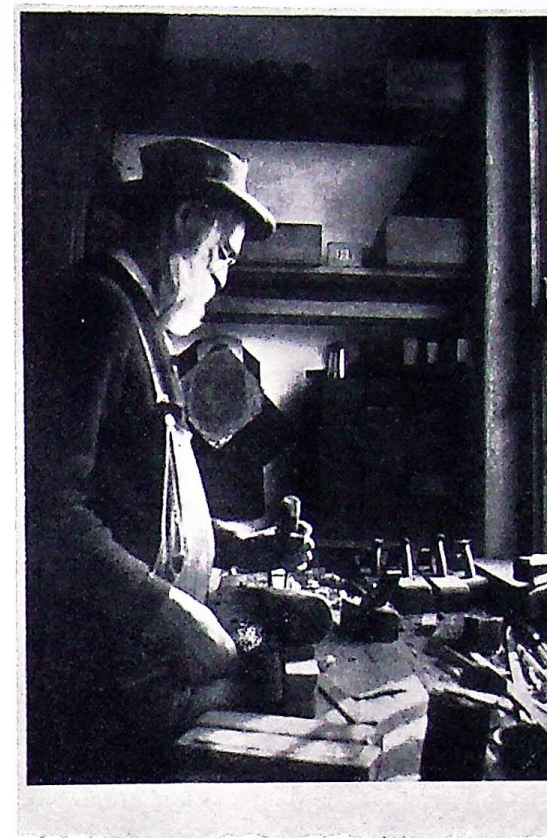


Honorable Mention
The Camera Competition, No. 118

"HALLOW E'EN"

Ira D. Schwarz
Brooklyn, N. Y.

Flashlight, Nichols Lamp, Victor Powder (Teaspoon), Goerz Lens III, No. 4, F 16.
Standard Imperial Plate, Artura Rough re-developed, Rhododendron Cover Paper.



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"THE CARPENTER"

Horace Parks Lane

The fourth award is given to F. T. Huntington for his picture entitled, "Blowing Soap Bubbles," a pleasant conception well presented, possessing much *naïveté*. The surroundings, however, are a little bald. A few things introduced to be in harmony with the child's surroundings would have added materially to the interest and helped to balance the lines of the composition. The technique of this picture is also praiseworthy.

We have also reproduced the picture by Horace Parks Lane, entitled, "The Carpenter," which possesses considerable merit as a composition, but which suffers much from the obtrusiveness of the accessories which, though essential to the rendering of the subject, are made too pronounced and are too confusedly arranged. There is also an unpleasant repetition of the contour of the figure, unintentional, of course, but distracting when one studies the outlines of the masses of the picture. The hat of the old man as well as his profile are reproduced by the shelf and the light on the background. In the building of a composition one ought to consider the

outlines of the different areas of light and shade, as the eye is most apt to be pleasantly or unpleasantly affected thereby. The photographer deserves much credit for the admirable pose of his figure and it is a misfortune that the accessories should have been distracting rather than attracting to the vision. We hope to see more of this artist's work constructed on the lines we suggest.



Magnesium Ribbon

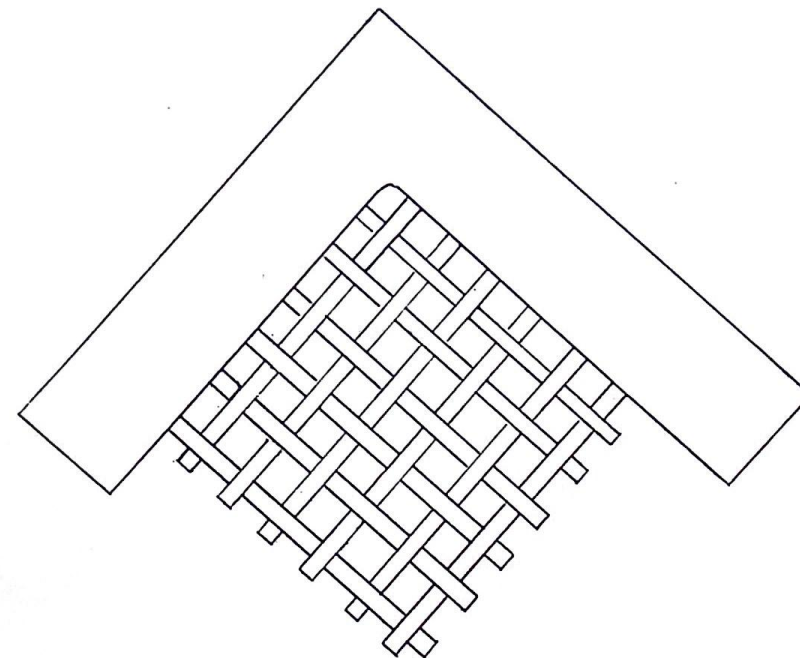
THE March competition for flash sheet photography brings to mind a form of magnesium light that, together with many other good things of former days, seems to be slowly sinking into forgetfulness. This is metallic magnesium in ribbon form. It is found in the market at the larger supply houses in the form of a thin, flat ribbon of about $\frac{1}{8}$ inch width and in long rolls at a price somewhere near fifty cents per ounce coil. As far back as 1872 this was used by Dr. H. Vogel in photographing the interiors of tombs and crypts in Egypt, and the older text-books on photography and chemistry describe various lamps in which it was burned in such a manner as to give a continuous light of great brilliancy. These were often quite complicated affairs moved by clock-work which slowly uncoiled the ribbon through an opening in the centre of a reflector in front of which it was burning.

The light has the great disadvantage, from a photographic standpoint, of emanating from a single point and so casting harsh shadows, rendering it unfit for use in ordinary portraiture. In addition, it is consumed rather slowly and requires long posing with the attendant risk of movement. Its chief advantages are: It is absolutely fireproof, it keeps indefinitely and is affected but little if at all by outside influences such as dampness which soon destroys most flash powders. In addition, it is as nearly smokeless as can be desired. These good qualities should be sufficient to keep it in the armamentarium of the amateur who wishes to be prepared to meet any and all conditions. Since its use is out of question as an illuminant for portraiture of the regular kind, it occurred to me to see if I could find a way to overcome its other fault, that of slow burning. When the picture to be taken is such that the light is close to the face of the model the amount necessary is but an inch or so, which burns in a few seconds and requires no special precautions; but when the light is distant, say twelve or fifteen feet from the subject, one must use at times as much as a yard of ribbon which, burned as one long piece, would take several minutes.

After some experimenting I hit upon the following solution, which if it does not give the ribbon the speed of a flash sheet, at least makes it practicable for quite a number of effects. The elimination of its chief disadvantage, that of slowness, together with the fact that it burns as

quietly as a match or candle and is entirely safe and free from the puff of fire and smoke that accompany flash-sheets and powders, should help to give it some popularity.

Out of thin tin or sheet aluminum two frames were made, shaped like a carpenter's square. This is the entire apparatus. After determining the amount of ribbon to be employed it is torn into short lengths and these are woven together into a net with meshes about $\frac{1}{2}$ inch wide. The number of pieces into which a given length must be divided is equal to double the square root of its length in inches. Thus a piece 36 inches long would make twelve pieces each of 3 inches. The free ends on two adjoining sides are then fastened in the tin frame by pasting a strip of paper over them and the other frame clamped on top. The lower free corner can now be lit and the whole will burn like a piece of paper and about as fast, giving a very intense light. The figure will make the arrangement clear. The most convenient way to light the ribbon which does not readily ignite from a match is to put a bit of cotton soaked in alcohol in a small dish and after lighting push it under the ribbon. To prevent the burning mass from dropping out of its frame the latter is best suspended at an angle of about 45 degrees by any convenient means, and not left to hang vertically.—G. W. B.



The Indiscriminate Use of Bromide of Potassium

Of all the chemicals employed in photographic manipulations, nothing is used more indiscriminately than potassium bromide.

We have seen workers carefully weigh out their hypo to fix prints and most accurately measure a drachm of hydrochloric acid to add to fifty ounces of water to check the development of a platinum print, despite the assurance that accuracy in such cases is superfluous. But when these same careful manipulators come to use potassium bromide they will squirt into the developer recklessly any quantity of a ten per cent. solution, from a drop to 20 or more, in the full conviction that it makes no difference in the results, whereas the truth is, that faulty results, especially in bromide paper printing, are more often to be attributed to this profusion of bromide than to error of judgment in exposure, great as it may be in determining results.

We do not pretend to say that failure to properly judge of time is not responsible for bad results, but we do at the same time insist that over contrasty or dull looking images are traceable to misapplication of bromide of potassium.

In making enlargements we followed implicitly the directions in the package given by the manufacturer of the paper and found that in most cases the prints came out with too much contrast, not that the pictures were not presentable—indeed, to be candid, they would have passed ordinary muster and have been acceptable to most people, but in our estimation they were by no means pleasing. They lacked the nice gradation of tone which a perfect bromide should have; we mean such bromides as one finds difficult to distinguish from platinum prints. From our experience in bromide work we were confident the negatives used should give what we desired and we set about trying to discover why we did not get rich looking prints. We began with the developer, finding that the old oxalate of iron, without any bromide at all and, with properly estimated exposure, gave us what was most desirable, richness without too much contrast. Naturally, we laid the blame on the increment of bromide and for this reason constituted our developers, both the oxalate as well as the alkaline, with due consideration of this chemical. We found that it was the most valuable agent if judiciously used, but a dangerous one indiscriminately employed. Unless the negative is very much undertimed it is possible to overcome the impediments it presents to securing good results by properly administering the bromide.

To attain such results one must, it is true, make tentative experiments with strips of paper to find the proper amount of bromide as well as the proper time of exposure to accord with it. Contact prints on small pieces will furnish data.

Bromide, therefore, is a valuable factor, but it must be used with discrimination.



TRADE MARK REGISTERED
AN INDEPENDENT MONTHLY MAGAZINE DEVOTED TO THE
ADVANCEMENT OF PHOTOGRAPHY

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A. WALMSLEY CHAMBERS - PUBLISHER

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Items of interest upon photographic subjects will be gladly received.

Subscriptions received by all photographic and news dealers in the United States and Europe.

FEBRUARY, 1909

Negatives for Enlargements

A negative intended for enlarging should, if possible, be taken with that object in view, but we do not always have such specially adaptable subjects and are compelled to have recourse to treatment to overcome the impediments presented. Want of sharpness is a great drawback. A negative for enlargement cannot be too sharp even if we want to make an enlargement soft and diffused. We want even then to have in our control the production of the degree of diffusion which some call artistic impression. Intense sharpness is essential and great clearness of image, freedom from fog-stain, etc. Ample time must be given to get rich enlargements and all veiling hinders the passage of the light chemically much more so than it does optically. A slight veil on a negative may not perceptibly dim the image to our vision, but it retards much the passage of those rays which affect the sensitive surface of the paper on which we project the image.

It should not be forgotten that the picture in any case is simply a matter of the

distribution of light and that in enlarging an image already made by one impression of light upon a sensitive surface we are calling upon a second instalment of light to do the same work.

The action might be compared to a relay in telegraphing where a feeble current passing along the main line simply throws a local battery in and out of circuit and the greater proportion of the work is done by the strength of the local battery, while the feeble impulses along the main line must merely indicate the action.

The difference which may be seen in the brilliancy of a lantern-slide when thrown upon the screen by a strong or a feeble light may seem to indicate the influence which this secondary illumination has upon the enlarged image and it is an important factor in the theory as well as practice of enlarging.

Raphael's Portrait

By an ingenious use of photography an authentic portrait of the great painter, Raphael, has been secured. There are many reputed portraits of him more or less authentic, but we cannot definitely pronounce on them. But we know from Vasari, as well as from contemporary authority, that a certain figure in the renowned fresco called "The School of Athens" there is a figure which was intended to be a portrait of himself.

This figure has been much impaired by the ravages of time as well as by injudicious restorations of the painting. M. Brown, the great photographic reproducer of classical work has observed that, as is usual with all fresco painters, the outlines of the portrait have been drawn on the wet plaster with a sharp instrument, thus leaving a rough line in the plaster which is made visible by using a strong side-light illumination. He caused this outline to be photographed under the side light and the result is a portrait of Raphael, of which there is no doubt and which differs materially from the idealized portraits made many years after his death. This portrait resembles very closely the wood-cut which Vasari used to illustrate his celebrated biography of the great painter.

Photographers' Association of America

Date of the Rochester Convention to be
from July 19 to 24.

The Executive Committee of the Photographers' Association of America met in executive session at the Powers Hotel, Rochester, N. Y., January 12, 1909, to arrange for the twenty-ninth annual convention.

All officers present. F. R. Barrows, president; A. T. Proctor, first vice-president; J. H. C. Evanoff, second vice-president; L. A. Dozer, treasurer; G. W. Harris, secretary.

REPORT OF SECRETARY.

Received on old accounts	\$ 50.00
Received for floor space	2,190.00
Received for desk space	325.00
Received for advertising	882.00
All other privileges	200.00
	<u>\$3,647.00</u>

Paid to F. R. Barrows, treasurer.	3,647.00
Outstanding account	15.00

TREASURERS' REPORT.

Cash on hand January 1, 1908....	\$4,838.19
Received from membership dues.	2,074.00
Received from secretary	3,647.00
Received from sale of ladies' pins.	51.00
	<u>\$10,610.59</u>

DISBURSEMENTS.

Paid out on vouchers Nos. 737 to 841, inclusive	5,911.95
Balance on hand Jan. 1, 1909....	\$4,698.74

President Barrows appointed L. A. Dozer and G. W. Harris to audit accounts of secretary and treasurer which were found correct and approved.

It was decided that the twenty-ninth annual convention of the Photographers' Association of America be a *six days' session, July 19, 20, 21, 22, 23, and 24, 1909*, in the Rochester Convention Hall, Rochester, New York.

The Seneca Hotel was selected as official headquarters for the convention.

Upon motion it was decided to again conduct a school of photography—demonstrations to be made by leading American photographers.

It was decided that we give a day for

visiting the photographic manufacturing interests of Rochester.

It was agreed that we set apart an evening for the discussion: "Does our Constitution and By-Laws Need Revision?"

Moved and seconded that the Association set aside \$100 for the best invention, process, or appliance pertaining to photography that has not heretofore been exhibited at a national convention.

It was decided to adopt an extensive plan of advertising in order to increase our membership. The secretary was instructed to bring to the attention of every professional photographer in the United States the advantage of attending the Rochester convention.

The president appointed a committee of three members who have signified their intention of attending the international photographic Exposition at Dresden, Germany, to officially represent the P. A. A. at that meeting.

Owing to jealousies and ill feelings caused by competitive exhibits, and feeling that a more fraternal spirit will prevail by not giving prizes, it was decided that for the best interests of both photographers and manufacturers the 1909 exhibition is to be wholly complimentary, no prizes whatever being offered.

The following rules and regulations were ordered to govern the exhibit of the convention:

RULES AND REGULATIONS.

(1) Exhibitors are requested not to exceed six prints in their exhibit—no other restrictions.

(2) Application for exhibition space must be made to First Vice-President A. T. Proctor, Huntington, W. Va.

(3) All exhibits must be sent prepaid to A. T. Proctor, first vice-president, Rochester, N. Y., care of Rochester Convention Hall, and must reach Rochester on or before July 10, 1909. Any exhibit not having express charges prepaid will not be accepted.

(4) The Association will not be responsible for any loss or damage to pictures in its charge, but special precaution will be taken by the committee to insure the safe return of all exhibits.

(5) No exhibits shall be removed from

Questions and Answers

All questions relating to technical matters, processes, working instruction, etc., are referred to competent experts in the particular subject referred to, and the utmost is done to insure reliable and practical answers being given.

Correspondents are requested to first state their case and then number each question; they should also write on one side only of the paper, and enclose correct name and address—not necessarily for publication. No attention will be paid to anonymous communications or those only signed with initials.

We do our best in all cases to publish the replies in our next issue following the receipt of the inquiry, but cannot absolutely guarantee this.

All inquiries should be addressed to THE CAMERA, 608 Chestnut Street, Philadelphia.

No questions answered by post. No prints criticised.

SPEED OF LENSES.—With the prospect of purchasing, in arguing the advantages of an f 4.5 lens over an f 6. or f 6.8 for outdoor work, several amateur friends claim that with an f 4.5 lens one has to be so very much more accurate in focusing; in fact, the accuracy with which focusing is performed must be extremely fine and in many cases impossible of achievement.

It is argued that using an f 6. lens with an ultra rapid plate one can usually get very satisfactory results with the shortest exposures of 1-1000th second or less, and better depth than with an f 4.5 lens.

But it is further argued that this *ultra* rapid plate is extremely contrasty and lacks in detail and density-giving power that which the slower or *extra* rapid plate possesses, and under all conditions an *extra* rapid plate used in connection with the f 4.5 lens is more desirable, notwithstanding the necessity of being more careful and accurate in focusing.—J. D. P.

Your questions were referred to Mr. L. J. R. Holst, who is a leading authority on lenses, and the following is his reply:

"The necessity for accurate focusing with lenses of great relative openings increases materially with the increase of the focal length, and does not constitute any real practical difficulty up to about six inches focus.

"Unless some unusually soft background effects are desired, we would, however,

the hall until after the close of the convention. Exhibitors who desire to personally take charge of or remove their exhibit may do so only by permission of A. T. Proctor, chairman of the Hanging Committee.

(6) This exhibition being a complimentary one, and the photographs being solicited with the understanding they are to be returned to the rightful owners, all exhibits will be returned to them intact at the close of the convention.

(7) All exhibits are to be hung by States.

The following list of committees were appointed by the president for 1909:

Hotel and Accommodations—Evanoff, Harris, Dozer.

Entertainment—Evanoff, Harris, Proctor.

Decoration of Hall—Proctor, Evanoff, Harris.

Membership Buttons—Dozer, Proctor, Evanoff.

Press—Harris, Proctor, Dozer.

Printing and Advertising—Harris, Evanoff, Dozer.

Information—Dozer, Harris.

Transportation—Evanoff, Dozer, Proctor.

Association Annual—Proctor, Evanoff, Barrows.

Local Press and Entertainment—Mock.

It was suggested that the various organized bodies of professional photographers be invited to send a delegate to the Rochester convention to devise ways and means of affiliating the National and other photographic societies, that they may co-operate in advancing their common interests. G. W. HARRIS, Secretary.

✱

The advantages of the Ingento Color Filter and the new Cramer Isonon plate are fully demonstrated at this time of the year, yielding negatives of full color value. Then for copying paintings they are truly indispensable. Burke & James, Chicago, make the Filters and they have a booklet fully describing it. The G. Cramer Dry Plate Co., St. Louis, Mo., will be pleased to send you a Cramer booklet describing the Cramer products.

always prefer a lens of moderate relative opening for landscape and other outdoor work. The good makes of anastigmat lens working at f 6.8 and f 6.3 will always be found fast enough, even for the most rapid exposures, for which latter purpose they should be used preferably with the fastest brands of plates. If correctly handled, such plates will yield perfectly graded negatives, with transparent highlights and detailed shadows. As a matter of fact, the difficulty is more to make them snappy than to make them soft.

"In our opinion lenses working at f 4.5 should be used for indoor work mainly, but have little or no advantage over the f 6.3 and f 6.8 types for outdoor work, especially in the hands of amateurs, who are not likely to use their outfit unless the weather conditions are fairly favorable."

✽

STAINED NEGATIVES.—I have been using an intensifier composed of:

A.

Bichloride of Mercury 60 grs.
Water 8 ozs.

B.

Iodide of Potash 75 grs.
Water 1½ ozs.

C.

Hypo 120 grs.
Water 1½ ozs.

On looking over some of my negatives I found that some of them were of a yellowish color. (1) What is the cause? (2) What can I do to eliminate this stain? —D. J. W.

Negatives intensified with iodide of mercury, which is the formula you employed, are apt to turn yellow in time, but this yellowness does not seem to interfere with the printing qualities, as you will find by placing the discolored plate in strong sunlight, that the yellow stain disappears. This yellow stain will not make its appearance if instead of the hypo solution you use sulphite of soda after the mercury, taking care, however, to thoroughly wash out the mercury before putting it in the sulphite. This will insure your plate from staining and give you just as intense a negative as with the use of hypo.

SILVERING GLASS.—Please give formula for silvering glass as referred to in your December issue.—F. X. R.

Make a solution of 90 grains of silver nitrate to four ounces of the distilled water; put this in a clean bottle and label it No. 1, now make a solution of one ounce chemical pure caustic potash in twenty-five ounces of distilled water; put this in a clean bottle and label it No. 2. Next, pour into a clean glass, half an ounce of No. 1 and add a drop at a time pure ammonia until the precipitate is redissolved (no more), then add one ounce of No. 2, and again drop at a time ammonia as before, until the precipitate is re-dissolved, then add three ounces of distilled water. Now drop in cautiously No. 1, until a very slight precipitate is formed which does not redissolve on stirring, finally add three ounces of distilled water. Next, make a solution of one-half ounce of sugar of milk in five ounces of distilled water, add of this to the ammonia nitrate of silver solution, one-half ounce, and stir thoroughly. Place the glass plate, which has been previously well cleaned, in the solution for half an hour or more. Lift up and you will find a dull silver surface which is to be polished with rouge.

✽

ALCOHOL.—Can denatured alcohol be used in place of wood alcohol, methylated spirits or ordinary alcohol for photographic purposes?—W. P. H.

Yes.

✽

Prof. R. Namias (*Atelier des Photographes*) believes that the discoloration of plates intensified by the mercury-ammonia method is due to the fact that some of the bichloride of mercury remains in the film in spite of long washing before applying the ammonia. This forms ammoniated mercury, the "white precipitate" of the druggist in the second bath and is later discolored in the light. He recommends treating the plate after bleaching and washing for ten minutes in a bath of one per cent hydrochloric acid and again washing before applying the ammonia or sulphite used for darkening.

New Things in Photography

Beautiful photographic prints are being made without sunlight by rubbing ether and peroxide of hydrogen over the negative and putting it in contact with gelatine paper.

✽

Every reader of THE CAMERA should send to the Bausch & Lomb Optical Co., Rochester, N. Y., for a copy of *Prism*, a little monthly publication issued for free distribution.

✽

"The Elmira Camera Club," recently elected the following officers for 1909: H. T. Stagg, president; Prof. W. H. Davis, vice-president; W. E. Bryan, secretary and treasurer; F. Scharf, G. B. Nicewonger and H. E. Snyder, Board of Directors.

✽

The Ansco Co., of Binghamton, N. Y., are moving their Jersey City chemical plant to Binghamton. The chemical plant consists of six buildings and covers two acres. The removal to Binghamton will give the Ansco Company one of the most complete plants in the country.

✽

W. P. Buchanan, 902 Filbert street, Philadelphia, wants you to test the merits of the Red Label Luxo Flash Powder and offers to send, express paid, a large box for \$1.00 or a small one for 30 cents. The maker claims the new Luxo to be the brightest flash powder in the world.

✽

"Our customers may change their old-style Photo Lenses for the Isostigmat; describe your lens and we will offer liberal terms or we will send lenses on 10 days' trial or through your dealer." The above extract from the advertisement of Williams, Brown & Earle, Department W, Philadelphia, shows the liberal offer they make especially with the matter of trading in your old lens.

The Lumière N. A. Co., 11 W. 27th street, New York, guarantee their new Sigma plates to be the fastest in the world. They want to tell you about the plates and the rest of the Lumière products. A request will bring descriptive booklets.

✽

The Seneca Camera Mfg. Co., Rochester, N. Y., have just placed on the market the Pocket Seneca No. 3-A, which makes a picture post card size, and sold for \$14.00 list. Write the makers for their 64-page catalogue, as this fully describes the Seneca line.

✽

The Wyoming Valley Camera Club announce their Eighth Annual Exhibition of Pictorial Photography, to be held in May, 1909. All pictures must be in by April 17th. Entry blanks can be had from the secretary, Wm. D. Brodhun, 267 S. Main street, Wilkesbarre, Pa.

✽

The Gundlach-Manhattan Optical Company, 804 S. Clinton Ave., Rochester, N. Y., recently placed on the market a new tele-photo lens called the "Pancratic." It embodies a new idea in tele-photo lenses and permits the purchaser fitting it to his own shutter. Write for a descriptive booklet.

✽

The Defender Photo Supply Co., Rochester, N. Y., recently showed us some prints made on "Argo" paper, which was over six years old. One-half of the print had been developed in a regular Metol-Hydrochinone developer and showed a complete fogging; the other half was developed with the same developer, excepting that Argo soda was used. This half of the print was as clear and clean as if it had been made on fresh paper. Our own tests have verified their claims.

The Ansco Company, of Binghamton, New York, have just opened an office at 171 Second street, San Francisco, Cal., where they carry a large and complete stock of Cyko papers and postal cards in their various grades; also Ansco films, Ansco film cameras, developers and other sundry articles. It is their intention to give the very best service possible from this branch and supply dealers throughout California, Arizona, Nevada and points intervening as far east as Salt Lake City.

This bit of news will doubtless be received with great pleasure by all of the independent dealers on the coast, and when taking into consideration that Woodward-Clarke & Co., Portland, Oregon and Gailey Supply Co., Seattle Washington, will continue to act as distributors the consumer will have little cause to complain in future about not getting Ansco products from nearby depots.

Mr. C. B. Stanbury, vice-president of the Ansco Company, will remain in charge there for some time, as it is his desire to get the branch thoroughly organized and established before returning East.

✽

Penrose Process Year Book, 1908-09, or Penrose's Pictorial Annual, a review of the graphic arts. Edited by Wm. Gamble. Tennant & Ward, publishers, New York.

This most interesting and valuable survey of the world's progress in reproductive art surpasses anything hitherto presented in similar lines. It is an accurate and comprehensive account of the marvellous advance in graphic art, profusely and splendidly illustrated with examples of every variety of the art—photogravure, mezzotint, half tone, color work; in fact, the full resources are drawn upon with a lavish hand and the result is a beautiful book and a delightful souvenir of what chemistry, mechanics and art combined are capable of elaborating.

Besides, it is a volume of great interest in its exploitation of methods and the best vade-mecum for the practical worker to obtain a topical outlook of the great advance the art is making in technical lines.

Every new method is illustrated and

described in detail and the reproduction from autochromes, catalogue and mercantile designs, and direct reproduction from paintings aquarelle and articles of bric-a-brac should make it a valuable reference book to merchants as well as engravers and the workers in graphic art.

The book contains 300 pages, printed on fine paper, with almost as many illustrations, bound in attractive cloth, with embellished cover, and all for the incomprehensibly low price of \$2.50 postpaid.

✽

Composition in Portraiture, by Sidney Allan (Sadakichi Hartmann). Edwin L. Wilson, publisher; cloth binding. Price, postpaid, \$3.00.

Much has been written on the connection of art with photography, but much, very much, has no pertinent relation with the practice of the photographic art. We are treated to dissertations applicable only to works of imagination, without the slightest consideration of the limitations imposed upon the photographer.

It is with pleasure, therefore, that we find that one has undertaken to show how taste and feeling for the beautiful may be brought into action in the daily practice of portraiture.

Mr. Sidney Allan has certainly given the professional, as well as the amateur, a book which is written with enthusiasm for the art, but at the same time with sane judgment and consideration of the factors confronting the operator.

The application of the principles of art by an exponent of the highest phase of Artistic Photography by one who has shown by practical example what can be accomplished, is certainly a boon, a consummation devoutly appreciated.

The book is practical in every feature, but at the same time suggestive. The rules of art are not prescribed in a mechanical way. No set formulæ of illumination to attain a desired effect "all over the same," but instruction is on broad, generous lines, which guide taste and judgment without destroying the individuality.

We heartily recommend this most excellent work, which should be in the possession of everyone who desires to advance in the profession.

Deutscher Camera Almanach.—The fifth volume of this periodical publication, founded by the eminent German professional photographer and writer, Fritz Loescher, is projected on the same lines of its inception, but the present edition has extended the field so as to include the exploitation of the highest phase of modern artistic photography. The work is enlivened with examples of the work of eminent photographers of Europe, so that it is an epitome of progress in the old world which will be of much value to American artists by way of comparison. The half tones are most excellent, and the literary contents make most valuable and instructive reading on a variety of topics connected with the art. American Photography, 6 Beacon street, Boston, Mass., American agents. Paper cover, \$1.25; cloth, \$1.75.

✽

INTERNATIONAL PHOTOGRAPHIC EXHIBITION, DRESDEN, 1909.—One of the features of the exhibition will be the special room with photographs taken by Royal amateurs. The patrons of the exhibition, King Friedrich August as well as Prince Johann Georg and Princess Mathilde of Saxony, were the first who by offering photographs taken by themselves showed their great interest in the undertaking. Among the contributors are: The Queen of The Netherlands, the German Crown Prince and the Crown Princess, the Archduchess Maria Josepha, the Duchess Feodora of Schleswig-Holstein, Prince Wilhelm of Hohenzollern, Prince Carl of Hohenzollern, the Duchess Carl Feodora of Bavaria, Princess Clara of Bavaria. Prince Albert of Monaco also has promised to send a few large panoramas of the polar regions and a number of autochromes, all done by himself.

✽

Le Salon International du Photo-club de Paris; par C. Menard. Charles Mendel, editeur, 118 Rue d'Assas, Paris. Price, 10 francs.

After distributing to the organizers of the Salon their share of deserved praise, the author introduces us to Varnishing Day, studies the esthetics of the photo-

club, delicately analyzes the psychology of the visitors, brings into prominence the different processes employed, the character and general physiognomy of the exposition, then, passing the principal works in review he dilates on the ideas of the masters and the tendencies of the different schools.

With pleasure and a special interest one will read the parallel he traces after the manner of *La Bruyere* between the two masters of the French pictorial school—M. Robert Demachy and M. de Commandant Puyo. In the course of his promenade around the exposition, and which it would be delightful to make in his company, the critic takes pains to put in evidence the prominent works and the names most remarked by the public. MM. R. Michau, Misonne, R. Lebegue, Steichen, G. Roy, Yvon, Bucquet, Wallon, Bergon, P. Dubreuil, Billard, Docteur Cardyn, Viscount de Singly, Baron de Rothschild, Count de l'Estrange, Baron de Meyer, Mmes. Kasebier, Barton, etc.

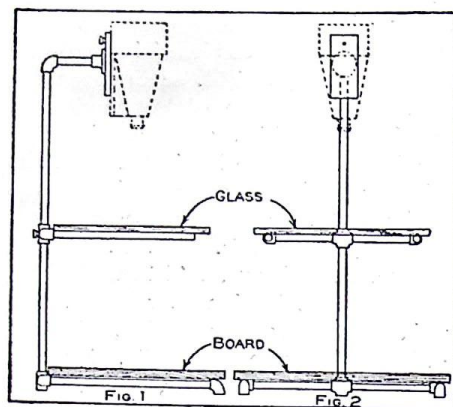
This publication, to the make-up of which M. Charles Mendel has given every care, is luxuriously illustrated by more than sixty graveurs, among them a dozen plates on special laid paper, reproducing the prettiest pictures. Lovers of beautiful art photography will find great pleasure in looking over and real profit in reading this volume.

✽

Home-Made Photographic Copying Stand

The difficulties of bad lighting on small articles can be entirely avoided by the use of a suitable support for the camera, the object and the background. For illustrations it is often an advantage to show an object with a perfectly plain background and no deep shadows. When using the stand as illustrated this is a very simple matter. Figure 1 shows the side, and Figure 2 the front view of this stand. The stand is very easily constructed from pipe and pipe fittings. The main pipe of the stand will need to be of proper length to suit the focus of your camera. This can be determined by finding the length from the lens to the object after the bellows are

extended to their full length. The arms holding the glass, as shown in the sketch, should be set at a point about the middle of the main tube. The cross that holds the middle arms should be $\frac{3}{4}$ in. one way and $\frac{1}{2}$ in. the other. This will allow for adjustment of the glass table. A small set screw provided in the back of this cross will hold the table in any position desired. The pipes



and other connections are all $\frac{1}{2}$ in. and the lengths of the pipes are made suitable for the size of the camera. When a small object is to be photographed it is placed upon the glass table and the background fastened to the board. In this manner small objects can be photographed without any deep shadow on one side. The bottom cross and ells should be corked so as to prevent any slipping and damage to the floor.—*Popular Mechanic.*

✱

Stolze (Bulet. Assoc. Belge.) calls attention to the fact that the different methods employed up to the present for the prevention of halo are never completely successful. The various coatings used are never of exactly the same refractive index as glass, so that there is always some reflection from the posterior surface of the plate. To avoid this he suggests using plates with a ground surface at the back, this to be coated with a suitable backing. The ground surface disperses the light, preventing all reflections, and if the coating is suitable it will absorb all the light that has traversed the film.

Announcement of Awards in Cramer's 1908 Amateur Prize Contest

We submit the following as our unanimous decision, January 26th, 1909. C. B. Woodward, Felix Raymer, J. Ed. Rosch, judges:

Prize	Amount	Entry	Name and Address
1st	\$100.00	5124	J. L. Hopper, Highland, N. Y.
2nd	75.00	18	H. W. Spooner, Gloucester, Mas.
3rd	50.00	8230	C. W. Mahneke, New York City.
4th	25.00	6133	F. R. Altwater, Newport, Ohio
Special	25.00		Mrs. N. Ford Cones, Loveland, Ohio
5th to 14th	\$5.00	worth of Isochromatic plates to	
		8216	M. J. Pope, Naugatuck, Conn.
		9292	H. E. Harndon, Philips, Mo.
		9315	Annie M. Sullivan, Oakland, Cal.
		2	T. W. Kilmer, M. D., New York City.
		6209	A. Schweizer, New York City.
		9339	Mrs. A. F. Foster, Wyoming, Ohio
		40	F. J. Riggs, Worcester, Mass.
		7160	W. S. Cable, Oak Park, Ill.
		5114	Z. Veren, New York City.
		9344	G. H. Scheer, M. D., Sheboygan, Wis.

The care and time devoted by the judges to examining and judging the numerous exhibits are greatly appreciated by us, and we thank them sincerely. We asked these gentlemen to serve because of their knowledge of photography and appreciation of the possibilities of the Isochromatic plate, and are sure their decision gave the prizes to the best pictures.

Mr. Woodward, a well-known amateur and connected with the Woodward & Tiernan Printing Co., color engravers; Prof. Raymer, of the Illinois College of Photography, an eminent art critic and writer on photography and J. Edward Rosch, the noted photographer and Past President of the Photographers' Association of America, formed a jury particularly fitted to judge these entries. Many entries were rejected because the choice of subjects was not suitable and many more for technical faults. This, of course, was to be expected. We were, however, greatly pleased with the results of the contest, and encouraged by the great number of entries.

Yours sincerely,

G. CRAMER DRY PLATE CO.

The Camera for the Sportsman

The camera is the successor to the diary of former generations. Instead of writing our impressions of scenery and locking them up in a book, we transfer the scenery itself to a post card, and scatter it broadcast, for the envy or the enjoyment of our friends, as the case may be. To the man who shoots, fishes, motors, paddles a canoe, steers a launch, or sails a yacht, the opportunities to gather together a collection of pleasant reminiscences in concrete form are irresistible. His ability as a collector, however, depends to a large extent upon the nature of his equipment photographic.

It doesn't necessarily follow that the most expensive camera gives the best results under all conditions. The more adjustments a camera has the finer photographs may be taken with it, by a man who knows how to use it, and who has the time to manipulate the aforesaid adjustments. There are occasions when, by focusing right down to your foreground and then by stopping down your diaphragm you can get both foreground and background clearly defined, and then, by a careful reading of your exposure meter, give exactly the right amount of exposure for the amount of light admitted to your plate and get something that is almost absolutely perfect, in the way of a landscape or a rustic scene. There are other times when, if you are ever going to get your picture, the said picture being on the jump, you haven't time to do any focusing, much less to manipulate your stops or make calculations for your shutter speed. You have simply time to grab that picture before it is gone forever. This is one of the times that a fixed focus box camera with a lens that will take anything over six feet distant and a T. I. B. shutter whose "I" means a fair average time for snapshot work is going to do the work better for you than would a double swing-back, draw-out bellows, with a finely adjusted set of regulations for speed and aperture.

The whole matter sifts down to the fact that a very moderate-priced, fixed focus camera, almost innocent of adjustment,

will give a fair average result in a hot corner where a more expensive and more flexible apparatus could not be manipulated to satisfaction. If you use a reasonable amount of care and have the usual amount of common sense, the fixed focus and the T. I. B. shutter will give you fairly good results under most conditions. You won't get from the fixed focus camera the same exquisitely artistic effects and marvelous detail of the focusing camera of high price and many adjustments, when manipulated properly; neither will it give you the dismal failures of the higher-priced instrument when it, the focusing camera, is *not* manipulated properly. Both cameras have their uses. When you have time and room to operate it the focusing camera will give you the better results, but the fixed focus will give *some* results where you would not get any with the other.

It has become the custom to sneer at the amateur who sends his plates and films to the professional for development. He has been told that he loses all the higher joys of photography, that he is a mere button-presser, and one who deliberately cuts himself off from all that is highest and most ennobling in the photographic realm. Now, if there is anything particularly ennobling in stewing over a developing tray in a bath-room in which every possible ventilating aperture has been carefully calked, and listening to the impatient remarks of the rest of the family who want to "ablate," I can't see it. The temperature inside of that bath-room is in the neighborhood of 103 degrees and if anything should happen to jar down the piece of focusing cloth tucked over the window a lot of good work is spoiled.

I am inclined to think, as nearly as I can size the matter up, that the man who goes out and selects a collection of good views, takes them from the most artistic viewpoint, and takes them correctly, with regard to time of exposure and perfect focusing, and then lets a professional, with a perfectly appointed dark-room and two electric fans, do the rest, is wiser than he who perspires over the latter end of the work in a bath-room that was never intended to be impressed into service as a

photographic studio. If the average apartment or house had a room built with a view to photographic development, and set apart for that use, there would be joy in that end of photography; but, until this happy state of affairs has arrived, the professional can do it just as well as we can, and with a great deal more comfort as far as we are concerned.

Don't mistake me, however, as to my views as to the advisability of an amateur knowing how to develop and to print, and of his being familiar with all the other minor details connected with the art. Let him learn this by experience, in the superheated bath-room, if he must, and, when he has learned, let him quit. For he is now in a position to look the professional calmly in the eye and in a few words, which will show the professional that he, the amateur, knows whereof he speaks, refuse to accept the professional's excuses of "under exposure," or "over exposure," when the professional himself has been careless. This is the main thing which the amateur has to gain by knowing how to do it himself. He did once, hear terrible things of the professional and his methods of handling amateur work. Complaints of this nature are not as prevalent as they were, and it is the knowledge of the professional to-day that the average amateur knows how, but is too wise unduly to exert himself, that makes him more careful of his methods and less prone to consider that an excuse would serve just as well as results, in obtaining the amateur money.—*Success*.

✽

The Old Lens

Should the old lens, that is, the one-time prized Ross, Dallmeyer, Voigtlander or even the familiar Darlot, be relegated to the limits of desuetude and all our spare cash invested in the modern wonder—the "Anastigmat" of the renowned makes?

While fully acknowledging the superior merits of these marvels of the Jena glass, we would feign not disparage the rectilinear or a score of years back, preëminence. The principal superiority we might be tempted to say is, after all, in the great rapidity of the anastigmat. If our work does not require speedy exposures, that is, if our aim (as

most of our aims are) is artistic rather than snapshot photography, there is no reason why we should lament our inability to possess a modern lens. Can you not get the same results (artistic) with your old "stopped-down" if you want definition in excess? One lens will give the scene with F 6.3, the other with F 22.

"More than ten times the exposure," we hear you exclaim, but then you do not, that is, you artists of the camera, just want those sharp, crisp well-defined pictures! You like more diffusion of focus—and here you even get closer up to your \$100 anastigmat with your \$10 Ross or Dallmeyer bought at the pawnbroker's.

Let us take the two lenses with their full openings and expose on the same subject. A comparison of the results will reveal, that, while the centre of the rectilinear-made negative may be sharp, the margins will decline, the anastigmat giving sharpness to the edges.

This want of marginal sharpness in the rectilinear is due to the fact that such a lens gives curvature of field as well as astigmatism of oblique rays.

To reduce the astigmatism the maker had to resort to this curvature of field. A flat field would exaggerate it.

Now the advantage obtained by use of Jena glass is that the optician is enabled to give considerable flatness of field and at the same time escape the astigmatism so that you need not stop down to cut oblique rays.

But, let us see. Do we always want to have a perfectly flat field? All of you know that there are cases when it is anything but desirable. Still, if we had the money, we would have one of those modern marvels.



Vexed Photographer.—"Oh, come, now stop being funny and look serious."



Bausch & Lomb-Zeiss New Tessar

ALL great work is a matter of evolvement. The New Tessar, with its unmatched qualities, is simply the result of what has gone before—a thing of such perfections that t'would seem brain and hand had reached the summit of their possibilities in lens making.

¶ Try the Tessar and see the difference.

¶ PRISM is a little popular science monthly. Send for copy H, free upon request.

¶ Our name on a Photographic Lens, Field Glass, Microscope, Laboratory Apparatus, Scientific or Engineering Instrument is our Guarantee.

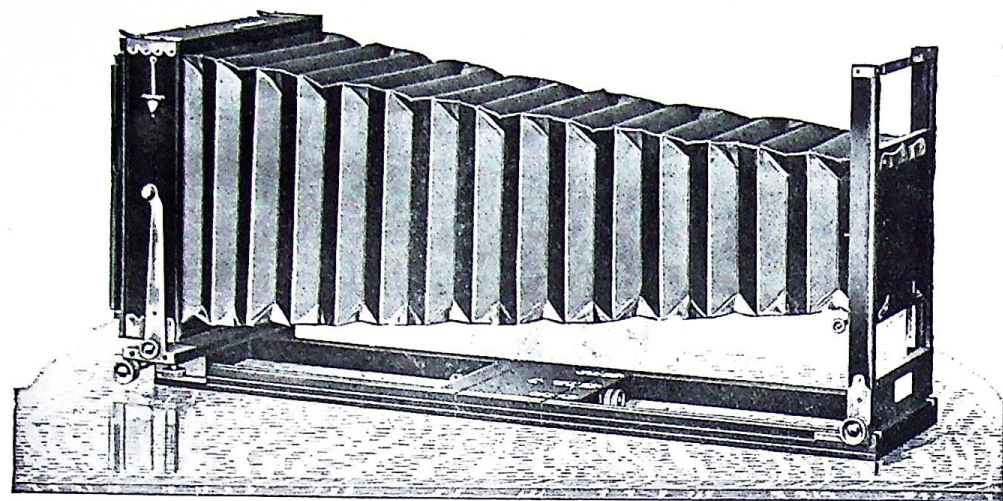
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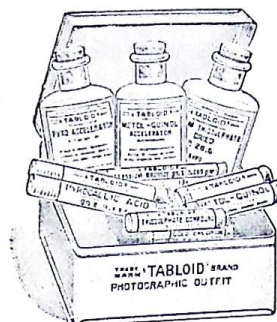
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PHO. 295]

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and 101-104, Coristine Building, St. Nicholas & St. Paul Sts, MONTREAL [ALL RIGHTS RESERVED]



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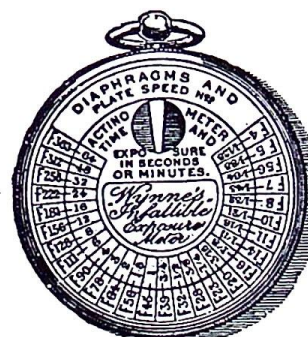
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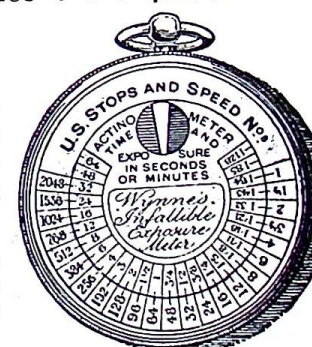
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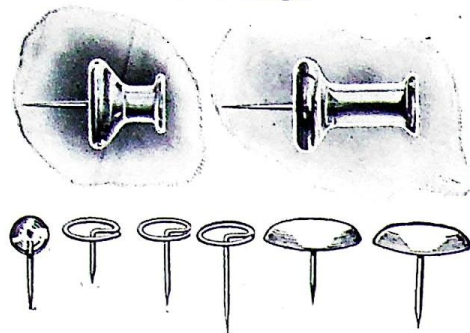
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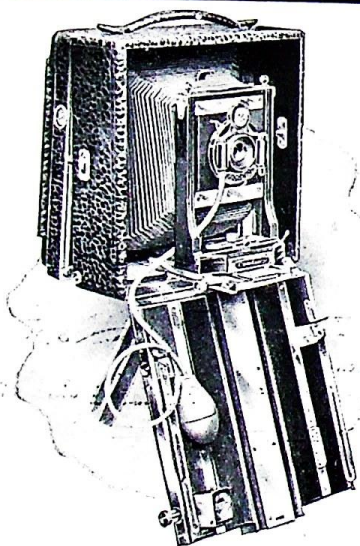
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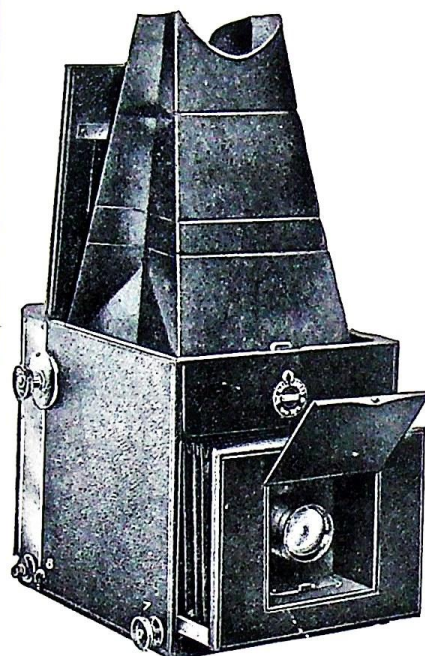
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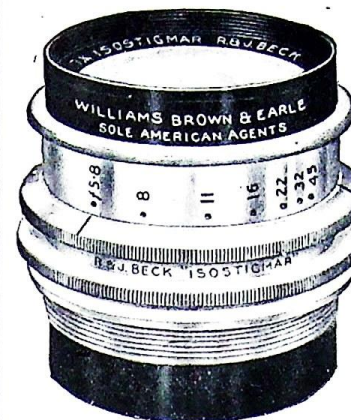
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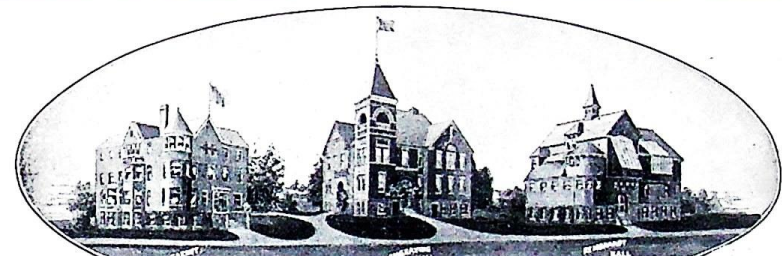
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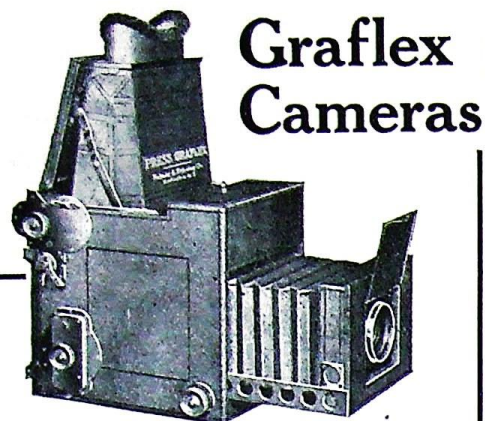
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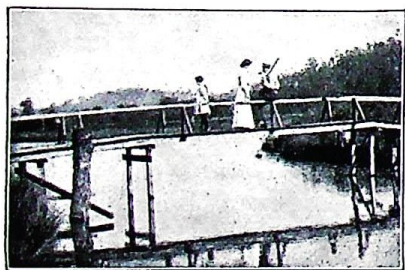
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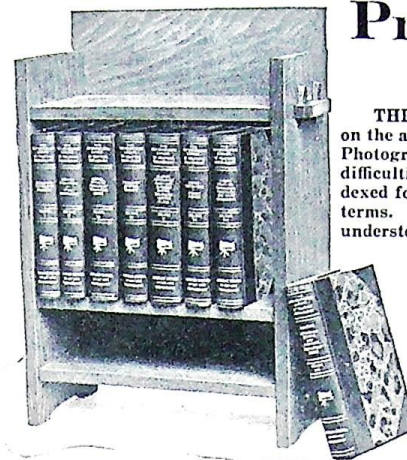
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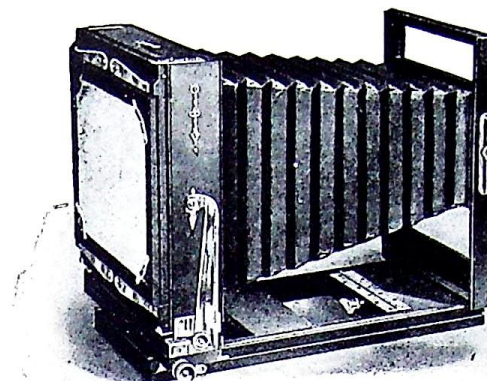
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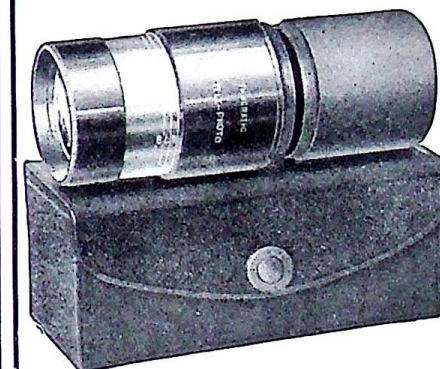
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THE FIRST SEASON.

Every Christmas puts thousands of Kodaks and Brownie Cameras into commission, and with the majority of the recipients the delights of picture making are all before them.

In picture making, as in everything else, success depends upon getting started right. While it is true that the manual accompanying each camera affords most explicit directions for its use, the manual must of necessity be very condensed, and must treat only of the absolutely primary requirements for the obtaining of good results. Realizing this, and that the beginner must work understandingly and be afforded information that he can comprehend and assimilate readily, we prepared a text book for the amateurs, now in its seventh edition, one so complete and so easily understood as to be endorsed everywhere as "the best book for the amateur ever written." "The Modern Way in Picture Making" is its title. It consists of one hundred and ninety pages of expert information and contains many beautiful illustrations.

Let us suppose for a moment that you are inspecting your first Kodak, you have carefully read the manual, and know which is the shutter, the lens, and what a film cartridge looks like and how to load and unload the Kodak. The manual also tells you how to go about making exposures, and just what you must and must not do. So far, most excellent, but *why*. You examine the lens, and realize that the light must pass through it in order to make the exposure. The lens looks to you like a little glass window, now *why* must you only expose for so long and why must you under certain conditions "stop down" as the manual tells you? Turn to page three in the book—here is all about lenses—diagrams showing just how they are constructed, just how and why the lens

collects and concentrates the rays of light so as to form the image on the film, and in fact all the information you need to use it intelligently. The roll of film looks a bit mysterious, you know the exposure will be recorded upon it, and that it is exceedingly sensitive to light, but *why*—turn to page ten—here you will find all about exposures, how sensitive the film is and why,—here also you will learn all about "stops" or "diaphragms" and why the use of a smaller stop will afford you a picture with greater depth, and why using this stop entails a longer exposure,—and so on all through the book: You learn when to make a "snap shot" and when a "time" exposure and why. You learn not only how to make landscapes but are taught as well how to select the proper point of view and why. How to make good portraits, and the difference between a good one and a failure and why. You are taught not only how to make good portraits by daylight but by flashlight as well, and all by the simplest methods. You are told all about development and why—Just how to make the best possible negatives, and why. Then supposing you have made an error in exposure or development, just turn to page eighty-six and here you will be taught just how to correct your errors, and why. And when you are ready to print from your negatives, you will find detailed instructions for all the different papers and printing processes—just what to do and not to do, and why. How to make big pictures from your small negatives, in a very simple way, and why it can be and is done. Then when your prints are made it tells you how to trim them so as to obtain the most artistic effect, and how to mount them in the truly professional manner. How to make pictures in winter and in summer, how to

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Said an old photographic supply dealer the other day, "Before I went into this business I was just simply an amateur photographer, and knew mighty little about any of the whys and wherefores of picture making. Of the chemistry of photography I knew absolutely nothing, but I did find out by good hard experience that some brands of chemicals and chemical preparations afforded me better results than others. For a while, not being able, visually, to detect any difference in the chemicals, I purchased those that could be obtained for the least money and counted myself an economist. The following incident led to my investigating the chemical proposition and altered my views materially in regard to all chemicals being alike. I had purchased a gross of developing paper, exposed, printed and developed it in my usual manner, but could not get good results. I returned the paper to the manufacturer, stating that it was defective; in about ten days time, back came the paper, with a letter from the maker, stating that the paper was O. K., and with some prints on part of the returned paper that were exceedingly fine. I again tried the paper with no better results. Clearly then it was *not* the fault of the paper, my manipulation was the same as usual, so I came to the conclusion that it must be the developer—and then I remembered that I had recently purchased a new developer because it was quite a bit cheaper than that put up by the paper manufacturer. To test this out, I prepared some of the paper manu-

facturer's developer and secured first-class results.

My little lesson, though not so expensive as some others, taught me that there *was* a difference in chemicals, and it did not require much second thought for me to see that the manufacturers of sensitized goods must make developer right—have all their chemicals right, to keep their chief product going—and likewise that they must market their chemical preparations at the lowest possible price consistent with quality."

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How would you like to hark back to the old days, and make use of a flint and a bit of steel whenever you needed a light? This was the answer given a man who said he preferred the dark room method to the tank because it was cheaper. True enough, the flint, steel and a bit of tow would last a good long time, and cost less than the quantity of matches used in the same time—but how about results—lots of times the spark wouldn't catch in the tow, and you'd whack and whack away on the flint till you were willing to do without the fire through sheer weariness. The only way to gauge the cost of anything is by the results. With the tank, inexperienced or expert, all you have to do is to follow the few and simple instructions to obtain negatives yielding every thing the exposure could afford—the highest possible percentage of good results. With the dark room method, if in experienced, your percentage of good negatives will at first be low—and even if experienced your film is liable to accidents, such as scratches or light fog. Now every section of film you spoil increases the cost of the remaining good ones, and the increase is a good bit more than the mere cost of that individual bit of film, as you lose in addition all chance of turning that exposure into a picture and all time employed in arranging for and making that exposure is lost and must be charged up against the remaining good ones. It don't take much of this to more than equal the cost of the tank, after which your tank costs you nothing, not to mention its tremendous advantages of convenience and comfort.

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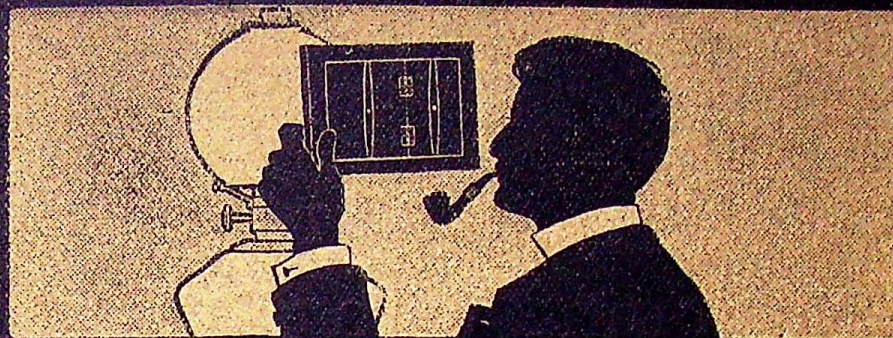
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