



# ABEL'S



# PHOTOGRAPHIC

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# WEEKLY

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SATURDAY, DECEMBER 8, 1917

Price Five Cents  
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who uses

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ROCHESTER, N. Y.

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NEW YORK

# 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*

**I**S THE PROFESSION DOING ITS SHARE? Are we, of the photographic profession, doing every thing we can to aid and uphold the government at this time?

Are we without murmur answering the various calls that the government is making on us as a profession?

Are we answering the call to let our young men, skilled in work which is necessary for the full effectiveness of our forces, to let our young men enlist in the service of the government? Are we urging them as we should to take up their just share of the burden that all must undergo?

Are we answering in the proper spirit the call of the government for such apparatus—lenses, etc.—as the government urgently needs and which we as a profession can well do without or readily find substitutes therefor?

Photography and photographers are going to play a tremendous role in this war. Photographers can be trained, it is true, in any numbers required, but time is short and the man with some technical training already is the man that is needed just now. The ranks of the profession must supply those men.

Photographic materials can be manufactured in any quantity—when the basic materials are there. In the case of the necessary lenses, without which the whole fabric of photography goes to pieces, there is a shortage which can only be remedied by members of the profession and amateurs, too, coming forward freely with their offerings. The government is not seeking charity—it will pay for the lenses it needs but **IT MUST HAVE THEM** and photographers **MUST SUPPLY THEM**.

Every trade and profession has been called upon to sacrifice men and materials for the needs of the country in this crisis but photography is especially privileged in that it is called upon to give up its highest grade men and highest grade materials.

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**W**ILLING TO HELP. Here is a letter from a reader which offers an excellent suggestion, although we do not know whether the Government is in the position where it can make use of the offer. However, the

underlying thought is a fine one. How many more are there with the same spirit of willingness to help?

"As a believer that each and every one should do his bit to help our good old U. S. in the fight for Freedom for all forever, why wouldn't it be a good plan to put it up to the photographers to furnish a little Metol to the Government if they have it. We will say that each one that has it would furnish half an ounce. Think what it would amount to. I only have about four ounces but I would gladly give my portion, or all of it, if necessary."

F. K. IVES,  
Tracy, Minn.

## Adapting Oneself to the Situation

FOR the holiday trade it will probably be impossible to get extra efficient help in the studio, and every photographer should begin to consider ways and means of taking care of his business on the "one-man" principle. Many young men have joined the colors, and quite a number of skilled photographers have joined the various organizations where photography is an essential part of the service. The demands of the government are growing greater, and efforts are being made to enlist the services of more men. All of this presages a shortage of skilled help so long as the war lasts.

However, there is a very promising phase of the situation, and that is the fact that the government is training a large number of young men who have either had but a superficial knowledge of the science of photography or none at all. They are going to need expert workmen, and will be compelled to create a large number of them, and while most of them will be trained along those lines that will fit the requirements of war work, the education will fit them for adapting their knowledge and experience to regular commercial lines after the war is over. Therefore, it would appear that there will be available a large quantity of very capable and active help when these men are again turned back to civilian life and again take up their work of earning a livelihood.

In order to accomplish the work of the studio with the limited amount of help available, it will be necessary to look well to the equipment of the studio, and to install such time and labor-saving devices as will permit the usual force to take care of the trade. A washing machine will help replace an hour or two of time, and a printing machine will enable one man to do the printing of two. Developing and plate-fixing baths and washers will save time and help, and

should be installed while there is yet time. Retouching is the greatest time consumer in the business, and we regret that none of the devices for speeding up this branch of the work have ever proved perfectly satisfactory. Where it has, in the past, been customary to employ the services of a piece-worker, arrangements should be made in advance so that in case such services are not

### Photographs Undoubtedly

Will be in great demand  
this fall and winter.

Many relatives and friends  
of the

### Soldier Boys

Will want to send them  
photos at Holiday Time.

So we would say,

### Get Your Order in NOW

We have a large and beautiful  
line of the most up-to-date styles  
to show you and we are at your  
service.

### Sullivan Studio

Kendallville, Indiana

*The use of the word "Undoubtedly" in this Advertisement is hardly necessary. Otherwise Mr. Sullivan has good copy.*

obtainable at the crucial time, work can still be turned out without crippling the business.

Thought should be given to the possibility of all manner of shortages, not only in the work-room but in the material consumed. The manufacturers are short of help as well as the photographers, and while they are busy training new men, there are other factors that bid fair to interfere with the smooth and prompt delivery of necessary materials. So far as these can be foreseen and avoided, they will be, but certain delays will be unavoidable. Lens manufacturers have been compelled by the government to put a large part of their help on the manufacture of instruments and materials needed by the government, and the army will have first pick and choice. This, in itself, will interfere with the delivery of

certain materials to the commercial photographers, but the manufacturers simply state that they are compelled to obey orders from Washington, and the trade must accept the situation as it is. We must all be prepared to adapt ourselves to what we can get, not to what we would like to have, and proper consideration of these possibilities will be invaluable if that thought enables the photographer to get out his work promptly and properly and meet the demands of his trade without serious interruption.

These are unusual times, and the unusual must be expected.

Begin right now to arrange your house in order, so that in case of an emergency you can rely on yourself and accomplish the work of two or three.—*Trade News*.

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## Some Points in Copying—IV

Previous Chapters in Nos. 509, 512 and 515

HAVING the copying apparatus fitted up in the way suggested in our first article, we may find other uses for it than copying as ordinarily understood. It is a fundamental of factory management that machinery must be kept fully employed if it is to be profitable. Enough work therefore, must be found to cover rent of the space occupied, interest on capital sunk in the apparatus, depreciation of apparatus, and the ordinary profits, after labor and materials have been provided. Such additional work is in the nature of copying, and consists of reproducing negatives, making lantern slides, and occasionally bromide enlargements.

We say this work is in the nature of copying, because the adjustments, focussing, setting of conjugate distances, and so forth are the same, the difference being that instead of working from a print and using *reflected* light, we work from a negative or a transparency, using *transmitted* light. Clearly, the main difference will be the illumination.

When an upper room is used and there are no obstructing buildings near it may be feasible to make all the adjustments with the apparatus horizontal, clamp the cameras to the board on which they slide, and then raise one end of the whole equipment so that the lens is looking through the negative at uninterrupted sky. A sheet of clean ground glass is usually necessary on the sky side of the negative, and perhaps a couple of inches away. This equalizes the illumination and protects the negative from

chance spots of rain. We do not advocate this method, however, because a very solid board must be used in all copying work, and the weight of such with the cameras on it is quite considerable. Further, the risk of the whole collapsing is not to be overlooked. It is no easy matter securely to attach to its board a 12 x 16 camera extended a distance of thirty or forty inches.

The alternative when working by daylight is to keep the board level, pointing out of the window, and to use a large matt white reflector fixed outside the window at an angle of 45 degrees. One is surprised at the size of reflector needed, especially if reductions are being made from large negatives, and a somewhat short focus lens is used. Here, as in most other cases, the greater the focal length the better. A good reflector is made by an artist's canvas of ample size, painted white with matt oil paint. It is unaffected by a shower, may be washed, is cheaply repainted, is light to lift in and out, and may readily be kept taut by the wedges of the stretcher.

The use of artificial light confers so much advantage that we advise it in preference to daylight, particularly if electric light is available. Broadly, three methods exist, which are: (1) direct light diffused by ground glass; (2) direct light with a condenser; (3) light reflected from a dead white surface.

We may dismiss the first, merely remarking that it is not a workable method unless the mercury vapor light is used. Then, by arranging the tubes in the form of a grid-

iron, large negatives may be illuminated and the cost of a big condenser is saved.

The use of a condenser is familiar to most business photographers, and though with the addition of a sheet of ground glass to diffuse the light it is excellent for enlarging on to bromide papers, we have always found that for enlarged negatives we secure much better quality by the use of the open arc such as used in the F. & S. Enlarging machine.

But if we exercise a little care we may work without adding much to our print equipment, for if we can illuminate a print of that size evenly for copying, we can illuminate a similar area of white card for reflecting light through a negative or transparency. Anything up to 8 x 10 may be managed with two lamps, either incandescent gas, or electric light, and if four can be arranged it should be possible to illuminate 12 x 16 if the distance between the lights and the reflector is increased a little.

Fix then on the copyboard a large sheet of smooth white card or uncreased cartridge paper. In front of the copyboard, but so that the distance may be varied when required, fix another similar board with 12 x 16 opening and nested carriers. This will hold the negative and at the same time keep all light out of the lens except that passing through the negative. The side light will do no harm, but if it is any source of worry to the operator's eyes it may be cut off by strips of thin wood lined with sheet asbestos. The reflector of sheet-iron, which should be arranged to keep the direct light from reaching the negative, should also keep off any heat which would be likely to crack it.

If only small negatives, say up to 6½ x 8½ plate as a maximum, are to be illuminated one of the "paraboloid enlargers" may be used, and would be found very convenient for such work as the making of sets of lantern slides from small negatives. But we advocate the larger arrangement for general work because one can never afford to be limited as to size, while nothing larger than 12 x 16 is likely to come along in the average business. These paraboloid enlargers, of course, are intended for use with one's own camera, and consist of one or two lamps and a suitably curved reflector, which throws the light through the negative.

Apart from the making of enlarged negatives it will be found an advantage to have these additions to the copying equipment because of the handiness of being able to reproduce a negative. Every worker gets negatives, of his own or clients, which are

excessively thin or dense, but which for various reasons he does not care to run the risk of intensifying or reducing. He may have been in the habit even of making a *contact* transparency and another negative from that, again by contact, and if so he will probably have found a more or less serious falling off in quality. But working by projection this loss in quality is reduced to negligible proportions. Further, a reversed negative may be made as easily as one non-reversed. We need say little as to producing a negative of different character, beyond advising the use of a process plate where the original is excessively flat. But while it is easy to get more, or less, strength in the new negative it must not be forgotten that *like produces like*, and any defect such as absence of shadow or high-light gradation will be reproduced.

Working with artificial light the exposures will present little difficulty if the negatives ordinarily used are classified. The ratio of exposure to scale of reproduction will be the same as given for print copying. One point must be watched—the distance of the lamps from the white reflecting cardboard and the distance of the negative or transparency from the same. It would indeed be well to keep to standard distances for various sizes of negative, possibly one distance up to 8 x 10, and a slightly greater one for 10 x 12 and 12 x 16. Of course, the greater distance is given to equalize the illumination as between margins and center, but this weakens the light actually passing through the negative.

With regard to the occasional bromide enlargement, a sheet of paper may be sandwiched between two sheets of glass, placed in the cut-out holder and exposed just as in the case of making an enlarged transparency, and though the method is not equal to the ordinary one in point of convenience it is useful now and then if the enlarging-room is hard pressed with work.

## 'TIS HERE—MAYBE

*We are very sorry to say that Mr. Coughton is still under the weather so that we are unable to publish his Echoes or Criticisms for the present.*

Here's a man who is not at all backward in claiming the earth. Mr. O. P. Scott of Tacoma, Wash., a photographer, claims to have won every medal presented by the National Photographic Association of America, together with the Chicago World's Fair

medal and diploma. As there is no National Photographic Association, under that name, at least, the gentleman's claim cannot easily be denied. Mr. Scott gets publicity as the inventor of a combined plate and print washer which will save considerable money if placed in operation in studios. Maybe.

*At the trial of Mrs. De Saulles, photographers, knitters and luncheons were barred from the court. All equal nuisances, we suppose.*

J. O. Coffin, somewhere in Missouri, breaks into verse when sending in his subscription money:

Pardon delay,  
Mostly neglect,  
You may say  
I should reflect.

'Tis good of you  
To wait so long  
While I in Missou  
Treat you wrong.

Enclosed find check  
For full amount  
And me 'twont wreck  
To settle the ac-  
count.

Your paper is good  
And worth it all.  
Send it I would  
And pardon my gail.

It's money you need  
Just to keep going.  
Ideas are my seed  
So just keep sowing.

When you need more  
Just call on me,  
I'll not get sore  
But send it with  
glee.

*Charles Columbus, the new secretary of the P. A. of A., told the Baltimore papers that "In view of our membership in the national association and the average attendance at such gatherings, I am quite sure that Baltimore will be the mecca for about 1,200 photographers next March." Enthusiastic man. But then he hasn't attended many amalgamated conventions yet.*

B. V. Matthews of Concord, N. C., has quit making those portraits that your friends cannot buy and is now photographer for the X-ray Dept. and Base Hospital at Camp Jackson, S. Carolina. He'll be glad to hear from his friends.

*Underwood & Underwood have just incorporated with \$8,000,000 capital stock. Branch houses are to be opened in various parts of the country. This company has been negotiating with a number of leading photographers throughout the country and presumably this new company is the outcome.*

J. M. Hammond of Philadelphia has invented a process for making photographs in colors and samples of his work have been exhibited at the rooms of the Philadelphia Photographic Society.

Jack Gunderson who travels around demonstrating the use of Portrait Film tells me that he has a boy in the "Rainbow Division" which recently landed somewhere in France. He's with the 151st Field Artillery, formerly the 1st Minnesota F. A. He was a senior in the West High School in Minneapolis when he enlisted last April. Jack's other boy, 13 years old, is a corporal in the Scouts and was one of 14 boys awarded a War Service Medal in the recent Liberty Bond Campaign. Incidentally Jack says the Ohio photographers are a mighty fine lot of gentlemen.

Milton C. Helm of Mountain Home, Idaho, writes:

During the last summer I became troubled with metol poisoning, after fifteen years of boasted immunity. Many sleepless nights were spent with swollen, burning and itching hands.

In defence, I tried rubber gloves, chemical preparations for the hands, etc., and finally adopted the use of wooden "clothes pin" film clips to manipulate the paper in the developer.

I have become so expert in the use of these clips and with the aid of the Eastman print paddle for the manipulation of the prints in the hypo solution, I get along as well as ever, with very little use for a towel in my printing room.

*Don't forget Meatless Tuesday and Wheatless Wednesday. Just add to that one Wheatless Meal a day.*

## About Lenses

FROM the Eastman Kodak Co. we have received a booklet, titled "About Lenses" which gives in simple every-day language such information about lenses that the veriest beginner can select his camera fitted with the kind of lens that is best suited for the kind of pictures he proposes to make. In the first chapter we are told how the lens forms an image. Simple diagrams make the whole thing very understandable. Then focal length is discussed and examples shown of the false perspective obtained by using a lens of too short a focal length. Depth of focus, the different kinds of lenses, etc., are taken up in other chapters. The various lenses described are those used mostly with the various styles and size of kodak and camera made by the E. K. Co. Copies of this useful booklet can be obtained by writing to the Eastman Kodak Co. at Rochester, N. Y.

# Photography as the Art Universal

BY CHARLES F. BRETZMAN

*(The following paper was read by Charles F. Bretzman, of Indianapolis, at a meeting of the Kiwanis Club a week ago.)*

**P**HOTOGRAPHY is my life work. It is not a business in the ordinary sense of that term, but rather a profession, a calling, an art and a science.

Our work is to give visible expression and silent, truthful interpretation to character and permanence to the beautiful. If the words of Emerson are true—and they are—"that eyes were made for seeing and that beauty is its own excuse for being," then we consider it our high calling to suffer none to make monopoly of aught that's fair.

If Beecher's words are true—and they are—"that beauty is the trademark in God's creation," then we are here to perpetuate and fix the glory of His changing trade-signs for the remembrance and joy of posterity.

Although the art of imaging is almost as ancient as human history itself, yet modern photography, as we are engaged in it today, is a very recent achievement, well within the memory of not a few now living. The beginnings of modern photography were very crude, as evidenced by the silhouette and daguerreotype. Personally, I still remember the time when we sensitized our own plates, and the patron was asked to wait a few minutes until we developed the image to see whether the exposure was a success; when we watched for a sunshiny morning and hoped it would not cloud up before we could get our prints off; or the paper that we had sensitized would not be left over until the next day or longer, to spoil, and when the pitchfork or head rest was still one of the indispensable instruments of torture.

## USES ARE INNUMERABLE

But we speak advisedly when we say photography has made gigantic advancement and kept pace with modern progress along all lines of life, and has met the exacting demands made upon it.

Where once the eye of the camera was very shortsighted, it has become all seeing; no sky so high, no sea so deep, no light so glaring or darkness so dense but what this eye discerns clearly and accurately. No movement so slow or speed so high but every motion is caught up and recorded.

The development of microbe and germ activities, as well as the slow unfoldment of

the rose, is accurately registered in process. Opaque bodies are no longer a barrier, and even sound vibrations are photographed. Photography in conjunction with the X-ray is of vital importance to the dentist and physician, and in many cases has become indispensable in establishing a correct diagnosis. The microscopic lens reveals the secrets of nature and the telescopic lens brings the scenes of distant battle fields in proper perspective and view, both to the aviator and field general. Any one who has seen the pictures at the Circle Theater of the Italian battle field within the last two weeks can form an intelligent idea of the marvelous achievement in the field of photography.

## THE ART UNIVERSAL

Photography has become an absolutely indispensable factor in modern life. Photography furnishes amusement for the masses today by means of moving pictures. Photography illustrates our newspapers, magazines and books. Photography is a large factor in the education of today.

Real pictures, not drawings, as of old, are brought to us by intrepid photographers from every section of the globe, many of them obtained through great hazard of life, hardships and suffering. The hardships and experiences of the polar expeditions become real to us by pictures brought back to us by brave survivors.

With daring photographers we follow the wild beasts of the jungle to their native haunts; dive to the depths of the ocean; scale the highest mountain peaks, and secure a wealth of knowledge that would forever have remained a closed book to the masses but for photography.

Photography is a tremendously large factor in the education of today. Photography has become indispensable in the advertising of your business, no matter what line you may be engaged in. We are called on to photograph every conceivable article of merchandise, all manner of work in process of construction, all manner of machinery to be installed or in use, and no corner is so dark, and no angle so obtuse or circumstance and condition so dangerous and forbidding, but our operators master and overcome it.

We are called on to detect forgeries in checks and documents, for the lens and chemicals will bring out what is hidden to the unassisted eye. To a large extent pho-



*By  
The  
Hintz  
Studio,  
Dixon,  
Ill.*

tography aids in the detection of crime, and in many a case at law furnishes indisputable evidence.

Since no two faces on earth are exactly alike, your photograph is your most reliable identification card, and accordingly it is so used in every land, especially in times like the days in which we live.

#### CAMERA AS SALESMAN'S ALLY

The photographer has lightened the burden of the traveling salesman by filling his portfolio with elegant photographs of his goods; has made it easy for the real estate man to dispose of his property and for the

manufacturer to sell his product by the silent salesmanship of pictures.

But the commercial side of photography is not all. There is another side, the artistic, the putting of life and animation into human portraiture.

Keats says: "A thing of beauty is a joy forever, its loveliness increases." To produce artistic portraits, not merely likenesses, demands men of ability, culture, artistic taste, and touch. And we mention with considerable pride the fact that the personnel, the equipment and the products of our workshop are not only standardized strictly

upon merit, but also designed to meet the exacting and most fastidious demands of all classes.

We aim to put both heart and conscience into our product, which means expert workmanship, strictly modern equipment and ideal surroundings, which in turn is prohibitive of amateurishness and low cost of production. We have never sought to compete with the amateur because our product is maintained upon a distinctly professional basis, and the relative worth of our workmanship is readily understood by the discerning.

Now, my friends, what does photography mean to you? Have you ever stopped to consider its importance? If you have considered it a luxury or a needless whim of your wife or family, surely you have forgotten the joy you felt when you received your sweetheart's photograph, which then you regarded as your most treasured possession. Who is there among you who would not give most anything to possess a good photograph of some one who is far away, some one departed, or a picture of some place or some event in your life?

Daily we are called upon to try to produce a likeness out of an old, faded picture, a tintype or a chance snapshot, and in the light of such an experience, would you consider that photograph a luxury instead of a necessity?

How much would it be worth to you to possess a good photograph of the old home place, the old home faces and old-time friends? In what amount would you be remunerated by the joy you could bring to your old mother, if you still have one, by presenting her with a photograph of yourself and family on Mothers' day? Do you

think anything could make her happier?

Your family reunion, your birthday celebrations, your graduation, your Christmas and your wedding day—all the happy landmarks of your life—if these are recorded in photographs, I venture the assertion that there is no possession more cherished and treasured than these, and think in turn what they will mean to your children.

#### SOLDIERS' PICTURES IN DEMAND

What a delight to father and mother are the photographs of children, from the first picture of the first-born on, showing not only their development, physically and mentally, but also bringing back to you the sweet and tender memories of the past.

Just as you value the photographs of your loved ones and friends, so is your photograph desired and valued by others. Christmas is at hand and as a gift there is nothing quite so personal, so intimate and so welcome as a good portrait of yourself.

I know of no more truthful advertisement than the slogan of the Eastman Kodak Company, "Your friends can buy anything except your photograph."

In this great crisis period in which our boys are called on to defend our flag a great demand has arisen for artistic and enduring portraits, and we are consistently doing our bit in giving father and mother, lover and sweetheart the very best that is possible in our line.

We are happy to be a member of a profession which has the privilege to bring so much joy and happiness, as well as knowledge, to all the people, and this is our greatest personal compensation—to hear the expression of gratitude and appreciation from satisfied patrons.

## The Value of Technique

THERE is a tendency among a certain class of artistic photographers to affect to despise any technical knowledge of their art, and almost to suggest that their work would suffer in quality if they took heed of such subjects as lens apertures, the tone-rendering qualities of one plate compared with those of another, or the intelligent use of developers. This is a regrettable attitude, and one which we could caution the young artist against taking up. There is no doubt that no matter how original or unconventional one's ideas may be, it is easier to fix them upon paper if all the manipulations of apparatus and materials have been the result of careful study and practice. Manufacturers have done much to smooth

the way, but they cannot make a camera, lens, or plate work automatically at the suggestion of the operator. He it is who must take the best the manufacturer can give him, and must learn how to get the best he can out of it.

When we consider the laborious course of study which the painter has to go through, the way of the photographer seems easy, and it is this ease which leads to tragedy. How many times have we seen a beginner by sheer accident make an admirable picture, but for want of a solid foundation fail to reach the same level of excellence afterwards? Even such great artists as Leonardo da Vinci, Reynolds, and Turner, went astray through a lack of chemical

# EASTMAN PORTRAIT FILM

appeals to those who have not used it because of its convenience, lightness, compactness and flexibility.

Those who have used Portrait Film stick to its use because of its quality.

*Your dealer stocks it.*

EASTMAN KODAK COMPANY,  
ROCHESTER, N. Y.

knowledge, which would have kept them from using fugitive colors and untrustworthy mediums; so that it is not to be wondered at if the young photographer likewise errs.

Let us take the question of optics. We have a vast selection of lenses, old and new, to choose from; how is it possible to know which is best suited to any class of work unless the capabilities of all are understood? Many photographers even now do not realize what chromatic aberration is and how it affects the image, while spherical aberration and curvilinear distortion are, in their ideas, one and the same. As with lenses, so with plates. Process, ordinary, rapid, extra rapid, orthochromatic, are but words; one make of plate which gives a clean negative with a short exposure is always used, despite the fact that it is quite unsuitable for many of the subjects taken.

Considering these things, we commend to the worker who is striving for artistic rendering of his subjects a short course of study in the use of the means he employs to attain that end. This should include the properties of lenses, particularly as to the control of definition obtained by the use of simple or non-achromatic lenses, the effect of focal length on the perspective or drawing of the figure, depth of field, and distortion. The next study will be of plates, their characteristics and limitations. There are few experienced professionals who have a very clear idea as to how far one plate differs from another except in sensitiveness. As to scale of gradation, little is popularly known; the man who has got a plate which suits his work talks about "quality of negative," but he is seldom aware that this is capable of being plotted out as a curve. Printing processes are treated in the same happy-go-lucky way. When there is an unusually thin negative, "contrasty" paper is used, but that is as far as most printers go. A little systematic work with various brands, taking pains to give correct exposures, would in most cases result in enormously improved quality.

In what is commonly called dark-room work there is much to be learned. Development may be reduced to a system, so that the correct exposures we have learned to give may not be spoiled; intensification and reduction must be mastered, and correct methods of fixation adopted, so that no stains shall come in the future to mar the work. All this may be looked upon as mechanical work, cramping the artistic impulse; but it is as necessary to the photographic artist as drawing is to the painter, and who would suggest that a painter should start his career with no facility in the use of the pencil?—*B. J. of P.*

## Conversation in the Studio

EVERY photographer who aspires to get something more than "the usual thing" into his portraits must endeavor to get the feeling of the sitter's character into his pictures, but doing this is not an easy matter. We all know how most of the delightful characteristics of our sitters vanish directly they enter the studio, and a strained and somewhat artificial manner comes over them. This, if the pictures are to please operator or sitters, is to be avoided at all costs. Many operators do not realize the real value of the right kind of conversation while the preliminaries are being arranged, not only in putting our sitters at their ease, but also in making the best of them as regards expression. If we know our sitters, this is fairly easy. Take the case of a male sitter of a rather commanding appearance. To get the most effective result, he must give an impression of strength of character, even of hauteur, yet this is most often the type of sitter that a photograph frequently belies. Talk of some subject upon which you know him to be keenly interested, and then perhaps venture a slightly different opinion. Watch his expression, and release your shutter. With a male operator the ladies present a more difficult problem in this respect, as such a procedure as that indicated above may be very seriously resented. A hard, nervous expression, however, will in many cases rapidly melt away upon bright, cheerful conversation upon such a subject as flowers, or even children, music, etc.; and, for this reason, it is well to have these valuable accessories in a pictorial or actual form in the studio, ready to switch the conversation on. In fact, there is no such valuable attribute to an aspiring operator as a broad and varied outlook on life, and an intellect capable of attempting varied subjects of conversation. If the points noted above are put into practice, then the results will rapidly be evident in the increased success of the operator's productions in this respect.—*Expert.*

## Sepia-Toned Bromides; the Use of Barium Sulphide

BY DAVID IRELAND

WITH remarkable unanimity the manufacturers of bromide paper continue to prescribe sodium sulphite as the agent to be employed for producing prints of sepia tone. The reason is difficult to find, the compound in question being one of the most unstable ever called into the service of the photographic art. Sodium sulphide is strongly

**OVER HERE!**

Say, you red-blooded fellow Over Here, take down the receiver and listen to a line of talk that ought to get under the hide and into the heart of men of your brand.

You are a skilled man. You have been fighting life's game in a country where every man has an even chance to make the most of himself. You are an American, and all that you are, and all that you hope to be, reflects to the credit of a democracy.

That democracy is being assailed by the most damnable foe that ever fired a cannon, that ever drove home a bayonet, that ever ravaged a neutral state, that ever sunk a hospital ship, that ever shelled women and children in lifeboats, that ever crucified and castrated captured enemy soldiers, that ever cut the right hands off boy children in captured territory, that ever raped women by the thousand, that ever lived to fasten its demon clutches on the throat of civilization.

Almighty God will not permit the unleashed hellishness of Kaiserism to engulf the world. No sane thinking man can conceive of an all wise and all loving supreme Deity permitting our section of the world to become under German leadership—the stench of the universe, but now, not tomorrow—right now—Almighty God needs the help of trained men.

It has been said repeatedly by men who ought to know what they are talking about, that this war will be won in the air. Uncle Sam is building an air fleet that will astound the fighting world. Factories from Maine to California are working day and night on aeroplane parts. Guns and oil and gasoline and cameras and other material parts of these war machines are coming along as fast as skilled organized American factories can bring them out. Already they are being assembled, and that acme of the American get-together spirit, The Liberty motor, is being installed.

Ever since this great war started the government has been establishing aviation schools to perfect the bird men who will be the eyes of the national army. These schools have already turned out a mighty healthy number of those fearless chaps who can climb to dizzy heights, loop the loop, spiral with the engine cut off, repair a jammed machine gun and get it into action before they reach the ground, and there are thousands more well on the road to their commissions, and they are getting into the seats of the new machines almost before the paint is dry on the initials U. S. A.

The machines and many of the fliers are taken care of, but there is a crying need of trained men to care for these machines, and those men will be forthcoming when the need is known.

There is a blank at the bottom of this page that when properly filled out will make a glorious chapter in the history of this country. It will be the answer of skilled gentlemen to the challenge of skilled brutes.

But let's get down to cases. Do you drive an automobile? Thank God, if you do and sign the blank.

Do you know anything about a gasoline engine? Thank God, if you do and plaster your name on the blank.

Are you a machinist or a machinist's helper? Thank God that your time in the land of the free has been spent learning a useful trade, and put your signature to the blank, firm and right in your conviction that it is the greatest act of your life.

Do you know skilled men, and have you any influence with them? If you have put that influence to work, put your shoulder to the wheel, remind yourself that war is now the business of America and that we are threatened with all those things Germany has taught the world to expect from her. Spot your skilled men, and if they are not working on war essentials shoot some of your brand of Americanism into them.

Men of draft age, if these remarks reach you, you reach for your hat and start for the nearest recruiting station and enlist in the aviation section of the Signal Corps. You can't enlist after December 15.

If you are 18, 19 or 20 years old sign the blank and become a man.

If you are between 32 and 40 years of age and qualified sign the blank and put your name where it belongs among those who know no obligation greater than their love of country.

There has never been a greater appeal to skilled men. There probably will never be a greater need of skilled men called upon to perform a duty so essential.

In God's name, you skilled men, recognize this emergency. Know a need when you see one. Discern between German made news and American made news. This is no six months' war. It is a fight between principle and despotism, and it is a finish fight.

Uncle Sam needs skilled men. He puts his need up to you. In humanity's name, sign this blank with a hand that doesn't shake. It's an opening for a body blow at Autocracy.

**HERE IS A LIST OF THE KIND OF MEN WANTED**

(Arranged in the order of number of men needed)

- |                               |                              |                               |
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| Auto Mechanicians.            | Cabinet Makers.              | Painters.                     |
| Automobile Engine Repair Men. | Dratsmen (Mechanical).       | Gas Works Employees.          |
| Office Clerks.                | Magneto Repair Men.          | Buglers.                      |
| Radio Operators.              | Automobile Engine Testers.   | Pattern Makers.               |
| Electricians.                 | Propeller Makers (Airplane). | Telephone Adjusters.          |
| Instrument Repair Men.        | Telephone Linesmen.          | Truck Masters.                |
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|                               | Telephone Operators.         | Stock Keepers (Experts).      |

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deliquescent, and after assuming the liquid condition is prone to decomposition, one of the products being sodium hyposulphite, and its use in this state results in the ruin of any bromide print to which it may be applied.

The writer has long discarded sodium sulphide in favor of ammonium sulphide, which possesses the advantage of being immune from liability to dangerous decomposition, and is at present only one-eighth the price of the sodium compound. These two darkening agents, however, have one defect in common—that of exercising a softening influence on the gelatine surface of bromide paper, which is apt to lead to abrasions and, in hot weather, to blisters.

Once becoming known, it appears probably that both these reagents will be replaced by barium sulphide, which produces a rather finer, slightly cooler sepia tone than either of the foregoing, and softens the surface of the print not at all, a property which should commend barium sulphide to those residing in warm climates. Another point in its favor is that it is entirely without odor, an advantage which will be welcomed by the more fastidious.

A dram or so is shaken up in about ten ounces of warm water, the insoluble portion allowed to settle, the clear solution poured off from the residue and employed after the prints have been bleached and washed in the usual manner.

## War-Portrait Collections

*(Referring to our Editorial on a National Photographic Record, in last week's Abel's in which we suggested that photographers should interest themselves in having Photographic Records established in every town and city, the following article from the B. J. offers some interesting points.—Ed.)*

**A** DISTINGUISHING mark of the present times is the commingling of phases of thought and action. While war proceeds in ever intenser attacks and counter-attacks, in other spheres problems of peace, reconstruction and after-the-war economics engage the attention of brains no less alive to the circumstances of the time than are those of the military directors. While we scan the daily bulletins our thoughts are turning at the same moment to the outcome of it all two, five or ten years hence. Thus among the processes which are proceeding along with the war itself is the preparation of a record of it. No task can be more worthy the best efforts

of the historian. It is one which we owe equally to the present and coming generations, and in the making of it the artist and the photographer, no less than the writer, will play his part. In this connection it is deserving of remark that a most conservative institution such as the National Portrait Gallery (London, Eng.) should have decided to establish a collection of photographic portraits as a record of prominent people of the present time. The recent correspondence as to the propriety or otherwise of the means adopted in forming this collection has shown that the latter is one to which the Gallery attaches great importance, that it is one which is regarded as in a different category from the miscellaneous assemblage of portraits—sketches, photographs, engravings, etc.—which in a more or less promiscuous way the Gallery has been forming for years past. Now comes a deliberate step in the shape of the formation of a collection of contemporary



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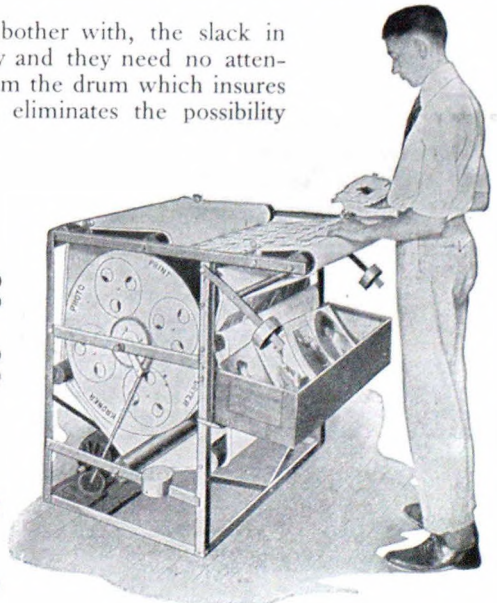
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portraits, and photography is the means selected. Herein is a tribute which should not be overlooked. We need not assume that the choice has been prompted by expediency. On the contrary, it may be taken for granted that the authorities of the Gallery were satisfied with the means they have chosen before they decided to embark on the scheme. Their choice, therefore, should strengthen the claims of photography as the basis of collections of war-portraits in the many other institutions where subject-matter of local interest will certainly be preserved. It is only reasonable to assume that many provincial and colonial centers will start similar collections, and, therefore, passing from one aspect of the subject to another, it will, perhaps, be useful to review some of the principal points connected with the work.

This manifestly should fall into the hands of the local photographers where they have the knowledge and facilities for doing it, and we trust that no opportunities will be lost. In fact, the initiation of the scheme might very well come from photographers in many districts. One thing should be avoided, viz.: the utilization of the movement as a cloak for "complimentary" sit-

tings or for pushing reproductions of existing portraits. Let the profession stand upon its dignity and treat the matter as a business transaction upon which a reasonable profit may be made, and beyond this seek no more than the prestige attached to the position of official photographer to the scheme. As to the financial and general business aspects of the matter we prefer to say nothing, as we consider that any photographer competent to undertake such a job is likely to be in a better position from his knowledge of local affairs to make mutually satisfactory arrangements.

The first point to be settled is the size and general appearance. In this the two London collections (the National Gallery and the War Museum) differ, one accepting any suitable portraits irrespective of size or process, while the other only admits portraits uniform in size and process, specially taken by one firm commissioned for the purpose. Each scheme has its advantages. The first secures greater variety and probably greater artistic value, and the latter secures an agreeable uniformity and an assurance of greater permanency. We would suggest a middle course as possessing most of the good points of both schemes. It is

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to accept portraits from all sources, to copy them to one size, and to print them by a permanent process. This has been done on a small scale by the Royal Photographic Society, which thus acquired a collection of portraits of photographic worthies now mostly departed. One advantage of following this example is that many people would lend a portrait with which they would not part outright. The size of print is naturally a matter for arrangement with the body ordering the work.  $6\frac{1}{2} \times 8\frac{1}{2}$  would, in most cases be the best size, as this would not be too great an enlargement even from C. de V., while larger pictures could be copied in the usual way. It also has the advantage that no great expenditure is necessitated if the picture is printed with a white margin on  $10 \times 12$  or even  $12 \times 16$  paper. Carbon is the ideal process for the work, but will probably be set aside in favor of platinotype or even bromide. Printed-out silver prints, no matter how carefully produced, can not be guaranteed to remain without change even for a few years, and such collections are likely to be of more interest to a coming generation than they are to the present one. The question of surface is an important one. If photographs are constantly handled and rubbed together the surface becomes rubbed. This may only cause minute scratches on gelatine surfaces such as those of carbon and bromide prints, but with those of rougher surface a portion of the image is removed by very gentle abrasion and the half-tones rapidly deteriorate. Hence if platinum is to be used the Japine variety should be selected for the collections. Bromides should certainly be toned. One has only to look at back numbers of the Almanac, to form some idea of the durability of untoned bromides. Prints, if mounted, should be fixed upon tough paper and not upon cards; the latter become dog-eared and soiled. Good, smooth drawing paper is excellent for the purpose, and lends itself well to any form of lettering or tilting.

The preservation of the prints in files, cabinets or volumes is an important matter. Vertical files should be avoided as likely to harbor dust and to allow the access of air to the surfaces. A loose-leaf album is better, while properly binding the prints into volumes is best of all. The value of the cut-out mount in preserving the surface of the print from abrasion should not be neglected. If the prints be unmounted with white margins, they should be hinged in pairs with good linen tape, which can be sewn through on to the vellum or string bands used in binding. As a rule, this

should be done by the binder, who is an expert in the handling of the glue-brush. Mounted prints should be put upon double leaves of paper, one on the first page and one on the third, when no hinge will be necessary. There are many admirable loose-leaf albums on the market, and some are very suitable for this purpose. They are not, as a rule, as elegant as a properly bound book, and there is always the danger of prints being removed, though if a good lock back is provided this risk is minimized. Whenever possible, Russia leather should be used for covering the bindings. Calf and sheepskin (imitation Morocco) quickly deteriorate in town atmospheres. Russia is, moreover, insect-proof. If any descriptive matter is to accompany the pictures it should be upon the margins or, failing that, on a separate sheet with the back to the face of the portrait. On no account must it touch the latter. It may also be well to give a word of caution against the use of colored typewriting ribbons, as most of the work done by them fades very quickly. Lastly, it must not be forgotten that a lot of unseen and unforeseen work has to be done in carrying out a job of this character, and that in quoting a price an ample margin should be allowed for contingencies.

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**HELP WANTED**—Wanted, a good printer. Man or woman. One who is used to doing good work. Steady job all the year round. A nice comfortable work room with pleasant surroundings. State salary expected in first letter. Address John T. Selby, 113 W. Lexington St., Baltimore, Md. 12-1-3

**HELP WANTED**—Wanted Kodak finisher and frame maker. Good salary to the right party. Write fully in your first letter. Address The Hammond Studio, Meridian, Miss. 11-17-4

**HELP WANTED**—Wanted at once an A-1 operator, accustomed to high grade work; also a printer and retoucher. Address Dishinger & Boice, 719 Grace St., Richmond, Va. 11-24-3

**FOR SALE**—Good kodak agency, one studio, two dark rooms, outfitted up to date, at Palm Beach, Florida. Best winter resort, near three big hotels. Owner wishes to retire. Price, \$4,000. Rent each season, \$500.00. Will also sell the building and ground if desired. Write to Albert Guionnaud, White Sulphur Springs, W. Va. 2-18-18

## STUDIOS FOR SALE

**FOR SALE**—In money-mad Detroit, an old established, up-to-date studio near the shopping center of the city. Will make very low price on cash sale before the first of the year. Address R-3, care of this journal. 10-27-4

**FOR SALE**—Studio for sale in Colorado Springs, Colo. Town of 3,000. Address G-4, care of this journal. 12-1-2

**FOR SALE**—Studio and Photo Supply business combined, in city of 50,000. Splendid opportunity for the right party. \$1,500.00 cash required. Reason for selling, am drafted. Address W. H. Larsen, Photographer, Racine, Wis. 12-8-1

**FOR SALE**—The Standiforth Studio of Louisville, Ky., is for sale; owner, Mrs. E. C. Standiforth, retiring. Studio established 1901. Has held the exclusive clientele of Kentucky and adjoining states for last 14 years. There are about 91,000 negatives on file, representing the very best families in this part of the country. Most modern of equipments for both daylight and flashlight work, home portraiture, etc. The yearly proceeds should be doubled from now on, as the military cantonment, with 40,000 soldiers, is here. Situated on Fourth Ave., right next door to large building devoted to soldiers' uptown recreation rooms. The Standiforth Studio has a reputation founded on 16 years of strict adherence to the highest ideals of photography, and presents a really wonderful opportunity. References exchanged. Address The Standiforth Studio, 621 South Fourth Ave., Louisville, Ky. 12-8-1

**FOR SALE**—Commercial studio for sale. Doing high-class work at good prices. Well equipped with everything new and up-to-date. Price will be right, as expect to re-enter war service soon. Address L. G. Rose, 116-118 Erie St., Toledo, Ohio. 12-8-1

**FOR SALE**—Eastman four-man printer, complete with Cooper-Hewitt light, extra tube and extra shifter, almost new; cost, \$153.00. Present new price, \$215.00. Will sell for \$115.00. Will ship C. O. D. with privilege of examination. Address The Elizabeth Novelty Co., 215 Broad St., Elizabeth, N. J. 12-8-4

**FOR SALE**—One 11x14 Ansco Studio Camera; double bed. Fitted with one 11x14, one 8x10, one 5x7 back and holders. All in perfect condition. One Folmer & Schwing Sky Scraper. Four double holders and carrying case—good as new, not a scratch on the outfit. One 11x14 Ross Wide Angle Lens. One 11x14 Goerz Dagur Volate Shutter. One 11x14 Versar Portrait and View—new. One 5x7 Goerz Dagur and Shutter. One 4x5 B. & L. Zeiss Tessar 7.2 M.M. Series 1c.—new. Three heavy tripods for 11x14 and larger view camera—new. 12-8-3

**FOR SALE**—Big opening for a good photographer. Gold-mining, farming, lumbering and live-stock country. City of 10,000, additional 10,000 territory to draw from. Only two competitors, both women. Only ground floor studio, big plate glass show-windows, low rent, excellent location. Well equipped and furnished new. Best of reasons for selling. Fine climate, away from storms and blizzards. Address Box 282, Baker, Oregon. 10-27-5-12

**FOR SALE**—One of the best and most up-to-date studios in a city of 300,000, doing a good business and high grade work, all new and modern equipment and newly furnished, north light and large operating room, complete studio on first floor of new building and very central. Must be seen to appreciate. Five years in present location. Best reasons for selling. Three hundred dollars cash and suitable terms. Address The Freeman Studio, 133 Clinton Ave., So. Rochester, N. Y. 12-1-2

**FOR SALE**—One of the finest opportunities in the south. Studio located on one of Atlanta's most popular corners, center of the most important retail section of the city. Also second studio on same floor. Both to be sold together. Inventory cost \$5,000. Business done last year in one studio alone amounted to \$12,500.

Can be bought reasonable, one-half of purchase price to be cash. Balance arranged to suit parties. This would be an excellent chance for two young men who will do the work themselves, one managing, etc., and one operating, printing, etc. Business was started 1910, and has a first-class reputation. Present owner wishes to retire, owing to ill-health. For further particulars address L. 4, care of this journal.

## SPECIAL

**FOR SALE**—A pair of 9-inch condensers, NEW. Address The Venard Commercial Studio, 101 Madison Ave., Peoria, Ill. 11-17-4

**SPECIAL**—During the months of November and December we will do printing and retouching for the trade; send us samples of your different styles and we will quote prices. Address The Venard Studio, 101 Madison Ave., Peoria, Ill. 11-17-4

**SPECIAL**—Will exchange new 8x10 Verito and cash for high grade 4.5 Anastigmat. Not less than 14 inches. Buy all cash. No fancy prices. Address Shedden, Glace Bay, N. S., Can. 12-8-1

**SPECIAL**—Retouching for the trade. Frank Lovelace, Box 133, Indiana, Pa. 12-8-10

**STUDIO WANTED**—I wish to purchase a studio in town of five thousand or more in Illinois, or some adjoining state. Ground floor studio preferable. Will consider others. When writing give detailed description of studio and equipment. Also description of town. State price and terms. Address Charles Freely, 219 Lawrence Ave., Effingham, Ill. 12-8-1

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