



ABEL'S

PHOTOGRAPHIC

WEEKLY



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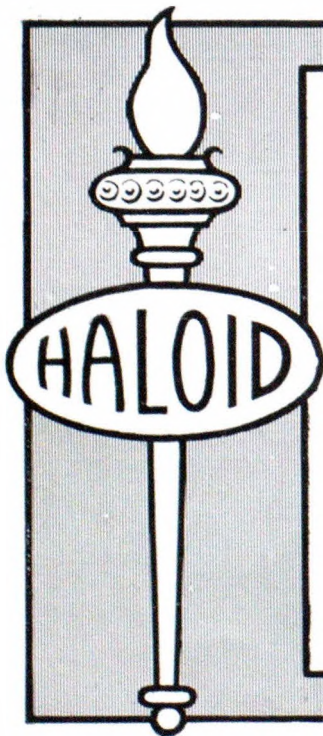
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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

Member of Audit Bureau of Circulations

JUAN C. ABEL, Editor — CHAS. L. ABEL, Associate Editor

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In Passing By

MEEETING THE WAR TAXES. The discussions on the war revenue bill in Congress are gradually coming to a close and as the various items of taxation appear to be settled, we all of us very naturally delve a little deeper into the matter of unnecessary expenditures. We don't imagine that there is any real American who objects at all to paying the extra taxes and paying them willingly as his share toward the universal "bit" that everyone must do to make this country victorious in the world struggle, but still that does not mean that anyone wants to pay taxes on useless expenditures. For instance, postal rates for all classes of matter will probably be higher. Every business concern spends considerable sums in postage, much of which would be unnecessary if people who buy goods or take subscriptions to papers, etc., would not neglect their payments and so require the mailing of one bill after another, often for months. Again, most concerns pay their bills by check. A check is of itself a receipt. It comes back to the original drawer at the end of each month. Yet we receive any number of payments with the note attached "please receipt and return." As a matter of business courtesy we do this, but it is so unnecessary and just that much useless expenditure, on which a tax will have to be paid in the future. Why cannot all business houses agree to let the check act as its own receipt hereafter? We note, too, that publishers' incomes—when there is any—are to receive special attention at the hands of the tax gatherer. This has made us look around very carefully of late for leaks and we have found one that has existed for years and has amounted to several hundred dollars a year. We buy our paper stock in quantities—generally three months supply at a time, one hundred and fifty reams. Heretofore we have used a standard size of paper, largely because we were under the impression that the special sizes required for our journals could only be got by ordering in very large quantities. On inquiry now we find that the sizes we require can be made for us in the quantities we regularly purchase and the saving to us hereafter will be very considerable. That saving, by the way, will more than care for any extra

taxes we may have to pay as publishers. So it is in other things and so it is in every business. A careful analysis of internal conditions, careful buying to avoid waste, a little pruning here and there, will save enough dollars to pay the extra taxes. In the studio there are numberless leaks which can be stopped up, much to the benefit of the photographer's bank roll. Of course, we do not mean to infer that any one should cut down his regular and necessary expenditures or even stop buying luxuries or change his manner of living or doing business. That is not necessary nor called for, but if the leaks are searched out and stopped up, it will be found that enough money can be saved from them alone to pay all extra taxes and leave a balance besides.

Making Photographs for Half-tone Reproductions

SOME hints which, on both technical and commercial counts, are deserving of the notice of commercial photographers are given by the Philadelphia firm of photo-engravers, Messrs. Gatchel and Manning, in their house-organ *Etchings*.

It may seem a wholly superfluous bit of advice, but it is usually best to have your photographs made by a photographer. Some buyers have the head office boy or the stenographer's brother-in-law, or some other proud possessor of a hand camera take snapshots. "It's a whole lot cheaper than paying two or three dollars per negative to that pirate of a commercial photographer down the street." We cannot emphasize too strongly this one great big fact: that the best photographs are generally the least expensive for reproductive purposes.

The quality of a photograph as determined by the precautions previously taken governs the amount of retouching needed to prepare it for a first-class reproduction. The cost of retouching is entirely a matter of artist's time. It is economy, therefore, to pay such attention to the preliminary work as will reduce this cost.

Generally speaking, the photographer is working at a disadvantage when making negatives of machinery. The lighting is seldom good. Room is at a premium. It is difficult to get correct perspective and freedom from distortion. If a competent photographer is "on the job," these troubles will be avoided, or at least minimized. The artist's work then will be limited to the adding of proper light and shade effects and the giving of greater definition to the detail. But no amount of retouching (short of practically re-drawing the subject) will make a first-class piece of work on a photograph if the verticals are not parallel or the pulleys or large fly-wheels in the foreground are distorted.

False perspective is generally due to the camera being placed too close to the object, the result being that the parts nearest the camera are relatively too large compared to those in the rear. In addition, these parts so enlarged hide detail which would be visible viewed from the proper distance.

The vision of the normal eye is about sixty degrees. That is to say, the eye sees naturally whatever is included within that angle. The most natural looking photograph, therefore, will be one which appears to the eye the same as though viewed from a point at a distance equal to twice the greatest length of the machine. Vertical distortion, in which the lines converge towards the top or bottom, is due to the ground-glass not being parallel with the vertical lines of the machine. If the machine is tipped up, then the ground-glass must be swung parallel to the then vertical line.

These lines properly lie within the sphere of the photographer, and if he knows his business will be taken care of, but there are other points to be noted, little things, perhaps, but they figure largely in subsequent cost of handling.

The camera sees things that the eye does not notice. Defects in castings, barely perceptible to the eye on close scrutiny, loom up on a photograph. Oil spots or other discolorations appear much stronger than to the eye. Should these defects show on a large casting or frame of a machine it would necessitate the painting over of the entire surface, and if there were a number of bosses or ribs, or a quantity of detail on parts of it, the expense incurred in remedying the trouble would be very considerable.

Much unnecessary expense is incurred sometimes by sheer carelessness in not having all the working parts of the machine properly adjusted in the desired positions.

*"Egyptian
Dancer"
Awarded
a Daguerre
Memorial
Certificate
at
Ohio-Michigan-Indiana
Convention*

*By
J. Anthony Bill,
of
Cincinnati, Ohio*



They have to be re-drawn on the photograph, which takes time and skill. This means money. It frequently happens that the background is not sufficiently screened off with white cloths, and various foreign objects are in line with the camera, and not only have to be removed, but sometimes are confused with the details of the machine.

Castings should not be "shellac-ed" or varnished. Wherever possible, they should be painted a dull lustreless grey.

Glassware, whether "etched" or "cut," presents peculiar difficulties in photography. The chief obstacle to be overcome is the "flatness," which is a characteristic of many photographs of such subjects, more especially when an effort has been made to get sharp detail.

The remedy for this trouble, and most others, with these subjects, is to photograph the subjects in a diffused light at an angle between forty-five and sixty degrees—being

careful not to have them overtimed. The "timing" with glassware is important.

Jewelry.—In a general way, the same rules govern the handling of jewelry as given for glassware—diffused light and accurate timing. As most subjects of this kind are photographed arranged in groups for pages with a cardboard or other background, the proper relief can be had by giving careful attention to the depth of the shadows and the angle of the light.

Color Engravings.—Photographs as a basis for color engravings should have no sparkling or bright high-lights. The lighting, developing, and printing should aim at a finished soft grey print with plenty of definition. A strong "contrasty" picture will almost inevitably, in the usual course

of handling, become more "contrasty" in the finished plates. With soft grey effects in black and white prints a wide range of manipulation is possible in the re-photographing and etching. Prints of a sepia tone are less desirable on account of the poor reproduction quality of this color.

These hints are for the benefit of those not in a position to avail themselves of the services of a competent and experienced commercial photographer. It is always desirable, however, if at all possible, to consult with your engraver prior to having any work done which is to be used in illustrating your catalogues or advertising matter. Ninety per cent. of all our troubles is due to lack of thoroughness in looking after essential preliminary detail.

ECHOES

Pictures at Cedar Point—The Value of Expert Criticism— Mr. Poynter's Pictures

BY G. HANMER CROUGHTON

YES, I went to the Tri-State Convention at Cedar Point, and came back to have a relapse that put me to bed for eight days and caused me to wonder if it was worth it. I did not think so for the first few days, but since I have been free from pain I am convinced that it was, for, although it was not like a national convention and I missed a number of old friends, there were very few present that I did not know.

The President, Mr. Doty, told me that all told, including the dealers and assistants, there were about four hundred in attendance. The first few days the heat was terrific, but in spite of the heat I enjoyed every minute, for it was the first convention for something like six years where I was free from the worry of judging, rating and criticizing and I could enjoy seeing others frowning and worrying over the judging!

The judges escaped a great deal of the work and worry that has confronted the judges at the National, as there was no rating or criticism.

Of course my first objective was the picture exhibit. This was not anything to compare in numbers with the last National exhibit at Cleveland, but it did compare very favorably with it in quality. There were quite a few prints that would have rated for salon honors, and there were very few indeed that would have rated less than fifty.

Now I suppose I shall be called a crank upon the subject of rating, but to me the more I see of the subject of judging the more I am convinced that the system of rating introduced at Scranton is the fairest and most satisfactory in every way. If the photographers would only dismiss from their minds the awards made years ago on the system of rating from the top and see the absurdity of rating a print 99%, a definite standard could be established which would work for the permanent uplift of the profession. Rating without criticism is of little use; the photographer must know why or how he can learn.

The picture exhibit and criticism by some one who *knows* is worth all the other demonstrations. That was proved by the very enlightening talk by Mr. Phillips. Taking several pictures from the exhibit, he analyzed them, pointing out both faults and excellences. After the talk, which was in Mr. Phillips' usual clear, definite manner, I heard several remarks from members as they passed out that that was the sort of thing that was of more use than the demonstrations, which on account of screens, cameras, etc., could be seen only by a few.

I kept resolutely away from any contact with the judges and avoided as much as possible any criticism except where some particular friend asked me. So I even do not know any of the prize-winning pictures. I did hear that the judges had stated that

there was no exhibit eligible for the Diamond medal, as one of the conditions was that unless an exhibit was at least as good as former winners no prize was to be awarded.

That decision caused one of the competitors to take his exhibit off the wall with some uncomplimentary remarks as to the competence of the judges, but as I understand this same competitor carried off a diamond medal two or three years ago, I think he should be satisfied, and I would recommend the trustees to add to the rules of competitions that no person could win the Diamond medal twice. The Diamond medal award should be the high water mark of pictorial photographic excellence.

I naturally picked out several prints and mentally rated them. There was one print of a mother and child that was fine in every way—in line, composition, tone values, and something seldom seen in a photograph which artists call feeling. I found out afterwards that it was by a Mr. Poynter, a young man that several who seemed to know him called "Kid." This same "Kid" had on the first day of the convention made a demonstration with a flashlight machine of his own invention. He made *eighteen* exposures and on the second day had *sixteen* really fine prints framed and finished in good style on exhibition as the result of his demonstration. This beats the record of

any demonstration at any convention I have attended, but while it says much for the flashlight machine, the composition and treatment said more for the artistic knowledge of the "Kid." They were certainly a remarkable set of prints. I heard after that Mr. Poynter was awarded one of the prizes for the mother and child. (The Abel Trophy).

There were others besides Mr. Poynter who showed the influence of art training in their work. There is always something distinctive in the work of men who practiced painting before taking up photography. There was a group of three prints that attracted me at once from the treatment that distinguished them from the usual photographic portrait. The center one besides no doubt being an excellent portrait was in fact a genre picture, a girl picking off the petals of a daisy, the title being, "He Loves Me, He Loves Me Not." The other two were in a like manner something more than the usual photographic portrait. "Blowing Bubbles" was a hackneyed subject, but this was treated in an original manner, although there was about it a hint of Sir Joshua Reynolds. I understand that these prints were by Mr. L. A. Lawrence, of Cleveland, and that they secured one of the prizes. Mr. Lawrence was a successful miniature painter before he became a photographer. Mr. Poynter is a student in an art school.

E. T. BILLINGS, PHOTOGRAPHER

501 Monument Square

Forty years ago I made GOOD PHOTOGRAPHS of babies at the corner of Main and Fifth Streets.

Those babies grew up, and because they liked the pictures I had made of them, they brought me their children to photograph.

Today those children's children are being brought to me to have their photographs made.

This sort of endless chain makes me feel that my efforts to please my patrons have been appreciated, and that I have been justified in establishing one of the largest and most satisfactory Photographic Studios in the country.

Remarkable changes and improvements have taken place during these years, and my extensive acquaintance with the leading photographers of America and membership in the National Association of Photographers have enabled me to keep fully abreast of the times and to deliver to my customers today Photographs which are the best that experience and the finest equipment obtainable can produce.

My assistants are experts and we all work in harmonious effort to please our customers with the best of Photographic Pictures.

I also carry a large assortment of Beautiful Frames.

E. T. Billings

A Racine, Wisc., daily, to celebrate its 25th anniversary, published advertisements of concerns that had been in business in Racine twenty-five years or over. Mr. Billings, with forty years to his credit, shows in this ad. that he is still in the game and right up to the moment. It is a well written advertisement. Congratulations.

Buyer and Seller

D ID you ever take a piece of paper and a pencil, a cigar, a quiet moment and a few stray thoughts and see what you could produce with the outfit? What? No, I don't mean a *story*—I mean a tabulation of information. (I have no desire to encourage the writing of stories. Competition is sufficiently lively, *thank you*.)

Well, *try* it, some time. And for a starter, try listing the duties *you* owe your *customer* and the duties *he* owes *you*, the things you *give* your customer, the things you *expect* him to give you, the results you *customer* gets—for either effort or money, or both.

Start out like this:

I owe my customer—

- Value for his money
- Promptness
- Courtesy
- Better work than he can get elsewhere
- Service
- A smile

My customer owes me—

- Money for my value
- Promptness in returning proofs
- Courtesy
- Acknowledgments of service in reorders
- The smile I gave him

But don't forget that you *can* do without all the things he owes you *except* his money, and that you *can't* afford *not* to give *everything* in your list.

That's the trouble with a *lot* of business men. They are willing to give a smile *to the man who smiles back*, but they have only a *grouch* for the *grouch*. They will be prompt *with the prompt payer*, and slow with the *slow payer*. They are courteous *to the polite* and impolite to the man who has no manners. They give service only *when they are served*.

It isn't good business.

Now then, the things you *actually* give your customer, and the things you *owe* him, are not always the same. I won't make up any fictitious list for you—I'll list the things a photographer gave *me* the last time but one I had *my* picture made where I wasn't known.

1. Photographs worth at least five dollars a dozen less than I paid for them. I haven't fooled around with a camera all my life not to be able to distinguish between good and near good work.
2. Delay in getting me proofs—almost suspicious promptness in finishing pictures.
3. No discourtesy, no special courtesy. I

had no feeling when I came out that I was anything in that photographer's young life but a source of income. I didn't believe he'd know me the next time he saw me. I didn't believe he cared which one of the six poses he made suited me, so long as some one or two, did.

So I gave the Photographer

1. More money than his prints were worth—because I don't *welch*.
2. An inquiry as to the delay in proofs, and a question as to why I was asked to pay so very, very promptly when I had been kept waiting (to which I received an evasive answer).
3. A mental shaking of the dust of his place of business from my feet. In other words, "Never again."

Oh, *all right*. This is *all* theory and hypothesis and bunk, generally. Go *to* it, you young business people who think the beginning and end of a job in life is "*Get the Money*." But though no man living *ever* put a dollar on *one* pan of a pair of photographer's balances and Services or a Smile on the other side and could watch the balance move, the reason is, *he used the wrong balance*—not the wrong Smile!

There are shoes on the *other* fellow's feet, too. If *you* give your customer good value, smiling service, courtesy, promptness, pleasant treatment and do please him with your work, and *he* gives *you* a grumpy stare, holds you up for *payment* and grouches at your *trying* to collect—well, the *next* time he comes you *may* smile just as much, but your *heart isn't in it*.

He doesn't get the *same* interest does he? He doesn't arouse in your breast a passionate desire *to please him to death*? He hasn't treated you just right. You worked pretty hard before, by jinks, and he didn't pay for, oh, ever so long! Now he comes back and wants *more* goods and while that's flattering to your self esteem *you'd* just as soon have him stay away—Oh, yes, you'll *do* the work. But with *mind* and *apparatus*, *not* heart and personal interest.

True, isn't it?

Of course.

All right.

Now for the kick.

How do you treat your stock house?

What are your relations to your dealer? What does your dealer give you, what does he expect of you, what does he get from you? From him you expect what? *Promptness*? Surely. A big stock, that you never



*By Dudley Hoyt, of New York City
Using a Northern Light*

be kept waiting? Of course. A fresh stock? Your reputation depends on it. Credit? That's *his job!* A smile? Courtesy? Willingness to do his everlasting best to get you what you want, when you want it, as you want it—and never mind last month's bill?

He asks of you—that you *pay* your bill, *take* your discount and *don't* borrow apparatus and make it second hand, or ask to return sensitive material you've kept on your shelves unopened for six months! He asks you for *one-half* the loyalty, *one-fourth* the interest, *one-eighth* the courtesy and *one-sixteenth* the promptness he *gives* you.

DOES HE GET IT?

What? How should I know the answer?

'TIS HERE—MAYBE!

Our former associate editor, Chas. L., has been commissioned as First Lieutenant of Infantry in the United States Officers' Reserve and will go to Camp Sherman at Chillicothe, Ohio, August 29th, to serve with the new National Army.

The Southern Tier section of the State Society of Professional Photographers of New York held their annual outing at Roricks Glen, near Elmira, N. Y., July 25th. Over forty photographers with their wives and families were present. Fred T. Loomis and George A. Personius were the reception committee and had charge of all the arrangements. Photographers attended from the middle section of the State—Geneva, Waterloo, Seneca Falls, and Auburn.

All of the photograph galleries between Carbondale and Bloomsburg, Pa., were closed on Thursday, July 26th, to enable the proprietors to attend the annual basket picnic at the Lehigh Valley Railroad Co.'s picnic grounds, at Harvey's Lake. The affair was conducted by the anthracite section of the Professional Photographers' Society of Pennsylvania, and the committee in charge consisted of J. B. Schriever, Scranton, chairman; Llewellyn Davis, Montgomery C. Wildermuth, Wilkes-Barre; Stanley Rauduo, Pittston; W. B. Foster, Scranton; E. W. Swingle, Peckville.

The photographers of Battle Creek, Mich., have done more than their quota in the campaign for cantonment funds, directed by the local Chamber of Commerce. Though their

I'm not asking this to *know*—I'm asking it for *you* to answer to *yourself*, or your dealer.

Just put it this way—then throw all the bricks at me you want. I'm the best little brick dodger there is! Put it like this—

If I expect promptness, courtesy, a smile, consideration, quick payment, and reorders from *my* customers, I must *give* them the *best* there is in goods, the *best* I know in service, the *pleasantest* smile I own. *Shall I deny to the man who helps me with his stock, his knowledge, his credit and his business ability, the things I demand from my own customers?*—C. H. Claudy in *Prof. Photog.*

share of the whole \$100,000 was only \$250, they brought to the Chamber of Commerce \$420 as their subscriptions to the fund.

Having an army cantonment so near their town will mean big business for the Battle Creek photographers.

Manitou Beach, near Rochester, N. Y., the ideal place for gatherings, held forth an enjoyable day for picnickers July 26th, when more than seventy-five members of the Professional Photographers' Association, with their wives and friends, conducted the annual outing. The trip from Rochester to Manitou was made by automobiles, leaving Convention Hall at 8:30 o'clock.

The first thing on the boards was a programme of sports and athletics. There were events for both men and women. A baseball game featured the sport programme. At noon a basket lunch was served. A general good time, with bathing thrown in, proved popular in the afternoon. The return trip to Rochester was made shortly after 5 o'clock. John Heberger was chairman of the committee of arrangements.

Spirit Photography

A famous French psychologist is quoted as saying that not only does the soul exist after death, but it can be photographed, and he has written a book to prove it. He presents in his volume conversations with departed spirits, and also their pictures, but if he thinks he is an original discoverer, he has much to learn. "Spirit photography" is an old art—or should it be said, trick?—so old, that it seems to have gone out of fash-

ion in this part of the world. It may be added that the photographs seldom made the "spirits" beautiful.

The photographer of Ypres is getting ready for the future, and with his camera has been preparing souvenirs for the Germans to take home when they come visiting to France. With brave persistence the photographer remained in the town after German onslaught, and was there throughout the first battle of Ypres. As soon as he could go about in safety he began to make a "Before and After" series of pictures, drawing on his stock of negatives used in times of peace to show a street, building or monument as it was, and placing beside it a photograph of the same scene after the German Kultur bath. This would have been enough for an ordinary mind, but apparently the French camera man has ideas. When the second battle of Ypres began the British command ordered him to leave for his own safety. This he did; but came back afterwards and began a new series of pictures, to be called "Before and After—and After."

Address wanted of Herbert Parker Wilcox. Known to have been with the Blockley Studio, Clarksdale, Miss., until first of June this year. Left Greenville, Miss., during the summer of 1916. Is 38 years old, slender, about 5 feet 8 inches tall. It has been two and a half years since his family heard from him, and they are very anxious to learn his present whereabouts. If this should meet his eye, or any friend of his or acquaintance, he is requested to write to his sister, Ruth Wilcox Stevens, 1125 Washington Ave., Colorado Springs, Colo.

The ladies of the Ohio-Michigan-Indiana Association have formed an organization called the Trailers of the O. M. I. and elected the following officers: President, Mrs. J. E. Rush; vice-president, Mrs. R. Gross; 2nd vice-president, Mrs. Gus. Beck; secretary, Mrs. F. J. Day; treasurer, Miss Ada Bunker. On the Entertainment Committee are Miss Goodlander, Mrs. Riley and Mrs. Nicholson. The Trailers will play an important part in the entertainment of the 1918 Convention, which will be at Cedar Point. The celebrated I. H. M. club of the Indiana Association passes out of existence without ever having revealed what the mystic initials stood for.

F. S. Jacks, of Muskegon, Mich., known throughout the state as a prominent photographer, died Sunday, August 12th. His physical condition had been poor for the past year and only recently he had arranged to "ease up," but too late. He was awarded Salon Honors at the National Convention at Cleveland last year. His two sons are well known throughout the Middle West as collegiate foot-ball players. He was always courteous and kindly and especially so to the men who had to call on him in the way of business.

Random Notes

It is usual, in taking a sitter with protruding ears, to avoid the full-face portrait. Every experienced operator knows, however, that with some sitters the full-face is the only possible view, whatever the ears may be like. With sitters of this kind the white background is a drawback. The silhouetted effect emphasizes the outline and draws attention to the slight irregularity.

According to John Burnet, who wrote a very able treatise on portrait painting, nothing is more important in a portrait than the background. In the portraits by the early Italian painters the backgrounds form strong contrasts both in color and tone, and give the figures the appearance of being inlaid. Titian was the first to break away from the convention. He reversed the method by merging portions of his figures into the backgrounds and by repeating the colors and tones of his portraits in their surroundings. The professional photographer can pick up a lot of useful tips by studying Titian's paintings.

Burnet's remarks on the power of expression to give life and character to a portrait are also worth noting by photographers. Without expression, he contends, the features, although they may be correctly rendered, will be lifeless and fixed. Expression is the charm of all true portraiture, and it can only be caught when the sitter is made to forget his surroundings and is not fatigued or out of sorts. In women, the sweet genuine character is shown mostly in the outer corners of the eyes, the lower eyelids and the corners of the mouth. The painter should watch these points very carefully during the sitting. Dignity is shown in the nether lip, the upper part of the eye and the forehead. It requires the keenest perception of the artist to render the sweet expression of womanhood without a simper and the dignity of manhood without a frown.

Kallitype—Simple, Cheap, Acceptable

I TURNED to kallitype for the very obvious reason that I wanted the nearest thing I could get to platinotype effects, and I wanted them on the cheap. Palladiotype, as I understand—for I have not tried it—is a Japine-like paper, not a natural surfaced paper. Also it is by no means cheap.

Now, my nearly invariably experience with home-made papers is that, while some of them have turned out "almost" good enough to be acceptable, none of them have been quite good enough. Kallitype seems to be the exception. It is simple, it is cheap, and has, in addition, one or two interesting characteristics which, if they have not been altogether missed in previous printed accounts of its behavior, have at least been slurred over. These are the reasons for the present note upon the process.

First, as to the process in general, it is described in detail upon pages 28 to 36 of George E. Brown's "Ferric and Heliographic Processes," an excellent little manual of iron and allied printing processes, now unfortunately believed to be out of print. Very briefly, the process is that ordinary cartridge or drawing paper is coated evenly with a solution of ferric oxalate and silver nitrate in distilled water. It is dried quickly, but without any considerable heating, is exposed to daylight or mercury vapor light till a "platinotype" image is visible, and is developed in a strong solution of borax and Rochelle salt to which a little potassium bichromate has been added as a restrainer. The fixing solution is very weak ammonia.

COATING SOLUTION

The formula for the coating solution (ascribed to W. K. Burton) is:

Ferric Oxalate	.....	75 grains
Silver Nitrate	.....	30 grains
Distilled Water	.....	1 ounce

Use the commercial flake ferric oxalate. Since "Ferric and Heliographic Processes" was penned this has become an easily obtainable and cheap salt. It dissolves nicely in tepid water; hot water decomposes it. In any case, if the solution is not clear it should be filtered through filter paper. Then pour it into an orange-colored glass bottle, add the silver nitrate, which dissolves almost at once, and store in the dark-room.

COATING PAPER

I have not found the remarks in "Ferric and Heliographic Processes" to pan out quite exactly. Whatman paper has proved

no better in my hands than some very cheap, thin cartridge got from the local printer. Again, color of the finished print I have found to depend far more upon the amount of borax in the developer than on anything else. With smooth Whatman or cartridge paper the ounce of coating mixture, used with care, will cover five twelve by ten pieces. I pour the mixture into a clean quarter plate dish, saturate with it a small plug of chemically pure cotton batting, and, holding the plug in my fingers, rub it smartly over the paper, which has previously been pinned up to the matchboarding wall of the dark-room. Ordinary yellow light from a sixteen candle power electric lamp is the illuminant. Drying is by an electric fan. Plain air drying is right enough on fine days, but drying by heat leads to fog. After getting coating solution on the fingers dip them in hypo, or the skin will blacken on subsequent exposure to light.

CLASS OF NEGATIVE

Here, I must say, published descriptions of kallitype seem to be misleading. I have found the type of negative required was not the "platinotype" negative at all, but a much thinner one; more of the sort we turn out under existing conditions of studio portraiture with modern studio plates. The negative wants plenty of fine gradation, and as few hard lights and shadows as possible. In printing by daylight the moderate heating of the negative produced by direct sunlight does not normally fog dry paper. Mercury vapor light, being cool, is also suitable. Arc light printing has, in my hands, at least, produced fog from overheating of the negative glass. Admittedly, heat screens might be improvised where this form of printing was imperative. Again, the printed but undeveloped kallitype image is not any more like the properly printed undeveloped platinotype image than is necessary to throw an experimenter off his scent. Kallitype has a way of seeming not to have printed at all in the high lights right up to the point where solarization commences in the heavier shadows. For a normal negative, printing is generally about right at the moment when solarization sets in. Beyond that, experience alone must be the guide.

DEVELOPER AND DEVELOPING

The developer for a fine neutral sepia on cartridge paper contains forty grains of borax and thirty grains of Rochelle salt in

The New England Convention

Infantry Hall, Providence, R. I.

September 25-28

THIS convention is planned along practical lines. A few of the prominent features will be the operating demonstrations, making negatives under various conditions, using artificial light and daylight, finished prints will be shown at the convention.

An effort will be made to give practical dark-room and printing-room demonstrations from the negatives made at the convention.

There will be talks on studio system, reception room work and business side of studio.

An expert artist background worker will give demonstrations.

One of the foremost air-brush workers will demonstrate and tell the possibilities of the air-brush as applied to the studio.

Another novel departure this year will be several meetings of small groups of members to talk over studio troubles and helps.

We will hear short talks from the various photographers, some who are prominent and others who want to assist their brother photographers by telling a bit of their own experience.

The prizes offered this year will consist of the handsome Champlain sterling silver cup, also the Wollensak Company has offered another one of their attractive cups as prizes to those who use their lenses.

Another feature this year is departing from the former forms of certificates of merit. There will be no expense spared to obtain a certificate of most attractive appearance, which any photographer will feel proud to show in his reception room. One of these certificates will be presented to every one who enters a display that passes a certain degree of excellency.

The pleasure part of the program will consist of an automobile trip in and around the beautiful city of Providence. A sail down the Providence river to Newport. After an inspection of this pretty spot a genuine Rhode Island clambake will be served, after which a trip will be taken around the harbor, then back to Providence. The banquet will be served as usual. Other attractions will appear as the photographers and people of Providence are to welcome the association with open arms.

For rules regulating entries for prizes write the Secretary

A. E. WHITNEY,
Secretary P. A. N. E.,
NORWOOD, MASS.

each ounce of water, with the addition of fifteen minims of a one per cent solution of potassium bichromate. Adding more borax makes the image colder and correspondingly more sunken. Cutting down the borax leads to a warmer brown image. The bichromate I have advised above is much less than the proportion stated in the formula by which I at first worked. Increasing bichromate content rapidly cuts out half tones from the print. Again, I have found that the developer will not go nearly as far as sometimes represented. Ten ounces of it do not seem to be good for more than two or three dozen half-plate prints at most.

Development is automatic and must be allowed to go to the full. Afterwards the print is left soaking in the developer for half an hour to make soluble the whole of the iron salts in the coating. If not, there will be a yellow stain created on immersing in the ammonia fixing bath, which, by the way, consists of five drops of ammonia to the ounce of water. But there is more to the yellow stain than that. Though a bad master it may be made a good servant. Similarly, an excessive amount of bichromate restrainer, against which warning has been given, may also have its uses at times. See next paragraph.

KALLITYPE FOR COPYING OLD ENGRAVINGS

For copying old and faded engravings, as when making facsimile plates for rare editions of books, where the original plates are missing, kallitype has a great sphere of its own. For it is possible, as with no other printing process of my experience, to obtain deep, ink-like type and copper plate effects while at the same time completely cutting out half tones, and preventing degradation

of the white through thinness of the printing negative. This is done by simply increasing the bichromate restrainer by four to eight times. Also, by fixing the print after only ten minutes in the developer a perfectly convincing old age effect is imparted to the paper, and it is a sort of "old age" which won't wash off, unlike that more usual one imparted by infusion of coffee.

SAVING OVER-EXPOSED PRINTS

Though the resulting tone is not nearly so good as where full time development has been given and an ammonia fixing bath used, one can save a slightly, or even considerably, over-exposed kallitype print by removing it from the developing dish and fixing in weak oxalic acid. The tone is cold black, but the paper remains pure white. If any parts of the print had solarized considerably in printing, they may show on this oxalic treatment an unpleasant, rusty appearance. I mention oxalic fixation partly by way of a suggestion that further processes for saving over-done kallitype prints ought to be capable of working out by future experimenters.

The coated paper keeps well in the dark in calcium tubes, or for at least a fortnight in ordinary oiled paper wrapping.

Wash ten minutes, and dry at any temperature below the scorching point of the paper, according to the amount of hurry. Dry prints are rather darker and much fuller in the half tones than wet ones.

Kallitype prints make excellent originals for process reproduction, except in those few cases where an absolutely grainless surface is of the first importance.—*Colin N. Bennett, F. C. S., F. R. P. S.*

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*you
leave
for
Camp*

Call The Photographer
on in *your* town and
let him make that
photograph of you that your
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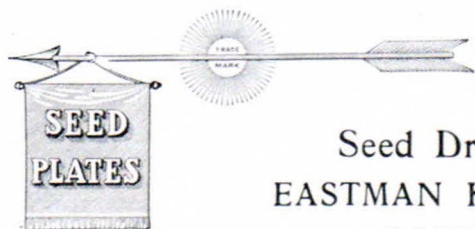
A motion picture photographer says of

SEED GRAFLEX PLATES

"I use a Press Graflex and have exposed about 5500 Seed Graflex Plates on our last three plays and general publicity pictures. I can say for them that I don't think there was one that was not all right and in perfect condition."

This photographer uses Graflex Plates and a Graflex camera for making the so called, "stills." These are the pictures used for advertising and are so named because they are usually posed. Seed Graflex Plates and a rapid shutter make it practical to take these pictures without stopping the action of the play. Time is saved and the results show better action.

The Seed Graflex retains the most perfect gradation ever secured in a plate of extreme speed with normal development, yet it may be developed to the high contrast desired in press photography without fogging.



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ROCHESTER, N. Y.

Practical Suggestions

How many of the Moderate Priced Photographers realize that they have not kept up with general increase of materials by charging more for their product? In this matter, I find that more of the Western men are alive to the situation than their Eastern brethren. The means these Western men have used is by changes in their styles of mountings, not hesitating to pay, if necessary, from twenty (\$20) to forty (\$40) dollars more per thousand than they did previously, figuring as follows: If they pay \$20.00 more per thousand for the mountings and increase the price 50c per dozen, they not only receive that \$20.00 back but an additional profit of \$21.50 besides. Where they are paying more than \$20.00 extra per thousand by making an increase of \$1.00 per dozen they obtain the proportionate rate of profit, viz., if they pay \$40.00 more they not only obtain that \$40.00 back, but \$43.00 more. In addition by showing these newer styles of photos, they are enhancing the reputation of their studios by showing the public that they are progressive and up-to-date.—By Chas. H. Kirschner in *Prof. Photog.*

An Extra Hardener

During the hot months the dark-room is very liable to start trouble. The ice may go too quickly, the fixing bath may not take hold right, trouble may come from anywhere or nowhere. And it does come in the best regulated dark-rooms where a strict adherence to rules is the order that is

The **PLATINOTYPE**
and **SATISTA PAPERS**
WILLIS & CLEMENTS
PHILADELPHIA

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obeyed. And yet the film will get soft and scratch or a stain will appear. Just summer complaint, it is true, but aggravating and wasteful just the same.

"Preparedness" yourself with the following:

Water	6 oz.
Acetic Acid	4 oz.
Alum Powdered	1 oz.
Sodium Sulphite	1 oz.

Label it "emergency hardener" and place on a shelf handy. At the first sign of trouble, reach for it and be sure that you can lay your hand on it every time. It is primarily for use after coming out of the fixing bath, but in case of dire need can be used at any time between the rinse water after development and the final drying. It will cost just a few cents, and may save you a few dollars several times through the hot weather.

Credit

How many Photographers who do a credit business, do it on a business basis?

The average Photographer seems to be afraid of demanding what is legally due him. Rather than demand his money, he seems to feel that by doing so, he will antagonize the customer, failing to realize that

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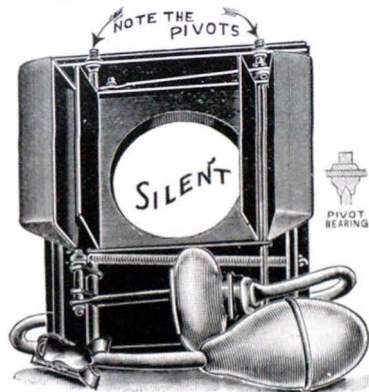
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The solution is made up by dissolving in water with Sulphite of Soda.

DIANOL works without alkali, acts quickly, and gives brilliant, even and detailed negatives.

DIANOL is the best, most harmless, stainless and inexpensive developer for Developing Papers.

PRICE:

1 oz., \$1.00 4 oz., \$3.50
1 pound, \$12.00

R. J. FITZSIMONS

75 Fifth Avenue New York City

According to Hoyle
—When in doubt, play
trumps. In the studio this
means that when you are un-
decided what it is that seems
to be holding back your sales
or prevents your receptionist
from increasing her orders,
you should "play trumps" by
having your samples all on our

UNCOMMON

MOUNTINGS

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the special purpose of in-
creasing the selling value
of your photographs.

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*in its best meaning and
Prompt Shipments*



We have proven ourselves to others

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**The Gross Photo
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TOLEDO :: :: OHIO

Manufacturers of

**Uncommon Photographic
Mountings**

Sold Direct to the Photographer

as a general thing that that customer who fails to pay his bill when due, will not patronize him while owing it.

One thing many Photographers do not do is to make their bills show just when their bills are due, generally making out their bills without definite terms; whereas, when they buy goods themselves, they invariably receive bills reading 30 days, 20% cash discount, 30 days net, 10 days net, etc.

The best method of getting past due bills paid is practiced by a prominent photographer in a New England city, who does it as follows:

He sends a bill with the photos, then a statement on the first of the following first and second months; if no attention is paid to these two (2) statements, he allows the account to go over until the first of the fourth month, when he encloses the statement with a letter calling attention to the belated account, saying that unless it is paid within ten (10) days he will turn it over to his attorney for collection. He assures me that over ninety per cent of these belated accounts are paid within the specified time, and that of these, ninety per cent practically all resume business relations with him, while during the time they were owing him, they invariably stayed away, giving their business, if they had any, to others.—*Prof. Photog.*

Tank Formulas

Nearly every day we receive letters asking us for a good formula for tank developing. Here is a formula that will be found very good. Photographers using tanks, can use it to good advantage.

METOL-PYRO DEVELOPER

No. 1

Pure Water 28 ounces
Metol, thoroughly dissolved, 120 grains
Sulphite Soda (Anhydrous) 5 ounces
Pyro 1 ounce
Dissolve the above; then add 15 grains
Oxalic Acid, dissolve in $\frac{1}{4}$ ounce water.

No. 2

Pure Hot Water..... 28 ounces
Carbonate Soda (C. P.)... 3 ounces

TANK DEVELOPMENT

To Develop, Take:

2 ounces of No. 1.
2 ounces of No. 2.
61 ounces of water.

Temperature, 65 degrees, and add 10 drops of a saturated solution of Bromide of Potassium. Reverse tank every 5 minutes. Develop in 30 to 35 minutes.

PYRO TANK DEVELOPMENT

Stock Solution A

Water 16 ounces
Potassium Metabisulphite.. 70 grains
Pyro 1 ounce
Potassium Bromide 8 grains

Stock Solution B

Water 16 ounces
E. K. Co. Sulphite of Soda $1\frac{1}{4}$ ounces
(or Hydrometer Test 55)

Stock Solution C

Water 16 ounces
E. K. Co. Carbonate Soda $1\frac{1}{4}$ ounces
(or Hydrometer Test 40)

Use in this proportion for tanks

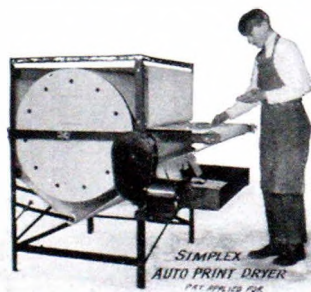
A 15 ounces
B 15 ounces
C 15 ounces
Water 1 gallon

Temperature, 65 degrees; develop 15 minutes.

Reducing Bromide Prints

HAROLD SMITH recommends the use of the Farmer reducer in two stages, a weak bleaching bath being first given to the print (for a time found by previous trial on a waste print in the case of slight reduction), after which the print is rinsed, placed in a bath of plain hypo (2 ozs. per pint) for

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This is what you need badly to get your work out promptly. Imagine drying your prints as fast as you can lay them down. Will dry 4000 Postals an hour and take any size Print up to 30 inches wide to 10 feet long.

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ten minutes, and afterwards again washed.

The bleaching bath is:—

Potassium ferricyanide
(5 per cent sol.) 5 drs. 18 c.c.s.
Sodium chloride (com-
mon salt), (10 per cent
sol) 5 drs. 18 c.c.s.
Water 20 ozs. 570 c.c.s.

It should not be used more than once, other-
wise its regularity of action in a certain
time cannot be depended upon.

The advantage of the method lies in the
fact that the shadows of the print are re-
duced to a greater extent than the high-
lights, the more delicate tones thus being
preserved. The color of the print, too, re-
mains unchanged.—“*Phot.*”



Photographs on Wood

A method of transferring pictures to wood
is given in the *Electrical Experimenter* by
V. C. McIlvaine, as follows:

Dissolve salt in soft water, float your
photo print on the surface picture side up;
let it remain about an hour. The wood
should be of bird's-eye maple or other light
colored hardwood, which should be varnished
with the best copal or transfer varnish.

Take the picture from the water, dry a
little between linen rags; then put the en-
graving, picture side down, on the varnished
wood and smooth it nicely. If the picture
entirely covers the wood after the margin
is cut off so that no varnish is exposed lay
over it a thin board and heavy weight; leave
it thus over night. If you wish but a small
picture in the center of the wood apply the
varnish only to a space the size of the pic-
ture.

When ready to complete your work the
next day dip your forefinger in salt and
water and commence rubbing off the paper.
The nearer you come to the picture the more
careful you must be, as a hole would spoil
your work.

DEALERS WHO WANT YOUR TRADE

ATLANTA, GA.—Glenn Photo Stock Co.,
Eastman Kodak Co., 117 Peachtree St.

BOSTON, MASS.—Robey-French Co.,
Eastman Kodak Co., 38 Bromfield St.

BOSTON, MASS.—Ralph Harris & Co.,
22-26 Bromfield Street. New York City
Office, 176 Fulton Street.

CEDAR RAPIDS, IA.—Camera Shop, 306
Second Ave., East.

CLEVELAND, OHIO.—Fowler & Slater,
806 Huron Road, S. E.

CHICAGO, ILL.—Sweet, Wallach & Co.,
Eastman Kodak Co., 133 North Wa-
bash Avenue.

DALLAS, TEXAS—C. Weichsel Co.

DENVER, COLO.—Denver Photo Mater-
ials Co., Eastman Kodak Co., 626 16th
Street.

DENVER, COLO.—The Ossen Photo
Supply Co., 415 16th Street.

DES MOINES, IA.—Des Moines Photo
Material Co., Eastman Kodak Co., 517
Locust Street.

DES MOINES, IA.—W. P. Henry, 819
Walnut Street.

GALESBURG, ILL.—Osgood Photo Sup-
ply Co.

INDIANAPOLIS, IND.—The H. Lieber
Company, 24 W. Washington Street.

INDIANAPOLIS, IND.—Lyman Brothers,
225-225 East Ohio St.

JACKSONVILLE, FLA.—H. & W. B.
Drew Company.

KANSAS CITY, MO.—Kansas City
Photographic Supply Co., 1010 Grand
Avenue.

LOS ANGELES, CAL.—Howland &
Dewey Co., Eastman Kodak Co., 510
South Broadway.

MILWAUKEE, WIS.—Milwaukee Photo
Materials Co., Eastman Kodak Co., 427
Milwaukee Street.

MILWAUKEE, WIS.—Henry Reimers,
238-240 West Third Street.

NEW ORLEANS, LA.—Standard Photo
Supply Co., Ltd., Eastman Kodak Co.,
125 Baronne Street.

NEW YORK CITY.—George Murphy,
Inc., 57 East 9th Street.

NEW YORK CITY.—New York Camera
Exchange, 109 Fulton Street.

NEW YORK CITY.—Obrig Camera Co.,
147 Fulton St., near Broadway.

NEW YORK CITY.—Willoughby, Inc.,
110 W. 32nd Street.

OMAHA, NEB.—The Robert Dempster
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PHILADELPHIA, PA.—John Haworth
Co., Eastman Kodak Co., 1020 Chestnut
Street.

PITTSBURGH, PA.—W. S. Bell & Co.,
412 Wood St.

ST. LOUIS MO.—Hyatt's Supply Co.,
417 N. Broadway.

ST. LOUIS, MO.—W. Schiller & Co., 6
South Broadway.

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

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STUDIOS FOR SALE: Under 50 words, \$1.00 per insertion; over 50 words, 2c per word.

If answers are to come in our care, add 10c to cover forwarding.

SITUATION WANTED

SITUATION WANTED—First-class carbon printer, formerly of Lafayette, photographer Royal London, England, desires position. Eastern States preferred. Address P. Hughes, 141 E. Warren Ave., Detroit, Mich. 8-11-3

SITUATION WANTED—Artist. Air-brush expert and retoucher desires position with first-class firm. All colorist, quick, clean worker, with many years experience. Address P. F. Murray, 4202 Nicollet Ave., Minneapolis, Minn. 8-11-4

Situation Wanted—First-class man, experienced in all branches of work, desires change Sept. 1st. Best of references. Salary \$25.00. Only high grade studios need reply. Prefer Ohio, Michigan or Indiana. Address M. 2, care of this Journal. 8-18-2

By good operator, printer, first-class retoucher, art sketcher, and background artist. Several years experience in first class art studios. Will consider any of above lines. M. Roblinger, care Rizos Dangleo, 480 West 2nd South St., Salt Lake City, Utah. 8-18-3

SITUATION WANTED—As helper in studio. School Experience. Address L. A. E., 602 N. Mantua St., Kent, Ohio. 8-18-3

HELP WANTED

HELP WANTED—The Northland Studios have openings for two first class retouchers, also for three dark room men and retouchers combined. Cigarette smokers and booze fighters save stamps. We want bright, energetic men that we can make into operators to fill positions in studios continually being opened. State full particulars in first letter. Address L. W. Gentry, 1062 Spitzer Bldg., Toledo, Ohio.

HELP WANTED. Wanted good retoucher and printer and dark room man. Address with full particulars. J. C. Coovert, 63 N. Main St., Memphis, Tenn. 8-18-2

WANTED—Young man as Studio assistant. Good pay and advancement to a good conscientious worker. Address Nordin's Art Kraft, Wellsville, N. Y. 8-18-2

HELP WANTED—A good all round man; must be a good retoucher and operator and strictly sober; a steady position for a live wire. Send samples and photo of self, and name and salary expected in first letter. Address W. R. Loar, Grafton, W. Va. 8-25-2

HELP WANTED—Wanted at once, a good all round assistant. Must be a good, speedy retoucher. If you are worth \$25.00 a week, or more, write me. Give all information in first letter, as I must have you by September 1st. Address The Croft Studio, Uniontown, Pa. 8-25-1

HELP WANTED—First-class operator who can retouch. Must be sober, reliable and a quick workman. Steady position all year around for right party. Address National Studios, 312 Equitable Bldg., St. Louis, Mo. 8-25-1

HELP WANTED—Reception room lady, to work in studio that runs ticket business exclusively. One who understands how to raise orders. Position permanent. None but an experienced person need apply. Address National Studios, 312 Equitable Bldg., St. Louis, Mo. 8-25-1

HELP WANTED—Expert retoucher, also first-class operator and darkroom man. An expert printer. Steady employment. Modern studio. Write all about yourself. Address Spaeth's Studio, 414 W. Main St., Kalamazoo, Mich. 8-25-1

HELP WANTED—Good all around assistant that is first-class retoucher and speedy, either lady or gentleman, good salary, steady employment if you make good. Samples and salary expected in first letter. Address Frank W. Medlar, Spencer, Iowa. 8-11-tf

HELP WANTED—Wanted by September 15, first-class all-around man. Must be fine operator and retoucher. Might possibly take a lady or gentleman that is a fine printer and retoucher. Permanent position to right party. Your references, samples, and salary with first letter. No use for a sporty man. Address L. H. W. Donner, 720 College Ave., Appleton, Wis.

WANTED—Lady or Gentleman Home Portrait Operator. Submit samples, worked in grounds. State salary and reference. Address W. W. Foster, Richmond, Va. 8-25-2

HELP WANTED—First-class all-around workman, at once. One capable of taking full charge. Permanent position. Send samples of work and photo of self. Write giving full particulars. Give reference and state salary expected. Address Dexeheimer Studio, 912 I. O. O. F. Bldg., Indianapolis, Ind. 8-25-2

HELP WANTED—Wanted a retoucher of ability, gentleman or lady. Splendid salary to good workman. Address J. Schrader, 120 Main St., Little Rock, Ark. 8-25-1

SPECIAL

TRAVELING MEN.—I wish to get into correspondence with a few traveling men with a view to their carrying my well advertised specialty as a side line when calling on the photo dealers. "Snow White" has been advertised in leading photo journals. Sample and circular matter slips fit into your side pocket. A good commission. Address J. W. Johnston, P. O. Box 578, Rochester, N. Y.

STUDIOS FOR SALE

FOR SALE—First-class studio, equipped for portrait and commercial work in Logan, W. Va. Heart of largest coal fields in state. 60,000 people to draw from. Reason for selling bad health. Interested parties write Carter & Carter, P. O. Box 943, Logan, W. Va. 8-25-2

STUDIO FOR SALE—I have been drafted, so must sell my ground floor studio, one of the most beautiful in city. All new and modern equipment. Doing good business. Located in good residential district, and there is opportunity for excellent commercial business in neighboring factory district. N. C. Hauck, 10220 Lorain Avenue, Cleveland, O. 8-18-tf

GROUND FLOOR STUDIO FOR SALE—In Youngstown, O. Real bargain to quick buyer. Doing good business. Act quick. Address E. Magidson, 1231 Market St., Youngstown, O. 8-18-1

REAL BARGAIN—Completely furnished ground floor studio in one of the best business and residential sections of Cleveland. Equipped to 11 x 14. Doing a good business at good prices. Good frame trade. Low rent. A good chance for a live up-to-date man to make some money. Have other business interests out of the city. Address Lakeview Studio, 12367 Euclid Ave., Cleveland, Ohio. 8-11-4

Wratten Filters

Wratten K Filters used with orthochromatic plates enable the photographer to secure the greatest color correction the plates are capable of rendering.

Wratten K and Contrast Filters used with panchromatic plates enable one to secure partial correction, complete correction or over-correction of color values so that colored objects may be photographed lighter, darker or exactly as they appear to the eye.

Orthochromatic Filters

K 1—Light yellow for use when short exposures are necessary.

K 2—Slightly darker, for the greatest correction on orthochromatic plates.

K 3—For absolutely correct rendering on panchromatic plates, but not recommended for other plates.

Contrast Filters

for Panchromatic Plates

G—Strong yellow for rendering yellow objects lighter than they appear—especially suitable for showing grain of oak and yellow woods.

A—Orange-red for mahogany, rosewood, etc.

B—Green for typewriting, rugs, etc.

C—Blue, used only in three-color work.

F—Deep red for dark mahogany, etc.

WRATTEN FILTER PRICES

	Gelatine Film	Circles or Squares in B Glass		Gelatine Film	Circles or Squares in B Glass
$\frac{3}{4}$ inch,	\$.20	\$.75	$2\frac{1}{2}$ inch,	\$.45	\$1.50
1 inch, . . . .	.20	.85	$2\frac{1}{2}$ inch, . . . .	.65	1.90
$1\frac{1}{4}$ inch, . . . .	.20	.95	3 inch, . . . .	.75	2.50
$1\frac{1}{2}$ inch, . . . .	.25	1.10	$3\frac{1}{4}$ inch,	1.10	3.15
$1\frac{3}{4}$ inch,30	1.15	$3\frac{1}{2}$ inch,	1.25	3.75
$1\frac{3}{4}$ inch,30	1.25	4 inch,	1.60	4.50
2 inch,35	1.40	5 inch,	2.50	6.25

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