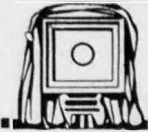
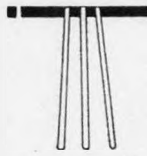


ABEL'S



PHOTOGRAPHIC



WEEKLY



"Entered as second-class matter, June 10, 1909, at the Post Office at Cleveland, O., under the Act of March 3, 1879."

Vol. XII. No. 294.

SATURDAY, AUGUST 16, 1913

Price Five Cents
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A GOOD ANSWER FROM A LEADING BRITISH P H O T O G R A P H E R

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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor

CHAS. L. ABEL, Associate Editor

Published Weekly at 917 Schofield Building, Cleveland, Ohio

A. A. E. Abel, Publisher and Proprietor

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In Passing By

INQUIRIES for the National Association Annual—called the Minutes of the Proceedings of the P. A. of A., this year—are about due, so I will try and head these off by stating that at this date, August 12th, the official report of the Convention has not yet come to hand.

This requires some careful editing, which is being attended to by the officers. I expect this report any day now and within two weeks from the date of receiving it, copies of the Proceedings will be in the hands of the members. The advertisements are all set and the illustrations made. The Board entrusted the work of getting out the Proceedings to me and I feel very sanguine that the book will be the best ever.

THE Ohio-Michigan Convention was held at Cedar Point in Ohio last week and was a decided success and Pres. Triplett and his brother officers are to be congratulated. Over four hundred people were in attendance and the program was carried through without a hitch. There were visitors from Indiana and from New York and from West Virginia, besides the members from Ohio and Michigan. Out-of-state photographers are beginning to realize that these Cedar Point meetings are worth attending for more reasons than one, and each year those who come like the place and the O. M. Association better and better.

The new board was picked with special reference to the meeting to be held next year, the plans calling for a larger Convention than ever with a probable large attendance from near-by states. Frank Scott Clark was elected President, with Frank Bill Vice-President for Ohio, and J. H. Brubaker Vice-President for Michigan. Bright-spot Smith is once again Secretary—he has the job down to perfection in the smallest detail now—and J. A. Sweet of Bowling Green, Ohio, Treasurer.

The picture exhibit came up to all expectations. Good judges declared that it was as good, though not as large, of course, as any exhibit ever hung at the National. When I state that photographers like Hutchinson of Chicago, Brock, Sykes, the Gerhard Sisters, Lerski, Reeves, Nelson, and others too numerous to mention, sent in of their best in competition for that \$200 gold prize, my readers will see that I have not exaggerated the

quality of the exhibit. Brock of Asheville was the winner of the \$200 prize and Melvin Sykes took the second prize of \$50. The Frank Scott Clark Trophy went to our old friend Will Kellmer, now in Pittsburg, while the Abel Trophy was won by H. E. Welsh of Oberlin, who, with only a little over a year's experience in running his own establishment, is showing work which tells that he has not missed his vocation. The Wollensak Trophy went to O. L. Harrington of Logansport, Ind. Thus, most of the prizes went out of the Ohio-Michigan territory. But one thing was proved, namely, that worth-while prizes do bring out better pictures and more of them than a mere complimentary exhibition. I sincerely hope that the Ohio-Michigan officers will renew the prize offerings for at least one more year.

The bill to examine photographers, which was introduced in the Photographic Congress and which was referred to the various State Associations for action, was discussed and finally laid on the table without any action for or against being taken.

A more complete report of the meeting will be given in next week's issue.

PHOTOGRAPHIC FABLES IN SLANG

No. I.—The Thin Rich Dame

BY DAVID BELL.



ONCE upon a time there lived in a Great City a Rich Dame, who caused everyone to turn and Exclaim, "Some Class." She was somewhat to the spider for Avoir-dupois, but was right there with the Glad Rags.

One day she took one of Hubby's white serge trouser legs and, having it made a few inches smaller at the lower end, Evolved a

Fashionable Skirt, which made it possible for her to walk with about the same stride and grace as her Leashed Pomeranian.

As the Rich Dame was tripping along the Avenue she noticed a High Toned Photograph Shop, with Artistic Pictures in the windows. "Why," said she, "I will have to show these has-beens (meaning the dames portrayed in the windows) what real class is." So she ambled in.

When the Artist Photographer sized up the Rich Dame's Glassware, and her Superior Hauteur, he knew he had Snagged

a specimen of the Real Thing, and he said very softly to himself, "here is where Yours Truly makes a hit and cops the coin. So he posed her with the Serge Stuff wrapped as closely as possible to her Underpinning. When the negatives were developed the Retouchers were Instructed to trim her down to the Proportions of a Southern Maryland Radish. They did their job so well that the Artist Photographer was a bit Dubious as to the Approval of the Rich Dame. But when the Prints were finished he was Delighted, and exclaimed, "My Word" (the Artist Photographer was Addicted to Strong Language), "these pictures will surely bring a goodly cheque, and having pleased the Rich Dame, my Fame will go abroad and I will prosper." So he sent them to her Manse and sat him down till she should summon him to the Telephone to hand him a few compliments on his Artistic work, and to make an Appointment for several friends who were Simply Wild about his pictures.

In the meantime he invited a brace of his friends into his Private Office and over a few bottles of Imported he informed them of his growing successes. As they puffed his three-for-a-dollar Perfectos he confided that he was about to trade in his four-cylinder thirty-six and a Few Thousand for the latest Six-Sixty, with electric lights, starter and gear shift, and was asking their advice on the best Color Scheme for

a Hundred and Fifty wheel base Torpedo Body, when the Auburn Haired girl in the Reception Room put him wise to the fact that the Rich Dame was there and wanted to see him. Excusing himself he blew into the room looking all to the Sunny Jim, but noting the package of pictures in the hands of the Rich Dame, his face did a Jekyll and Hyde lightning change Stunt. However, he braced up and handed out to her a fairly respectable line of Chatter; but he could see that he was In Dutch. The Rich Dame gently shoved the pictures into his hands with the Information that if that

Big Fat Thing was intended to represent Her, then she was through forever with his Shop, and further that if he dared to put one of the Amazonian things in his windows, she would sue him for Libel, Slander and Malformation.

As she left the Artist Photographer turned to his Private Office feeling that he could manage to get along with the old four cylinder for a year or so anyway. His friends had left the Empty Bottles and Beat it by the side door.

MORAL: You can't make them too thin, and really the fours use less gasoline.

"ECHOES"

More About the National

BY G. HANMER CROUGHTON

THERE were many things about the Convention that the members of the P. A. of A. can be justly proud of, and the executive officers are to be congratulated upon what was undoubtedly a great success as far as their duties are concerned. They can boast, with a clear conscience, that they made good all their promises. Some things might have been done that were not done, but it is something done to know what to do next time. With regard to the not done—it was done thoroughly and the arrangements for the audience at the demonstrations were the best that have ever been made in my experience of conventions. The demonstrations were on a platform that was in sight of a semi circle of seats, rising one above the other, like an amphitheater. The demonstrators, under the management of George Holloway, were kept busy all the time and a very large number of plates were exposed.

I do not know to whom the credit belongs for the arrangement and decoration of the hall, but it was very striking and effective. On entering, one saw a vista something like a pergola, backed by an immense canvas, representing a street with a photographer's shop in the center. On each side were other shop windows, a modiste, a bank, a jeweler's. This canvas parted off the main hall from the part reserved for the demonstrations and you passed through the door of the photograph shop into a very large reception room where, under the direction of "Daddy" Lively, five receptionists from various studios sat at tables and gave their experience to all comers. From the reception room a flight of stairs took you into the studio, with the difference that where the usual idea is to exclude all

that are not wanted while the sittings are made, the place was arranged so that several hundred could see all that was being done under the lights.

There were several artificial light appliances. The one that Mr. Goldensky operated was electric. Another, which was operated by several, was gas. The negatives made under these lights were taken to the developing rooms and were printed in the same parts of the building.

Certainly the demonstrations were something new and were most interesting. It is, of course, nothing new to make photographs by artificial light.

Mr. Goldensky's demonstration showed him as a master; he could do anything in the way of lighting that could be done by daylight and many things that could not be done, and the prints from the negatives, which were shown on the second day, were of a very fine quality. The light was arranged so that at the moment of exposure the light was increased in power by a pressure of a bulb.

I was very much interested, however, with Mr. Holloway's gas apparatus on account of the whiteness of the light, and I soon found out that the mantles were something superior to the usual Welsbach mantle. The story of how this mantle came to be evolved is a most interesting one and must be left, for the present, except to say that it is called the Photolite.

The interest in the lighting and posing demonstrations was well sustained during the whole of the week. Mr. Doty always had a full house at his demonstrations of draping the figure and it was certainly something to see him take a few yards of dry goods and make a waist for a bust por-

trait or take a few yards more and drape a standing figure from head to foot till you could almost believe that the model had on a dress from some high-class Paris modiste.

Mr. Goldensky's lighting also brought full attendance. His apparatus had three tiers of tungsten lamps and it could be moved about in any direction, and while some of the lamps could be turned out at any point, the end could be turned so that the lights on that part could get another direction. The exposure was short, as may be judged by the fact that Miss Bell Johnson made some exposures of some very lively kittens under the light with the quickest shutter on hand.

Miss Johnson's demonstration was acknowledged to be the most interesting, and although the hour was early, the room was full. The methods were simple and it was soon apparent that (as Miss J. had told the audience) infinite patience was the most necessary quality that the photographer must have who wants to succeed in what Mr. Holloway called Catography.

A bottle of milk with the cork in the mouth of it, small pieces of meat pinned to the cork and the kitten raises itself and tries to get the meat off the cork. The exposure is made and the kitten appears as if she is trying to get the cork out of the bottle to get at the milk. A fish pole in one hand, the exposure bulb in the other, a string with a piece of meat at the end attached to the pole and the meat dangled over the heads of these kittens and they are taken looking up with great interest. These are some of the methods adopted by

Miss Johnson in obtaining the kitten pictures that are so well known and admired.

The greatest interest was taken in all the demonstrations of portraiture. Mr. Schanz, of Fort Wayne, was not able to come and carry out his share of the program, but Mrs. Reeves, "Papa" Cramer, Strauss and others kept up the interest all the time.

To the right of the reception room were the retouching and finishing rooms. Here an expert (Mr. Venard) in retouching must have the backache, for every time I went into the room he had half a dozen hanging over his back and shoulders and a ring three or four deep behind them that could not see at all, but kept there till some of those nearest got tired and came away. It was very unfortunate that the Balopticon did not get set up—then the whole Convention could have seen every movement of the retoucher's figure. His demonstration, as far as I could see it, of putting on backgrounds, was very clever and proved him to be an expert, but to see this work done is one thing and to do it oneself is quite another. I am afraid we shall have another epidemic of Treeology (as Harry Fell calls it). Mr. Blum's work with the air brush was made under the same disadvantage. If he could have been raised on a platform so that he and his easel could have been above the heads of the onlookers, it would have been better; as it was, only those who crowded upon him could see what he was doing and I don't think that either he or the retouchers could work with any degree of comfort.

(Continued in the Next.)

Pres. Townsend Resigns from Secretary Committee

Office of the President of the P. A. of A.,
August 7, 1913.

Mr. G. W. Harris,
Washington, D. C.,

Chairman of Gen. Sec. Com.,

My dear Harris:—Owing to ill health I find it will not be possible for me to serve on the committee elected to secure a General Secretary.

My doctor has given instructions for one year's absolute rest from all cares, except that which is positively necessary in conducting my own business.

It is with deep regret that I find it necessary to discontinue some particular line of work connected with the grand old P. A. of A.

I am not unmindful of the honors the as-

sociation has bestowed upon me and not the least among them is that of being placed upon this committee.

I trust that you or the new executive board will promptly appoint my successor, so that the work may not be delayed, and sincerely hope that the man you employ as General Secretary will be the right man in the right place and that great good may be derived through his services.

Expect to be as well as ever in a year or so and will then be glad to do what I can to assist in any way possible.

Am sending a copy of this letter of resignation to Photographic Journals.

Wishing you continual success, I beg to remain, yours as ever, with warm regards,
Per M. B. C. F. TOWNSEND.

Commercial Photography

As Practiced Today in All its Variations

By GEO. W. HANCE

Published Under the Auspices of the



Commercial Federation, P. A. of A.

Chapter VII.—Homes and Gardens

ONE of the most profitable branches of outside work, and at the same time one of the pleasantest, is the photographing of homes and their surroundings. I am showing a few such subjects and call your attention to the points which were worked out in the making.

In the first one, notice that the house itself is not the most important part of the picture, but rather the garden, and the little summer house is made prominent, as it naturally is a part of the garden. By a little care in choosing the point of view we have the attention drawn to the distance by the paths leading from the camera, and at the same time they are not conspicuous as they would be were they in the center of the view. Notice the good color separation—the result of using a color sensitive plate—



Fig. 1.

the standard Orthonon. An $8\frac{1}{2}$ in. focus lens was used on an 8x10 plate.

The next picture (Fig. 2) you will recognize as the same home, but closer. The proportions or perspective are good, as a lens of 13 in. focus was used. A little of the overhanging tree has been borrowed to break

(Copyright 1913 by Geo. W. Hance and Abel's Publications)

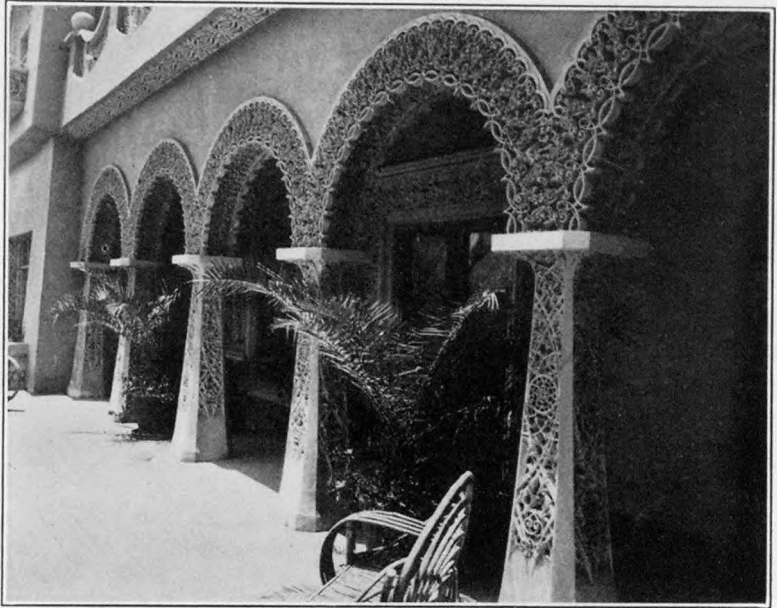
*Fig. 2.*

up the tan sky. Again notice the paths which lead your eye along and give distance. Same plate was used—the standard Orthonon.

Of course it was desirable to get a view of the entire house, so we go around to the front and find that by going way back and using a long focus lens we can get the flower beds in the foreground, which makes a better picture (Fig. 3). An 18 in. focus lens was used (a single element) and the same plate as above.

That front porch looked good, so we go up and make a picture of it, and instead of standing immediately in front of it, we step to one end and

*Fig. 3.*

Fig. 4.

by using a lens of 9 in. focus and a non-halation plate, we get the effect shown in No. 4. Notice the detail way back in the heavy shadows and still our high lights are not turned up—the result of using an Orthonon plate and plenty of time. All of these negatives were tank developed.

The print No. 5 was made with a 28 in. single combination lens working on an 8x10 plate. The camera stood on a 10-foot step ladder so it could look over the hedge in front, down into the garden. By the use of the long focus lens we have the hedge in better proportion than were we closer and using a shorter focus lens, as in that case we would be so much

*Fig. 5.*

closer to the portion of the hedge in the foreground that it would be out of proportion to the home in the distance. Note the detail in the garden where color was plentiful. The good old Orthonon plate was used and tank developed. We have a good sky also (this does not appear in the half tone, unfortunately). The same home had some beautiful effects



Fig. 6.

about the garden and we took a few chances on them. The above, full of detail, and with good perspective is shown (Fig. 6) to suggest one of these possibilities. It was made with a short focus lens and the same plate.

(To be Continued)

Woman's Intuition Helps to Make Her Good Photographer

IT is woman's intuition that insures her position in the field of photography, according to delegates to the photographers' convention. This enables her to get effects that are too elusive for the average man, it is said. When making a photograph, she doesn't reason the problem out, as a man might, nor does she draw on a code of rules—she simply "sees" the picture in its finished state, the ideal picture that will bring out the best. Then she tries to make the actual photograph come up to that ideal.

While this is true of the woman photographer today, it will not be true of her fifty years hence, in the opinion of Miss Julia C. Reith, because woman is losing that subtle faculty of intuition. Actual contact with the problems of life is blunting it.

"Jumping at conclusions will soon become a lost art with us," she said, "and we'll reach them by a process of reasoning, just as you men do."

Miss Reith is reception room woman at the J. C. Strauss studio, St. Louis, and it is part of her work to make business for her employer.

"I size up the potential sitter just as a fortune teller might," she said, "and usually can come pretty near telling how high he's willing to go."

Miss E. Blanche Reineke, at the head of a successful studio of her own, also has ideas in regard to woman's place in photography.

"Women exhibitors really have taken the honors away from the men in this convention," she said, "when you allow for the

difference in proportion. There are more men exhibitors than women exhibitors, but the few there are of us are well represented in the honor lists.

"Women who conscientiously apply themselves to the art are successful photographers for various reasons. One is that women understand women better than men do—and this is an important point, because a majority of studio patrons are women—women and children. A woman sitter feels freer when she has a woman working with her, and this insures better results.

"After a sitting the other day a woman said to me: 'Why, this was no effort at all! I never had my picture taken before when it wasn't actual work.'

"It is an exploded theory that women fail at photography because incapable of grasping the problem's mechanical phases. I find when a woman is willing to apply herself, and put as much hard work into photography as she would put into stenography or hairdressing, she makes a success of it. She can get over the mechanical obstacles as well as a man can, if she only thinks so.

"Backside to the Front" by "Tee Cee"

THERE are so many things that cut into the legitimate photograph business nowadays that the professional man often finds himself severely handicapped by having to compete with some local man who has invested a few dollars in a cheap outfit and is laboring to "get his money back" by making a few shots at the homes of his friends and neighbors and selling his "pitchers" for about what they cost and leaving behind him a false impression as to the real cost of production. These budding professionals are a source of continual annoyance to the professional men in many instances. They come along with all kinds of inquiries and count the photographer's time on the same sheet with their own—*nil*.

Only a short time since I happened into a brother photog's studio just to pass the time o'day and found him in company with a man wearing a worried look and carrying instrument which I afterwards discovered to be a cannon button machine. The poor fellow—and I say poor because I think it more accurately describes the man in question—was bombarding my friend with questions as to why he had not been able to secure results. Oh, yes, he had followed the instructions sent out with the machine and he had brought them along thinking perhaps they might be deciphered by the professional man, who he insisted "knew more about it than he did."

My friend was without any immediate engagement, so together we turned the cannon upside down and inside out, in fact every conceivable way we thought might throw some light upon the mystery. The poor fellow assured us he had done everything he knew, but that every button had come out a blank and that he had given the money back. He shot me and I shot him, then my friend took a shot, and we developed the buttons, but alas they were

all blanks. Again we twisted and turned that infernal machine, trying to look through the lens inside, but it gave no sign of kicking, and looked as bright on the outside that it was even inviting us to try again. Again we tried—again I had my "pitcher" made, and the owner swore by all that was holy if it did not yield results this time he would drop it in the river.

Nothing doing. He was crestfallen and so was I. In fact I was mad and wanted to smash it through the skylight, or stuff it with gunpowder and make of it a real cannon. Finally my friend, the photog, suggested taking it to the dark room and examining its insides. We did. The buttons had been placed in backside to the front! I have noted this same trouble in regard to film pack machines, and two instances of this nature came under my notice during the past few days where the film pack had been placed in the machine back to the front. Of course the machine was blamed and the user knew he had followed instructions to the letter.

Some Business Problems of Photographers

EVERYTHING being equal the professional photographer invariably buys those materials which produce the best results,—we had E. K. Tested Chemicals in mind. From Price List which has just reached us, we are particularly pleased to note the large assortment of these materials listed. There is a developing agent for every conceivable want, sodas, acids, and every chemical that has a photographic use being listed, all in various sized containers to fill the wants of all users. All of the photographic publications have been telling you of the merits of this line, just what they are and why you should use them.



The Minneapolis Photographers at Their Annual Picnic Held July 8. This Affair Showed the Good Spirit Prevailing Amongst the Minneapolis Picture Makers. Photo by Skage.

These facts we believe are sufficient argument for you to make sure your next chemical purchases bear this mark of identification.—“E. K. Tested.”

The Wollensak Contest of the National

Permit me to inform you that the guessing contest which we had in operation in our booth at the Kansas City Convention of the P. A. of A. was very successful and we feel sure that it will not only be of value to ourselves, but to the trade in general.

As you no doubt know we filled a quart fruit jar with shutter parts and to the person making the nearest correct guess gave a choice of the Vitax No. 3 or 8x10 Series II Velostigmat; to the person making the second nearest guess an 8x10 Verito. The correct number of parts in the jar was three hundred and seventy-eight. Two persons estimated correctly—Mr. Chas. P. Newton, Collinsville, Okla., won the first prize, and Mr. H. N. Mettler, Independence, Kansas, the second. The lenses given as prizes will be forwarded to the above mentioned parties without charges of any kind and we trust that they can use them to advantage in their daily work.

Practically every photographer in attendance at the Convention made an estimate and was interested in the contest and will be awaiting the report of the judges—Messrs. J. C. Abel, editor of “Abel’s Photographic Weekly” and “Amateur Photographers’ Weekly,” and Mr. Frank V. Chambers, editor of “Bulletin of Photography” and “The Camera.”

Cordially yours,

BODINE.

Bausch & Lomb Co. Banquet Members of American Optical Association

THE most important national convention in the history of the American Optical Association was brought to a fitting climax at the Hotel Seneca, Rochester, N. Y., on the night of July 18, when the Bausch & Lomb Optical Company tendered an elaborate banquet to about 500 delegates, ladies and guests.

The occasion proved to be one of the big features of the week’s activities, and made a very strong impression on the visitors as an evidence of Rochester’s hospitality. The banquet is an annual event, but in Chicago last year, and in most other cities in which the convention has met in the past, the Association has given the banquet, and those attending have been obliged to pay several dollars for their seats. The Bausch-Lomb function was enthusiastically declared by the guests to be the best banquet ever enjoyed by the national order of opticians.

The Goldensky Electric Studio Light Now Ready for the Market

Just as I go to press, a wire comes to hand stating that a patent has been granted to Mr. Goldensky for his studio light and that the Photo Light Co. of 1705 Chestnut St., Philadelphia, Pa., is ready to deliver this tungsten light apparatus in complete outfits, ranging in price from \$150 to \$500. The cheaper lamps are smaller and less expensive in construction. All those who have witnessed the wonderful facilities that this lamp gives to the operator, as demonstrated by Mr. Goldensky at the Kansas City Convention and elsewhere and who

It costs no more to be
certain—specify

“E. K. TESTED.”



The mark of chemical certainty.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

realize the need of artificial light for modern studio equipment, should not fail to correspond with the company mentioned above and get further particulars.

Additional Platora Grades

We have received from The Photo Products Company one of their new price lists, to which has been added linen surface grades of Platora, buff and white, as mentioned in their ad elsewhere in this issue. We also note several other important changes to interest of users of Platora and Instanto. Price lists as a rule do not convey a great deal of information, except bare prices, but this one is an exception. It clearly describes the various grades, telling the purposes for which they are intended and gives sufficient information so that the user can make a selection with ease and certainty.

Many of our readers have become Platora "fans" through trying samples of this portrait paper. It is not sold by dealers, but direct to you by the maker, insuring absolutely fresh stock and immediate pre-paid shipments. By their "direct way" they claim to be able to maintain superior quality at substantially lower prices. To

you who have not tried Platora, we suggest you write for free samples, at any rate you should ask for their new price list, for it is one every user of developing paper will be

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I HAVE many such questions put to me and make a business of giving simple but efficient answers that help. For over a year I handled the Commercial branch in the Eastman school of Photography and will refer to anyone who met me there. 12 years specializing in this branch and meeting with the best workers in the U. S. and Canada. I am ready to answer your questions and give criticisms in your work that will help you.

Write me about your troubles and enclose \$1.00 and I will give prompt reply with all the help I can. Or send \$5.00 for the privilege of firing questions at me for one year.

GEO. W. HANCE, Northampton, Mass.

References on request.



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(The Aristocrat of Developing Papers)

WHEN a product stamps its individuality on the trade like Haloid Special, it must possess intrinsic merit. Point for point it challenges comparison.

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NEW YORK



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They patronize it because they can always get a sitting at their convenience—don't have to wait for a bright day. Also because they can get effects that can't be obtained without Cooper Hewitt light.

The increase in your business soon pays for Cooper Hewitt outfit.

Send today for Bulletin No. 2149.

Ask about the Cooper Hewitt Portable Outfit for home portraiture.

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interested in. Write them today, mentioning Abel's, addressing The Photo Products Co. (Dept. A), 6100 La Salle St., Chicago.

The Goldensky Studio Light

as demonstrated by Mr.
Goldensky at the
Kansas City Convention

is ready for delivery, in complete outfits ranging in price from \$150.00 to \$500.00.

Full particulars from

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Philadelphia,
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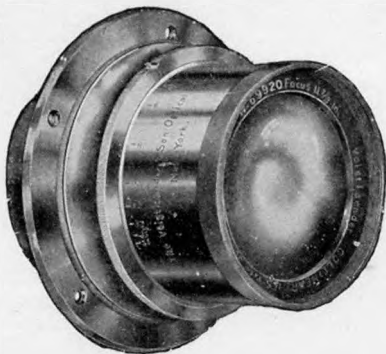
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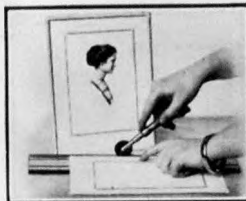
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