

ABEL'S PHOTOGRAPHIC WEEKLY

Vol. XXVIII. No. 708

SATURDAY, JULY 16, 1921

PRICE TEN CENTS
\$2.50 A YEAR



**G. CRAMER
DRY PLATE COMPANY**

CHICAGO

SAINT LOUIS

NEW YORK

Gross Circulation 3,047
Net Sales Through Dealers..... 138
Gross Mail Circulation..... 3,185

GUARANTEED
NET PAID
CIRCULATION **3,076**

(Professional Circulation Only)

It takes a "*Special Extra Fast*" youngster to beat a
HAMMER PLATE!

That's why, for child portraiture, Hammer Plates are
 indispensable.

Special brands for special needs.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label)
 Plates for field and studio work and

Hammer's Extra Fast Orthochromatic and D. C. Orthochromatic
 Plates for color values.



Hammer Dry-Plate Co.

Ohio Ave. and Miami St.

- St. Louis, Mo.

Are You Tied Down By Your Studio?

Do You Need Help For Only A Short Time?

Many a photographer who would like to take a vacation cannot afford to close his studio, yet he does not want to take the risk of hiring a man and trusting him with the studio and equipment.

I propose to go into any man's studio and run it for him the same way he has run it, for a period of not less than ten days. He can go away on that long-anticipated trip, and forget his business, knowing it is in capable hands.

I am a photographer of ten years experience. My wife, too, is a photographer and has been fifteen years in business. We would work together. I now own and operate a studio doing a nice business, but I crave a change in scenery. Can furnish plenty of references, and will furnish bond if necessary.

Write me for your date at once.

ALVIN W. DOLPH

Williston, North Dakota

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor

— CHAS. L. ABEL, Associate Editor

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PRICE TEN CENTS
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Terms: Two dollars and fifty cents a year in advance. Postage free to all subscribers in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

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EASTERN REPRESENTATIVE: A. A. Winkler, 6 Colon Street, Brighton Dist. Boston, Mass.

In Passing By

THE International Convention. This issue of ABEL'S will come into the hands of quite a few who will still have time to pack their grips and make a running jump for the big convention at Buffalo.

And we earnestly recommend them to do so. In the first place, we have been in Buffalo during the exceeding hot spell that gripped this part of the country over the Fourth, and the coolest place we have found is the inside of the big convention hall. Fact! It is an enormous building, splendidly ventilated and compares most favorably in that respect with any hall we have visited for convention purposes. So don't be afraid that you are going to be hot and uncomfortable. We guarantee you will not—and then, too, think of all the cooling drinks you can get during convention hours, served by our gracious ladies of the Auxiliary.

Of course, we have no idea at all what the attendance will be but judging from the many letters we have received from far away points we believe that the Buffalo convention will not have to record a failure. There will be more manufacturing concerns represented than ever before. This convention will be known as an Exposition as much as a convention. The picture exhibits will surpass anything heretofore shown and we can say that right now because we have first of all a great exhibit of one hundred of the finest portraits that New York city photographers have ever made. Then there are group collections for the Interstate Trophy competition and a splendid complimentary exhibit. Next we have twenty-four portraits selected from the best work of the British photographers and a great collection from Eduard Blum, of continental portraiture. Further, there is the selected exhibit of our members and the commercial exhibit. It will be a wonderful treat and in addition the pictures will all have a wonderful setting. We rather imagine that the good folk of Buffalo when they come to see the exhibit will have a vastly increased respect for photographs and photographers.

Yes, if you still have time and are still wavering, by all means pack up your toothbrush and pajamas and come on over.

FRANK NOBLE. The sudden death of Frank Noble, Vice-President of the Eastman Kodak Company, on Tuesday night, July fifth, is the distressing information that comes to us in the midst of our preparations for the national convention.

To our great sorrow we have had to make public the unexpected deaths of quite a few of our leaders in the photographic world the past few months, and what makes it the harder has been the fact that they have all been our good friends and all of them we have known almost throughout our career in this business.

Our memory takes us back some twenty-four years, when we were publishing Photo Era. It was our duty to call on the various manufacturing concerns and among others we came to a little factory in New Jersey. We have only a faint recollection of the name of the company but believe it was the New Jersey Aristotype Company, makers of a printing-out paper. There we met a tall young man who was in general charge of affairs. It was Frank Noble. He had a very distinct personality of his own and we never forgot that meeting. It was not so many years later that this young man had risen to a position of high trust in the Eastman Kodak Company. He was always the same affable, charming man, entirely democratic and without the least pretensions because of his high office.

Frank Noble was a familiar figure at national conventions and was one of the best known of the officers of the Eastman Kodak Company in his relations with the trade as he made it a special duty to call on the dealers throughout the country every year.

His death will be deeply deplored, not only by those who worked with him and for him but by all who ever came in contact with him, and the National Association, the P. A. of A., has lost a firm supporter.

The Psychology Of The Show Case

PRACTICALLY every photographer uses either a window or a showcase for displaying his work, and often the show-case is the only form of advertisement resorted to, either because the worker does not believe in window display, in connection with a studio, or if he does, he may not be fortunate enough to possess a window, owing to the construction of his premises. That publicity pays must be admitted, as we live in an area of advertising at the present time. A photographer's showcase is either a good advertisement or a bad one, and if neglected at once irritates the public eye and does more harm than good, while a well-planned display is a remunerative advertisement, bringing custom to the studio. Naturally, every display is of the worker's best ability when it is first arranged and put before the public, but how many *neglected* showcases we see about our towns today! When new, no doubt they did the worker great credit, but owing to neglect they are bad advertisements. The firms they represent may turn out real good

work in every way, but strangers look at these showcases and judge the firm accordingly. It would be far wiser to reply upon work turned out than to own an unattractive advertisement. What is an advertisement? It is an announcement. A photographer's showcase announces something. It tells the public where the studio is situated and, above all, the class of work turned out. Hence the importance of making it a good advertisement and creating a good impression. Let us now go one step farther and think of the "elements," so to speak, of good advertisements. The chief points of a good advertisement may be summed up under four headings, as follows:—

1. It attracts.
2. It holds interest.
3. It creates desire.
4. It impels action.

These four points are based upon sound psychological facts. They act upon the mind. Let us now deal with each point separately as applied to our photographic showcase display.

THIS week we are publishing number 79 of our series of photographers' advertisements. Readers who have clipped these advertisements each week have by now a most valuable file of ideas from which to make up ads for their own use. This week's advertisement may not strike you today—six months from now it may be just what you want. If you don't file your copies, at least keep these ads.

As regards attraction, the first consideration should be position. Usually the showcase is fixed at the studio entrance, and great care should be taken to use the best space for publicity. Sometimes a case on one side wall of an entrance may be passed almost unnoticed, while one on the other side may instantly attract the eye, on the same principle that a shop one side of a street may have a far more valuable position than a shop directly opposite in the same street. If a showcase be tried first on one side of an entrance for a short time and then changed to the opposite wall for the same length of time, a striking difference will be noticed in the number of people attracted to look at the display in each position. This point, of course, is only considered with displays inside the doorways, when there is no space available facing the street. The position, then, can be chosen according to its power of attraction. Then comes the question of height. The showcase should be at a convenient viewing height, so as to need no undue effort to view the display. Another feature to consider is lighting. If artificial light is required it may be either from the general light in the studio entrance or even lighted by miniature lamps fitted inside the showcase itself with a switch in some convenient place. Even in daytime, if the entrance is dull, it pays to keep the showcase lighted artificially, the main point being that light attracts.

Having attracted anyone to notice the showcase, what will hold their interest? If, on approaching closely, the display is found to be untidy or inartistic, the interest is not held, so the first thing should be an artistic case both inside and out. This does not necessarily imply an elaborate design; in fact, one rather simple and well balanced. The backboards should be subdued and of good appearance. Art boards or canvas—in fact, endless varieties of material—can be used at little cost, to cover the backboards forming a ground for the prints. Some high-grade wall coverings cannot be beaten for effect, these, of course, being of the self-colored variety, art shades or imitation canvas, etc. Now a word about the selection of "specimens." These should be interesting and topical. A recent wedding group, portraits of local celebrities, popular sports, concert or committee groups, all hold interest. It is a very good plan to change not only the photographs but also the scheme of showcase dressing. The photographer of average artistic ability will have no trouble in devising fresh ideas, and anyone having noticed the showcase on a previous occasion is attracted by the change and interest is immediately renewed.

The creation of a wish obviously relates to the specimens on show. They should be carefully chosen, not only for quality but also for their suitability to the display. Taking it for granted that we have a

Photographs.

**We may live without Photographs—
But not so well**

Natusch

The Photographer in Your Town.

Photographer Natusch of De Kalb, Ill., does quite a little clever advertising. He believes in few words and plenty of white space, to make his ads stand out from the rest.



Wm. L. Koehne of Chicago, Ill. One of the demonstrators at the Buffalo Convention. He will photograph children in the Model Studio.

number of good prints, the final arrangement should be well balanced as regards sizes, mounts, color, and general key of effect. For instance, one display may be solid dark background work, while a change could be made to light vignette and sketch or colored styles, the former being in a low key and the latter in a high key, with suitable case dressing schemes to each in turn. Such arrangement of well-selected prints will be pleasing, and the desire is created to have portraits taken in the styles and processes shown because they are distinctive. "I want something like that," is what a customer thinks on seeing a pleasing style. Something distinctive—just the bit different from all others. To be distinctive one must show personality in his work, some power and character. This all creates desire and, which leads us to our fourth point, impels action.

What has been the process of our advertisement so far, step by step? First, to attract clients by the power of publicity. Secondly, once attracted, their interest has been held by the pleasing arrangement of display. Thirdly, being pleased, they desire to have something like that which pleased them. Having the desire, they are naturally impelled to action—to make an appointment for a sitting. So, right from the start, one point leads on to the next, and that

should be chief aim of an advertisement. The four points we should have studied in detail act upon the mind subconsciously and instantaneously, but if a sitter says to you, "I came to be photographed because I liked the pictures in your showcase," it is certain that person's mind went through the process we have analyzed. In conclusion, if a public display of work is neglected the whole process is reversed and the bad advertisement is a vital danger to business, driving away instead of attracting custom. A little study of "psychology of the showcase" is well repaid. —"B. J."



Some Suggestions For Amateur Finishers

WITH the coming of hot weather, the Osgood Photo Supply Company, of Galesburg, Ill., found some cooling appliance for their film tank developer an absolute essential. After trying in vain to get a large-mouthed bottle, or a jar with cover, suitable for retaining the ice without letting in the developer, they hit on a collection of old kodak film and film-pack tanks.

Nearly every photo-finisher has some old tanks lying around. Make sure the gaskets are in good condition, break up the ice, fill the tank, close it, and drop it in the developer. Use as many tanks as necessary to bring the temperature of the developer down to the required point. It really works.

For cooling their trays for amateur print developing, they purchased about twenty feet $\frac{3}{8}$ " heavy lead pipe and made a flat coil through which they run the city water used for washing the prints. The developing dish rests on the coil, which is in the bottom of the sink. It keeps the temperature just right, without ice or waste of time and water.

The Osgood people would like very much to know what others are paying amateur printers, for instance, those who have no more skill than to print and develop eight hours a day, the type of man who averages six hundred prints a day just printing, developing and fixing, using Pako printers; no washing, drying or sorting. Also, what do other printers get for a day's average; what do they have to do besides what has been enumerated; and what is the average wage paid for this class of work considering a steady job the year around.

Any of our readers who find themselves able to answer these questions can either write to us or to the Osgood firm direct. Incidentally we are always glad to print practical suggestions like those given.

Cleveland Photographers To Attend Convention In Party

THE Fowler & Slater Company, Cleveland, Ohio, have been very busy carrying out all the arrangements to turn out a big representation of Cleveland photographers to attend the big Buffalo convention. The Fowler & Slater party will leave Monday night, July eighteenth, on the magnificent steamer Seeandbee, the largest inland steamer in the world. Special rates are being offered by arrangement with the Cleveland & Buffalo Transit Line. Incidentally, those photographers who are taking advantage of the certificate privilege can use their tickets on steamers of the C & B line between Cleveland and Buffalo in either direction, without extra charge.

Mr. H. M. Fowler, and Messrs. Crosier and Arundel will accompany the party on Monday night. Several other representatives of the company will precede the party so as to be on hand when the convention opens Monday noon. Fowler & Slater are handling room reservations, purchasing tickets, and reserving berths, and it will be largely due to their efforts that Cleveland will be properly represented at the National.

Battling For The Wedding Photograph Order

A PROPOS of our recent editorial entitled "Some Bad Business Practices," Martin Schweig, of St. Louis, Mo., writes us how he solved the vexing problem of finding some other studio endeavoring to force its way in where he had the order for photographs. In many cities the scurrying of photographers to make photographs at wedding is almost a public scandal, and any methods are resorted to in the endeavor to make some negatives from which to force a sale. Here is Mr. Schweig's letter:

"We were practically the originators here of the society wedding photographs. We have been photographing in the last eight or nine years almost every socially prominent bride. Within the last few years one studio here in particular has been trying to ape methods used by some of the photographers in other cities regardless of the fact that we had the appointment to take the pictures. They have used every effort they could think of to be among those present, offering special newspaper publicity, which was a fake, or the offer of free photographs.

"This sort of competition was very annoying for a time until we caught on to their game. Now when we make an appointment, besides telling the young lady how foolish and unnecessary it is to have anybody else



I. Buxbaum of Brooklyn, N. Y. Mr. Buxbaum will demonstrate his method of using the "pony emergency" lamp—just one C-3 Mazda—at the Buffalo Convention.

there, we tell her that we expect no other photographer to be present.

"With due insistence on this we have met the situation very nicely, but we have to be continually on the alert."

"Electrical Transmission By Photographs"

By MARCUS J. MARTIN

A TECHNICAL 136-page illustrated book just published presenting in a simple and concise form the method of working of the various systems devised for the electrical transmission of photographs. To those desiring to experiment full instructions are given for the building of a machine suitable for transmitting and receiving.

The science of photo-telepathy is one that is growing in importance, and can be applied in ever increasing fields. Although barely emerged from the experimental stage, photo-telepathy has already proved of great value. Its study will be found interesting to any photographer.

Published by Sir Isaac Pitman & Sons, New York, Toronto, Melbourne, London, Bath, cloth bound, price \$2.00.



WELL!
HE IS HERE
And you will
have to have
=HIM=
SEE Photographed
FOLTZ & KENDRICK

Successful Lantern-Slides Used In Movie Theatre Advertising

No. 22: By FOLTZ & KENDRICK,
WILMINGTON, No. CAR.

(We want to continue this series of lantern-slide advertisements. Keep it going by sending some of YOUR OWN.)

Back To Normal

By JAS. H. SMITH, of The Jas. H. Smith & Sons Company, Chicago

THIS is a hackneyed phrase which is somewhat overworked in these latter days of changing conditions, of unrest, and to a certain extent of labor and business depression, throughout the country.

My observation, however, does not indicate that the phrase has been used in connection with the tendency, which I regret to observe is becoming quite prevalent, of ignoring the old system of lighting the subjects for portrait work in the studio from one broad general source which will reproduce the features of patrons as they are almost invariably seen in their homes and in the varied walks of life, and adopting instead, more striking and unusual effects.

It is to the great credit of our best portrait photographers that they have not been swept off their feet by the fad now so prevalent for "something different" and for "fancy lightings," etc. I have now in mind an ex-president of the P. A. of A., as well as others who refuse to inflict upon their patrons, those inferior abominations of lighting, such as are never seen in real life, but which others offer as "something new," "the latest style in lighting," and which some patrons will accept rather than have it inferred that their photos are not up-to-date, even though the likeness is inferior to those of the plain lighting.

In advertising his wares a Kansas City dealer mentions "everything to satisfy the craze for fancy lighting." Whether he realizes it or not, he was right in calling it a "craze," and such a craze must soon pass because of a lack of merit.

It is a good thing to introduce a change in your business if it has merit, or is an improvement upon the old. You would make that the only condition of changing a piece of apparatus, then why not apply the same test in lighting your subjects? Why should any photographer use a "spotlight" for producing some "new" effect, when by doing so he produces an effect which the friends of the subject never saw, and which therefore fails utterly to produce the best possible representation of that subject, the result being neither artistic or beautiful.

I have seen a vast number of so-called "fancy lightings" and "double lightings" but it has never been my privilege to see *even one*, which in my judgment would not have been greatly improved by using one source of light (properly blended, of course) and dispensing entirely with every double source of light.

To me the great majority of fancy lightings now produced are lighting *abominations*, and I believe that the great majority of our *best* photographers are of the same mind, and it is surprising that so large a number should be willing to greatly lower their standards for *quality* of work in order to offer something "different," and which in the very nature of the case is destined to be merely a passing fad. Hence in my judgment those who first get "*back to Normal*" and back to a *sensible* system in their lightings, will thereby greatly strengthen their foundations for future prosperity.

'Tis Here-Maybe



Thorwald Lee, of Minneapolis, on his return from a camping trip on the north shore of Superior, sends us a report of the upholding by the Minnesota Supreme Court of the Sunday closing law as regards photographic studios in that state. The Minneapolis boys last year, in an endeavor to enforce a day of rest for all the photogs., had several who persisted in keeping their studios open, arrested. One photographer, fined ten dollars, appealed to the supreme court with the result just stated.

Our old friend A. I. Wranitzky, formerly of Texas, and now running the Tampico Optical Company, of Tampico, Mexico, dropped in on us the other day. Unfortunately business conditions compel his return to Mexico without staying over for the convention. He is taking Mr. D. K. Miller back with him to add to his staff. He is doing a considerable amateur finishing business, using Pako equipment.

Hugh Carver, of The Fowler & Slater Co., Cleveland, tells us the following stunt which a clever faker tried to work on Jack Clifford, of Lakewood, Ohio. We are passing it on so that none of our readers will be taken in. About three-thirty or four o'clock in the afternoon, one day not long ago, a good-looking young fellow about 28 or 30 years old, and well dressed, stopped in at Clifford's Studio. He wanted to make arrangements for a sitting for his fiancée, who would drop in the next day. Also, he wanted to order and pay for six prints, the most expensive style Clifford had in the showcase. He knew that his fiancée would object to his paying for them, so he wanted to beat her to it, was his plausible excuse. All right, Clifford quoted him a price of \$20.00. "Well," says the bird, going through his pockets, "I haven't that much on me, but I suppose you'll cash a check for me, since it's after banking hours?" Just about that time Clifford began, as the French put it, "tremendously to think," and commenced to alibi. The check was for \$35.00. "I'll have to look and see if I have that much," he said, and took a walk through the back rooms. "No," he said, when he returned "I find I haven't \$15.00 on hand." So the well-dressed stranger laughed it off and went his way. And did his fiancée show up next day for the sitting? Yes she did, NOT!

J. Kennedy of Toronto, Ontario, sends us the following tribute to H. B. Henderson, one of our pioneer home portrait workers, who died a few days ago in Bellevue Hospital, New York City.

"Mr. Henderson was born in Kingston, Ontario; the son of a photographer in that city, but early in life he went to the United States. Years ago he was an active member of the old 'Lens and Brush Club' of Boston, in which city he was connected with the Brookline Art Union; later drifting into Home Portraiture exclusively. His work was most artistic and in a style of his own, which was very advanced for those times and made a great hit with the Four Hundred of the larger cities which he visited. Henderson remained in Washington for some years, but of late has been in New York City, where until a year ago he ran the old Histed Studio on Fifth Ave.

"Harry Henderson did not fraternize to any great extent with his fellow photographers, but will be remembered for his charming and picturesque personality and kindly disposition, by all who had the privilege of knowing him."

John Q. Osborne, the first man to establish a photographic studio in Spokane, Wash., died on June twenty-fourth at the age of 71. His death followed a long illness.

W. A. Bishop, Sandusky, Ohio, was recently elected Commander of Erie Commandery No. 26, Knights Templar. Congratulations, Mr. Bishop.

Mr. and Mrs. Bell, of the Bell-Larson Studios, Minneapolis, have just opened their attractive new studio on Central Avenue, that city. The Bells were formerly in Kansas City, and are now sole proprietors of the Bell-Larson Studios.

The Voorhees & Burdsal Studio, Dallas, Texas, suffered rather severely from a fire early in the morning of June twenty-sixth. Practically all of the equipment and furnishings were destroyed.

Frank Bern, former owner of the Bern Studio, of Cleveland, is enjoying a wonderful vacation in Switzerland, his home country. He expects to return to the United States in the near future, however.

Dressing Up The "Cut-Price" Offer

JOE HILLHOUSE, of Vicksburg, Miss., sends us an advertising stunt he used during April with considerable success. As he says in his letter to us, "the idea is an old one and almost worn threadbare by all kinds of advertisers," but the way he has dressed it up it strikes us as being well worthy of reproduction here.

He mailed out approximately a thousand of the "checks"—one of which we are reproducing here—in Vicksburg and vicinity, together with an explanatory circular (very neatly gotten up) which we are reprinting below.

inducement is in the form of a check, made payable to you for three dollars and fifty cents (\$3.50), and which we are enclosing herewith.

This check, if brought to our Studio during April, will be accepted as part payment on an order for photographs, the sitting to be made during this month.

Several months have passed since we reopened our beautiful residence Studio, and no doubt, our prices are well known to you. Of course the three dollars and fifty cents will be deducted from our regular scale of prices, and also, in the larger sizes it is not

Studio of Joe Hillhouse ESTABLISHED 1914.	No. 1082	CREDIT CHECK NOT BANKABLE	Vicksburg, Miss., April 4th, 1921.
	The Hillhouse Studio		
	Pay to the order of	<i>J. C. Abel</i>	\$ 3.50
	◆◆◆ THREE DOLLARS AND FIFTY CENTS ◆◆◆		
	This credit check, if used during April, 1921, will be accepted as part payment on photographs made during April.		
	The Hillhouse Studio, <i>Joe Hillhouse</i> PHOTOGRAPHER.		

How to cut prices without making it seem to obvious. One of the credit checks used by Mr. Hillhouse in the business-getting scheme described on this page.

"Of course," writes Mr. Hillhouse, "I could not do this if we handled a cheap class of work. As a rule, I am not a believer in 'cutting prices' to boost business, though there are times when it may be done profitably and in a dignified manner, without lowering the standards and ideals of the studio. We make nothing cheaper than \$15.00 a dozen and most of our work is in the larger sizes, so even with the reduction, we have still allowed ourselves a good margin of profit."

And here's the circular, which explains the plan in detail:

VICKSBURG, MISS., April 4, 1921.

The Month Of April, coming as it does at the close of winter, with its disagreeable winds and showers, is usually, considered a "dull month" with photographers.

Now we do not wish April to be "dull month" with us this year, and are therefore offering you a special inducement to have photographs taken during this month. This

necessary that you take a full dozen photographs in order to apply the check on the amount.

We are mailing out checks totaling about three thousand five hundred dollars (\$3,500) to our friends in and about Vicksburg. The check does not necessarily have to be used by you personally, but when properly endorsed on the back, may be presented by a relative or friend. Naturally, only one check will be accepted on each sitting.

In this offer you are not limited to one particular size or price, but are at liberty to select from any of our styles of work.

Perhaps you wonder how we can afford to make this unusual cash reduction. We will tell you candidly and frankly that we want to more than double the usual April business, and in order to do so, are glad to share our profits with you.

We make sittings only by appointment, and by the way, our telephone number, which is 243, does not appear in the current issue of the telephone directory.

Studio Of Joe Hillhouse.

To safeguard the quality of
your results on photographic
papers use

ELON

We make it—we know its right

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers'.

We're Going to Buffalo



BACK • ON • THE • 23rd JULY

On July 18th our Shop closes. Every man on our force is going to spend a week with a note book in his hand. We're after new ideas, new methods.

The thirty-ninth annual convention of the Photographers Association of America is going to be our hunting-ground. We believe PRINGLE & BOOTH service will be better than ever—every man will be wise to the newest ideas in the profession.

We'll appreciate it if you'll try to hold that order till our return.

PRINGLE & BOOTH
181 • GEORGE • ST.
T O R O N T O

Pringle & Booth, Toronto commercial photographers, intend to attend the Buffalo Convention in a body. Incidentally, they intend to let all their customers know why they are going. This is one of the ways to get real benefit from going to a convention. Make sure your customers know that you ARE going, and WHY.

The Prevention of Halation

By D. CHARLES

THE causes of halation are a long way yet from being thoroughly understood. Each writer has his own pet theory as to what gives rise to this trouble, and how to avoid it, yet expresses surprise that apparently opposite methods and conditions do not exhibit the annoying feature.

The truth is that there are many causes, and halation will not be obtained unless (as a rule) more than one of these is present.

To begin with it is necessary to make some definition, such as to state that by halation I mean any spreading of light around any portion of the image, and irrespective of scientific subdivisions, and by correct exposure I mean such exposure as will render a satisfactory amount of shadow detail by ordinary methods of development followed by printing on my favorite printing medium. That is to say, I propose dealing with the subject from the practical photographer's point of view with a reasonable amount of latitude of terms, so that I hope no one will want to quibble with me on points of definition, so long as the conclusions of my arguments are agreed to.

For instance, when I state that I find halation difficult to obtain, I know perfectly well that it is quite easy to obtain by placing a plate in contact with a sheet of black paper in which there are some pinholes and exposing the same to a source of light for sufficiently long. The image of each pinhole will be surrounded by halation more or less defined according to the degree of diffusion of the light and the nature of the emulsion. What I mean by difficulty of obtaining halation is the difficulty of getting it in the camera, on subjects of quite "inviting" a character, when using my favorite plates and lenses, whatever developer I may use, or whatever its degree of dilution.

In that last sentence all the factors have been stated:—The subject, the plate, the developer, and what is so seldom suspected, the lens. In my opinion, when a bad case of halation occurs it is never due to one of these factors alone, and generally can be traced to more than two of them being present so that by noting the conditions of each of those factors it becomes possible in many cases to avoid the combination of circumstances which are likely to accentuate the



P. O. P.

PRINTING processes on paper, in the early stages, depended largely upon a medium in which to properly suspend the sensitizing emulsion. The first of these was albumenized silver paper. But the Colloid process which was introduced in America between 1885 and 1890 was a vast improvement upon the Albumen process.

These were printing-out papers for exposure in bright sunlight, hence the name, P. O. P. The printing-out papers of the present are used largely for proof purposes.

From HALOID Art-Proof Papers (Half Matte and Glossy) to the most delicate and artistic surfaces of HALOID Professional Papers, the same exacting care is exercised in the manufacture. This, by an organization trained in the exclusive manufacture of professional, amateur and commercial papers, with quality as the first consideration.

Let us tell you more about HALOID Papers

New York Office
225 Fifth Ave.

The HALOID Co.

ROCHESTER · NEW YORK

Boston Office
101 Tremont St., at Bromfield

Chicago Office
68 W. Washington St.

HALOID



trouble.

Of course it is the subject that usually is considered to be the principal source of halation, but beyond the very elementary proposition that without a subject one would be entirely free from the fault I am compelled to say that in a very great number of subjects which would seem to be predisposed to halation there is not the slightest sign of it, and where a worker finds the undesirable feature occurring frequently in such subjects he will usually find it also, though less pronounced, of course, in his general output. The kind of subject that is supposed to be "difficult" from the halation standpoint is naturally one with abruptly marked contrasts, such as an interior which includes windows in the view photographed, a male sitter in evening-dress, and especially subjects which contain artificial lights whether diffused or unscreened. When surprise has been expressed at the absence of halation, or when merit is claimed for any special material or method it is always in connection with such subjects, but I wish to point out that although these do often exhibit the trouble in question, it is comparatively few cases in which it is not preventable. It is obvious that a variety of subjects prone to halation contain detail in the high-lights comparatively over-exposed when compared with the detail in the shadows. That is to say, that if one were photographing those high-lights alone a fraction of the exposure given to ensure satisfactory rendering of the shadows would be sufficient. For instance, a large machine may contain black castings in shaded parts, while in a prominent position as regards light may be a dial consisting of white card bearing fine black lines (a volt-meter or pressure-gauge). If one were photographing the dial alone a quarter of normal exposure would suffice, yet it is likely that six times the normal will not be overmuch for the black details. Therefore, the dial will have received quite twenty-four times the exposure that one would give it alone, and if any halation were present it would certainly obscure the fine black figures on the dial. Such a case as this is quite usual in the experience of every commercial photographer, who obviously cannot follow the advice of a correspondent who recommended that one should not expose so that any detail should penetrate the emulsion. He would be fortunate man who could limit himself to subjects that did not compel him to do otherwise. It is not suggested that in a case such as the one described the dial will be rendered as clear and brilliant as though it had been taken by itself, but the

writer has in his possession quite a number of such photographs in which the machinery is quite fully exposed and in which the dials can be read (with a magnifying glass in some cases) although the black lines in the photographs must be less than a five-hundredth of an inch in thickness. This description of subject is actually a greater test than the instances so often quoted of detail photographed against the light of factory windows. If these supposed remarkable instances are analyzed it will be found in a great many cases that the difference between the exposure required for the subject itself is not greatly in excess of that needed for the view through the window if the latter were photographed with a dirty piece of glass in front of the lens as in the actual case in point. If, however, the subject be photographed against a window which is itself the only or, at any rate, the main source of illumination the case is very different, as the light which reaches the side of the subject facing the camera obviously is far weaker than the direct light shining in the lens, and the disproportion between the exposures that would be sufficient for the subject or for the window or view outside it are infinitely greater than in the examples suggested above. The disproportion is even greater than in subjects in which the source of illumination (whether day or artificial light) is included, but arranged in a more normal way. What I am aiming at explaining is that the only sort of subject in which halation may be said to be inevitable or excusable is that in which not only is there a source of illumination but in which also that detail is over-exposed by some hundreds of times. Even then it will be found that if the other factors are favorable the halation can often be confined mostly within the illuminated area itself, and it will not be noticeable except in the rebate of the negative. The writer was asked recently to photograph a subject which seem the very limit as regards halation-inviting. A network of wires, the latter less than a sixteenth of an inch thick, was suspended seventy-five feet above the ground, and further wires connected this arrangement to the earth. The whole was about a hundred-and-fifty feet in length, so that on reducing the subject to $6\frac{1}{2} \times 8\frac{1}{2}$ the thickness of the wires could be seen on the ground-glass only as a very faint grey hair-line when examined with a powerful focussing-magnifier. The difficulty of the case was not diminished by the fact that the supports had to be rendered upright, so that a somewhat distant standpoint had to be taken and the axis of the lens was

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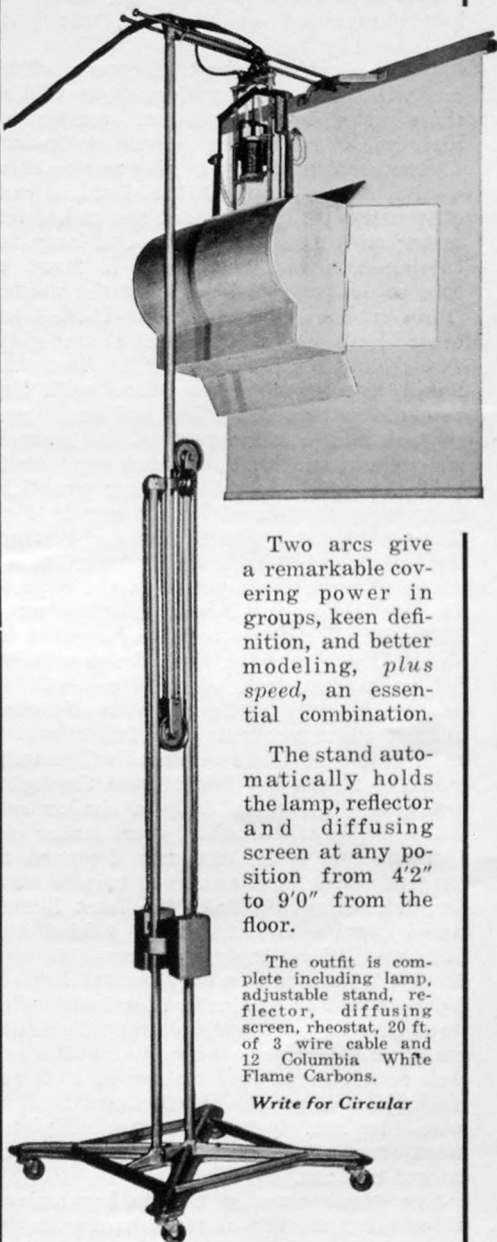
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necessarily neither central nor square with the plate. In addition to this, the wires were moving slightly in the wind. Yet it was found possible to obtain a perfectly sharp map-like photograph of the wires, and in a couple of plates the surrounding landscape, both foreground and distance, was quite satisfactorily rendered also.

Being of an experimental turn of mind, and wishing to test my theories as well as those raised by various correspondents, I arranged a test subject intended to include all the problems likely to give rise to halation. A Mazda lamp of three-hundred candle-power was hung so that the etched lettering on it faced the camera. A large focussing-screen was supported in front of this, so that one of the sides of the wooden frame cut the image of the bulb but left the other half clear. On the ground-glass (which was only a few inches from the lamp) two negatives were fixed with lantern-slide strips, one a line and one a tone subject, still leaving part of the ground-glass clear, and some scratches were made in both negatives. Still further complications were introduced by shading half of this arrangement with a thickness of tracing cloth, and by sticking overlapping strips of translucent paper on the edge of the wooden frame. Close to the unobscured half of the lamp was arranged a group of objects that normally would be considered not an easy subject, taken as a whole, to photograph, ranging from a piece of cotton batting and a graduate half full of water to a bottle of Elon. A sheet of ground-glass, to reduce the intensity of the light, separated this group from a similar set, which, however, contained even darker objects. To add to the difficulty, I pinned on the wall at the back a sheet of printed matter, this extending from the least illuminated portion to immediately behind the bulb itself. Thus the subject could be considered to consist of a very powerful direct light, as well as brilliantly illuminated windows of many shapes, sizes, and densities, many of them overlapping one another, as well as details of such nature in such positions that if serious halation occurred they would be lost. Quite a number of plates were exposed upon this subject, both backed and not.

The plates were of two makes and of three varieties. It was found that with the stop which was used throughout an exposure of three seconds on a backed ultra-rapid plate gave not only a perfect rendering of the bulb with all the details immediately adjacent to it, but also everything else except the very faintest shadow gradations. Printed with care on a contrasty

paper, this gave a very fair reproduction of the whole, and a quite perfect result of the lighter portions. There was no halation, except faintly round the filament itself, though there was a little diffraction in the form of a few tiny lines radiating from it across the wooden bar previously referred to.

All the plates used were about the same speed, and the exposures given ranged from the three-second one to three times as much, then forty times, and finally two-hundred-and-fifty times the original exposure. Of the latter four plates were exposed and developed in different ways and with different developers. Regarding the amount of halation, it may be said at once that in proportion to the detail image—that is to say, as seen in the prints—there is very little difference between any of these greatly varying exposures. What little there is, is only to be seen immediately around the lamp; and in all the negatives, and most of the prints as well, every detail of the lettering on the bulb is plainly readable, and very little of this is lost on any of the prints. The filament itself is, of course, reversed on all excepting the first three-second plate.

The modes of development were as varied as the exposures. For instance, two similar plates, both unbacked, were exposed for two minutes each, and developed in M. Q., but in one case the developer was used in concentrated form, and for the other was diluted so that the plate took ten minutes to develop to equal density. No difference could be detected. As a matter of fact an enlargement was made from the slowly-developed one to the size of the original subject, and in this the gradation throughout is distinct, from the detail in the bulb itself to the darkest shadows. The line subject can be plainly read even in the part of it that is seen through the glass of the electric lamp, and the writer was complimented on the quality of the texture of the details by one whose familiarity with photographs must be such as normally not to arouse any enthusiasm. In this case the bulb was over-exposed by forty times, and the other parts of the subject by six or eight times, and the plate was unbacked and softly developed. Of the plates which were exposed for over six times as much again as this one, one of them was unbacked and was of slightly greater speed. This "impossibly" over-exposed plate was developed in Elon of such dilution that at the end of an hour it had not attained printing density, so was finished off with a little stronger. There is actually no more halation in this than in any of the more normally treated plates and

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none in the windows, and although the quality of the gradation naturally is poor no detail is lost anywhere. Of the backed plates similarly ever-exposed, and developed normally for four minutes, prints show the best quality and gradation of any, though they are, of course, so dense as to make enlarging from them an utter impossibility.

I do not propose to argue from this that any exposure and any method of development will not bring out halation, but it does prove that if one uses plates that are reliable, it seems to matter little how one treats them. I would suggest to anyone who is frequently troubled with halation to ask himself if he ever congratulates himself on the rapidity with which his plates fix out. I think it will be found that a plate which is liberally coated with emulsion, and which therefore fixes slowly, will be found far less prone to halation in any circumstances.

(To be concluded)

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President Snow and Vice-President Voiland will both attend the National Convention at Buffalo, and intend to take advantage of many ideas or suggestions that they can find there to help make the North Central convention a success. Plan now to attend. The North Central has the money and intends to spend to the very best advantage.

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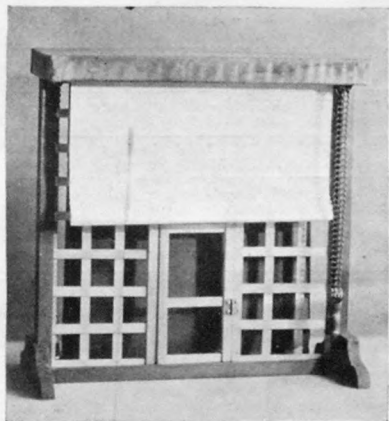
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