



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. 295.

SATURDAY, AUGUST 23, 1913

Price Five Cents
\$1.50 a Year

Watch the work of the man
who uses

ARTURA

EASTMAN KODAK COMPANY
ROCHESTER, N. Y.

All Dealers

No Matter Where The Mercury Stands

Hammer plates meet the issue!

Working fast and drying quickly, with firm, tough films, they have little tendency to frill and are the **BEST** plates made.

Hammer's Special Extra Fast (red label) and Extra Fast (blue label) and Hammer's Orthochromatic Plates fill all requirements.



Hammer's little book, "A Short Talk on Negative Making," mailed free

Hammer Dry-Plate Company

Ohio Avenue and Miami St. : : : : St. Louis, Mo.



A CONVERTIBLE ANASTIGMAT

is the
**ULTIMATE CHOICE of every
EXPERT PHOTOGRAPHER**

EVERY advantage is in favor of a Convertible Lens when compared with a Symmetrical or one-focus lens. Why spend money on a lens which gives but one or two images when the same price or less will purchase a three focus Convertible Lens to which extra combinations may be added to obtain other focal lengths. Intelligent consideration of the lens question will lead you to a **SERIES II**

Turner-Reich

CONVERTIBLE ANASTIGMAT F:6.8—the most rapid lens of this kind, the lens which is optically and physically perfect. Send for catalog.

Gundlach-Manhattan Optical Company

838 Clinton Ave., So., Rochester, N. Y.

ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor —
Published Weekly at 917 Schofield Building, Cleveland, Ohio

CHAS. L. ABEL, Associate Editor
A. A. E. Abel, Publisher and Proprietor

VOL. XII No. 295 SATURDAY, AUGUST 23, 1913

PRICE FIVE CENTS
\$1.50 A YEAR

Terms: One dollar and fifty cents a year in advance. Postage free to all subscribers in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.
FOREIGN SUBSCRIPTIONS: Canada, \$2.00;

other countries, \$2.50 per year in advance. TO PREVENT loss or delay by mail, all communications and photographs should be addressed to J. C. Abel, 917 Schofield Building, Cleveland, Ohio.

In Passing By

IT is not often that a man is so honored in his own home town as has been our president-elect, Manly Tyree of Raleigh, N. C. Not satisfied with giving him more space than usual in the local mentions, the leading daily of his city dedicated to him an editorial of considerable length in its edition of last Sunday, saying that the honor which comes to Tyree also comes to Raleigh and the entire South. "Mr. Tyree," says the paper, "is an artist but not a crank. He is what Roosevelt would call a 'bully' fellow and as companionable a person as one meets in a life-time." To which I say "amen."

Such advertising as this is priceless, for it cannot be bought and Tyree is a fortunate fellow in that he stands so high in the esteem of his fellow citizens.

IN Abel's Weekly for August 2nd, I wrote, in my comments on the National Convention, as follows:

"By the way, where was the widely advertised and much promised entertainment feature of the K. C. Convention? Was something forgotten or did a clog slip somewhere? The ladies got pretty good attention, I believe, but all the men members got from the fund supplied by the manufacturers was a trolley trip to Electric Park—an amusement park such as is found in all cities and controlled by the street railroad company—free entrance to the park and a half dozen tickets of admission to the various side-shows. A very tame affair, indeed. But the members had a good time nevertheless and the individual K. C. photographers were very friendly to the visitors."

You will notice that I referred more especially to the entertainment furnished for the members as a whole—the ladies were well looked after—and intimated that this entertainment was but a tame affair. Two letters that have come to hand since then would seem to show that it is a dangerous thing to refer to any occurrence in other than words of the highest praise, whether they be merited or not. I publish these letters, both of them from gentlemen I esteem highly, because it is only fair to give the other side of the story.

August 7, 1913.

Dear Sir:

I have received last week's number of the "Weakly" and have noted your kind attention to the entertainment (?) received by the photographers during the convention.

As I was not on the committee who arranged the thing I know nothing about the amount contributed by the aforesaid manufacturers, but suppose the committee did the best they could with the funds at their command. I understand the National Association helped last year but it did not this.

But, Brother Abel, don't you think your viewpoint might have been different if beer had been set up in plenty at Electric Park (which is not owned or controlled by the street railway company) so that you might have assisted at such a "sousing" as took place at Philadelphia last year?

Personally, I don't care, but I am a little inclined to think that you might be a little shy on renewals from Kansas City when present subscriptions expire, for to be candid with you, I should not miss the balance of the numbers of my subscription and if you prefer to keep the paper and save the postage, you are at liberty to cross my name off.

Very truly yours,

E. J. DAVISON.

Kansas City, Mo., Aug. 9, 1913.

Mr. J. C. Abel,

Cleveland, Ohio.

Dear Sir:

My attention has been called to your article in the August issue of your Journal. I regret very much that we failed to make your several visits to Kansas City satisfactory to you. We were under the impression that we had entertained the convention in a creditable manner, and regret that according to your estimate the thing was a flat failure.

The amusement park is not as is "found in every city," nor is it "controlled by the Street Railway Company." We paid the Electric Park and the Street Railway Company nearly \$700.00.

I am sorry that you, individually, do not seem to have the worth of the money which you expended.

Yours truly,

R. B. MULLETT.

I regret the tone of these letters—very evidently they have been written with the idea to give me a proper "calling down," but still more evidently they have been written hastily. A night's sleep and another reading of my editorial would probably have sent these letters unsigned to the waste-basket by the writers. I might add that reliable information from Kansas City advises me that the Electric Park is owned half by one Mr. Heim, brewer, and half by the Street Railroad Company, but we won't discuss that as it has nothing to do with the case.

Free speech is allowed in this country, but free expression of thought is seldom granted to us poor editors without arousing bitterness.

It's over now, but I do suggest for the future, in view of the many criticisms of the entertainments of the past few years, that the official board itself handle the entertainment features of future National Conventions.

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—Continued

When dealing with an humble little home you can usually find something about it that will make your picture tell a story. Take the little bungalow out in the foothills, for instance, which is shown in Fig. 7. By getting away off and using a long focus lens, we have the home with its surroundings in good perspective. Were we up closer, the roof would fall

Fig. 7.



against the sky and our impression of the height of the mountains would be wrong. Notice the clear atmosphere, even showing "Old Baldy," which is 29 miles away, at the right. The plate—standard Orthonon again and tank developed.

Compare the next two, Figs. 8 and 9; Fig. 8 was made with too short a focus lens and the camera too close to the object. The result is the walk and wall in the foreground are too large in proportion to the home. But in Fig. 9 a very long focus lens was used, giving much better proportion

*Fig. 8.*

or perspective. The plate used in No. 9 was a Seed non-halation, lens—one-half of a collinear 24 in. focus. Time, one sec.; stop, f. 4.5.

In Fig. 10 we have found it impossible to get as far away as we would like, but by borrowing some of the overhanging limbs of the tree we have made a good composition and the perspective is not bad. The same home offered some good subjects, one of which is shown in the porch view (Fig. 11). The extreme contrast between the dark corners and the strong-lighted garden outside was overcome by using the non-

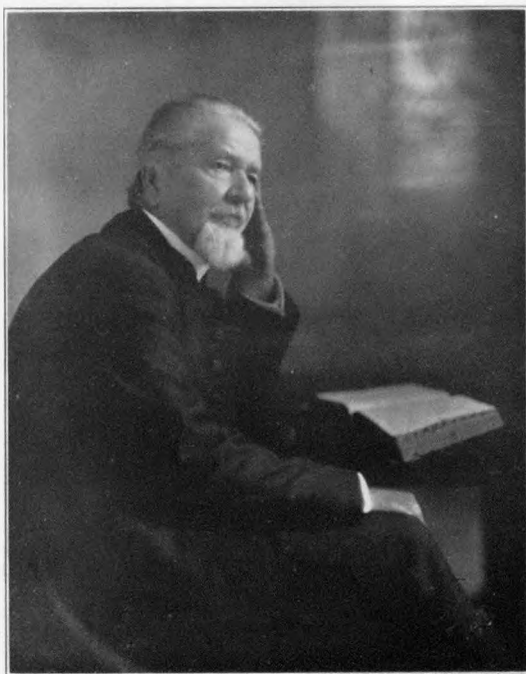
Fig. 9.



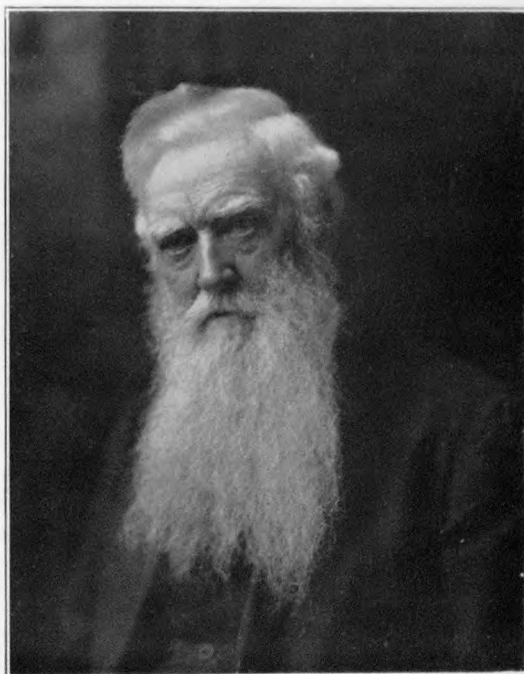
Howard D. Beach, Buffalo, N. Y., Pres. P. P. S. of N. Y.
 Neg. by J. W. Beattie, with G. Cramer Dry Plate Co.



By Jared Gardner, Rockland, Mass.



By Miss Belle Johnson, Monroe City, Mo.



By The Royal Studio, Medicine Hat, Alberta, Can.

Fig. 10.

halation plate, giving plenty of time—exposing for the shadows and cutting out half of our carbonate, the same as was explained in Chapter 4, under the subject of Interiors.

(To be Continued)

NOTE—Mr. Hance, at our special request, agreed to answer any questions put to him concerning commercial photography. Of course Mr. Hance is a busy man, therefore he has to make a small charge for his services. Write him your troubles and enclose a dollar bill. His address is Northampton, Mass.

*Fig. 11.*

Judging Pictures By The Indiana Method

BY CHAS. LEWIS, OF TOLEDO.

[Note:—At the recent Indiana State Convention, a new form of rating sheet was used, the various headings being given below. Mr. Chas. Lewis, of Toledo, was invited to give a talk on rating pictures with this rating sheet for his subject and in the following I print his remarks, which form an interesting essay on the pictorial value in portraits.]

1. *Posing*.—View point. Position characteristics to age, sex and nobility.

2. *Lineal and Spot Composition*.—Curves, angles and lines leading to and from the point of interest and forming proper brace to the subject. Sympathetic spots, accessories, spacing and decoration of space.

3. *Lighting*.—Direction of, modeling, volume, proper balance, concentration, etc.

4. *Expression*.—In harmony with position and general composition.

5. *Retouching*.—Doctoring, overdoing, false modeling, proper or no retouching. Working in grounds or working out such as is not desired.

6. *Flesh Texture—Tonal Quality*.—Chemical effect. Texture of material relative to size and view point.

7. *Manipulation—Technique*.

8. *Mounting or Framing*.—Color, size and fitness of things.

9. *Originality*.—Individuality. Copying or imitating. In the rut. Gleanings from Old Masters.

10. *Artistic*.—Pictorial quality. Points properly assembled.

IN glancing over the list of subjects handed me to speak about, No. 1, "Posing," at first, seemed to be the most likely one about which one could find something to say. Upon second thought, however, I found myself pretty closely bound to two terms of expression, dignity and simplicity.

To follow the outline, we will consider, as the first factor in our study of a good pose, the view point. Dignity and power are generally accentuated by choosing a somewhat low point of view. An otherwise good pose is often ruined by the elevation of the camera to too high a point, thereby producing an effect of squattiness and lack of dignity. Most striking examples of dignity and strength are to be found in some of Millet's pleasant pictures—"The

Sower," "The Angelus," and in "The Song of the Lark," by Jules Breton. Here the artist seeks to dignify labor of that type of picture for the past 40 years.

A photographer, however, has not the freedom of the painter, and can not to any great extent control the drawing done by light and lens. Hence, in selecting our view point, we have to be governed, to a greater extent than the painter does, by the character of the face we have to portray. We all know that if we have a nose of the retrousse type, high cheek bones, low forehead, we must *not* drop our camera low and expect to get a favorable likeness.

In studying painting to get therefrom the correct view point for various types of subject, keep in mind the fact that painters do not always draw as faithfully as the lens. Often a painter will draw a figure from one point and in handling the detail drawing of the face choose quite another point of view. For example, take the figure of Queen Louise coming down the stairs. The height of the figure is accentuated by viewing it from a point much below the middle, while the face is drawn from a point on a level with it.

This is particularly noticeable in many of the figures by the modern illustrators. If you don't think so, select some of those with the dress sweeping off into the foreground with such a fine, dashing effect, and try to reproduce it from a living model by photography. You will find that the artist was anything but truthful in his drawing.

Children seated, with the proper background, may be photographed from a moderately high point of view, while the man of middle life should, when possible, be photographed with the camera somewhat depressed. In photographing either men or women, the poise of the head upon the shoulders is markedly affected by the height of the camera and the expression of the mouth is wonderfully affected thereby. A drooping mouth is always rendered more so by raising the camera. The slope of the shoulders is also subject to distinct alteration by a change of view point. There are far more errors made from elevating the camera too much than not enough. As a general rule, I should say keep the camera low, but of course, this, like most rules, has its many exceptions.

DISTANCE FROM SUBJECT

The employment of too short a focus lens gives rise to other faults in the picture besides that of distortion. The much desired stereoscopic effect is more nearly approached by using a lens of at least half as much again length of focus as the height of the picture and in figure and group work, a lens whose focal length is double the height of the picture is even better.

One needs no better guide than his own eye to determine the distance from which a figure should be photographed. By all means, be provided with a battery of lenses from which you can select one that will make the picture of required size from the point from which your eye dictates that it should be made.

In my own practice, I frequently make my picture small by preference, that I may afterward enlarge it, either by making a larger negative from a transparent positive or by the direct enlarging process. This secures a certain looseness of texture which, to my mind, is very charming. That is not the only advantage, however, for, as you all know, the nearer the plate is to the lens, the shorter the exposure with a given aperture, and in children's work the farther the camera is from the subject, the better.

The next subject (2), lineal and spot composition, has been so skillfully handled by Otto Walter Beck, that I cannot do better than to recommend his book, "Art Principles in Portrait Photography." The chapters dealing with lineal and spot composition are very instructive and progress in such a logical manner from the simplest form to the most complex that one hesitates to attempt a condensing of the facts there set down, for fear he may fail to illustrate the point Mr. Beck makes so beautifully plain.

The preliminary chapters are essential and I should advise every one to read them, but that we may get more quickly to the principles underlying portrait photography, we will go at once to the study of the human figure. The first thing to consider is the arrangement of the spots formed by the head and the hands, and the lines of the figure connecting these spots. It has been said, "Art is arrangement." We might ask, "Arrangement of what?" Well, anything of which we wish to produce an artistic result. It may be the flowers and shrubbery of our garden, or the furniture of our rooms, but just now we will consider the arrangement of a human figure within a given space.

Let us try to find out why some of the

things, which we all know to be wrong are wrong. For instance, see Fig. 57 in Beck's book. Here we have an extremely conventional pose. We should not waste our time in trying to make anything pictorial out of it, but a slightly altered position of the figure within the space at once lifts it out of the commonplace, and we begin to feel possibilities. It is now related to the lines of the frame in such a manner as to give it some meaning. With the introduction of a line or foil in the background, we begin to feel a relation to other surroundings and the figure lives still more.

One cannot go far in this study, however, without taking into account the background, which of necessity forms a more or less important feature in composition. We have all seen and most of us been guilty of making inartistic arrangements. We are only too familiar with them. Nearly all of us can tell why some photographs are bad, but not every one can tell why a really artistic portrait is good. In this connection, it should be remembered that portraiture is pictorial art, not decorative. The difference between the decorative and the pictorial principles is this: In decoration we seek to retain the feeling of the surface, whatever the elaboration may be, while in pictorial work an illusion is created, on any surface, that we are looking into space, much as we would gaze through a window. In decorative work, an effort is made to direct the gaze at the *picture*, whereas, in pictorial work, we try to direct the gaze *into* it. But to proceed further with this part of the subject would be to repeat the points so skillfully handled by Mr. Beck in his work. I will simply refer those who wish to study this subject, to "Art Principles in Portrait Photography."

The next subject, (3) "Lighting," is one which, handled from the photographic standpoint, is so governed by conditions that one hesitates to state any rule as being correct. When I say governed by conditions, I am thinking particularly of the methods employed by various operators. One man secures a very charming and artistic effect by working close up to the source of light, using only a very small amount of it, while another will secure equally satisfactory results by methods directly opposite.

In portraiture, we seek entrance into the portrayed one's personality through the eyes. Light and shade must animate the light spots or dark spots that will lead our interest to that point of attraction. Lighting exists to give roundness to the form of head and body, or in other words,

modeling. It is not an element of construction as arrangement is. It only makes more effective the well placed parts.

This subject is so many-sided that I really feel utterly incapable of handling it in anything like an intelligent manner. Those of us who have worked much under the light, know that the quality or color of the light, varying as it does on different days and different seasons, forces us to govern our use of light by the quality we find.

The volume of light used will, of course, depend to some extent on the quality of negative sought for as to the printing medium to be used. Proper balance of light can be secured whether working in high key or low key, whether with much or little light. Concentration of light is sometimes, in fact generally, one of the most attractive features of photography, but the rapid worker frequently finds it advisable to leave a part of the concentration at least, to after manipulation of the negative.

Right here I wish to jump over to No. 7 of the list of subjects and talk briefly about manipulation, as it comes in more naturally here.

The various ways of subduing the uninteresting and possibly too strongly lighted parts of a negative, are all good. Some prefer brush development, thereby developing up strongly the parts they wish to emphasize, leaving the rest only partly brought out. Others develop all of the negative alike and afterwards, by various methods, reduce such parts as are objectionable or uninteresting. The latter method, I prefer because I can work my negative in full light and see just what I am doing. The tiresome detail that often spoils an otherwise good thing can many times be gotten away with by this method and the picture vastly improved.

"Expression (4) in harmony with position and general composition;" this subject, as given, leads me to think the idea is to deal with the facial expression. When we think of the expression of a picture, or what a picture is intended to express, whether joy, hope, despair, anguish, contentment, mother love, childish pleasure, happiness, filial affection, adoration, or the score of different feelings a picture may be intended to express, to suggest what the facial expression should be, is like suggesting that a man use words if he wants to talk. We all appreciate that a man impressing a kiss upon the lips of his sweetheart should not be wearing a frown, nor should he have a smile on his face standing at the grave of his mother.

Every pose suggests its own expression and, as posing resolves itself largely into a matter of selection, so the expression of the countenance must naturally be selected to suit the pose. As the eyes are the windows of the soul, so the expression, when natural, depicts the thoughts within. To go far into this subject would be but an attempt to describe a clever operator who has that innate ability of bringing to the mind of his subject those thoughts and feelings that inspire both pose and expression.

The subject of texture (6) is another upon which I have not a very clear idea of what is meant. As I thought about this subject, I endeavored to approach it from two or three different standpoints, one of which is the printing medium. We all know that a fine, delicate negative of a beautiful child or young lady, whose flesh resembles the petals of a rose, would not be well rendered on rough platinum paper. Nor would a bold, vigorous negative of a rugged-faced, weather-beaten sea captain, be well rendered on carbon tissue transferred upon smooth celluloid. The printing medium should always be selected with regard to the character of the negative.

We used to see many errors made in the matter of harmony of texture between subject and surroundings. The old-fashioned photograph of a naked baby seated on a wolf robe thrown over a rough stone garden bench, and many such incongruities, we are happy to say are things of the past.

TONE

The subject of tone is one in which every one who aspires to real picture making must be interested. Tone is the means of pulling things together.

The presence of atmosphere affected by some light that, pouring over figure and object subjects, add to its own quality.

This is not less true in pictures. These two, the black and white, change to meet the quality of the atmosphere introduced and all intermediate lights and darks are influenced by the same spell.

When objects are not submerged in a prevailing tone, we speak of them as being "out of tone."

Tone never permits two whites to jerk our sight over the black abysses; it makes gentle and easy the movements of our eye from one point of interest to another.

COLOR

I assume the subject of color to be considered here would mean the color sense, and not the presence of actual color. It is a quality of combinations that makes color. It may be said to be an intensification of the quality formed in tone.

The Ohio-Michigan Convention

IT has got to be entirely fashionable now to start all convention meetings on time, whether the people are there or not, and President Triplett of the Ohio-Michigan Society made no exception. He followed his program throughout except on the last day, when it was thought wise to defer the meeting so that the manufacturers could have an hour or so more with the photographers. Right here, let me say that the only mistake of an otherwise excellent program manifested itself in the scarcity of time allotted to the manufacturers in which to do business. There was something doing morning and afternoon. No sooner were the members in the convention hall than the stentorian tones of Herrick resounded through the halls calling upon the members to wander upwards to the lecture room or demonstration room. TWO—1496—Aug 19

Brucker Naturally the manufacturers and dealers kicked a little—oh, only a little—and Sec. Brightspot Smith says that he overlooked a bet in this matter, but will remedy it next year.

Doty, I see, gives out the information to his local papers that there were over 600 in attendance. Now that is nice of Doty and his "boosting" abilities do him credit, but really there were only somewhat over 400 people there. But that's batting 1000% as state conventions go, so we should worry. If New England does as well at its coming Boston meet, it can be happy. We had all expected to see the new national president, Manly Tyree, present, but all we got was a telegram. Mr. Carl, I think, was present from Cincinnati, but otherwise the Cincinnati boys overlooked us. But there were several on hand from West Virginia to make up for it.

President Triplett, either through modesty, or real thoughtfulness—for it was quite warm all the week—limited himself to the smallest phrases he could muster. He gave us no annual speech and I doubt if he spoke three hundred words, officially. There was very little business to be brought before the Association, so the meetings were short and to the point. The proposed bill for examining and licensing photographers was read and discussed, but finally laid on the table without any action being taken. A motion to invite the Lake states to hold their meetings in common with the Ohio Michigan next year was unanimously adopted.

As I have already said, the picture exhibit was a splendid one, proving that valuable prizes will bring out good pictures from the best men.

One of the features of the Convention was the banquet. Jack Reiser and Gustav Beck were the managers and were busy selling tickets for this affair, all the week, and over 200 sat down at the three long tables. The speeches were kept short and humorous and after the banquet everybody adjourned to the dance hall.

A baseball game in the water was claimed to be won by the Michigan boys, but there were so many playing that it was really hard to decide who was who, and the bases had a fatal facility in floating away at critical moments.

The demonstrations by Daddy Lively and Doty were well followed and the lecture by Raymond, as usual, was applauded to the echo.

Everybody had a good time and again the manufacturers voted that the Ohio-Michigan Convention was the best ever.

More Sidelights on the National Convention

Some one wrote me the other day that I was not giving much space to the Big Meeting.

He's right.

In the first place, the complete report of the Convention and the Congress, together with Raymond's wonderful lecture, will be printed in the Minutes of the Proceedings of the P. A. of A., so why spoil the interest in that book by printing them here? And then again, there is so much good matter on my desk that should appear in these

pages that I have not room for something that is going to appear elsewhere, anyhow. To give proper mention to all the manufacturers' exhibits alone would take up one issue and to give just a lot of names seems scarcely worth while. Practically everybody who is in the business was there, unless they had urgent duties elsewhere.

The Black Cats, or the "Mysterious Thirteen," with Floyd Whipple at the head, had a couple of sessions and those who were not invited missed something, believe me. On one night an initiation was held in

Brother Studebaker's studio. He told me that he had to close up his studio for a couple of days after to clean up the muss we made. We initiated everybody we could get hold of and twenty degrees were conferred on all. To me it seemed like a "third degree" performance, all the way through. The first ten degrees gave me such a headache that I missed the last ten, but Brother Laver—the mount boy—took them all most carefully. Of course, the irrepressible Gerhard Sisters were the mainsprings of the fun, but they were well supported by Miss Reineke, Miss Jamieson and a lot more. Some of the boys, like Jimmy Evans and Harry Fell, got double doses, but everybody enjoyed themselves immensely. The second session was a banquet given by the active Thirteen, all of St. Louis, to the associate thirteen, and was the best affair of the whole Convention.

There is only one roof garden in Kansas City and that is owned by the Strauss-Peyton Studio. To this roof garden Ben Strauss invited some twenty of his friends and bade us eat, drink and be merry. We followed his instructions to the letter and every one voted that Ben was a prince of good fellows.

Will G. W. Harris please leave the Constitution of the P. A. of A. alone now and give it a well deserved rest?

New York City put in a bid for the next Convention. Why wouldn't it be a good idea to go there just once?

There were some excellent souvenirs given out this year. A watch fob of a lens glass mounted in brass with the words, "The Photographer in Your Town" stamped on the rim, was given out by the Eastman Kodak Co., who also gave out a most handsomely printed brochure entitled, "The Human Appeal," which had reference to the Eastman Advertising Contest and the demand being made nowadays by publishers for photographs for illustration and advertising purposes. The Ansco Company gave out pins for the ladies and watch guards for the men, with the Ansco emblem. The Hammer people gave out the now well-known little hammer stick pin and the Cramer company the equally well-known crown pin. Briggs, of K. C., gave away folding drinking cups, and retouch-

ing pencils and bottles of chemicals were handed out by the K. C. Photo Supply Co. The A. M. Collins Co. gave out fans and the Taprell Loomis Co. an envelope containing sample mounts and show cards. The Central Dry Plate Company had spotting colors for distribution and the Carl Ernst Co. a very handsome perpetual calendar. Bausch & Lomb had splendid portraits of the officers and also of Pres. Townsend and Miss Jamieson, president of the Women's Federation, while the Wollensak Company gave away two valuable lenses on a guessing contest. The Cedar Point advocate gave away Cedar Point pennants, and the Atlanta boys stuck up every one with water melon buttons and buttons stating "Atlanta Next." They guessed right, too.

Croughton's Criticisms on Supplement No. 44

THE picture on the right by Jared Gardner, Rockland, Mass., is a very successful simple mass of tones and lines. The flesh tones and modelling on the face are what they should be. The background is excellent for carrying out the light and shade on the figure. The outline of the figure on the shaded side is kept in subjection, but not lost. There are too many spots of light. The spots on hat, rose and cuff could be reduced with advantage and the spot of light back of the hat brim would be better either lowered or removed entirely.

Miss Belle Johnson, in the portrait of the minister, shows that she can be even more successful with humans than with kittens. The lines and spots are well placed, the spacing good, the position, simple and natural, the background transparent and luminous. I would prefer to omit the angle of a lighter tone by the hand and knee, and also the background at his back could have been darker, so that the outline of the back would not be more distinct than the sleeve of the left arm.

The old man's head by the Royal Studio, Medicine Hat, Alberta, Canada, is a fine subject, well treated, good flesh tones, very little of retouching, the background and drapery in good harmony together, just enough of the outline of the figure to carry the eyes to the picture edge, and yet keeping the head as the principal point. These three prints are a lesson as to the small amount of light needed in the background to carry out the composition, and yet be what a background should be—a support to the figure.

To retain in the print all the delicate gradation and roundness of a perfect negative, together with brilliancy and warmth of tone,

Use

ELON

Elon-Hydrochinon is the ideal developer for Artura and other developing-out papers. Specify Elon in your next order.

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

President Manley M. Tyree

From the Raleigh News & Observer

IT'S a far cry from a young fellow as an amateur photographer in his sophomore year at college and the same young fellow—still young, mind you—as president of the Photographers' Association of America. It means a rapid rate of progress in the art of photography and the growing recognition of the thousands of fellow artists of the great national association of photographers of America.

That marks the progress of Manley W. Tyree, of Raleigh, who on Friday was unanimously elected president of the Photographers Association of America, an organization with a membership approaching ten thousand, having in its membership the leading photographers of America. President Tyree had this great honor conferred on him at the annual convention which closed yesterday in Kansas City, Mo., an honor which comes with his election to Raleigh, to North Carolina and to the South, for he is the first Southern man to be elected president of the association in thirty-four years. Hence Raleigh, North Carolina and the South take keen pleasure in his election and the fact that with it the association, now thirty-three years old, meets next year for the first time in the South, when it goes to Atlanta.

Mr. Tyree is the youngest man ever elected president of the Association of Photographers of America. His selection for the high post was because of the high rank which he has taken as an artist photographer, backed up by his personal qualities as a maker of friends. The election is a high recognition, both of the man and his work, and comes after a long acquaintance with the membership. Twice he has been elected secretary, and in 1912 was elected first vice-president, reaching the climax of official position this year in his elevation to the presidency, as successor to Charles F.

Townsend, of Des Moines, Iowa. For a number of years he has represented North Carolina as a member of the Photographic Congress, and in 1909 was elected president of the Virginia, North Carolina and South Carolina Association of Photographers after serving one year as vice-president.

Manley W. Tyree's work as an artist-photographer has given him nation wide recognition, his studio in Raleigh being far famed, for he is an artist in the true sense of that much abused word. His work has won first prizes wherever shown, and he has been in many national contests. He came to Raleigh in 1905 from Louisville, Ky., where he was receiving the highest salary paid by any Louisville photographer. He had become interested in photography in his sophomore year at Bethel College, Russellville, Ky., and kept at it in college for pleasure. At the end of his junior year he went to his home photographer, who gave him six months' instruction for \$50.00 when he launched out for himself at Clinton, Tennessee, later selling out and going to Louisville. His career is that of application to his work, and this, backed by his artistic temperament, has carried him to the front rank. And the high honor that has come to him is gratifying to all his friends, and shows the esteem in which he is held by his fellow artists.

Mr. Tyree is an artist but not a crank. He is what Roosevelt would call a "bully" fellow and is as companionable a person as one meets in a life-time. And his great sociability will make him one of the most liked men just as he is one of the most admired artists.

Chicago Photographer Killed

Henry L. Gronimus, a Chicago photographer, was shot and killed last week by E. J. Duprey, a tailor. Duprey shot the



**ARE YOU HANDICAPPED WITHOUT
POWERFUL, INEXPENSIVE, ARTIFICIAL LIGHT?**

The Victor Studio Flash Cabinet

"The Light for ALL Studio Portrait Work"

Costs less to operate than any electric
light system and is instantaneous

JAS. H. SMITH & SONS CO.

3540 Cottage Grove Ave.

CHICAGO

photographer after the latter had been acquitted in court for his alleged treatment of Duprey's daughter.

Chicago Photographers to Picnic

Chicago photographers will hold their annual picnic on Friday, Aug. 22, at Glenwood park, on the Fox river. All studios throughout the city will be closed. Special trains will leave the Aurora, Elgin and Chicago Fifth avenue terminal at 9:30 a.m., stopping at Marshfield avenue, Fifty-second avenue, Oak Park avenue, and Desplains avenue stations.

Eastman Research Laboratories

THE new research laboratories of the Eastman Kodak company at Rochester, N. Y., are to be devoted to all kinds of problems in optics and photography, and occupy a three-story steel frame building eighty feet square, with a basement for machinery of the heavier kind. The first floor has rooms for making dry plates, and light filters of about ninety different standard colors, with a large scientific library. On the second floor the physical laboratory will investigate the optical properties of the eye and of the sensitive plate, and includes photometry, sensitometry, spectroscopy and

The Big \$1.00 Convention

SCRANTON, PA., MARCH, 1914

A 1000 MEMBERSHIP CAMPAIGN

is being inaugurated by the Professional Photographers' Society of Pennsylvania, which territory includes Pennsylvania, Maryland, Delaware and District of Columbia.

One thousand members will be the minimum; the maximum is what you make it. Let it be 1,500, and we will give you the returns of your life.

Traveling Salesmen and Demonstrators are empowered to enroll members in this Society.

SIX SPLENDID PRIZES

are offered to the traveling boys for the largest number of members they enroll.

We want every photographer, little and big, within the above territory, who is proprietor of a studio, to become an Active member of this Society. Photographers located outside of above-mentioned territory may become Associate members. The membership fee to all is only \$1.00.

Every member enrolled will receive a book containing the criticisms on all pictures exhibited at the Big Scranton Convention. The book will include reproductions of ten of the best pictures on exhibition, with the judges' comments on why they are the best.

This handsomely printed book alone is worth triple the cost of your membership, so you can't afford to miss it.

Give the traveling boys your enrollment.

If none of them reach your territory, or if you so prefer, you may mail your application, with \$1.00, direct to W. I. Goldman, Treasurer, Reading, Pa. Name your favorite traveling boy and he will receive credit just the same; and you will receive from the treasurer a handsome certificate of membership, suitable for framing.

GET IN THE SWIM

Join this Big Progressive Photographers' Association, that will give you returns for your investment.

DO IT NOW!

W. G. McCAA, Secretary,
South Bethlehem, Pa.

colorimetry. The physico-chemical laboratory is arranged for exact analysis, electro-chemistry and a special study of gelatine. The third floor has studios for colored and other photographic work, with an x-ray room, a projection room, facilities for work with the ultramicroscope, etc.

Victor Studio Flash Cabinet

The most necessary thing in the successful studio of today is an efficient artificial lighting system. The Victor Studio Flash Cabinet costs less to install and operate than electric lighting systems. As it enables you to make instantaneous exposures, it is easy to catch desired poses and expressions. J. H. Smith & Sons Co., 3540 Cottage Grove Ave., Chicago, will be glad to tell you of its other advantages.

THE SEAVEY WINDOW

Adjustable to any height, complete with side-wall, plate-rail, window seat, curtains, etc.

A SURE MONEY-MAKER

Send today for descriptive circular

THE SEAVEY CO.

8 S. Dearborn St.,

CHICAGO, ILL.

COOPER-HEWITT LIGHT AS GOOD AS DAYLIGHT

Write for P. A. Bulletin

COOPER-HEWITT ELECTRIC CO.

EIGHTH AND GRAND STS. HOBOKEN, N. J.



The Satisfaction That Comes With Quality

EDUARD BLUM

The Photo Art Shop

32 SOUTH WABASH AVE. CHICAGO

Enlargements, Water Colors, Art-Work, Oil
Pigment, Gum, Carbons, those Hard Vignettes

INCREASE Your Annual
Receipts by the Sale of Large
Portrait Work.

H. D. BRIDLE

THE PHOTO-ENLARGER

913 Arch Street

Philadelphia, Pa.

Over 20 years at the same address



TAPESTRY OILS
Pastels, Water Colors
Sepias, and Bromides
of the highest order.
Send for catalog.
OTTUMWA - IOWA

CLARK & FREED

Quality Enlargements
Write for Booklet.

4 East 8th St.

NEW YORK CITY

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

The Photo Light Co.

1705 Chestnut St.
Philadelphia,
Pa.

The ONLY
SILENT
STUDIO
SHUTTER

**CONLEY
CAMERA CO.**
Rochester, MINNESOTA

FOR SALE BY
ALL DEALERS

AGFA PYRO
GIVES
QUALITY AND SNAP!

BERLIN ANILINE WORKS
213 Water Street New York City

THE PLATINOTYPE

A portion of a letter from a prominent New England photographer:—

"After almost two years of Developing Paper I am writing to confess that I am getting tired of it and the craving for GOOD OLD PLATINOTYPE is coming back."

Write for sample Japine sepia.

WILLIS & CLEMENTS PHILADELPHIA

WHEN your best customers buy the best candy, they receive the best kind of a box also. Are they receiving the best mountings with their portraits from your studio?

IF NOT, WRITE US
OURS ARE THE BEST.



Ernst Oeser & Co.

32 UNION SQUARE
NEW YORK CITY

VELOSTIGMAT
the last word
in the science of
Anastigmat lens making

—
*Ask us or your dealer
about them*
—

WOLLENSAK OPTICAL CO.
Rochester, N. Y.

ARE YOU AWAKE

To the fact that by dealing with us you save money on every purchase?

Our New No. 18 Bargain List will tell the story.

WRITE TODAY FOR FREE COPY.

NEW YORK CAMERA EXCHANGE, 108 Fulton St., NEW YORK

WHY NOT BE GOOD TO YOUR NEGATIVES?—USE—

Demonstration
Packages
FREE to
Professionals

Platora

Ideal for
SEPIAS or
BLACK and
WHITE

THE PHOTO PRODUCTS CO., Dept. A., 6100 La Salle Street, CHICAGO, ILL.

Ross New 'Telecentric' Lens Patent For Studio Photography

The Ross 'Telecentric' Lens, in addition to it being a rapid long distance lens, giving enlarged images at high speed, the 17" F 5, 4 is also an ideal inexpensive portrait lens for 5 x 7 plate work. It can be used at full aperture, and it is sufficiently rapid for all requirements. The long focus gives better perspective and insures the most

pleasing results. The large size images obtainable with this lens, and the comparatively short camera extension required appeals strongly to the professional photographer. 5 x 7 plate covered with three-quarter portrait at 12 ft. 6 in. distance. Price, \$95.50. Geo. Murphy of New York is the American agent.

CLASSIFIED ADVERTISEMENTS

Situation Wanted advertisements inserted **FREE.**

Help wanted advertisements twenty words—30c for one insertion, \$1.00 for four insertions.

Studios, etc., for Sale or Wanted and Miscellaneous advertisements, thirty-five words—\$1.00 for one insertion, \$3.00 for four insertions. Over thirty-five words, 3c per word.

Advertisements for the Classified Column must be paid in advance.

An extra charge of 10c will be made where mail is directed to the office of Abel's Photographic Weekly.

HELP WANTED

WANTED—Retoucher of exceptional ability. Splendid salary and a permanent position to the right man. Address Retoucher, care Abel's Photo Weekly, 917 Schofield Bldg., Cleveland, O. 16-8-tf

WANTED—Man or lady that is good at retouching. Position open at once. Address Schrader, Little Rock, Ark. 16-8-tf

WANTED—September 1st, experienced woman retoucher and finisher; permanent position; other women employed; tell it all in your first letter. Stearns, Wildermuth & Stearns, Wilkesbarre, Pa. 16-8-2

WANTED—At once, young lady, must be good retoucher and generally useful about the studio; send photo of self, sample of work, and state salary in first letter.—Frank W. Medlar, Spencer, Iowa. 16-8-tf

DURATOL
The only truly Universal Non-Poisonous Rapid
Developer
SCHERING & GLATZ
150 MAIDEN LANE NEW YORK CITY

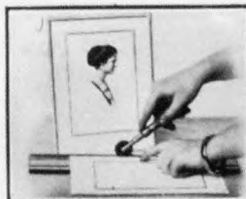
AUTOTYPE TISSUES
ARE NOW PRODUCED FOR THE PHOTOGRAVURE
(RED PLATE) AND ROTARY GRAVURE PROCESS.
COMPLETE LIST FURNISHED
GEORGE MURPHY, Inc.
57 East Ninth Street New York

USE
AGFA PYRO
AND GET RESULTS!

COOKE LENSES

The Best for all Purposes
THE TAYLOR HOBSON CO., LTD.
1133 BROADWAY NEW YORK

AYWOOD-CARTRIDGES
PUT DELIGHT IN
FLASHLIGHTS



IS YOUR EMBOSSING DONE RIGHT?
FOR \$1.00 YOU CAN BUY A SIMPLE EMBOSSE
WHICH REALLY WORKS

THE NEW IMPERIAL EMBOSSE

Which will enable you to emboss a raised border around the figure or edge of unmounted photographs. It prevents curling and imparts a handsome finish to the print. **THREE DIFFERENT SIZED BORDERS CAN BE MADE.** It can also be used to advantage on mounting, folder stock, inserts and underlays of all kinds. For Sale by all Dealers J. G. BROWNING, Fairfield, Iowa.

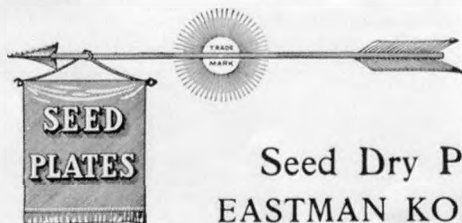
WORK FOR GRADATION

Gradation is that gradual blending from light to shade which gives objects their natural form and roundness. Therefore the plate with the longest scale of gradation will give a negative with the greatest amount of quality.

Excessive contrast, or lack of halftones, is a fault found in most fast plates.

Seed Gilt Edge 30 is the one plate which combines extreme speed with a long scale of gradation, giving roundness and form—quality in the negative identical with the quality of the lighting.

It's a Seed Plate you need.



All Dealers.

Seed Dry Plate Division,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

WANTED—A good retoucher who can also do printing on developing paper; position permanent; salary, \$20 per week; send samples of retouching.—D. Perel, Youngstown, O. 16-8-1

Liberal salary, board and room for companionable young lady photo finishing assistant. State experience and salary wanted in first letter with your photo. Mrs. A. A. Richardson, Bemidji, Minn. 9-8-3

Wanted—A lady who has had some experience in retouching and is willing to help about the studio. State salary, also send photograph in first letter. R. C. Nelson, Hastings, Nebr. 23-8-2

At once, for permanent position, an absolutely first-class retoucher and background worker. One capable of taking charge of work rooms preferred. State salary expected and experience. W. O. Breckon Studios, Forbes and Halket Sts., Pittsburg, Pa. 19-7-17

Wanted—A lady who has had some experience in retouching, and is willing to help about the studio. State salary, also send photo in first letter. R. C. Nelson, Hastings, Nebr. 23-8-2

Permanent Position for all around assistant. G. L. Gulickison, DeKalb, Ill. 16-8-4

Retoucher and dark room man. Must be first-class. L. W. Gentry, 219 Woodward Ave., Detroit, Mich. 9-8-17

A good sober man for outside work, one who can assist in printing. Position permanent. Dives, Pomeroy & Stewart, Reading, Pa. 26-7-2

Want good, steady, conscientious young man at a reasonable salary, one who would enjoy taking charge of a nice place. Must be fair workman, especially in finishing. Send photo of self and samples and state salary and amount of experience at once. Splendid chance for advancement. R. E. Green, Three Rivers, Mich. 2-8-1

DEALERS WHO WANT YOUR TRADE

ALBANY, N. Y.—Edmund S. Baldwin, 14 James Street.

BALTIMORE, MD.—J. Sussman Photo Stock Co., 223-225 Park Ave.

BOSTON, MASS.—Ralph Harris & Co., 22-26 Bromfield Street. New York City Office, 108 Fulton Street.

BROOKINGS, S. D.—J. G. Oyloe, Cor. Main and 3rd Streets.

CINCINNATI, O.—L. M. Prince, 108 West 4th Street.

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

CHICAGO, ILL.—Sweet, Wallach & Co., Eastman Kodak Co., 133 North Wabash Ave.

DALLAS, TEXAS—C. Weichsel Company.

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

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

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

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

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

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

KANSAS CITY, MO.—The Z. T. Briggs Photo Supply Co., 914 Grand Ave.

LOUISVILLE, KY.—Hoerter Supply Co., 321 West Jefferson Street.

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

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

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

MINNEAPOLIS, MINN.—Northern Photo Supply Co., 902 Nicollet Avenue. Also a branch at Fargo, N. Dak.

MINNEAPOLIS, MINN.—O. H. Peck Company, Eastman Kodak Co., 112-114-116 So. 5th St.

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

NEW YORK CITY.—Herbert & Huesgen Co., 311 Madison Ave.

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

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

NEW YORK CITY.—Willoughby & A Square Deal, 810 Broadway.

OMAHA, NEB.—The Robert Dempster Co., Eastman Kodak Co.

OMAHA, NEB.—Megeath Stationery Co., 15th and Farnam Streets.

PHILADELPHIA, PA.—John Haworth Co., Eastman Kodak Co., 1020 Chestnut St.

ST. LOUIS, MO.—St. Louis Hyatt Photo Supply Co., 417 N. Broadway.

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

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

SALT LAKE CITY, UTAH.—Utah Photo Materials Co., 423 Main Street.

SALT LAKE CITY, UTAH.—Salt Lake Photo Supply Co., 159 Main Street.

TOLEDO, OHIO.—George L. Kohne, 602 Summit Street.

WICHITA, KANS.—Chas. Lawrence, 149 N. Lawrence Ave.

WINNIPEG, MAN., CAN.—Manitoba Photo Supply Co., 255½ Portage Ave.

Central Dry Plates

The Recognized

Plates *of* Quality

Central Specialties:

"Comet"	"X-Ray S.C."
"Special"	"X-Ray D.C."
"Special XX"	"Pan-Ortho"
"Special Home-Portrait"	"Colornon"
"Special Non-Halation"	"Pan-Ortho D.C."

Write for Pamphlet on the

"MODEL DARK ROOM"

Central Dry Plate Co.

ST. LOUIS, MO.

By October first; general assistant; man or woman; must be good retoucher; do background work; also competent operator. Steady position in first class studio. Gustave Lorey, 176 State St., Albany 2-8-4

Lady retoucher and general assistant. Send sample of retouching and photo of self. Good salary to competent party. Bechtel & Spratt, Mansfield, Ohio. 26-7-4

SITUATIONS WANTED

"POSITION WANTED by a sober and industrious young man as general assistant in studio. Have had six years experience. Can furnish good references." Address, C. R. Dundee, 317 Huron St., Berlin, Wis. 16-8-4

WANTED—A position by competent printer; background working, oil tinting and enlarging a specialty. Can also retouch and operate. Will consider only first-class studio. Photo and further information upon request. X Y Z, Abel's Photo Weekly, 917 Schofield Bldg., Cleveland, O. 16-8-4

WANTED—Position as receptionist; experienced. Address Assistant, care of Abel's Weekly. 16-8-2

Steady position by Artura and Cyko printer; am also home portrait operator; open for position after Oct. 1; prefer state of Iowa. M. R. Marquardt, Woodward, Iowa. 2-8-2

Experienced young man desires position as printer in studio, preferably in middle west. Competent to work in practically any department. Best references. Write X Y Z, care Abel's Weekly. 23-8-2

Young man wants position in Commercial Studio. Has Press Graflex Camera. Geo. Gatekunst, 2310 N. 9th St., Philadelphia, Pa. 23-8-2

Position wanted by graduate of the College of Photography in first-class studio, as general assistant. State salary you are willing to pay. F. H. Nye, West Salem, Wis. 23-8-2

A young man with neat appearance, ability and ambition wants position in studio demanding high class work. Have operated and managed a studio for 15 years. Can do any part of finishing, but as an operator or receptionist am an expert. Can give very best references. Address The Artist, care of Schiller & Co., St. Louis, Mo. 23-8-2

FOR SALE

Studio in town of 4,000. No competition to speak of in the county. Price \$450.00. Address Victor M. Arheart, London, Ohio. 26-7-4

For Sale or Exchange—3 A. Graflex with Cooke lens, carrying case, etc. Cost \$130 and has been very slightly used. Too complicated for my purposes. Sell cheap. Make offer. Might accept pocket kodak in part payment. Address "Amateur," care Amateur Photographer's Weekly. 29-8-2

For Sale—First-class studio in Mississippi town of 10,000. Two railroads, general factories and one large college. Business, rent and general opportunities are good. Splendid opportunity for some one desiring a good location. Address "Gallery," care Abel's Weekly. 23-8-1

FOR SALE—One of the most modern equipped and handsomely furnished studios in the heart of the business loop in Chicago; \$6,000 cash, balance on time. Long lease and reasonable rent. Best of reason for selling. For particulars address S. M. Schall, Roanoke Bldg., 9 S. La Salle St., Chicago, Ill. 16-8-4

FOR SALE—Leading studio in busy town of 15,000 in oil and gas belt of Kansas; 12 factories, 2 railroads, also Santa Fe shops, big pay roll; fitted up to 11 x 14, doing \$7,000 business per year. A rare opportunity—only one other studio; poor health only reason for selling. Address M., care Abel's Photographic Weekly. 16-8-4

3A Heliar lens, used short time, \$48.00; list price, \$77.00.

8 x 10 No. 1 Century camera and case, with No. 6 Packard shutter and 9 double plate holders, 26 kits, excellent condition, \$20.00; listed \$47.50; both, \$65.00.—Emil Sprauer, Rome City, Indiana. 16-8-1

An A-1 ground floor studio with single slant north light, fitted to 18 x 22. Doing a fine business of about \$5,000 a year in city of about 12,000. Price, \$2,000. Investigate this. J. Hamilton, 809 Front St., Ft. Madison, Iowa. 23-8-2

Best photograph gallery in Marshall, Tex. Population 15,000. Railroad town. Good country trade. Fine chance for a live wire. A bargain if taken at once. Write to H. S. Jensen, Eastside Square, Marshall, Tex. 23-8-1

The refinement of a rare etching best describes the quality found in prints on

EASTMAN

ETCHING
EB BLACK AND ETCHING
ES SEPIA

PLATINUM

Discriminating patrons recognize and appreciate such quality.

Warm black prints with cold bath on ETCHING
EB BLACK—rich sepias with hot bath on ETCHING
ES SEPIA

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

Reproduce the quality
of the negative in the
print.

ARTURA

has unequaled gradation
quality—the capacity for
rendering flesh tones.



ARTURA DIVISION,
EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

