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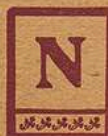
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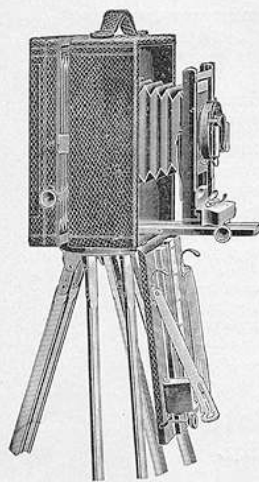
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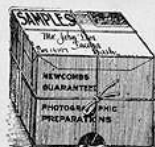
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## PHOTO-AMERICAN.

Vol. XIII.

AUGUST, 1902.

No. 8.

PICTORIAL COMPOSITION.

BY A. G. MARSHALL.

IV. ANGLES AND CURVES.

If one passes his hand over a smooth surface, without seeing it, its character is at once discovered, and interest in it is quickly satisfied. But let the surface be broken by projections and hollows of various kinds and the attention is held for a longer investigation. A blind person, dependent on the sense of touch for most of his experimental knowledge, would be interested until every fact of change and contrast in such a surface had been discovered and compared with every other. So it is with the eye. Looking at an unbroken line, its correctness and completeness are instantly comprehended, and there interest ceases. Let the line be broken into angles and serrations, however, and the eye follows them all out with an interest proportioned to the variety of change it can discover. Angles—changes in direction—do more than all other elements of form to express the character of objects. They catch the eye and focus the interest. For this reason angles can be either the making or the undoing of a picture.

There are three kinds of angles—acute, obtuse and right. Acute and obtuse angles are of very frequent

occurrence in nature, and their influence must be reckoned with in the structure of the majority of pictures. In general the acute angle suggests lightness of weight, slenderness, elegance and piquancy. Examples are found in the outlines of spires, pine and poplar trees, pointed leaves and grasses. In figure composition lean-



Fig. 1.



Fig. 2. "THE VICTOR." By David McGill.

ness and starvation are suggested if sharp angles are in the figure itself (Fig. 1), but if the angles are formed by the lines of attitude the effect is likely to be elegant and agreeable (Fig. 2). In the face acute angles indicate keenness of wit, or sharpness and acidity (Fig 3), or leanness, or melancholy (Fig. 1).

Obtuse angles usually give the idea of weight, solidity, security and stability—as seen in the outlines of broad based mountains, pyramids and low gables. Obtuse angles are more frequent in the face than acute ones, where they indicate the normal development of features and are associated with dignity, worth and perhaps beauty (Fig. 4). Of course actually pointed angles are never found in the human anatomy. But the angular intention of nature is always

manifest wherever there is marked character. Notice how devoid of all character a face becomes where there is no suggestion of angularity in its contour (Fig. 5). In the figure, as will be seen by reference to Fig. 2, acute angles are usually associated with and complemented by obtuse ones.

In landscape it will be found that acute angles pointing upward, as found in fir trees, spires, etc., partake largely of the aspiration and dignity of the perpendicular. The eye follows the direction given by sharp angles, which thus may become veritable pointers, having the effect in this way of inclined lines intensified. If an acute angle is skillfully, but not obtrusively, turned toward the point of chief interest it becomes a powerful means of directing the eye. In Fig. 6 the building is the focal point. The acute angle formed by the shore lines at the left directs the eye toward it. If clumsily done, however, the artifice becomes more apparent than its object. In Fig. 7



Fig. 4. JULIA ARTHUR.

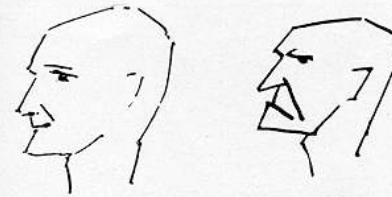


Fig. 3.

the same elements are awkwardly managed with a very unpleasant effect. The perspective in this case is also exaggerated in a manner often seen when wide angle lenses are used at too close range. Pointing horizontally, the effect of acute angles is reposeful. Such outlines as those in Fig. 8 are of common occurrence in shore lines, cloud layers, etc. The tranquillity of the level line can be given by such horizontal acute angles, without the barring effect to the vision that long horizontal lines produce, especially in foregrounds. Acute angles pointing from a center in various directions give an effect of dispersion, a sort of animation and gaiety of line, which, if the lines are well balanced, is usually agreeable but seldom reposeful. Hence, such arrangements are better suited to stage pictures, posters and compositions intended to strike the beholder at once, but not to be studied long or seen repeatedly. Light and cheerful floral pieces and decorations for entrance halls for places of public amusement and entertainment may adopt this idea successfully. The lines of Fig. 9 suggest life and movement.

The obtuse angle has none of the pointing effect. Its influence is usually to modify, by increasing or di-

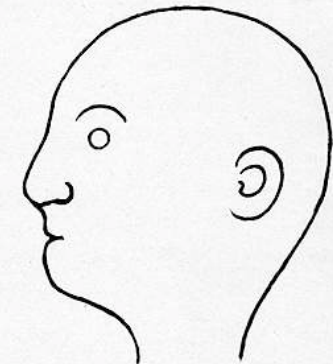


Fig. 5.

minishing the effect of unbroken inclined lines having the same general direction. The angles in Fig. 11 increase the solemn effect of the inclines in Fig. 10, while those in Fig. 12 diminish the impression. So remember that an acute angle directs the eye beyond the axis of its point, while an obtuse angle, on the contrary, leads the eye around the bend to follow its outline.

The right angle is the greatest possible opposition in the direction of lines. Though it is therefore a discord, yet it may be employed judiciously with strong effect. It must be introduced sparingly yet boldly, and almost invariably in the form of horizontal and vertical, either in the main construction lines (Fig. 13), or introduced like a pungent spice to enhance the harmony of curved lines by contrast (Fig. 14). Even then there is often felt the need of a slant or curve to soften the transition from one line to the other, as is done in architecture by the capitals of columns. In the pitch of roofs it will be observed that the right angle, or

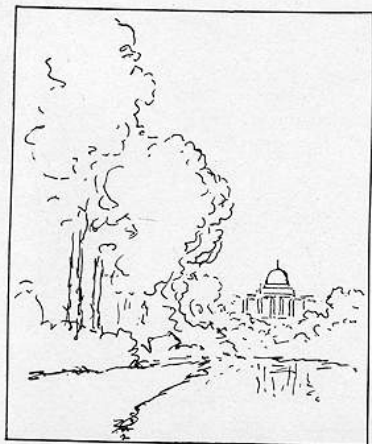


Fig. 6.



Fig. 7.

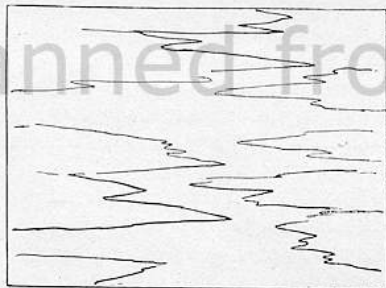


Fig. 8.

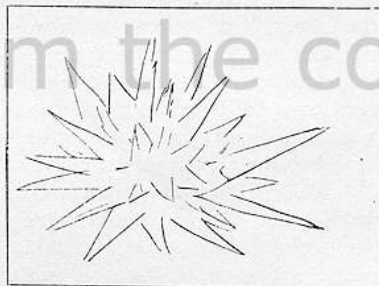


Fig. 9.

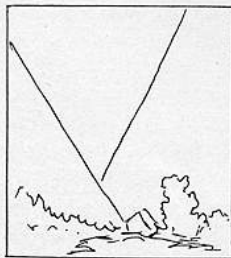


Fig. 10.

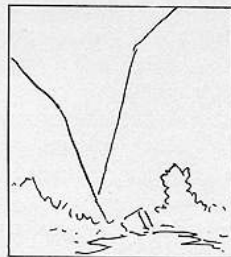


Fig. 11.

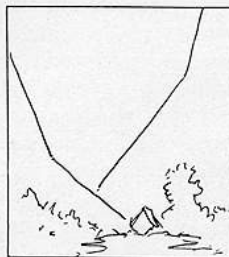


Fig. 12.

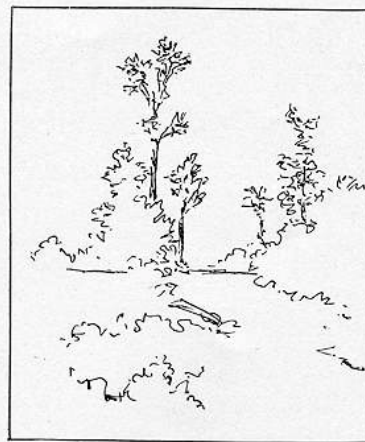


Fig. 13.



Fig. 14.

"square pitch," is much less agreeable than either a flatter or a steeper pitch, making an obtuse or acute angle (Fig. 15). It is in figure composition, however, that the right angle is to be most carefully looked out for, and generally shunned as a poison. If the pictures of the great masters are searched, from the time of Giotto to the present, it will be hard to find a right angle formed by the lines of body or limb, drapery or accessory, apart from architectural features. The most unerring judgment is displayed in hundreds of their compositions, of which the one outlined in Fig. 16 is but an ordinary example, by a master of the second rank. Note with what skill the many figures and attitudes are managed to combine strength with harmony, avoiding without apparent effort a single rectangular junction of lines, everything perfectly easy and unconstrained, appropriate to the subject in attitude and action.

and yet all woven together into a beautiful pattern of lines at once delighting the eye and stimulating the imagination. Conceive some of the usual photographic "groups" in comparison. "A scrapping of unrelated masses in a snarl of quarreling lines," well describes nine-tenths of them.

The eye seeks easy roads to travel. Acute and obtuse angles suggest tangency—one line springing out of or bending into another, following one of the fundamental laws of natural growth (Fig. 17). But the lines of a right angle can do nothing but cut squarely against and oppose each other. The eye is arrested abruptly by the uncompromising point, neither keen nor blunt; and if, in a composition, a right angle is introduced or creeps in, it is very likely to dominate the whole arrangement, whether intended to do so or not. An unharmonized right angle is as irritating to a sensitive eye as a false





Fig. 16.

THE REPOSE IN EGYPT.

By Van Dyke.

note in music is to the ear (Figs. 18 and 19). The right angle is sometimes purposely introduced to create a discordant effect in pictures of a disagreeable, bizarre or comic character. It will be found that large checks and plaid figured costumes are very unpicturesque in portraiture.

Angles have a separating effect, tending to disunite what is on each side of them. Hence, angles entering deeply into a figure or group must be very carefully considered, and often quite avoided. When they cannot be eliminated in a subject or sitter they may, if objectionable, be obscured or toned down to in-

nocuousness by some light or shadow arrangement, tone of background made to give little contrast with the weak point, or some object, drapery, foliage, etc., introduced to fill up and make a more united mass or a better outline. A building is almost invariably more picturesque in an oblique view than exactly facing the front or side. One of the chief reasons for this, besides bringing in more interesting space relations, is the conversion of the right angles of walls, windows and doorways into acute and obtuse angles as they appear in a perspective view.

I trust that it has been made plain that angles and angular tendencies

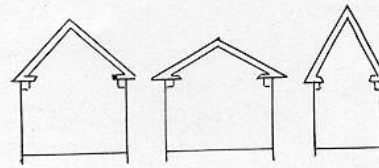


Fig. 15.



Fig. 17.

are of the utmost importance, both for their effect in composition and for indicating character in form. No matter how rounded and "fat" a figure may be, or how easy the curve of a hillside, a tree trunk or a flower, there are always angularities to be discovered; and on the observance or neglect of these depends, more than on anything else excepting main proportions, and equally with them, the success or failure of any representation. The process known to draughtsmen as "blocking in" means the noting of angularity in form, and indicating it in the sketch in somewhat exaggerated style, to be afterward, refined to the correct outline. This is the most certain method of securing the essential facts of form. The proportions and action of figures and objects are found by noting the distances between lines (spacing), and the angles made by them with the vertical or level. Whether one works with pencil or camera it is of prime importance that these principles be understood and applied.

Curves.—Curved lines give grace, ease, smoothness and suavity. They may also contribute weakness and insipidity. A happy combination of angles and curves, or more often of curves softening angles (as in a finely proportioned human figure), is always required where strength with



Fig. 18.



Fig. 19.

grace is to be delineated. This is invariably found in the highest types of beauty. Observe this principle in Fig. 20. Then compare Fig. 21, showing the same subject rendered in angles, preserving the vigor



Fig. 20.



Fig. 21.



Fig. 22.

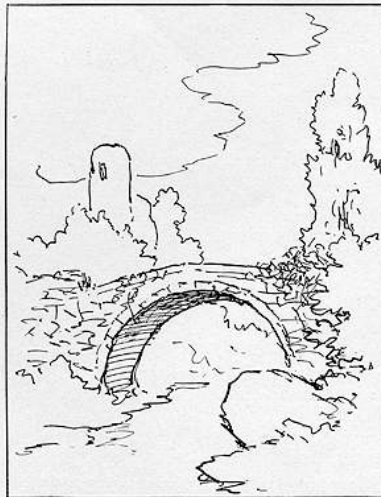


Fig. 23.

without grace of lines; and Fig. 22, where without supporting strength grace is lost in mere mush and rubbiness. To avoid some such result as the last, it is necessary for the draughtsman to understand something of the anatomy, the inner structure of things—mountain, rock and tree—and still more of the skeleton and muscles of human and animal forms. The more of such knowledge the photographer possesses the better will be his selection and rendering of his subjects; especially where portraiture is his field. This will be shown more fully in the section on modeling in the chapter on Light and Shade.

Curves may be broadly considered in two general classes—Full Curves, which approximate sections of circles, and Slender or Subtle Curves, which approximate sections of long ellipses, parabolas or hyperbolas. The so-called "line of beauty" is a slender double curve, somewhat like an elongated "S." The full curve is a striking form, at once comprehended, and suggests completeness, opulence, abundance, exuberance. In excess it expresses redundancy, repletion, over-richness. The subtle curve is appreciated more slowly. Losing in robustness, it gains in grace as it recedes from the circular type, and grows upon one's liking with familiarity. Full curves abound in flowers of showy form, as roses, asters, dahlias and sunflowers; while slender curves are more frequent in such floral forms as the lily, the violet and the fuchsia. The unfolding frond of a fern assumes one of the

most graceful curves in nature. Full curves are self-contained, and usually form resting places in a composition. In their noblest expression we have the arch, the dome, the human head, the cumulus cloud, the rainbow, the moon and the sun. A certain sense of buoyancy is conveyed by the forms just mentioned and other full curves, which depend largely upon the idea represented, since the same curves, serving to indicate muscularity or fat in an animate form, suggest weight and heaviness. Full curves in a picture should be few, and usually the chief forms. When applied to subordinate details much repeated they are apt to look mean and patchy. Subtle curves generally require to be balanced, one with another, as in the two sides of the human form. This balancing must not be understood to mean a repetition in reverse, like a set ornament. In every attitude save square formal and front, the balancing curves are unlike yet perfectly related. The eye travels easily along the outlines of subtle curves. If not carried to the point of weakness they are the most beautiful of lines.

All curves require the association and contrast of straight lines to develop their full power and beauty. The rectangle of the picture panel may supply this. It is, however, an absolute law that one sort of line and form, either straight, angular, full curve or slender curve, must predominate. Ineffectiveness or confusion are sure to result from equality between straight line and curve or any other important elements or fea-

tures. Fig. 23 is a composition dominated by a full curve. For fine examples of balanced subtle curves Fig. 13 in the chapter on Spacing and many other pictures of Corot's may be cited. In figures compare, for example, Titian and Rubens, whose works abound in full curves, with Fra Angelico and Burne-Jones, who delight in slender curvature. The finest types of the human form are made up of many subtle curves with a few full ones, in the head, etc., all of which, as it were, drape the skeleton without suppressing its form entirely. Gustave Doré often lost sight of the skeleton and made his figures like bags of muscles or stuffed skins. Sometimes he gives only a head and two yards of straight cloth for the figure of Dante or Beatrice. Refer again to Fig. 16, which is really a fine composition in subtle curves, held by one strong full one the general outline of foliage and cherubs' heads against the sky) and set off by a few straight lines in the

lower clouds. It may be mentioned here that shallow festoons and arrangements following their lines produce a light, cheerful or gay effect, while deeply drooping festoons and constructions upon their lines give a heavy and solemn impression. The reason will be found in the chapter on Inclined Lines.

Our limits allow but a hint of what is really an inexhaustible subject. The student can profitably and enjoyably devote much time to the study of angles and curves in pictures, vase forms and sculpture; also in landscape, clouds, trees, waves, boats, flowers, shells, reptiles, quadrupeds and human figures. Much can be learned from a silk hat placed in various poses. Making many drawings and camera studies of a fire, simple vase and of a cast of the Venus di Milo will help the student in the appreciation of curves more than all the volumes on art ever written can do without reference to some actual embodiment of beautiful form.

#### SUCH A BUSINESS.

Another amusing story, having a photographic interest, is going 'the rounds. The police force in Russia is the subject of many stories, and the papers find a new joke at its expense nearly every week. A man who was "wanted" in Russia had been photographed in six different positions, and the pictures were duly circulated among the police depart-

ments. The chief of one of these wrote to headquarters a few days after the issue of the set of portraits, and stated: "Sir, I have duly received the portrait of the six miscreants whose capture is desired. I have arrested five of them, and the sixth is under observation and will be secured shortly."

—Exchange.



Copyrighted 189—  
By Aime Dupont, N.Y.

LILLIE LEHMAN.

## IRRESOLUTION.

EDITOR.

"Our doubts are traitors,  
And make us lose the good we oft might  
win,

By fearing to attempt."

—Shaks. *Mea. for Mea.*

A word or two with those who have cameras to work with, subjects galore for interesting study and time to execute grand work, yet do not. You are not doing your best for the reason that you are either indifferent or lack courage to try to become famous as an artistic picture maker by photography. To those who have never started I say, Shame on you for neglecting the higher and harder work in our art! To those who have only gone half way (oh, what thousands there are!) I say, Courage! Strike out and resolve to depict something in really attractive style, say you will excel; be not so placidly content to stand within sight of a high position and fame as you are. The photographer has, in many respects, an easier method of producing pictures that may gain renown than the painter. Nature, in all her colors, is vastly too difficult to reproduce accurately to ever bring public acknowledgment of a high order of merit to but few of those who try to reproduce in color, but who really only record impressions that may seem unreal to the next eye that rests upon those faulty impressions.

"Who can paint,

Like Nature? Can imagination  
boast,

Amid its gay creation, hues like hers?  
Or can it mix them with that match-  
less skill,

And lose them in each other, as ap-  
pears

In every bud that blows."

I have often thought respecting the work of many of the old-time wood engravers, that it had more realness, more sympathy and was generally more pleasing than much of the contemporary pigment work, even though the engraving was in monochrome, and to some of those who find little satisfaction in photography after becoming more or less proficient, as well as to those who have not yet climbed up to where so many consider the end to be, I say, Take courage, resolve to make photography first rival, then excel the puny attempts of the painters to depict Nature satisfactorily. Our art is *young*, we do not know what we really *can* do; we take too much for granted, lose courage too soon. I have, I must admit, found myself where it seemed as though the time to quit the camera had arrived—I think all do who investigate deeply. I have said in disgust, These limitations are too great; I must quit and take to my brush and colors. Now that, I see, has been sheer laziness; I could *more easily* represent the scene before my eye or the picture I had in my mind with brush and colors than with the camera; that was all. I am now of the belief that some day I can *better* represent it with camera

and lens. The art of representing color in monochrome, securing good drawing, good atmospheric effects and correct tonality, is all before us; let us not give up just when our attempts to solve the puzzle, remove the difficulties, are most needed. Camerists will yet become famous picture makers I believe, and their works will command recognition. Probe into the matter deeply, do not lose the resolution you started out

with when you first bought a camera. Overcome obstacles, give this world something new, earn recognition for your photographic monochromes. There is no top to the ladder of ambition or fame, keep climbing, don't ever talk about limitations to photography, there are numerous bars placed in the way of the irresolute, but the limitations of to-day are not real or final, they disappear almost before we come to them.



STUDY IN POSING.

## THE DARKROOM KICKERS.

A DRAMA IN ONE ACT.—BY F. VOITIER.

*Dramatis Personae*—

Mrs. Developer.

Mr. Plate.

The Man.

Scene.—A hot, ill-ventilated dark-room.

Time.—7 P. M. August 1, 1902.

Temperature.—150 in the shadows, 200 in the highlights.

Enter The Man with a plateholder containing two exposed plates.

The Man.—Whew! it's hot. Still I *must* develop these two plates, come what may. Well, what do the instructions say? 1 oz. of No. 1, 1 oz. of the alkali solution and 2 oz. of water. Ought to know it by heart, seeing that I've used the same old formula since last December. (Proceeds to mix.)

Mrs. Dev.—Say! Go easy on the alkali! A whole ounce now?

The Man.—Sure, why not? The formula says 1 oz. of—

Mrs. Dev.—Supposing it does. That may have been all right a couple of months ago, but there are other things to hustle me along now.

The Man.—I don't quite understand. What other things?

Mrs. Dev.—Honestly, you don't know?

The Man.—No; I wouldn't ask you if I did. The formula sa—

Mrs. Dev.—Slave to the formula, eh! Well, here's another precept to be remembered as well as 1 oz. of No. 1 and all that—heat accelerates chemical action, cold retards it. So don't you see that this confounded heat does some of the work that usually falls to the lot of the alkali? Make

it three-quarters of an ounce of alkali.

The Man.—Just to please you I will, so don't say any more, but get ready for work.

(The Man commences dusting the plate off with a brush.)

Mr. Plate.—That's good! Lay it on thick!

The Man.—Lay it on thick?

Mr. Plate.—Why, the dust, of course. Can't you see that I'm damp and tacky and in fine shape to gather all the dust there is in your dirty brush? Suppose you'll wonder later on where the pinholes come from! Fact of the matter is I don't really need brushing off at all, but if force of habit compels you to do it, use a small piece of soft velvet and if it's clean and you don't polish me like you would your shoes, you won't find me full of pinholes—not from this cause anyway.

(The Man hunts up the proposed substitute for a brush, goes over the surface of the plate gently and slowly and then drops it—the plate, not the velvet—into the developer.)

Mr. Plate.—Heavens alive! This bath's fearfully hot. I'll fog and frill and do all kinds of stunts if you don't cool it off.

The Man.—What! kicking again? This must be a regular strike. Keep quiet a minute and I'll put some ice beside you.

Mrs. Dev.—Ice don't agree with me. Sure, it'll make it more comfortable for Mr. Plate, but all the time I get thinner and thinner until my strength is completely exhausted and then you wonder why I don't work. I'll tell you something that beats ice. Make a mixture of ammonium nitrate, 5 parts; potassium nitrate, 5 parts; water, 16 parts. Stand my tray in a pan containing this concoction and Mr. Plate will develop well and comfortably. By the bye, it isn't much use doing this unless you ventilate the room somehow. Even with the freezing mixture, I can't keep cool long in this stuffy atmosphere. Should think you'd realize that it's just as bad for you as it is for me. The first thing I'd do would be to put that hot, odorous old lamp outside the room and content myself with the use of its beams through an aperture cut in the door. If the wife won't let you do this, drink a few less sodas (?) and buy one of those electric lamps. They're fine.

(Just before the plate is fully developed, The Man leaves the darkroom to make up an acid hypo fixing bath. On returning, he proceeds to dump Mr. Plate therein, grasping him with thumb square on the film side.)

Mr. Plate (to himself).—I can see his finish, but I won't say a word. This fixing bath is giving me chills all over, but The Man is so touchy be-

cause I have been trying to set him right on a few things that I'll just stand the cold and teach him a lesson.

The Man (10 minutes later on removing Mr. Plate from the fixing bath).—Frilled and blistered after all! Your advice was great. I thought you said that—

Mr. Plate (interrupting).—You needn't say another word. Just let *me* tell you what made me frill and blister; I should have warned you before only you seemed to take my advice with such poor grace. I frilled and blistered because you took me out of a warm bath and put me in a cold one. The sudden change in the temperature was too much for me. If you had let the hypo stand in the darkroom for a few minutes till it warmed up a little (though not too much), I would now be free from spot and blemish. Another thing, instead of grasping me by the edges, as you ought to have done, you have put your thumb right on my wet film. This will make me blister every time. Never, *never* take hold of me except by the edges, no matter whether I be wet or dry.

The Man.—You're a born kicker. Well, I'll wash you anyhow.

Mr. Plate.—The fixing bath episode ought to have left a sufficiently strong impress on your mind so that you will see that the wash water is neither too hot nor too cold. However, I'm tired of talking to you. Here's the whole thing in a nutshell—with developer, fixing bath and wash-water at about the same temperature (and one not too high at that), I'll come out without spot or

blemish; a too great variation in temperature will cause me to frill and blister. Sixty-five degrees Fahr. suits me O. K.

(The Man takes advantage of the hint, and an hour later stands Mr. Plate on the rack to dry.)

Mr. Plate.—Now, hustle up on this too, old man. Put me in a current of dry air, free from dust and dirt. If you try and dry me in a stuffy old

room, I'll be half wet for 24 hours and turn out coarse and ugly.

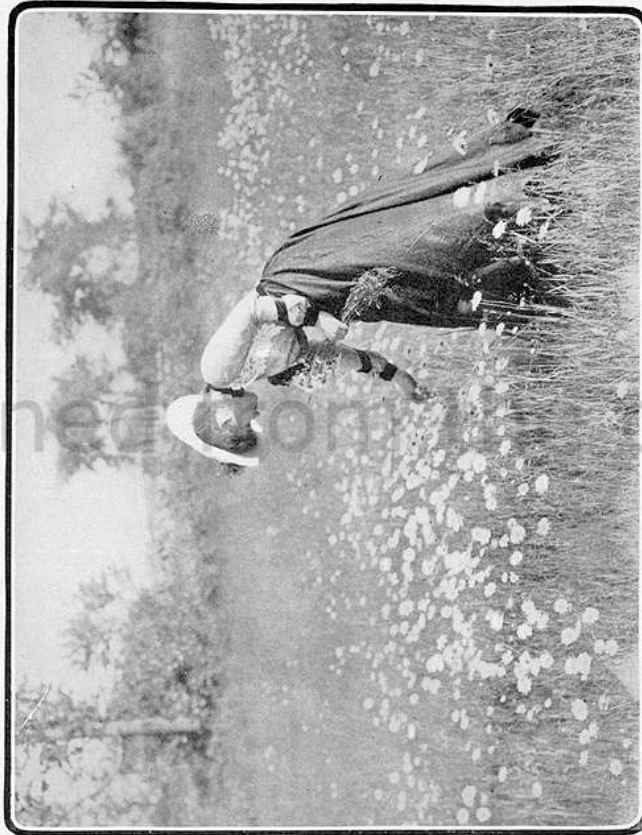
The Man.—You're a——  
(A car passes just at this moment and the representative of the Photo-American failed to catch the rest of what The Man said, but he took it for granted that the lost sentence was just about as coarse and ugly as Mr. Plate promised to be because everything pointed that way.

## THE NEW LIFE.

For me the hyposulphites bloom,  
The golden chloride brightly gleams,  
And in the sacred darkened room  
The sodium crystals star my dreams;  
Developers my spirit bless;  
My porcelain dishes are my pride;  
I am new-born since I possess  
Ammonium sulphocyanide.

I photograph with joyous zeal,  
And then implore my filmy prize  
In rosy darkness to reveal  
Its charming secrets to my eyes;  
And then—oh joy desired and dear!  
The film responds as I implore—  
I see the pictured face appear,  
And wonder who I meant it for!

O you with sorrow-laden heart,  
Sick of your many changing cults,  
No other craft, no other art,  
Yields such astonishing results;  
O weary worldling, empty soul,  
So long by doubts and fears distressed,  
Leave Love and Fame to Fate's control,  
But buy a Kodak and be blest!  
—Pall Mall Gazette.



The H. J. Ormsbee Co.,  
Engravers, Syracuse, N. Y.

PICKING DAISIES.  
Photographed by  
Ward E. Smith.  
Prize of Group. Genre. Our \$400 Prize Contest.



MISS X.

Let others sing the joys of song,  
The pleasures that the canvas yields,  
The music of the woodland throng,  
The dear delight of streams and fields!  
The joys of love and lovers' pain,  
These mar not my biography,  
For I have touched life's deepest gain  
In amateur photography.

## HALATION AND NON-HALATION.

EDWARD W. NEWCOMB.

So very many people do not understand at all what these terms mean, what the defect *halation* is like or why plates should be backed that I venture a brief explanation of the defect, its cause and the remedy I have invented and found so efficacious.

In the first place Halation is caused by reflection from the back of the plate or even from the back of film on very glaring objects. The image the lens throws upon the plate while the snap shot or time exposure is being made *strikes through* and is reflected out on the surface again at a different angle than it went in. This reflection is not noticeable, as a rule, on dark clothing, foliage or any real dark value, though it nevertheless *exists*, but on the lighter parts it simply fogs or blurs the image. The tops of trees always suffer if against a bright sky, light dresses show a halo of fog around the edge, the lighter part of most any contrasty landscape suffers as do all extensive views, snow scenes in winter, interiors with windows, bright or glittering objects or copies of black and white. The print from a halated negative always has a spot or two, if not more, where the tone is not the same as the rest of the tree, dress, interior or landscape, and cannot be made so. Cause—*Halation*. Not an unbacked plate can be exposed on any subject, from a portrait to a land or seascape, that compares with the same thing done on a plate backed with a *real* de-

stroyer of halation, and I am not lacking in high authority to corroborate this statement. Think of it, all you who do not back your plates, *not a plate do you expose and develop into a negative but that it—no matter how good it seems to be—could be far better*. Halation destroys your true perspective, partially blurs your picture and loses much detail. I have literally thousands of letters from people who have found this out the very first time they ever tried a perfect backing and no later than last month our venerable friend, Dr. John Nicol, one of the editors of "American Amateur Photographer," and veteran and a recognized high authority, has warned his readers that backing a plate is necessary for the finest results and, finding the "EWN" easy to apply and remove as well as perfectly efficacious in utterly defying the least trace of halation, he has mentioned it publicly in his journal and advised the use of the "EWN."

That is the gist of the matter in a nutshell. People have asked, "what on earth the queer-named stuff was for" till I feel that further explanation of the immense scientific and artistic value of backing plates is demanded as news or information.

The genuine "EWN" is conceded by all to be far superior to the imitations that sprang up after this carefully prepared article of real merit was marketed, as it really does prevent halation and is so neat and

cleanly to apply and remove from the plate and dries so instantly, and, moreover, coats so many plates—250 5 x 7's being readily done with the very thin coating required. The color in it has nothing to do with its properties, but is to indicate where it has been spread on. In the others none of the scientifically correct chemical is to be found which is the main secret of the EWN and which, being colorless, is mixed with some pigment to facilitate even spreading.

Those who get on the right track and make use of this good article will take this explanation not as a mere puff of EWN Non-Halation Backing, but as the most valuable bit of advice I have ever given and I trust this article will be taken in that

spirit; if Smith's or Robinson's backing did all this I should absolutely so state, and the fact that I am the inventor must not lead any into thinking that I am usurping these pages to boom my article; the immense sales of it and its splendid reputation after three years of actual test by the public are all the boom it needs; this article is simply an explanation for those who have not used backing and I do sincerely trust it will lead every reader to back a few plates and try them. I also hope and trust that a scientifically ready-backed plate will soon be a common article on the market, as no plate is as good as the maker knows how to make it till it is backed, and with the right backing at that.

## JULY MAGAZINES' PRINCIPAL CONTENTS.

*American Amateur Photographer, N. Y.* The Combined Bath Again. A Plea for the Tripod: Simpson. The Perfect Plate: Wood. (Advocating Backing and Use of Iso Plates.) Book Illustration by Photog'y: Ross. Words from Watch Tower. Notes. Contribution Box. Painters on Photographic Juries: Steiglitz. ("Camera Notes.") Art in Photog'y: Hewitt. Society Notes. Portfolio. Letters to the Editor and Answers to Querists. Winding up with a Tribute to the Newcomb Photo Preparations from Dr. Nicol.

*Photo Beacon, Chicago.* Cerebral Wheels: Todd. Pictorial Photog'y, Chap. VII: Hitchcock. Lantern Slides for Ill. Songs: Staunton. Isochromatic Photog'y, Chap. VI: Wallace. The Newer Developing Agts. vs. Pyro: Boursault. Formula for Platinum Paper: Martin. Editorial, etc. We print elsewhere a few lines of Mr. Todd's (the editor) happy tribute to the art that interests us all from his "Cerebral Wheels."

*Camera, Phila.* Microgen: Voitier. Cloud Effects (11 ills.). Common Sense in Photog'y: Scandlin. Height of the Camera: Clapham. Obtrusive Backgrounds: Editor.

Posing. Clouds in Slides, to work in: Hahn. Alonzo letter and short notes.

*Camera & Darkroom, N. Y.* Hot Weather Troubles (photo only): Woodman. How to Succeed in Snap Shot Photog'y: Jarman. A Beginner in the Field: Scandlin. Improvement of Negatives: Hadden. Trimming, Mounting and Framing: Cotterell. Uranium Printing and Toning: Thompson. Side Light Pictures: Toch. Gleanings. Queries.

*Photo Era, Boston.* Truth in Photog'y: Scandlin. Exposure with Yellow Screens. The Simple Objective: Forestier. Possibilities of Color Photog'y. With the Camera in Virginia: Dr. Shufeldt. Contrasty Negatives. Imperfect Definition on the Dry Plate. London Letter: Lund. A "Grandpa" Letter (with ill.). Foreign Abstracts. Notes, etc.

*Prof'l & Amat'r Photog'r, Buffalo.* The Buffalo Convention on Aug. 5-8: Bogerson. Booklet Advertising: Williams. The Buffalo Camera Club. The Carbon Process. Home Made Photo Papers: Randall. Convention News.

*St. Louis & Canad. Photog'r, St. Lou's.*

Echoes from Europe: Benecke. Our Prices: Are They Right?: Scandlin. Business Methods: Vicnor. Style: Guilceus. Advertising for Business: Swain. With the Amateur: Clute. Convention Notes from Many States. Notes. Editorial.

Please note that the publishers of PHOTO AMERICAN have none of the above for sale. We have received a number of orders for various magazines containing articles mentioned in our monthly resume and wish it understood that all who wish to purchase must remit to the magazine mentioned direct.

### THE MARKET PRICES CURRENT.

BY THE SHOPPER.

Pretty soon all you folks will be back from your vacations and when you come to size up the chew you bit off in the line of exposed plates to be developed and printed you will do some mighty audible groaning and wish you had been more discreet. Many will resign and give the job to sometrade finisher, and so prices current in New York and elsewhere for this work ought to be a good guide and of interest. First let me quote Wan Jonamaker—no, I mean John Wanamaker. John, he sells clothing, paint, cutlery, soap, toys, glassware, pianos, books, automobiles and tooth powder, as well as photo supplies. The following announcement has been in the daily papers from his shop and presumably is still in force: Developing plates  $2\frac{1}{2} \times 2\frac{1}{2}$  to  $3\frac{1}{4} \times 4\frac{1}{4}$ , 2 cents each;  $4 \times 5$ , 3 cents;  $5 \times 7$  and  $6\frac{1}{2} \times 8\frac{1}{2}$ , 5 cents. Printing from 3 cents to 10 cents, according to size. The following table may be taken as the cost of developing or printing or both in New York at almost any of the shops mentioned in previous reports:

	DEVELOPING ONLY.		Solio or Mat Finish.		Platinotype.	
	Un.	Mtd.	Un.	Mtd.	Un.	Mtd.
Brownie Roll.....	12 Exp. 15c.	..... 6 Exp. 15c.	each,	3c.	4c.	
Pocket Kodak, 12 Exp. 15c.			"	3c.	4c.	
" " No. 1, " 25c.	" 15c.	"	"	4c.	5c.	
" " No. 1A, " 25c.	" 15c.	"	"	4c.	5c.	10c.
" " No. 2, " 30c.	" 20c.	"	"	5c.	6c.	12c.
" " No. 3, " 30c.	" 20c.	"	"	5c.	6c.	
4 x 5 Cartridge, " 40c.	" 25c.	"	"	6c.	7c.	
5 x 7 " 60c.	" 35c.	"	"	10c.	12c.	18c.
3 3/4 x 4 1/4 Plates or Roll Film.....	each, 4c.		"	5c.	6c.	10c.
4 x 5 " " " " " " " "	each, 4c.		"	6c.	7c.	10c.
5 x 7 " " " " " " " "	each, 6c.		"	10c.	12c.	18c.
6 1/2 x 8 1/2 " " " " " " " "	each, 10c.		"	15c.	20c.	23c.
8 x 10 " " " " " " " "	each, 15c.		"	20c.	25c.	30c.

### BOOK RECEIVED.

*L'Année Photographique.* By A. Reyner. A volume of 320 pages, with numerous illustrations, touching upon scientific applications of photography, including stereoscopy, color work, apparatus, papers, lenses, etc.; price, 3 francs. This book is in French and will be found more than interesting by those who wish a better comprehension of French photographic methods. Paris. Charles Mendel, Pub., 118 rue d'Assas, or it can probably be had of Tennant & Ward, N. Y. city.

For platinotype prints the Providence Photo Supply Co., 185 Manhattan St., Providence, R. I., is a few cents cheaper. Hyatt, of St. Louis (410 N. Broadway), has a neat little folder I think all would like, as it gives prices for retouching, intensifying and reducing in addition to developing and printing. Anthony-Scoville Co., 124 Fifth Ave., New York City, make exquisite carbon prints in all colors at from 40 cents,  $4 \times 5$  up, according to size. Hastings & Miller, 118 Nassau St., New York, make  $8 \times 10$  bromide enlargements for a quarter each and have a capacity of 5,000 a month. They also do printing and developing and have plenty of help to push out orders as promised, a most wonderful accomplishment on their part.

If you don't know who to send your work to and you use a kodak, send it to Eastman at Rochester. He made your film and guaranteed it and

it is to his interest to see that your film gives as many good prints as possible. If by any chance a poor roll did get out he will do more than any one else to doctor it, for the laugh is on him if it don't pan out; see the point?

And now a word or two about cameras and sich and I'm done. A J. Lloyd & Co., of Boston, have an improved Thornton-Pickard shutter that all ought to know about. So, I believe, has Mr. Folmer, of 404 Broadway, New York. An uptown man has a panorama camera that will take in 180 degrees and *not distort*. In lenses, Manhattan Optical Co., of Cresskill, N. J., have a tabasco article that folks do say is the superior of any other. Golsen, of Chicago, sells lenses cheaper than any one else, and I guess he has the most of any dealer in the U. S. That'll be about all this trip. My next will disclose the secret spoken of last month.

### MR. F. DUNDAS TODD'S TRIBUTE TO PHOTOGRAPHY.

(From the Photo Beacon.)

A list of the wheels that I have possessed at one time or another would rather startle some of my readers, but I know that they will not be surprised to learn that the one that has brought me the greatest amount of pleasure in the course of my life has been photography. Not only did it bring me great pleasure directly, but it led me into a thousand and one side issues that were extremely fascinating. At every turn it compelled me to study nature more and more,

to learn its facts, to understand its laws. I was led to learn chemistry, physics, geology, botany, light; to study art, its composition, light and shade, tone values, color and philosophy. I have found it to be a gigantic wheel, which, if faithfully followed, will result to the student in a mental culture that will develop the observing and thinking faculties, and one that is equal in many ways to a college education, for, after all, the university cannot teach a man much more.



## CHAT HERE AND THERE.

BY EDWARD W. NEWCOMB.

Don't ever soil a clean funnel with hypo solution when pouring back or filtering. A cone of good writing paper is all that is necessary, even calendered manilla answering the purpose.

All photographs that are "passed" by the National Jury of Selection at the St. Louis Universal Exhibition will be hung in the "Art Palace." Photography in general will be housed in Liberal Arts Building. All this I learn from Col. John A. Ockerson, Chief of Dept. of Liberal Arts, from whom a circular is to be obtained by intending exhibitors. That even this concession has been granted—the Art Palace admission, I mean—is due to Friend Strauss of St. Louis, and that's the long and short of it. He has worried and perspired for us all and a hearty support must be given him by preparing special work for this exhibition. I dunno what kind of a lot of men the National Jury will be, but just to show my appreciation of Strauss' work in our behalf, I will send one or more pictures and I will urge all my readers to do it *on principle*. Mr. Strauss has maintained stoutly that we all could take pictures that were *art* and that we wanted to send lots of 'em to the St. Louis Exposition. Now it's up to you. Don't disgrace Strauss.

Another use has been found for that humble but odorous vegetable, the onion. A foreign publication

claims that if metal be well cleaned with washing soda and then a ripe, juicy onion rubbed on it, any paste will stick a label onto the so prepared metal. Those who are over-anxious to stick labels onto tin cans should take note of this alleged fact.

What any one wants to turn a platinum into a blue print for, especially since the material for blue prints is about five times cheaper than platinum, I dunno, but here's a formula I cut from an English magazine. Print deeply, the result will be greenish in the developer, but will turn blue in the acid clearing bath, which must only be half the regular strength or one-half ounce muriatic acid in 60 ounces of water. The developer is:

Oxalate solution (1-3).....	1 oz.
Ferricyanide of potash, 10 per ct.Ⓢ	3 drams
Glycerine .....	2¼ cz.
Water .....	4 oz.

Prize competitions are actually getting common. Eastman, Goerz, Bausch and Lomb, Burke & James and others are all hanging up big prizes and I guess the other manufacturers are cooking up some too. Gracious! these things are most a part of the business this year, and though the firms offering them are by no means robbing themselves, they are giving photography a grand stimulus. See that you try for each of these different sets of prizes; don't let the same set win 'em each time.

own. I admit, of course, that we do not get in a pinhole photograph that hard, biting sharpness which a well-made lens, carefully focused, will give, which is necessary at times; on the other hand, the pinhole will give a moderately vigorous definition, and it will give that in alliance with qualities all its own, and which we cannot have in the dead-sharp-all-over photograph. Nowhere in nature do we find that biting sharpness which so many amateur photographers strive after. The impression on our minds when looking at nature is never that of hard definition. Why, then, should we reproduce what we do not see?

Another advantage of pinhole photography lies in the eliminating of the focusing difficulty. With a lens this difficulty is constantly asserting itself, but with the pinhole it matters not whether the plate is two inches or twelve inches from the pinhole, the definition is equally good. A third advantage is the width of angle obtainable. With a lens it will do well if it takes in an angle of 80 degrees, but with a pinhole no difficulty will be found to get an angle of 130 degrees. There is no stopping down to bring the corners sharp; in fact, all the drawback of lenses are absent—curvature of field, distortion, achromatism, astigmatism, all vanish. Now for the practical part of the work. All the apparatus the amateur will require besides the camera, etc., he already possesses, will be a small piece of ferrotype, or any piece of very thin metal. Unscrew the lenses from your lens tube, and lay the tube down on the thin metal plate. With a fine point

mark the plate inside the tube, so that when it is cut it will just fit in against the stop, or if the lens mount has a slot in for Waterhouse stops then one can be cut from the metal plate to slip in like the stop. Whatever method is adopted, it must be a good fit, as the least ray of light entering the camera, except through the pinhole, would spell ruin. The next process is to make the hole. To begin with we want a hole very small in its area, so small that it will permit only the most delicate pencil of rays from each point of the object to pass through. Then, again, we want a hole perfectly round and clean, without any raggedness to interfere with the equal distribution of the rays of light. The slightest raggedness or standing up of the metal at the edges of the aperture will result in a falling away of quality at the ends of the picture. Then, we want a hole whose edges are extremely thin; this is absolutely necessary if you wish for perfect results. To make the pinhole or needlehole, lay the small metal plate on a piece of hard, close-grained wood, and in the center press firmly with some hard rounded point, such as the end of a knitting needle. The object is to make a hollow on one side and a little boss on the other. This is now rubbed on a piece of fine stone, or rubbed with emery paper until the boss is quite level. In the center of this small circle you have a spot where the metal is capable of being easily pierced while the rest is quite strong. Next take your needle; for ordinary work a number ten is very suitable, for large head work, or for a subject where light and shade is

in masses, then a number eight may be used. Pierce the needle through the center of the plate and then examine the other side; a burr will be seen which must be cut off, after which pass the needle through again, and rub the burr off until you get a hole clean and sharp. If you can examine it under a magnifier or lens, all the better. The next operation is to black it; this can be done by holding the plate over burning sulphur, or what is simpler, hold it over a wax match which will coat it with a fine dead black, but will rub off if carelessly handled.

The apparatus is now complete, and the photographer will be anxious to try it in the camera. Set the camera up in the ordinary way and examine the screen. He will find the image very faint; indeed, in dull light he will not see the image at all. "How, then, am I to know what is on the plate?" will be asked. Simple enough; just put your eye to the pinhole and take out the focussing screen. You will then see the exact view you will get on the plate. If you see too much,

increase the distance between pinhole and plates; if the angle of view is too narrow decrease the distance; if too much foreground, raise the lens, and so on. Or if the photographer puts his lens in the camera and focuses, and arranges his subject in the ordinary way, he can then place the pinhole in its place and get the exact view the lens gave. The question of exposure will be the next point to consider. The general idea is that a pinhole requires anything from half an hour to half a day's exposure, but this is a mistake, which the photographer will soon see when he tries. For those who possess an exposure meter the following method will answer: Calculate your exposure as for ordinary work, using stop  $f/32$ , and then give fractions of minutes instead of seconds, or consult an exposure table and give the same. Developing and printing are the same as ordinary photography, but a matt paper or platintotype is the best printing process for pinhole photography.

—Exchange.



AT WORK.

#### WITH MANUFACTURER AND DEALER.

We note that the Cramer Dry Plate Co. has resumed the manufacture of Anchor brand; their slowest, and without hesitation we say to those whose subjects permit it that this is the richest, finest, easiest to work and surest to produce results in our opinion. It is what may be called a one-second plate, the kind we have repeatedly urged at least landscapists to use invariably. A free book entitled "X Ray Manual," by Dr. M. Kassabian, has just been published and is to be had on request from the St. Louis works.

Edward W. Newcomb advertises a trial package containing a liberal sample of six of his preparations and a new book thrown in for good measure in this issue. He wants the public to try these goods and GET THEIR MONEY BACK IF NOT IN EVERY WAY SATISFACTORY. Almost every one who photographs has had one or two of these preparations, but desiring a trial of ALL the chemicals he makes that can be put up in smaller packages than the full size, this trial size has been prepared and will be extensively advertised. As the buyer takes absolutely no risk it is expected that an enormous output of "trials" will be recorded this month.

Ralph J. Golsen, of 73 Wabash Ave., Chicago, has published a catalogue of such dimensions that it is sent by express. The size is 8 x 11, 276 pages, with over 1,000 cuts. It

contains details concerning every branch of photography, but we presume the enterprising Mr. Golsen regards his lists of every possible kind of lenses as the triumph of this issue, as he takes great pride in that department and sells cheaply, too. The new catalogue will be expressed prepaid to all sending ten cents.

We have decided that the Tengwell Removable Leaf Album is the best one we have yet seen. We ordered several styles for personal use, and while each is abundantly worth the price asked, we consider the A-1 in genuine morocco, 11½ x 16½ x 2½, price \$9.50, the king of them all, and into a pair of that style we have mounted our cherished souvenirs of a trip to Pan-American last year. We hope to see these for sale by every dealer in time for fall trade; but if your dealer has not stocked them write to Tengwell File and Ledger Co., Ravenswood Station, Chicago, for full particulars.

Century Camera Co., of Rochester, N. Y., desire to publish a beautiful album of pictures made with the Century Camera by amateurs. To accomplish this they desire to make arrangements with amateurs for the loan of ten negatives or so and promise to do what is right by those of their customers who will pack up carefully such good negatives as they have and send to their office, 63 Atlantic Ave., Rochester, by ex-

press at their expense. All negatives will be very carefully handled and each sender is requested to state his idea of remuneration expected. We bespeak an immediate and heavy response to this request from our readers.

"Boflay" is a name that is destined to become as well known as kodak, and we believe it will be as great a simplifier of the difficult art of correct development as the kodak has been of picture taking. "Boflay" is a wonder, almost a miracle, and this is what it does: It develops and fixes in one operation plates, films and paper of the gaslight brands. It begins to fix soon after development starts and when development is done to the exact right degree fixation is also complete. Think what this revolution in photography means to everybody! It is *automatic*, does just as good work in the hands of a child as the expert can do, does *better* work than most people produce by separate developing and fixing and always as good as can be got out of a negative. The Boflay Camera Co. have recently acquired a commodious factory at Chester, N. J., and have appointed Edward W. Newcomb, of Bible House, New York City, general sales agent and publicity man. Mr. Newcomb means to advertise this product very extensively and supply the "push" needed to bring this fluid to the attention of all photographers. He wishes all dealers to note that orders are to be sent to him direct, and to any one, amateur, professional or dealer, he will send a liberal sample bottle for 15c.

postpaid, or full size for 50c. postpaid. If for plates or films, say No. 1; if for paper, say No. 2, as there are two kinds of "Boflay." Mr. Newcomb has given up the manufacture of developers, as he considers "Boflay" the *only* developer. So will all when they get out of their ruts.

Among the newer periodicals published by dealers in photographic supplies are "Down Town Topics," from Obrig Camera Co., 165 Broadway; "Haslerisms," by Hastings & Miller, 118 Nassau St., and "Budget," by C. H. Loeber, 15 E. 17th St., all in New York City, all free, all worth the cost.

The Goerz Stereo Binocular is, as advertised, a combination of opera glass, field glass and single and stereo camera—a veritable marvel of optical ingenuity. The Goerz Optical Works, 52 Union Sq., E., Room 19, will send an illustrated booklet that explains how the instrument is made and shows pictures done with it as a camera. Send for one.

The fall term of the Illinois College of Photography begins the first Friday in September. New classes, however, form on the first and fifteenth of each month. The tuition is \$50 for one month, \$100 for three months, \$150 for a year. You learn a first-class profession and then are ready to earn your living. We indorse this institution, believe its students who are graduated secure paying positions and do well.

The difference between a female dummy in front of a dry-goods store

and sending us stamps for subscriptions this hot weather when they stick together and are *absolutely useless* to us is that the dry-goods store dummy is a sham dame, and sending the stamps is a—well, it's no act of kindness, anyway.

Do not forget that "How to Improve Bad Negatives," Edward W. Newcomb's \$1.50 book that the entire photographic press of the U. S. have praised without stint, is to be had at only *one dollar*, if a new or renewal subscription to PHOTO AMERICAN for one year is sent also. The two for \$2 instead of \$2.50.

The Cleveland (Ohio) Camera Club was recently organized with forty members. No distinction is made between amateurs and professionals,

a praiseworthy feature. A. C. Bates, Sec., 309 Garfield Bldg. We extend our best wishes to the new club and hope that in so large a city as Cleveland it can announce a membership of at least 1,200 in the near future.

We desire everyone who sends us money to use postal notes, as they protect the sender and ourselves from loss. If one gets lost in the mails the sender can get a new one and it is also a manner of receipt for the money—the advantages are manifest it. *You need not even pay for them, we do that.* Hand your postman an application for a postal order and the money you desire to send us and tell him to *deduct its cost* from the order. He will bring it to you on his next trip and you get a receipt besides to present in case of loss.

#### CASEY AND THE ENTHUSIASTIC AMATEUR.

BY HARRY C. RUBINCAM.

"Th' wus a lad wance," said Casey, "be th' name of Milligan who wus afther organoizin' a com-pany of gya-arads, which same is sojers, an' wan of thim felleys that wroites th' songs they sing in th' theayters, hearin' of Milligan's gya-arads invinted a song of thim. Th' wus par-rt of th' song loike this:

"We can r-run loike th' divil  
Whin th' r-road is livil  
Fur about wan hundered ya-arads."

"'Tis th' way with th' amychure photygrafters. He shtarts with a foore be foive an' blue print pa-aper. He takes pitchers of th' cat, an' th' dog

an' th' baby. He makes snap shots in th' cillar an' thrys flash loights in th' front ya-ard. In a wake or two he sez t' hissilf: "'Tis a shame,' sez he, 'sich a foine photygrafter,' sez he, 'is usin' sich a bum outfit,' sez he, an' he buys a foive be sivin cameera. Thin he gits wan of thim Irish diaphragm shut-thers an' a foine lins an' hunts th' counthry fur good things till th' farmers set th' dogs on him. Afther whoile he gits wan of thim porthrate attach-mints an' six backgrounds in wan, an' all his frinds take t' th' alleys whin they see him on th' shtrate. Thin he gets wan of thim inlargin' cameeras

an' begins t' enlarge his pitchers t' six an' a half be eight an' a half an' afther spindin' sivintane dollars an' twinty cints t' enlarge wan pitcher thots no dorn good annyhow, he buys a six an' a half be eight an' a half cameera. He also gets wan of thim focul plane shutthers an' t' make th' bill avin money, gets a few linses. Then he foinds th' six an' a half be eight an' a half is too big t' carry on th' boicycle an' not big enough t' hoire an' ixpriss wagon fur, so he buys a eight be tin cameera an' wan of thim convert-able lins combina-ashuns an' a spring shutther. He will walk twinty moiles with a pack as big as a thrunk on his back, an' shtand in th' r-rain fur two hours t' get wan of thim mishty bhoys, an' get up at wan in th' a. m. t' make a sun-rose, an' wade through snow t' th' waist t' get snow scanes. He sets up all noight t' divilop thim an' whin noon comes he ates a bag of doughnuts with wan hand an' pr-rints with th' ither. He makes glycerine pr-rints an' goom pr-rints an' car-rbon pr-rints. By this toime he has a foore be foive cameera, an' a foive be sivin cameera.

an' a six an' a half be eight an' a half cameera, an' a eight be tin cameera, an' a enlargin' cameera, sivin thry pods, foore woide angle linses, two porthrate attachmints, wan tilley-photo, noine koinds of shutthers, two r-roll howldhers, twinty-foore plate-howldhers, a thrunk-room full of carryin' cases, an' hid clothes enough t' shtart a 'mill-ind' sale. Havin' th' outfit nicissary t' make th' foineest pitchers in th' wur-rld, he tears off a few pr-rints an' sinds thim t' th' photygraft saloon back be Philadilphy. 'We raygrit,' sez th' comitty t' him in a pr-rinthed letther, 'we raygrit,' sez they, 'thot th' jury of silicshun,' sez they, 'have rayjicted th' pitchers ye sint,' sez they, 'an we hope,' sez they, 'ye wont be discouraged,' sez they. Thin th' amychure potygrafter packs th' whole kit in dhry-goods ca-ases an' sinds thim all doone t' th' cold storage vaults. 'Yis,' sez he t' his frinds, 'tis a plisint pastoime,' sez he, 'fur bhoys an' wimin, but a busy mon,' sez he, 'has no toime t' fool with photygraphy,' sez he."—*Outdoor Life.*



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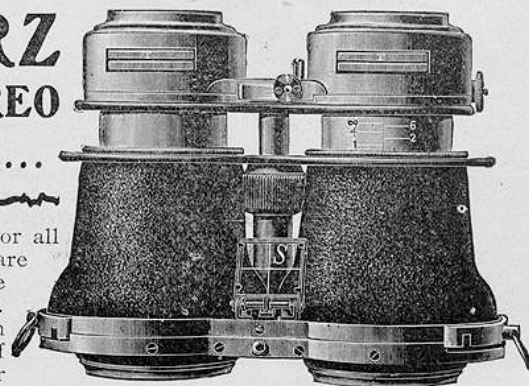
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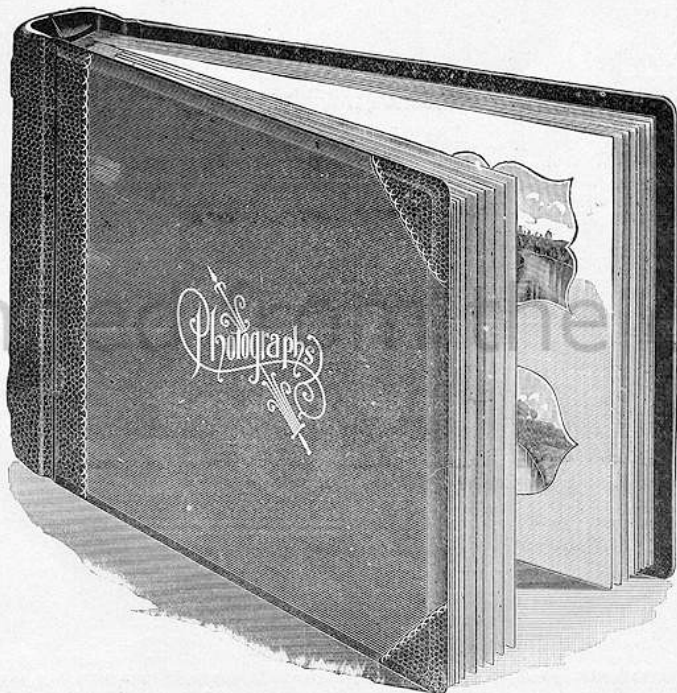
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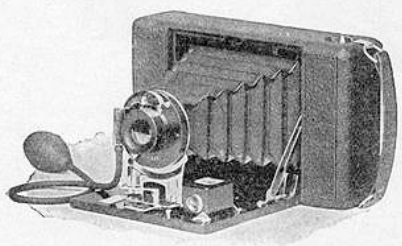
**Simplest for the Amateur.**

FOR SALE BY ALL DEALERS.

**EASTMAN KODAK CO.**  
 Rochester, New York.

Sample print by mail for three two-cent stamps.

**No. 3 FOLDING WENO HAWK-EYE**



A DAYLIGHT LOADING FILM CAMERA OF THE HIGHEST TYPE, IN POCKET FORM.

Rapid Rectilinear lens, pneumatic release automatic shutter, with iris diaphragm stops, brilliant reversible finder, focusing scale, and tripod sockets for both vertical and horizontal pictures. May be fitted with a glass plate attachment at slight extra cost.

**The Perfect Pocket Camera**

No. 3 Folding Weno Hawk-Eye, with double R. R. lens, not loaded, \$15.00  
 Do., with single fixed focus achromatic lens, . . . . . 13.50

**BLAIR CAMERA COMPANY,**  
 Rochester, N. Y.

Hawk-Eye Catalog at your dealers or by mail.

Please Mention the Photo-American.

**Eastman Kodak Company**  
 ROCHESTER, N. Y.

**WHAT THEY SAID AND WHAT HAPPENED.**

Truth is stronger as well as stranger than fiction. Oftentimes it will "out" at inopportune moments.

With an eagle eye, and a sharp pair of shears, our plate camera friends seem to be industriously seeking for every wandering item that can be found which may be construed as indicating a preference for plates over films. In their search they have been able to glean something quite to their liking from the writings of a gentleman who edits a trade organ for a foreign bromide paper concern and incidentally contributes to a woman's fashion paper. This gentleman has a ready pen, when a stab at us is possible, and in their endeavor to belittle the Kodak as an instrument not adapted to "serious work" they quote him as saying that "the film camera is only fit for experimental and memorandum work."

But truth is *stronger* than fiction. Here is what happened. The bromide paper concern for which this gentleman writes more or less spice offered several hundred dollars in prizes for the best work on their paper. Result: Grand prize, also first prize in enlargement class went to an enlargement from a negative made with a

FIFTEEN DOLLAR KODAK ON EASTMAN'S TRANSPARENT FILM.

The prize winner was Mr. Oscar Maurer of San Francisco and the following extract from a letter which he wrote us shows his opinion on this question of plates *vs.* film.

BETTER THAN PLATES.

"I made an extensive trip through Mexico, taking my 6½ x 8½ camera and a gross of plates, but for hand work I fortunately chose your Bulls-Eye Special Kodak. I secured an invaluable collection of character studies, landscapes and startling cloud effects with the Bulls-Eye on

Eastman films and without a color screen. I have nearly 500 negatives and of these *the films are by far the most satisfactory.* It was a surprise to me to find that your films produce isochromatic effects.

OSCAR MAURER,  
 San Francisco.

The truth regarding films is that they are better than plates.

The truth regarding the widely published articles attacking film is that they are either commercially inspired or else they come from the pens of "those who do not know." In many cases it is both.

Meantime Film and Kodak sales increase.

**For Fifteen Years the**

**Eastman  
Bromide  
Papers**

have held the lead—

*It's on account of the quality*

(1)

Please Mention the Photo-American.

# Eastman Kodak Company

ROCHESTER, N. Y.

## THEY KNOW BEST.

You will soon be developing your summer negatives. Whether they are on film or on plates, you will, of course, want to get the very best results from every exposure. The manufacturer of such film or plates knows better than anyone else just how to get the best results in development. If you mix your own solutions, follow the formula which he gives you *to the letter*. If you use ready prepared developer, pin your faith to the one that he recommends. If he puts up special developers to be used with his own products you can make up your mind that he has experimented long and carefully and that with his previous knowledge of the component parts of film or plate nobody else can make as good a developer for his particular product as he can. *He knows best.* Don't be persuaded into buying something just as good at a little less price. If it was just as good there would be no reason for cutting the price.

It's the same with Developers and Toners for papers. The paper manufacturer is interested in having you obtain the best possible prints on his product and he therefore furnishes you with the very best preparations that he can make and he secures for them the purest chemicals, regardless of cost. The reputation of his paper as well as of his powders and solutions is at stake. He cannot compete in price with those who are offering chemicals at cut rates, because he cannot afford to put in the same inferior ingredients, but his preparations will give you the best results—the lasting results. It is true economy to use the best.

**For Halation Troubles  
Use Kodak Film.**

*If it isn't an Eastman, it isn't a Kodak.*

# Kodak

## PROGRESS COMPETITION

To show the progress of the Kodaker in the field of photographic art and to demonstrate the technical superiority of pictures made with our instruments and our film, we offer

**\$4,000.00**  
**IN PRIZES**

for the best amateur work made with the Kodak and Brownie Cameras.

The prize list includes \$2,000.00 in Cash and \$2,000.00 in Kodaks.

### THE JUDGES.

We have been fortunate in securing as judges three gentlemen who are well known by their work with the camera and have had previous experience on juries of award. They are, indeed, at the forefront among the photographers of this country:

RUDOLF EICKEMEYER, JR.  
CHARLES I. BERG,  
HENRY TROTH.

Prize Contest circular free at any Kodak dealer's or by mail.

EASTMAN KODAK CO.  
Rochester, N. Y.

(2)

Please Mention the Photo-American.

# Eastman Kodak Company

ROCHESTER, N. Y.

## KODAK TRIMMING BOARDS.

These boards are well made in every particular and offer the best value of any trimming board on the market.



Made of hard wood, with handsome natural finish, have fine quality steel blades and are fitted with rule.

### PRICE.

No. 1 Kodak Trimming Board, Capacity, 5" x 5",	\$ .40
No. 2 Kodak Trimming Board, Capacity, 7" x 7",	\$ .60

**BARGAIN, \$2.25.**

*New York Sun.*

There have been a number of magazine cameras on the market. Some of them have been great successes—in advertisements. The most successful of all of them from a practical point of view bankrupted its manufacturers and is no longer made. \* \* \* The last widely advertised camera of this sort used to throw forward three and four plates at once, and then for a change would cease working altogether.

An amateur who bought one of them two summers ago and had never been able to use it more than two weeks, found, however, that the public, as well as himself, had quickly penetrated the thing's weaknesses. He tried to get the man from whom he had bought it to take it back at a reasonably reduced valuation. He got three old-style plateholders worth

exactly 60 cents each for it. He had paid \$9.00. The dealer asserted that he had the worst of the bargain at that. He did. The camera is still on his shelves, marked "Bargain, \$2.25."

# Eastman's Developer Powders

are made from  
absolutely  
pure chemicals,  
combined  
in the proportions  
which  
give the best  
results:

**Hydrochinon,  
Pyro,  
Eikonogen.**

(3)

Please Mention the Photo-American.

In brilliancy of tone  
and gloss;  
in rich depth of color;  
in the soft gradations  
of the half-tones

# ALBUMA

is without a rival.

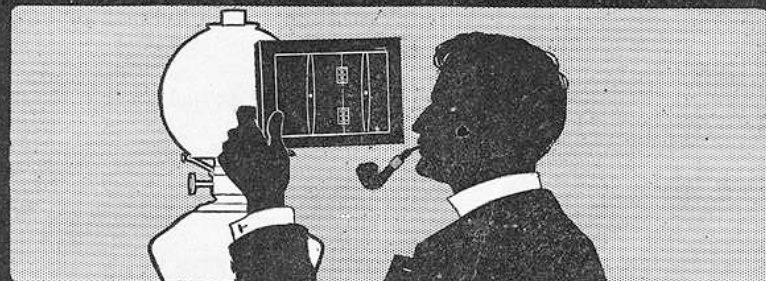
*"A quality all its own."*

At all Photo Stock Dealers.

NEW JERSEY ARISTOTYPE CO.

Formerly of  
Bloomfield, N. J.

Nepera Park, N. Y.



At Home by the evening  
lamp, by gaslight, or by day-  
light if you wish, print  
making is easy with

# VELOX

Develops in a few  
seconds, requires no dark  
room and renders beauti-  
fully soft, platinum-like  
effects.

NEPERA CHEMICAL CO.,

For sale by all dealers.

Nepera Park, N. Y.

# A Demonstration.

The best imported raw stock,  
**PLUS** Pure chemicals,  
**PLUS** The most perfectly equipped  
 plant,  
**PLUS** The men who know by  
 experience.

The sum is

# SOLIO

For ten years the leading  
glossy printing-out paper.

For sale by all dealers.

EASTMAN KODAK COMPANY,  
 Rochester, N. Y.

Please Mention the Photo-American.

LP1016

## Actino Paper, "It Fairly Jumps!"

The action of Actino paper is so rapid in comparison with others, that it is but just to say—

"It fairly jumps."

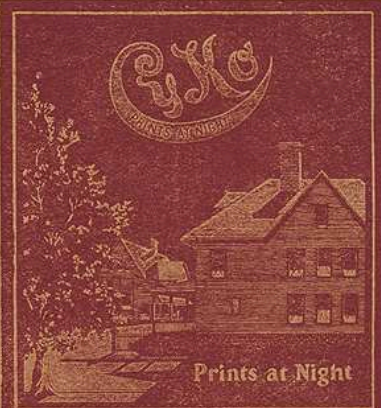
The quality of Actino paper is so high, and its price in comparison is so low, that as regards its progress in the favor of the profession, it is but just to say—

"It fairly jumps."

The policy adopted toward the trade that handles Actino paper is so liberal, so anti-trust, that in their good will, —

"It fairly jumps."

The Anthony & Scovill Company,  
 122-124 FIFTH AVENUE (124th & 126th Sts.) New York  
 Atlas Block, Randolph St. & Wabash Ave., Chicago, Ill.



Prints at Night

**CYKO**  
 An Actino product  
 THE ANTHONY & SCOVILL COMPANY  
 122-124 FIFTH AVENUE, NEW YORK  
 ATLAS BLOCK, RANDOLPH ST. & WABASH AVE., CHICAGO, ILL.

For Extra Gilt Edged  
**QUALITY**  
 In printing out papers  
 use only those of  
**Monarch**  
 BRAND  
 AND THE MONARCH OF ALL  
 MONARCHS IS MONARCH MATTE.  
 The finest photographic  
 paper in existence.  
 If your dealer would rather  
 sell you something different  
 write to

**THE ANTHONY & SCOVILL CO.**  
 122-124 FIFTH AVENUE, NEW YORK  
 ATLAS BLOCK, RANDOLPH & WABASH  
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**Royal Paper**  
 A glossy Gilt Edge Paper of the highest grade. Prints quickly, evenly, evenly. Absolutely permanent. Unrivalled for commercial work.  
 THE ANTHONY & SCOVILL CO.  
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