



ABEL'S



PHOTOGRAPHIC



WEEKLY



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Vol. XIV. No. 361

SATURDAY, NOVEMBER 28, 1914

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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor

CHAS. L. ABEL, Associate Editor

Published Weekly at 917 Schofield Building, Cleveland, Ohio

A. A. E. Abel, Publisher and Proprietor

VOL. XIV No. 361

SATURDAY, NOVEMBER 28, 1914

PRICE FIVE CENTS
\$1.50 A YEAR

Terms: One dollar and fifty cents a year in advance. Postage free to all subscribers in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.
FOREIGN SUBSCRIPTIONS: Canada, \$2.00;

other countries, \$2.50 per year in advance. TO PREVENT loss or delay by mail, all communications and photographs should be addressed to J. C. Abel, 917 Schofield Building, Cleveland, Ohio.

In Passing By

AN AMERICAN COLOR PHOTOGRAPHY PROCESS. News reaches us that a simple and practical color photography process has at last been invented by an American firm, and to the Eastman Kodak Co. and its Research Laboratories goes the credit.

The news was given out a few weeks ago by Mr. George but the process has already been tried out most successfully by some Rochester photographers, and we look to see the new color photography made available for all very shortly.

It is claimed for this new process that not only are the colors exceptionally true and vivid, but that the finer half tones and flesh textures are splendidly rendered, which will make the process especially valuable to professional photographers. In addition the manipulation is simple and the color plate can either be made with a special camera or in the regular camera or kodak using a special screen.

The Eastman Kodak Co. has been working on color photography for many years in its Research Laboratories, which are under the supervision of Mr. Mees, who was brought over from England a few years ago, but we understand that the actual idea on which the new process is based was suggested by one of the assistants, Mr. John Capstaff.

We hope to be able to give our readers fuller particulars of this new and interesting process in an early number.

TRADER CONDITIONS. A whole lot of us have learned what the expression "keeping a stiff upper lip" means, of late. The photographic business has not been exactly in a boom condition, but all signs point now to a vast improvement.

Big captains of industry, who are supposed to know, are giving out interviews of coming prosperity, the European countries are placing orders in this country running into the millions, steel mills are getting busy again, railroads are raising their rates, both freight and passenger, so they will have more money to spend and lastly, what interests us most—manufacturers of photographic supplies who curtailed expenses when the war broke out are taking heart again. So here's hoping for everybody.

Forestalling the "Kidnapper"

GEORGE BUCKLIN, of Austin, Minn., has made good use of two of the Xmas advertisements that have appeared in Abel's. He has prepared a folder with one of the ads on the front cover and one on the back cover with a picture of his studio. The population of his town is 8,000, so he has made a photograph of practically every house in the town, two on a 5 x 7 plate, making a total of 1,200 half-plates, and tipped a postcard in each one of these folders. On the cover of the folder is the following inscription: "For duplicate of this photograph No., phone N. W. 592-J." When the folders are delivered to the houses, in person, mind you, orders are taken for duplicates, appointments made for sittings or home portraiture. Material for each folder costs about four cents. The advertising value is very high as it gives the citizens a high opinion of friend Bucklin's up-to-dateness. Further, it forestalls the "kidnappers" at all points.

The Ferrous-Oxalate Developer

HYDROQUINONE has been the favorite developer on account of the great density afforded, and also because it was a very economical developer. Owing to the war, this last advantage has for the present disappeared, as hydroquinone is now unobtainable from Germany, the source of its supply hitherto. We are interested to hear that photo engraving schools find the ferrous-oxalate developer is equally good, so far as density giving is concerned, and as cheap as hydroquinone was. The formula used is as follows:

- A.—Potass oxalate (neutral) .150 grammes
Water (distilled).....500 c.c.s.
B.—Ferrous sulphate150 grammes
Sulphuric acid (pure).... 2 c.c.s.
Water500 c.c.s.

Take one part of B and add to four parts of A. Any stain or milky deposit left on the negative can be removed by placing into a 5 per cent solution of nitric or hydrochloric acid, either before or after fixing and washing.

Firelight Tones

BRIGHT golden-red tones ranging to crimson are a variation from the customary style which few photographers seem to take up, probably because they have not come across a reliable method of getting such tones on bromide prints. A formula which I saw some year or two ago

in an Australian paper and which I have used with success is applied after first toning in the hypo-alum bath. The toning solution is made as follows:

- Gold chloride 1 gr.
Water 2 ozs.
Ammonium sulphocyanide10 grs.
Hydrochloric acid10 minims
Sodium chloride (common salt)10 grs.

The chemicals are mixed in the above order. The toned prints are thoroughly washed and the toning solution applied. The process is not rapid, the first distinct warm stage of tone being reached in about ten minutes. The tone passes toward pink and red, finally becoming a rich crimson. For firelight portraits this method is a useful variation from the plan of staining the whole print. So far as my experience has gone the red tones are permanent.

Criticism of Supplement Sheet No. 77

BY G. HANMER CROUGHTON

THE child's picture by F. P. Rehmeier, Keokuk, Iowa, is pretty good with exceptions. The position is fair and the child is evidently intent upon what he (or she) is doing, but the figure is too centrally placed. The chair back over each shoulder should have been avoided, and the three or four horizontal lines of the table are bad. The tone value of the flesh and the lighting and modeling of the head are good, although a trifle low in key.

Miss Belle Johnson of Monroe City, Mo., has done much better things than the boy with the mouth organ. The tone values of both flesh and drapery are kept well together and the background treatment is good but the most obtrusive sharp lines of the highly starched garments are unpleasant, particularly the sharp line from wrist to elbow of the left arm.

Wright and Goodner, Wilkes Barre, Pa., have too large a head for the picture space, and the lighting is not pleasing; it is lighted from top, making the hair a halo of light. Then there is a heavy shadow on the forehead that extends downward to the eyes, which are almost lost in the shadow. Both shoulders are lighted equally, causing a strong line of shadow from ear to bosom. The nose is too evident. I should judge that the camera was too low, as the nose is tilted and the under part with the nostrils too prominent.

Special Supplement to Abel's Photographic Weekly
Vol. XIV, No. 361, November 28, 1914
Sample Studies No. 77



By Philip Conklin, Troy, N. Y.



By Wright & Goodner, Wilkes-Barre, Pa.



By F. P. Rehmeier, Keokuk, Iowa



By Miss Belle Johnson, Monroe City, Mo.

Philip Conklin, Troy, N. Y., has a quiet, simple, refined portrait of a young girl which is very pleasing. The whole picture is in quiet harmony. The tone values throughout are well kept and the edges of the light drapery are subdued so that there are no harsh or strong lines against the background. The face on the shaded side, while it rounds into a tone that is near the

tone of the background, is still defined against it, while on the lighted side the delicate rounding shadow on the cheek and neck softens the outlines. The lights on the hair appear to me to have been strengthened too much. They are a little spotty. The nose is exactly in the centre horizontally; a little more space in front would have been better.

'TIS HERE—MAYBE!

C. H. Anthony, commonly called Chuck by his intimates is now located in what he terms "the greatest city in the country." Of course, Musson, in New York, may differ with him, but that's all right. The point is that Chuck is satisfied with his new location in Chicago where he is in charge of Ansco affairs for the accommodation of western dealers. He hopes soon to make his office the biggest distributing point for his company.

MANUFACTURERS PLEASE NOTE

Aldo P. Zucchi, 23 Viale Bianca Maria, Milano, Italy, one of the largest consumers of photographic materials in Italy, wishes to communicate with firms in this country with a view to obtaining those materials which the European situation prevents his obtaining in Germany, England, and France as heretofore.

Who Started It

Dear Mr. Abel:

I NOTICE in your issue of Nov. 14 an editorial entitled *A Rolling Stone*. You state that in many cities co-operative advertising is being done for the first time by Photographers. As a word of information I would like to say that six years ago after much urging I succeeded in getting all the Photographers of Erie to join in a co-operative advertising campaign in two of our daily papers. The effect was good then, and although it was only carried on during one Christmas season I have felt that the holiday work comes a little earlier than it did previous to this time. Others have remarked to me the same thing. I have no doubt had we kept it up so as to get the force of the ever rolling stone, it would have been a very profitable investment.

Whether our little Erie Society is the father of co-operative advertising by Photographers I do not know; but I do hope this will grow into a great organized system able to accomplish much.

D. A. LOWE.
Erie, Pa.

Washington Professionals have formed the Associated Photographers of Washington, D. C., which was organized at a meeting of 25 leading men in the Chamber of Commerce. Credit should be given to National Secretary Hoffman, who was instrumental in bringing about the organization. The meeting was opened by "Bill" Towles, who lectured on "The Balance of Light and Shade," illustrated with slides. Later the lady members served refreshments. Future meetings will be held in the rooms of the Retail Merchants Association.

T. Shigo, Japanese photographer, of Dillon, Mont., died after an illness of several weeks from pneumonia, on Nov. 5. The body will be cremated, and the ashes returned to Japan.

Larimore, N. Dak., Nov. 11. A. O. Lauritson studio damaged to extent of \$300.00 in Masonic Temple fire.

J. M. Maurer and family have just returned from a twelve-day auto trip through southeast Texas. Would like to go down South myself if some of my subscribers would pay up. Maurer has again entertained Neil O'Brien, the minstrel king, and some 50 friends in his studio after the show at a social and smoker. This is getting to be an annual affair with Maurer.

People must be buying photographs in Duluth all right. L. F. Dworshak of that flourishing city just put up \$10,000 in coin of the realm for a new home.

Aline, Okla., Nov. 10. Charles' Photograph Gallery destroyed by fire.

Mr. Ho Chung Ming, of China, is one of the latest students at the Illinois College of Photography and is taking the course in three color work. He is one of the official students of the Chinese government, being sent over at the expense of the Chinese government to fit himself for teaching in China later on.



PHOTOGRAPHS *for* CHRISTMAS

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Economical, too.

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THE ASSOCIATED Professional Photographers OF CLEVELAND

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Art Gallery, Charles Badcock, Prop.,
218 Superior Ave. N. W.
Frank R. Bill, 746 Euclid Ave.
A. L. Bowersox, 1032 Garfield Bldg.
Samuel Boyd, 2741 W. 25th St.
Merle L. Boyer, 1265 E. 105th St.
A. D. Burk Studio, 2554 E. 55th St.
Albert N. Butler, 1701 E. 55th St.
J. H. Darrab, 6807 Lorain Ave.
P. E. Dietrich & Sons, 775 E. 152d St.
George M. Edmondson, 2362 Euclid
Ave.
Goldman Foto Shop, 1801 W. 25th
St.
Growe's Home Studio, 1931 W. 25th
St.
Neal P. Harrington, 344 Broadway.

A. Hattan, 3606 Fulton Road.
C. T. Hill, 7519 Woodland Ave.
Chas. W. Horton, 823 The Arcade.
William Hudlett, 226 Superior Ave.
N. W.
J. S. Jablonski, 6014 Broadway.
J. S. Jablonski, 2303 Professor Ave.
S. W.
J. S. Jablonski, 6122 St. Clair Ave.
N. E.
G. C. Kehres, 318 Euclid Ave.
Robert F. Krumhar, 1917 W. 25th
St.
Rynald H. Krumhar, 1911 Euclid
Ave.
B. A. Marquard, 1534 W. 25th St.
I. A. Miller, 2203 Clark Ave.
Frank Moore, 452 Lennox Bldg.

F. W. Mantz, 10704 Superior Ave.
A. L. Newman, 647 Euclid Ave.
Clifford Norton, 8221 Cedar Ave.
S. P. Ryckalski, 6400 Fleet Ave.
S. E.
John J. Schmidt, 3310 W. 25th St.
Carle Semon, 8311 Euclid Ave.
Alex. Somlo, 2926 Lorain Ave.
Edna Florence Steffens, 10312 Euclid
Ave.
H. E. Steffens, 10312 Euclid Ave.
Wade Park Studio, 7313 Wade Park
Ave.
Shirley J. Webb, 734 Euclid Ave.
J. Wiener, 2311 Ontario St.
M. H. Wolf, 12367 Euclid Ave.
A. D. Zitkiewicz, 2002 St. Clair
Ave.

The original advertisement in the Cleveland series. While we have published the copy before, we have thought it advisable to reproduce the original, showing the style, and the names of the photographers who contributed to the \$700.00 fund.

Morrell

36 West Main.

Archbold

21 North Jefferson.

Erskine

110 East Main.

French

139 West Main.

Schumaker

103 West Main.

Doty

42 North Washington.

Suzuki

25 West Main.

Goro

2nd Floor Arcade.

Photographs

FOR

CHRISTMAS

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How Long Since *You* Had
Photographs to Give Your
Friends?

Pick Out Your Photographer

And make your appointment at
once to insure the best of service

How the photographers of Battle Creek used the same copy with altogether different effect.

A COMPLETE ROSTER OF THE NATIONAL AND STATE ASSOCIATIONS AND THEIR OFFICERS FOR 1915

Photographers' Association of America:

President, Will H. Towles, 1520 Connecticut Ave., Washington, D. C.
First Vice-President, L. A. Dozer, Bucyrus, Ohio.
Second Vice-President, Ryland Phillips, 1507 Walnut St., Philadelphia, Pa.
Secretary, John I. Hoffman, 1311 "K" St., N. W., Washington, D. C.
Treasurer, R. W. Holsinger, Charlottesville, Va.

Women's Federation:

President Miss Maybelle Goodlander, 409 Main St., Muncie, Ind.
First Vice-President, Miss Clara Hagins, N. W. Cor. State and Madison Sts., Chicago, Ill.
Second Vice-President, Mrs. Sara F. T. Price, Mt. Airy, Philadelphia, Pa.
Secretary-Treasurer, Mrs. Bayard Wooten, New Bern, N. C.

Dixie Photographers' Association:

President, Manly Tyree, Raleigh, N. C.
First Vice-President, J. L. Cusick, 415 So. 4th St., Louisville, Ky.
Second Vice-President, R. F. Peterson, Spartansburg, S. C.
Secretary, W. M. Stephenson, Atlanta, Ga.
Treasurer, Thurston Hatcher, Whitehall St., Atlanta, Ga.

Photographers' Association of Illinois:

President, Roger Hostetler, Ottawa, Ill.
Vice-President, Chas. Waling, 156 Wabash Ave., Chicago, Ill.
Secretary, Otto Spieth, Jacksonville, Ill.
Treasurer, A. W. Kessberger, 419 E. Adams St., Springfield, Ill.

Indiana Association of Photographers:

President, C. A. Shubart, Princeton, Ind.
First Vice-President, R. A. Smith.
Second Vice-President, B. R. Throckmorton.
Secretary, S. A. Hockett, Fairmount, Ind.
Treasurer, J. M. Steele, Plymouth, Ind.

Photographers' Association of Iowa:

President, C. H. Gilbert, Independence, Iowa.
First Vice-President, H. H. Egbert, Atlantic, Iowa.
Second Vice-President, A. L. Peterson, Algona, Iowa.
Secretary, C. D. Pierce, Ottumwa, Iowa.
Treasurer, G. L. Hostetler, Des Moines, Iowa.

Kansas Photographers' Association:

President, A. E. Gibson, Iola, Kans.
First Vice-President, C. A. Smith, Fredonia, Kans.
Second Vice-President, Miss Alice Gardner, Valley Falls, Kans.
Secretary, H. R. Pottinger, 122 N. Market St., Wichita, Kans.
Treasurer, Max Wolf, Manhattan, Kans.

Professional Photographers' Society of Michigan:

President, Frank S. Jacks, Muskegon, Mich.
Vice-President, John A. Henk, Mt. Clemens, Mich.
Secretary-Treasurer, Chas. H. Allen, Jackson, Mich.

A COMPLETE ROSTER OF THE NATIONAL AND STATE ASSOCIATIONS AND THEIR OFFICERS FOR 1915

Missouri Photographers' Association:

President, L. S. Kucker, 314 Boonville St., Springfield, Mo.
Vice-President, J. H. Nicholls, Clarence, Mo.
Secretary, Carl Gist, 9th and Francis Sts., St. Joseph, Mo.
Treasurer, A. E. Anderson, Tarkio, Mo.

Nebraska State Photographers' Association:

President, Chas. H. Cady, 2521 Sheridan Ave., Omaha, Nebr.
First Vice-President, A. T. Anderson, Kearney, Nebr.
Second Vice-President, E. T. Benson, Sterling, Nebr.
Secretary, W. M. Eberspacher, Holdredge, Nebr.
Treasurer, A. L. Anderson, Wahoo, Nebr.

Photographers' Association of New England:

President, J. P. Haley, Bridgeport, Conn.
First Vice-President, Orrin Champlain, Boston, Mass.
Second Vice-President, John H. Garo, 747 Boylston St., Boston, Mass.
Secretary, Geo. H. Hastings, 92 Bowers St., Newtonville, Mass.
Treasurer, W. H. Partridge, Boston, Mass.

Professional Photographers' Association of New Jersey:

President, U. Grant Channell, 30 Harrison St., East Orange, N. J.
First Vice-President, Ludwig Schill, 310 13th Ave., Newark, N. J.
Second Vice-President, G. Baldwin, Summitville, N. J.
First Vice-President, J. H. Fritz, Trenton, N. J.
Second Vice-President, T. E. Cotton, Vineland, N. J.
Secretary, John Sherman, 565 Broad St., Newark, N. J.
Treasurer, Henry Vollmer, Bloomfield, N. J.

Professional Photographers' Association of New York:

President, J. E. Mock, 200 Sibley Bldg., Rochester, N. Y.
Vice-President, Carl Frey, 11 Broad St., Utica, N. Y.
Secretary, Howard D. Beach, Virginia St., Buffalo, N. Y.
Treasurer, F. E. Abbott, Little Falls, N. Y.

Northwestern Photographers' Association:

President, Clarence Stearns, Rochester, Minn.
Vice-President J. E. Pasonault, Williston, N. Dak.
Secretary, J. I. Van Vranken, Winona, Minn.
Treasurer, S. M. Judd, 202 Reid Corner, Minneapolis, Minn.

Professional Photographers' Society of Ohio:

President, J. Anthony Bill, 124 W. 4th St., Cincinnati, Ohio.
First Vice-President, N. W. Leezer, 137 So. Main St., Dayton, Ohio.
Second Vice-President, E. A. Riley, Coshocton, Ohio.
Secretary-Treasurer, J. Lester Spahr, Wilmington, Ohio.

Ohio-Michigan Photographers' Association:

President, George D. Smith, Oak Harbor, Ohio.
Ohio Vice-President, J. O. Rush, Marion, Ohio.
Michigan Vice-President, O. L. De Viney, Port Huron, Mich.
Secretary, H. E. Welsh, Oberlin, Ohio.
Treasurer, J. A. Sweet, Bowling Green, Ohio.

A COMPLETE ROSTER OF THE NATIONAL AND STATE ASSOCIATIONS AND THEIR OFFICERS FOR 1915

Photographers' Association of Oklahoma:

President, Mr. Love.
First Vice-President, W. E. Brooks.
Second Vice-President, Mrs. Daisy C. Smythe.
Secretary, N. B. Stall, Ada, Okla.
Treasurer, Jos. Pasevitch, Main St., Oklahoma City, Okla.

Photographers' Association of the Pacific Northwest:

President, Walter Calder, Georgia St., Vancouver, B. C., Can.
Vice-President, J. B. Meyers, Everett, Wash.
Secretary-Treasurer J. Perry Evans, Portland, Ore.
Chairman Board of Control, A. L. Jackson, Berlin Bldg., Tacoma, Wash.

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President, E. E. Seavy, Newcastle, Pa.
Vice-President, H. J. Springer, Scottdale, Pa.
Secretary, E. W. Brown, Beaver, Pa.
Treasurer, W. I. Goldman, Reading Pa.

Professional Photographers' Association of Texas:

President, George R. Wear, Sherman, Tex.
Vice-President, Martyn Elliott, Austin, Tex.
Secretary, A. M. Howse, Ladonia, Tex.
Treasurer, A. L. Blanchard, Hillsboro, Tex.

Photographers' Association of Virginia and the Carolinas:

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First Vice-President, C. E. Cheyne, Hampton, Va.
Second Vice-President, W. H. Zoeller, Elizabeth City, N. C.
Secretary, F. W. Kendrick, Wilmington, N. C. (resigned).
Treasurer, R. W. Holsinger, Charlottesville, Va.

Associated Photographers of West Virginia:

President, William Blatz, Parkersburg, W. Va.
Vice-President, B. D. Davies, Parkersburg, W. Va.
Secretary, Miss Josephine McAvoy, Buckhannon, W. Va.
Treasurer, Wm. Dunnington, Weston, W. Va.

Professional Photographers' Association of Wisconsin:

President, George Claus, Eau Claire, Wis.
Secretary, Eb. Harwood, Appleton, Wis.
Treasurer, C. E. Wright, Beloit, Wis.

Photographers' Association of Canada:

President, J. Kennedy, 107 King St., Toronto, Ont., Can.
Vice-President, F. L. Roy, Peterboro, Ont., Can.
Secretary, Fred Boothe, 181 George St., Toronto, Ont., Can.
Treasurer, L. F. Clarke, Aylmer West, Ont., Can.

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ROCHESTER, N. Y.

"ECHOES"

The New Eastman Color Process

BY G. HANMER CROUGHTON

FOR some time Dame Rumor has been busy in Rochester, N. Y., as to experiments being made at the laboratory of the Eastman Kodak works at Kodak Park. The rumors were very indefinite, ranging from color sensitive plates to the production of color photographs on paper, but during the last week in October the public press in the city came out with the announcement that the results of these many months of experiments would be exhibited at the Memorial Art Gallery in the University Campus. Saturday, the 31st of October, was the private view day, and as early as possible I was on hand to see what was to be seen.

Hanging upon the walls were color photographs, thirty-two in number; at first sight to the ordinary observer they did not look in any way different from Lumiere autochromes. They were transparencies, lighted from behind by electric light enclosed in cone-shaped cases in exactly the same manner as the autochrome, but on closer inspection it became apparent that this was altogether a different process both in method of production and also in result.

First I noticed the absence of the granular appearance that marks the presence of the starch grains. Then these were so much more transparent, clear and brilliant, with less light. The color effect in the majority of the pictures (they were all portraits) was natural and life-like; in one or two the red appeared too strong, particularly in the shadow of the flesh. On a lady's neck, for instance, where the shadow in nature is a delicate grey, in two of the pictures that was a reddish brown. That this was not the fault of the method was proved by many others where the grey shadows were reproduced true to nature. One of Mr. Strong, who occupies the office of president of the company, was particularly good and another of a lady in a blue and white striped shirt waist was remarkable for the reproduction of the blue grey shadows next the hair and the shadows under the eyebrows and chin. I next examined them closely to see if I could determine how they were made, and from certain slight indications of want of register I decided that it was some sort of three color process, one tint being superimposed over the other and bound together. That the people of Rochester were interested was proved by the fact that twenty-

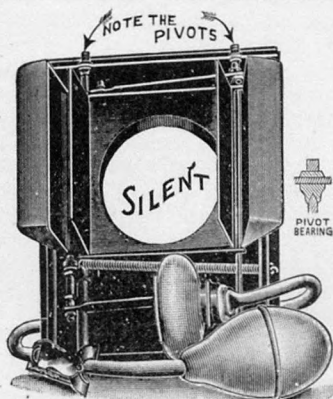
eight hundred passed through the gallery on Sunday afternoon, Nov. 1st.

On the evening of November 6th, Mr. Mees, who I understand is the head of the laboratory at Kodak Park, gave an illustrated lecture at the University Gymnasium to about three hundred people by special invitation. Mr. Mees has the unusual faculty of being able to impart technical knowledge in an interesting and sometimes humorous manner. The lecture was not confined to an explanation of the method adopted in making the pictures exhibited, but was really a history of the many different methods by many different men to obtain photographs in natural colors.

Beginning with Clark Maxwell, who in 1861 gave an exhibition before the Royal Society with three optical lanterns, the three slides being projected through three colored liquids, he touched upon the various other methods, showing slides of each method.

But before starting upon this part of his lecture there were shown upon the screen a large number of slides illustrating the theory of colors of the scientist as differing from that of the artist in the mixture of pigments; for instance, the artist calls blue, yellow, and red the three primary colors; the scientist calls red, green and blue-violet the three primary colors and they get the yellow by superimposing the green and the red. All this was illustrated by a large number of slides especially prepared for the purpose.

But in telling of the various methods of obtaining color prints since Maxwell's time, examples of the results of various methods were shown, also much enlarged examples of the means employed to obtain them. Such as the Sanger Shepherd line screen and the starch particles of the Lumiere autochrome plate. After paying a graceful compliment to the excellent results obtained by the Autochrome process he then explained the process by which the portraits that were on exhibition in the Memorial gallery were made, showing each process upon the screen. The lecturer first stated that the success of all color processes of photography depends in the first place upon the emulsion of silver in gelatine, which must be especially designed to be sensitive to the red and green rays. With this emulsion two negatives are taken, one through a green screen and one through a red screen; the two thus taken are then bleached—and the bleached images



Notice how simple they are made.

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The Professional Photographer appreciates the advantage of a Silent Shutter. When that desirable feature is combined with a simple and scientific construction, one doing away with all cogs, ratchets, valves, scraping wings, and the like, one then has the only Silent Studio Shutter. It "opens without a sound." They are patented and made only by us. Be sure your order reads S-I-L-E-N-T, and accept no other. Its best recommendation—thousands of satisfied users. Made with both plain and pivot bearings.

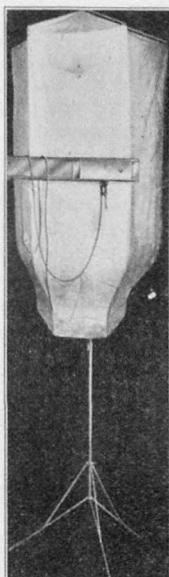
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were flashed on the screen—the silver being then bleached out of the negatives, they are stained by subjecting them to a bath of aniline color. The one taken through the red screen in the green dye and the one taken through the green screen into the red dye, thus making two transparencies in the two colors. These are put face to face and bound together so that instead of being a three color process it is a two color process, the yellow being obtained by the combination of the red and green.

The explanation was simple and as told by the lecturer was easily understood by any one even slightly acquainted with photography, but the illustrations were most convincing, although it is certainly wonder-

ful how the different tints of flesh and drapery are reproduced so accurately by the two colors only.

The superiority of this method was shown most distinctly in a series of lantern slides by the several other methods, and slides made by the E-K two color method. The clear transparency of color and gradation was very marked. This reproduction of the gradation is the important claim made for this method. Certainly I have never before seen the modeling, the picking out of the high lights and the rounding of the features so well reproduced as in these thirty-two portraits now on exhibition on the walls of the Memorial Art Gallery on the University Campus in Rochester.

THE TEXAS CONVENTION

THE Professional Photographer's Society of Texas, met at Waco, on Nov. 10, 11 and 12, and enjoyed the following program:

Tuesday, November 10, 9:30 a. m.

1. Opening of convention.
2. Waco Glee Club.
3. Address of welcome by mayor.
4. Song—Glee Club.
5. Response—A. L. Blanchard.
6. Music by Glee Club.
7. President's address.
8. Reading of Minutes of previous convention.
9. Reading of communications.
10. Appointment of committees.

Afternoon

To be taken up by demonstrations.

Evening

Movies.

Wednesday, November 11, 9:00 a. m.

1. Reading of communications.
2. Election of officers.
3. Topic discussions.

Afternoon

Demonstrations by representatives of the different manufacturers.

Auto ride.

Evening

Free tickets to Cotton Palace.

Thursday, November 12, 9:00 a. m.

1. Demonstrations—Thompson Studio.
2. Reading of communications.
3. Report of committees.
4. Selection of place of next meeting.
5. Topic discussion.

Afternoon

1. Reports of judges and presenting prizes.
2. Friendly criticisms of exhibits by expert critics.

Adjournment.

The following Officers were elected for 1915:

President, George R. Wear, Sherman; Vice-President, Martyn Elliott, Austin; Secretary, A. M. Howse, Ladonia; Treasurer, A. L. Blanchard. The last two named were re-elected.

It was decided, unanimously, at the forenoon session today, to discontinue, for one year, the giving of prizes by the state association.

Among the topics discussed were:

"Should the Professional Photographers' Association of Texas Continue the Present Dollar Convention, or Return to the Dues and Initiation Method?" taken up by G. K. Miller of San Marcos, Martyn Elliott of Austin, State Treasurer Blanchard of Hillsboro, the new President, George Wear of Sherman.

On motion, it was decided to make the dues \$1.50 per year and the initiation fee \$2.

"Should a Photographer Copy Deeds, Documents, Letters, etc., for His Patrons Without Legal Advice as to Liability or Witness Service?" This was discussed by President Braunig of Hallettsville, who told of his experiences, and C. E. Arnold of Dallas.

"Is it Best for the Profession as a Whole to Pay a Tax? If Not, Why Not?" was discussed by G. K. Miller of San Marcos, who favored an examination for photographers. Mr. Elliott of Austin; F. C. Winkleman, of Brenham; Felix Raymer, of Dallas; Al Dunlap, of St. Louis.

On motion it was decided to appoint a committee to investigate the proposition of whether the photographers will endeavor to secure the creation of state board of photographic examiners, the committees to report tomorrow morning. The committee



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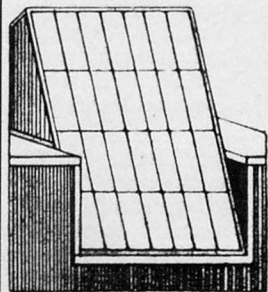
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is composed of Martyn Elliott, Austin; Felix Raymer, Dallas; and F. C. Winkelman, Brenham.

"How is the Best Way to Reduce Our Insurance Rate?" was discussed by Mr. Elliott of Austin, who said the photographers had a lower rate than was granted for any other business in Texas, and proportionately lower than in any other state in the Union. He suggested not agitating the question at this time.

THE PRIZE WINNERS

The following are the prizes awarded just before the convention adjourned:

C. I. Brown of Brown & Brown, Dallas, Association Cup.

Carl Christianson, Austin, Grand Portrait Class, Statuary.

Van Dyck Studio, Houston, Home Portrait Class, Statuary.

No awards were made in Classes A and B.

G. W. Miller, Midland, was given the first prize, a gold medal, in Class C. The second prize went to T. S. Higginbotham, Anson, a silver medal.

C. E. Arnold, Dallas, won the first prize in the interior view class, a silver medal.

R. C. Nelson, Hastings, Neb., won the out-of-state class, loving cup, awarded by the Association.

In the special classes, the Wollensak Cup, awarded by the Wollensak Optical Company, of Rochester, N. Y., went to H. H. Morris, Galveston.

The Cyko Cup was won by C. W. Burdsall of Dallas.

The Finance Committee reported that the books of the Association had been audited and found correct. A balance of \$123.50 was reported in the treasury, the report not including the receipts and expenses of this Convention. It was estimated that there would be about \$200 in the treasury when this year's business is concluded.

The Necrology Committee reported the deaths of the following members, and those of the profession during the past two years, and condolence was tendered the bereaved survivors: J. B. Schreiber, Dallas; W. F. Bell, Lufkin, W. J. Arnold, Marfa; Fred Hammer, "Papa" Cramer, St. Louis; Frank Haslett, Chicago; T. W. Schnell, Sherman.

The Executive Board will select the next meeting place and also the dates for the Seventeenth Convention.

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The "new slant" in photography is home portraiture. This new style of photography is rapidly taking the "gallery" effect out of hundreds of photographers and their pictures.

In home portraiture the opportunity for getting well acquainted with the picture consuming public is possible. It offers new poses and background effects that tempts people to have more photography done. It is a pleasant task to make home portraits with The Halldorson No. 2 Home Portrait Flashlamp as it is made for the parlor as well as the studio and it is absolutely practical and dependable.

Literature and folders showing one way to interest your customers in home portraiture will be forwarded from The Halldorson Company, Chicago.

The demand for enlargements of all kinds is extensive and is a source of great profit to those photographers who take advantage of it.

The problem with those who are alive to the possibilities of this business has been expeditiousness in turning out the work.

The public will no longer put up with bromide enlargements. It demands a vigorous, lifelike print with stereoscopic quality—an enlargement the same in quality as a small direct contact print. The regular grades of Cyko, namely, Contrast, Normal and Soft, have been used to meet that requirement, but the enlargements cost more to make because of the great difference in the working speed between bromide paper and regular Cyko. Enlarging Cyko has solved the problem. It has working speed and Cyko quality. Just think, it requires but one-eighth of the exposure needed with regular Cyko!

One great advantage of Enlarging Cyko is that it can be used in the same developer as other grades of Cyko and can be handled with the same freedom and with the same volume of orange light that is to be met generally in the average printing-room. In other words, it is not necessary to be con-

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To insure the prompt delivery of work in a busy season, a modern printing machine is most essential.

The new Artura Printer meets every requirement of the professional worker—is positive in every action—correct in its mechanical construction and of handsome appearance.

It is equipped with a special Arc Lamp, giving a strong, steady light of the finest quality and operating with a minimum consumption of current. The plate glass top is in a hinged frame which may be raised for adjusting vignettes—the hinged back permits the print to be held in place until contact is made, is self-locking and automatically adjusts itself for any variation in thickness of negatives. A lever on the right side opens and closes the shutter, while two large drop leaves afford ample space for paper and exposed prints.

THE PRICE.

Artura Printer, 11 x 14, complete with special Arc Lamp,	\$75.00
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fined in close quarters and in practically absolute darkness, as is the case when making enlargements on bromide paper.

Enlarging Cyko is made in the same surfaces as Professional Cyko and regular Cyko (except Semi-matte), both in single and double weight, so that enlargements can be made to match the small contact prints.

In the early days of Roentgenology (or X-Ray work) it was generally thought that most any photographic plate was sufficiently good for recording phenomena. As the science advanced from more interesting laboratory work to the point where the negative serves as a means for the diagnosis of obscure disease, it was discovered that some plates were much better than others because they would differentiate better between slight differences of tissue, or other variable densities. Thus it was that plate manufacturers began the study of emulsions best suited to X energy and for many years the Cramer X-Ray plate has been recognized in the medical profession as being the standard against which all others are judged, for it gives a negative showing just the definite but elusive "quality" which spells the difference between "first class" and "good enough." The latest production of the G. Cramer Dry Plate Company in this direction in the introduction of their "NP" (New Process) X-Ray plate, represents simply a plate with much greater speed, but with the "Cramer Quality" paramount. Their increasing sale and use by leading workers gives evidence of appreciation, and they have become known generally as "the plate of dependable definition."

The Cramer Co. issue a most complete and authoritative manual on X-Ray work, which they send free upon request.

Everyone who makes enlargements will be interested in a new folder published by Bausch & Lomb entitled "Enlarging with Condensers." It contains diagrams showing the proper arrangement of an enlarging system, the adjustment of the lamp, a table of magnifications, etc., as well as a price list of B. & L. condensing lenses.

Experience dictates the use of an Anastigmat for this work—such as the Iib Tessar. Since such a lens has a flat field, it will make a sharp enlargement at its full aperture with all the resulting advantages of a short exposure. Furthermore, enlargements made at large apertures do not suffer from irradiation or halation effects.

"Enlarging with Condensers" will be sent gratis upon application to the Bausch &

Lomb Optical Company, 631 St. Paul St., Rochester, N.Y.

The Conley Camera Co. of Rochester, Minn., have just added a line of Roll film box cameras to their already extensive line of high grade plate and roll film cameras. This new addition to the Conley family will be known as the "KEWPIE."

They are made in four sizes— $2\frac{1}{4} \times 3\frac{1}{4}$, $2\frac{1}{2} \times 4\frac{1}{4}$, $3\frac{1}{4} \times 4\frac{1}{4}$, and $3\frac{1}{4} \times 5\frac{1}{2}$. All sizes being fitted with special high grade single achromatic lenses, which is a distinctive advantage over the simple meniscus lenses fitted to other makes of cameras of this type. These cameras, although very reasonable in price, are of the same high grade quality as all other Conley products.

There are half a dozen different makes of standards for using the new nitrogen Mazda lamp for portraiture, but there is only one house which has worked out a system of super-voltage for these lights.

H. C. White Company, the pioneers in this country in the use of nitrogen lamps in portraiture and makers of the RADION Portraiture Lights, manufacture standards for regular white or blue bulbs to be operated on regular constant voltage, but their nine months' experience with these lamps

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Probably the greatest stride made in flashlight apparatus during the past few years is the new PROSCH DRY BATTERY CARTRIDGE. By the use of this cartridge it is possible to fire eight or more flashbags simultaneously (each 25 ft. apart) from a small pocket dry battery. It is needless to point out the many advantages and possibilities of this system, for now the photographer who is called to make a large flash where no current is available does not have to rely on the house current. The Prosch Company have put out many new products this fall in the flashlight line, and a card dropped to them at 203 East 19th St. will bring you their latest catalog.

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Young lady, steady, assistant and companion; state experience, age, salary; send references, samples, own photo, etc. Mrs. A. A. Richardson, Bemidji, Minn. 7-11-4

By the first of January or February, a good operator, that can do dark-room work and some retouching. V-1, care of this journal. 28-11-4

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ST. PAUL, MINN.—Zimmerman Bros., Eastman Kodak Co., 380 Minnesota St.

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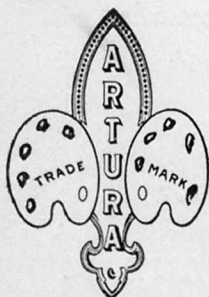
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