



ABEL'S



PHOTOGRAPHIC



WEEKLY



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SATURDAY, MARCH 30, 1918

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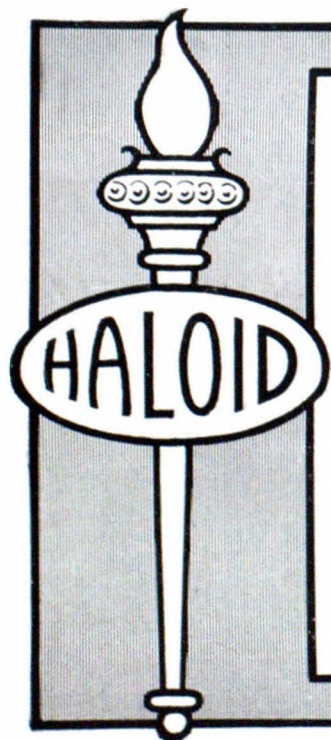
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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

Member of Audit Bureau of Circulations

JUAN C. ABEL, Editor

CHAS. L. ABEL, Associate Editor

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In Passing By

FOSTERING REPUTATION. Your name is as valuable to your customer, proportionately speaking, as it is to yourself.

To an extent, that important fact is duly understood by photographers. Long since they pretty well have learned that people who come to the studio for sittings usually want personal attention from him whose signature appears on the mount, and high-ranking studio proprietors often make a point of having it well known that no negatives are attempted in their places by any other. Fairly well also the profession appreciates the somewhat different point that the prestige of a name in a community or over much of the country, its achievement in the way of publicity, by one or another means, is something the subject, in many many cases, wants to buy as a factor in the desirability of his purchase, clearly apart from the portrait itself.

What we want to put into this idea to make its reading a possible source of new profit to the reader is to call a more special attention to the added value a good photographer may give his name by jealous regard,—not merely as much as practicable to have it well known,—for the kind, nature, quality and class of his reputation.

Portraits are bought, not for personal consumption, but to give. When an individual orders a certain number of photographs, thus of course for presentation, he desires that they constitute an expression of his personal taste. His choice of a studio, in large measure for the meaning of its name to the public, is part of that taste expression.

Now reputation, viewed in such light, is a thing much larger than reputation for nice printing technique. It involves the way in which the public recognition has been gained and the discretion, in some cases or, in others, the coarseness, of publicity measures. Diction and quality in advertisements reveal a studio's distinctiveness and class.

This thing of the kind and quality and class of reputation goes yet further. It involves the photographer's own personality. The kind of a man he may be and his manner of life is something that counts.

Granting it to be true that a photographer's name is something of real personal concern to his patron, then he has contracted a lasting debt to the latter by undertaking the portrait. We say a lasting debt. He owes

him the maintenance of the reputation, something of which the patron has purchased and the value of which should persist long after the date of the sitting and delivery of the mounts. If a customer comes to a studio because he considers the photographer high grade, that grade never should run down. *Nobl esse oblige.*

REACH OUT. In its special present meaning "home portraiture" is one of those new things which ever are bobbing up to remind photographers that only the wide awake can stay near the front of the profession.

This drive beyond old boundaries is now advanced enough to permit appraisal and aroused notice of it as a great upstirring force in the profession's activity-evolution. It represents a breaking away from the elder, sedate policy of sitting down and waiting for people to come: the home portraiture man offers to go to them. The practice is consonant with the spirit of go and action and movement in these times and with the keener aggressiveness of modern business ways. It is youthful, out-reaching.

This little push for the new thing is given just now specifically for the purpose of appreciating Wm. Rundle's "Argument for Home Portraiture" printed in our March 16 issue. A few pointed words like those, initiating something in purpose that may modify a man's whole professional future, can make one number of a technical journal worth to him the price of many years' subscription.

Rundle refers to the professional's advantage over the amateur in the utilization of a home rather than a studio environment because of better understanding of light, composition and craftsmanship. We do not expect these increasingly appreciated "outside" jobs ever to outnumber or in total pay better than sittings in the fully equipped studio, but it is worth while now to work them vigorously, particularly because they so sharply illuminate the value of professional personality, as something which can be superseded by nothing else. They should build up studio patronage and strengthen the profession.

Aerial Photography

BY THE R. N. A. S.

MR. GEAR, president of the Royal Photographic Society of Great Britain, in his annual address gave some interesting details regarding photographic work of the Royal Naval Air Service which may be equally interesting to our readers. Mr. Gear said:

For obvious military reasons much of their wonderful work must remain a sealed book, as far as the public are concerned. I fear that, even after the war, half can never be told of their marvelous efforts. In a military sense photography was almost an unknown quantity with us when hostilities commenced, and its value for some time went

unrecognized. But there has now been built up in the two services a gigantic photographic organization, which has a most potent influence on the war; and not until its history can be fully written will the true position and value of military photography be understood and appreciated.

The headquarters of the Royal Naval Air Service are not very many miles from London, and at these the recruiting for the service is carried on and the men receive their technical training. The designing and perfecting of the apparatus required is also done in a branch of the same establishment. Since 1914 not only has the apparatus been

vastly developed, but the work done with it has been correspondingly extended. When the R. N. A. S. photographic service was formed, the greatest height at which serviceable photography was considered possible was about 3,000 feet. During 1915 this was increased to 6,000 feet, which in 1916 was carried up to 15,000 feet, while today most valuable results are obtained from 20,000 feet. Nor is there any reason to suppose that the limit has been reached, or that when some means have been devised to sustain life in still more highly rarefied atmospheres, this record will not be beaten.

Fundamentally, the cameras used by the naval and military services are similar; but there are differences in detail. The military use an apparatus constructed chiefly of wood and operated generally from outside the machine; while the R. N. A. S. cameras are constructed almost entirely of metal and are worked from inside the fuselage. The shutter is one of a strong, reliable focal-plane type. The equivalent focal length of the lenses varies from about ten to forty inches, and the plates from 4 by 5 to whole plate size (6½ by 8½).

About two dozen plates is the number generally used upon a photographic reconnaissance, though occasionally more are required. These are not promiscuously exposed, but each has its definite objective. The plates are developed, fixed, washed, rapidly dried, and a hundred prints by contact are made and delivered to headquarters in something less than three hours from the time when the machine came to earth. Often the machines returning from these photo-

graphic expeditions have suffered badly from shrapnel and machine-gun fire.

To take a few typical cases out of very many. I can tell you of one pilot who was flying at a height of many thousand feet well over the enemy's lines when a shot put his engine completely out of action; nevertheless, he planed back and delivered his exposed plates safely at the aerodrome. Another, 14,000 feet up, was attacked by a hostile machine and his engine was also totally disabled. In spite of this he drove his adversary down into the sea, and he himself planed back fourteen miles to the starting point with his photographs. Another pilot, shot right through from front to back at the shoulder, while a long way from his base, was able to fetch his mark and make a good landing with his exposures. In the course of a reconnaissance to obtain one series of photographs, another machine was hit in thirty-four places, and yet came back with the work. I could go on giving these examples almost *ad infinitum*.

In concluding I wish to take this opportunity to remind you that chivalry is not missing amongst the British airmen. On one occasion after a photographic reconnaissance in Flanders, one of our airmen was flying at an altitude of 30,000 feet, and at that great height an anti-aircraft gunner was successful in scoring four direct hits in succession; however, the pilot managed to bring his machine back to his aerodrome, and as he stepped from his machine he doffed his cap in recognition of the skill of the gunner.

Copying Old Glass Positives

IN many families you will find a few old portraits made on glass by the wet collodion process, probably between the early fifties and the early seventies. These old pictures are usually prized by the owners on account of their being the only portraits of departed relatives or friends. Very few of the people who own these glass positives, however, have any notion of what satisfactory copies can be made from them. In fact, photographers themselves have often been surprised at the brightness and vigor which they have been able to get in a copy made even from one of inferior quality.

It may be as well to explain what a glass positive is, because so many people, including some of the younger generation of photographers, are apt to confuse them with Daguerreotypes.

A glass positive is, in reality, a thin wet collodion negative, backed up with a dark

material such as black varnish or black velvet. The lights of the picture are formed by the bright metallic silver deposit, and the shadows are represented by the black backing which can be seen through the transparent parts of the negative. A Daguerreotype, of course, is not on glass at all; it is on a silvered copper plate.

Before copying a glass positive, it is often necessary to do a little cleaning and restoring; but nothing should be attempted in this way which is likely to injure the portrait.

As a rule, all that is necessary is to take the picture out of its case, carefully remove the dust from the surface, and, if any of the backing has peeled off or become discolored, replace it either with fresh black varnish or black velvet. Simple as this is, it involves risks if attempted by anyone who has had little or no experience

with this class of work. Occasionally, a glass positive will be met with which has been varnished on the film side with a transparent colorless varnish. In all probability, the film will have become so tender and frail that the greatest care must be exercised in dusting it; even a camel-hair brush roughly used may peel off pieces of the brittle film. Occasionally, too, one of these old photographs turns up which has the black varnish on the film side instead of the glass side. Anyone not noticing this might easily begin scraping off the black varnish and, of course, do irreparable damage. When the black varnish is on the film side very little cleaning or restoring can be done, because the cracking of the varnish will, in most cases, have also cracked the collodion.

When all the cleaning possible has been done, the picture may be copied in the usual way, using a side light, and covering all the front of the camera except the lens with a black cloth to avoid reflections.

Very often a glass positive is grey and flat all over. This is due to over-exposure or fog. In a case of this kind the best way

is to remove the black varnish and then treat it exactly as if it were a negative. Owing to the tender state of the film, however, contact printing will be too risky to attempt. A transparency should be made in the camera by transmitted light, and from this a negative can be made for printing in the ordinary way. When slow plates are used, and developed to increase the contrasts, a reproduction can often be made which is a great improvement on the original.

If the old picture looks fairly strong as a negative when the backing has been taken off, it can, of course, be used for making direct bromide enlargements. This saves all the trouble of making a fresh negative.

There are so many of these old portraits, guarded like valuable heirlooms, that a greater business could be done in copying them if more professionals displayed examples of what they can do in this line. It should be remembered that one only of each of these old portraits is in existence; when a duplicate was wanted it meant another sitting.—*Prof. Photog.*

Little Journeys Among Cleveland Photographers

An Outsider's Point of View—Series II

BY RUSSELL THOMPSON

PERSONALITY" is a view-point word which comes near covering everything in the field of portrait photography. Character representation is the objective, —not merely "a good picture." Without its own individuality the print is nothing.

For the product must identify, distinguish and so challenge recognition that the subject's friend at once will say, "That is he." Stated, these things are pronounced obvious matter of course. Yet the practical achievement is a high point of professional success, not common, and meditation over import of personality as a guiding word more and more opens up new vistas of ways to the end.

Frank Bill has found that true.

"To get a likeness" is his own way of stating the technical aim which has dominated the development of his work through not only the twenty-one years that his location in the Permanent Building has become better and better known but the whole forty years of motto application since, as a young crayon artist striving to portray personality by graphic delineation, he turned for the same result to the aid of the lens.

The methods he has employed to realize



Frank R. Bill



By
Frank R.
Bill
 of
Cleveland,
Ohio

the stated ideal show not only how much of rich meaning he crowds into the little phrase but also recognition that the likeness sought is of the essence which is something really psychological, not merely physical. Or, if you prefer so to say it, he aims to picture a soul, not merely the outlines of corporeal features.

Therefore his methods in dealing with a patron have in view, not pose, but state of mind. In seeking "likeness" he seeks exhibition by the subject himself of mood, or personality action or nature expression which will be recognized as the normal, usual and characteristic of which an ac-

quaintance may say, "that's just like him."

Looking at portrait photography so, it becomes something to be considered not as static, but as active. A factor that may be called social looms big in technical importance, that is, there is occasion for the brief and pertinent play of animated but easy, composed and natural sociability.

Method or practice, then, as contemplated by the ideal exponent here sketched, involves alert, quick catching of the nature display which impresses the artist as happily characteristic. Something like system and rule perhaps may grow up with long practice, but at this crucial point of his

work is there superlative illustration of the saying that the artist is born rather than made. There must be spontaneous intuitive, delicately adaptable sensing of situation and instinctive judgment fitting truthfully to every changing occasion, circumstance and case.

When a photographer adopts standards along these lines, he seeks to avoid all suggestion of "pose." Their application to the sittings of actors has been found peculiarly gratifying. Patrons from the profession most associated with the idea of pose always have been greatly pleased with the result.

Picture outlines, balance of elements and adjustment of surroundings all gain a spe-

cial import in technique when the operator bears in mind that his portraiture is really character portrayal. And when, in this view of his work he always considers his subject's state of mind, his treatment of environment details, ensemble and general tone always is adjusted to the effect he would produce on the mood of his patron. Here the photographer's own personality counts tellingly. It may be said that not a little part of Frank Bill's professional success rests on the fact that the mere encounter with a man of his bearing or presence at once begins the desired process of putting the subject at home and at cheerful normal ease.

Some Suggestions on Photographs of Tile

(Continued)

ARTIFICIAL LIGHT

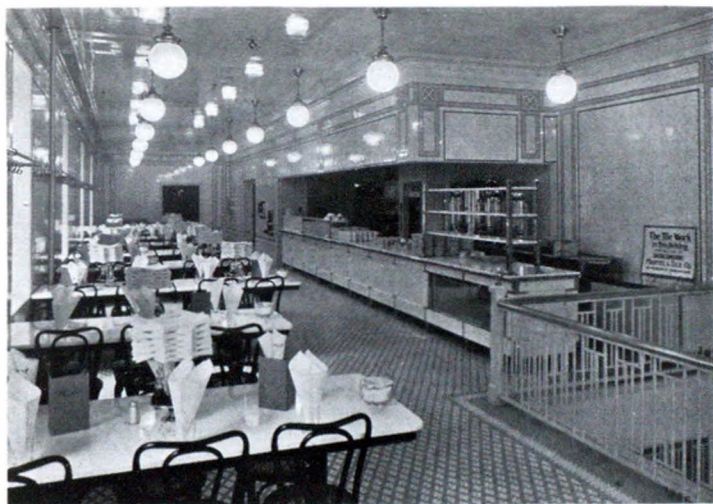
Commercial photographers have perfected various methods of artificial lighting. In one of them an electric searchlight with reflector on the order of automobile headlights is employed. The rays of light are directed over either the entire subject or dark portions during exposure. Whole rooms can thus be photographed with excellent results, without the aid of any other source of light. In fact, some of the best pictures of interiors have been produced in this way and show astonishing definition of detail. Store windows and arcades can be photographed at night in this manner. But it is also used and recommended in

combination with daylight for lightening up dark portions and deep shadows. The time of exposure must then be lengthened by "stopping down" the diaphragm opening. Such apparatus must, naturally, be manipulated by a man who is familiar with its effect. Good results can be expected only where the light is moved over the subject with uniformity and in various directions—up and down, sideways and diagonally—otherwise the finished picture will show streaks and spots.

When the subject is small—as a fireplace, for instance—dark sections or corners may also be lightened up by hanging or holding



*Can one wish
for a better photo-
graph in a win-
dowless room?*



Note the difference in these illustrations as far as lights and lighting are concerned. In the upper one each globe is sharp, and the detail is

distinct. In the lower one there is halation around each lighting fixture and the whole room seems filled with a mist. See "Halation."



sheets of paper or cloth facing such portions.

Any good photographer knows all these tricks, and they are mentioned here solely to show that a number of means and ways are available to overcome obstacles, and that lack of adequate or suitable light is no reason for giving up as hopeless the photographing of an otherwise desirable tile subject.

REFLECTIONS AND HIGHLIGHTS

Anything as shining and glistening as glazed tile should convey to the mind this desirable mirror-like smoothness, polish and brilliancy in its photographic reproductions. It cannot appear so, however, without reflections. Concrete and stone walls have no highlights and reflections, and the mind thereby recognizes their texture and identi-

fies them. In photographs of tile work we must have highlights and reflections or lose the key to their identification. These practical considerations are expressed for the benefit of those who anxiously strive to eliminate every trace of solar tinsel and find no rest till the last speck of warmth and joy and play of light is eradicated—with the result that tile finally looks as dead and barren as a cellar floor.

True, reflections can destroy or mar pleasing effects and can be overdone like any good thing, but as a rule such conditions can be remedied by correcting the disturbing light effect, or faulty lighting.

By faulty lighting we have reference to instances where the rays of light do not strike the tile at a proper angle; this defect can be remedied by one or a combination of

"tricks of the trade." (See "Light"). Without question, some way can always be found that retains a vital amount of light for exposure and the highlights on the tile, but at the same time eliminates extensive and disturbing reflections.

HALATION

Halation is a common fault of pictures that include windows, burning lights, etc., and can seriously mar a picture. An excess of light streaming into a room through windows or radiated by powerful electric

lights on the tile—especially white tile—often results in a glare and myriad of tiny reflections in different directions, and either much of the detail is obliterated or adjacent areas are reproduced much lighter than the rest. This defect can be avoided by the use of special plates, so-called non-halation plates. The photographer should use them for all his work. Films are free from this shortcoming.

Copyright 1917, by The Associated Tile Manufacturers
(To be continued)

'TIS HERE—MAYBE!

Why on earth Ry. Phillips should be so inordinately proud of being a grand-dad is hard to tell. Usually Ry. likes to be considered—and he really is—"one of the boys" so this recent assumption of the privileges of age (I nearly wrote "old" age, but suddenly remembered that I am a grand-dad, too) can only be attributed to the fact that he was getting jealous of some of us other chaps who can already look down to the third generation and still have nice folks say "why really you don't look within years of your age."

The Kansas Photographers' Club met March 11 and 12, at P. A. Miller's Studio in Arkansas City, Kans. L. S. Kucker of Springfield, Mo., L. C. Hodge of Topeka, W. R. Murphy of Newton, Fred Reed of Wichita, B. G. Grondal of Lindsborg, F. A. Loomis of Emporia, R. E. Gibson of Iola, Hugh Scott of Independence, H. S. Stevenson of Leavenworth and P. A. Miller of Arkansas City were in attendance. A group picture is shown on this page. The next meeting will be at Lindsborg in Grondal's Studio, Grondal being chosen for the next presiding officer.

Bauer and Coffey have moved from a basement studio to the top floor of an office building. Quite a jump. As Mr. Coffey puts it himself:

"It is impossible to make over an OLD HOTEL to compare favorably with the modern appearance, equipment and conveniences of a NEWLY BUILT ONE.

"An old restaurant will never appeal as will a cafe or cafeteria with new, shiny and inviting apparatus, fixtures and equipment.

"No more is an old dingy antique STUDIO any temptation to the dollars in a person's pocket.

"These were ideas that passed through the minds of Messrs. Bauer & Coffey of

Kansas City, and have taken form in one of the finest new studios to be found in all the Southwest. For three years they have tried out the subway plan of studio, and, while they had a delightful place and their photographic results were wonderful considering the fact that they were made exclusively by artificial light, yet there was something lacking and this something was the effect of good old Sol. On the top floor of the Lillis Bldg., Eleventh and Walnut Streets, right up to the beautiful unsullied sky, out of the smoke, dust and dirt, and where the daylight is of a perfect, clear and intense quality, these people have built their new studio—a photograph studio that for beautiful decoration, convenience, spaciousness and modern up-to-the-minute equipment and furnishing is not surpassed by any in this country."

The Camera Craftsmen of Iowa met in Ottumwa, Iowa, with Guy Reed of that city on March 18 and 19. D. E. Agler of Van Wert, Ohio, the Billy Sunday of photography, was the invited speaker, his subject being "Dollars and Sense."

What Your Bond Purchase Will Accomplish

THE following figures give one a definite idea of what his or her loan to the Government by the purchase of Liberty Bonds will accomplish when used by the War Department:

One \$50 bond will buy trench knives for a rifle company, or 23 hand grenades, or 14 rifle grenades, or 37 cases of surgical instruments for enlisted men's belts, or 10 cases of surgical instruments for officers' belts.

A \$100 bond will clothe a soldier, or feed a soldier for eight months, or purchase 5



*The Kansas
Photographers'
Club at
P. A. Miller's
Studio,
Arkansas City,
Kansas*

rifles or 30 rifle grenades, or 43 hand grenades, or 25 pounds of ether, or 145 hot-water bags, or 2,000 surgical needles.

A \$100 and a \$50 bond will clothe and equip an Infantry soldier for service overseas, or feed a soldier for a year.

Two \$100 bonds will purchase a horse or mule for Cavalry, Artillery, or other service.

Three \$100 bonds will clothe a soldier and feed him for one year in France, or buy a motorcycle for a machine-gun company.

Four \$100 bonds will buy an X-ray outfit.

One \$500 bond will supply bicycles for the headquarters company of an Infantry regiment.

J. W. Beattie, who for many years has been representing the Cramer Dry Plate Co., on the road and at conventions, has been offered a very responsible position in the Harris and Ewing Studios of Washington and has decided to accept the same as it affords him an opportunity which does not come to every man. The Harris and Ewing

Studios are now employing about 60 people and the limit of quantity of production has been reached with the present facilities. It will be Beattie's job to improve production, quality of work and prices. Here's wishing friend Beattie the best of good luck.

In the new school opened by the War Department at Rochester, N. Y., to train photographers for the Signal Corps, the primary training will cover four weeks along highly specialized developments brought out in the war. At its close the successful graduates will be sent on for a month's advance training, after which they will be organized into units and sent overseas.

Men with the highest grades will be given still further training for commissions as photographic intelligence officers, first at a school and then in actual flights at the flying fields.

Sing a song of quarters,
Pockets full of change,
Four and twenty Thrift Stamps
To help the Sammies' range.

—George Stamm.

Coming Convention Dates

MISSOURI VALLEY . . .	WEEK OF JULY 8th . . .	KANSAS CITY, MO.
OHIO-MICH-INDIANA . . .	WEEK OF JULY 22nd . . .	CEDAR POINT, OHIO
NEW ENGLAND STATES . . .	AUGUST 20-21-22-23 . . .	SPRINGFIELD, MASS.

The Baltimore Convention Day by Day

HAVING waited till the last minute for the promised stenographic report of the Baltimore convention, and none being forthcoming, (really, you know, we did not expect it, although we always live in hope of surprises) we do the next best thing and take the story as published day by day in the Baltimore papers, with some necessary amendments, curtailments and additions. Except for the actual talks—and most of them were excellent—the story is complete. The convention was excellently attended, better by far than was anticipated by many and giving the Manufacturers' Convention Bureau no room to question the wisdom of supporting the other amalgamated conventions which have been tentatively planned for this year, subject to the success of the Baltimore meeting. The fact that there were no manufacturers' displays to catch the attention made for a splendid attendance at each session. We ourselves counted over two hundred people present and listening to the talks on the second day and over three hundred registered altogether. The manufacturers had only tables or desk-space but so far as we could ascertain did a really fine business with the little they had to show. The picture exhibit was only fair and without the wonderful set of Hutchinson pictures and the National Salon, it would have made a poor impression. Possibly the very fact that there were so many of those extraordinary Hutchinson studies made the average of the other pictures so poor but that was the impression one got. We hope to be able to publish the best bits from the talks given at the Convention in an early issue and regret that the absence of the full report prevents our doing so in this issue. Personally we have not much use for a convention report that appears a month after the show takes place.—Editor.

BALTIMORE, Tuesday, March 19.—The Odd Fellows' Temple, which is to be the scene of the convention of the Photographers' Association of the Middle Atlantic States, beginning this morning at 10 o'clock, took on an appearance of a picture gallery when the officials began yesterday to unpack trunks, cases, boxes and packages containing photographs for the picture exhibit. Vice President W. H. Parker, who has charge of this feature of the convention, was kept busy all day looking after the many details in receiving and assorting the photographs.

The judges, who are Ryland W. Phillips,

president of the National Association; Will H. Towles, of Washington, and E. Meyer Silverberg, of Pittsburgh, were on hand at the hall early to pass judgment on the photographs entered in the competitive class; but the ratings and awards will not be announced until Friday morning.

In the big collection of photographs are many styles of studies in the camera art. The subjects run the entire gamut, from the little laughing boy with his hands thrust deep down in his pockets, to the almost century-old character with flowing hair and beard and a smoking pipe in his mouth, mixed in with studies of nature as well as studies of the fair sex that have no more draperies adorning their persons than one finds on Venus de Milo.

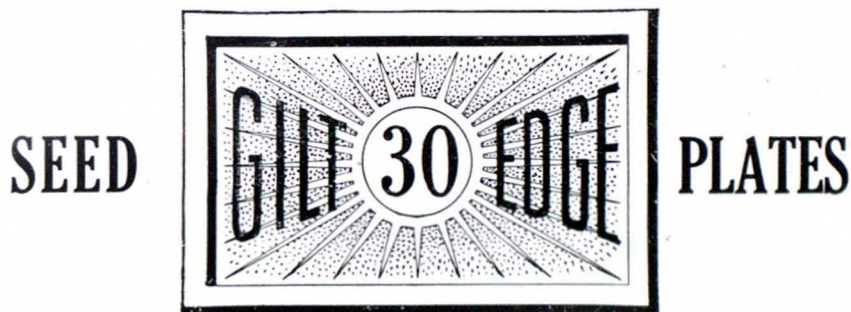
Last night the manufacturers and dealers held a general reception in the convention hall for the visiting photographers. At 10 o'clock this morning, James W. Scott, president of the local association, will call the convention to order and introduce Mayor James H. Preston, who will deliver the address of welcome to which President A. H. Diehl, of the Middle Atlantic body, will respond. After this business affairs of the convention will be gotten under way.

Wednesday, March 20.—The third annual convention of the Photographers' Association of the Middle Atlantic States opened yesterday with the singing by the delegates of the national anthem.

President A. H. Diehl, of Pittsburgh, presided and responded to the address of welcome delivered by Comptroller James Thrift, who acted in the place of Mayor Preston in turning over the keys of the city to the delegates.

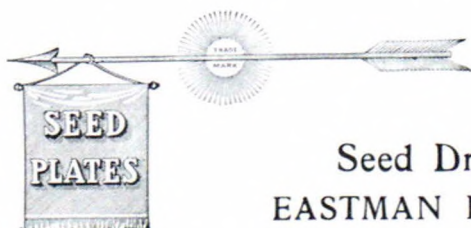
Addresses were made by President Ryland W. Phillips, of the national association, by E. B. Core, dean of the photographers of America, and by James W. Scott, president of the local association.

Immediately following the formal opening a business session was held and among other things taken up by the body was the question of helping the United States government win the war through the means of assisting to develop photographers for service in the photographic division of the War Department, and with this object in view, J. B. Schriever, of Scranton, Pa., offered a resolution that all members of the association throw open their studios to those who desire to take up this branch of government work and assist in every way possible to provide the government with the many



Put more quality into your negatives—the quality that only Seed 30 Gilt Edge Plates make possible.

*It's a Seed 30 Plate you need for
dull day portraiture.*



All Dealers'.

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

thousands of photographers so badly needed.

At noon a luncheon was given at the Renert, at which the "get together" feature was carried out under the guidance of George W. Harris, of Washington. After the luncheon the members went back to the convention hall and were entertained by a splendid address and demonstration on pictorial portraiture by Eugene Hutchinson, of Chicago, and he was followed by W. O. Breckon, of Pittsburgh, who spoke on the subject of Home Portraiture and gave interesting demonstrations as to how best to make portraits at home.

Last evening Prof. Edward Lake, of the University of Illinois, delivered an interesting as well as educational lecture on the subject of Art and Photography.

Among the many followers of the camera attending the convention one finds delegates hailing from Toronton, Canada, clear down to Tampa, Fla., as well as some from as far West as Iowa and Idaho.

The committees as announced by President Diehl are:

Membership and Credentials—E. W. Brown, John T. Selby and John F. Sherman.

Resolutions—J. C. Abel, H. J. Springer and Della B. Hays.

Place of Meeting—W. H. Towles, J. C. Schriever, George Kossuth, Harry M. Fell and W. A. Rockwood.

Legislation—George W. Harris and J. W. Scott.

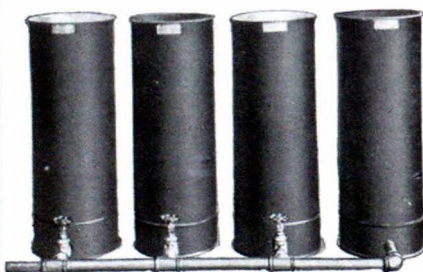
Auditing Committee—J. J. Flaherty, Katherine Jamieson and J. C. Christliff.

Nominating Committee—Ryland W. Phillips, O. C. Henry and U. G. Channel.

Thursday, March 21—The business of the convention began with addresses by the judges, E. Meyer Silverberg, Will Towles and Ryland Phillips. They were followed by Miss Emme Gerhard, of St. Louis, who gave a lecture on picture-making plus expression and impression and likewise made a practical demonstration of negative making, while in the afternoon the speakers were Dudley Hoyt and Pirie MacDonald, both of New York, the former speaking on the Art of Posing a Subject and giving practical demonstrations, while Pirie MacDonald made an address in which he advanced the idea of a code of ethics to be adopted by the Photographers' Association of America and the compelling of each and every member to live up to the code or suffer the penalty of expulsion from the organization, evidently overlooking the fact that the National has adopted a Code that has been accepted by all the Amalgamated Associations.

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THE CRAMER MEMORIAL FUND

During the afternoon session President Phillips, of the national body, announced that final disposition had been made of the fund, amounting to nearly \$2,000, contributed by the Photographers of America as a memorial to the late Gustave Cramer, the fund having gone toward helping to build and equip a hospital division of the Althenheim Home for Aged People at St. Louis, in which the late Gustave Cramer, the well-known photographer, was interested, the money having been collected by a committee of which President Phillips was the chairman.

The annual banquet was held last night at the Hotel Rennert thus winding up the second day of the convention.

The banquet was a great success with Charles J. Columbus, of Washington, playing the role of toastmaster and noise-queller.

President A. H. Diehl was presented with a very large walnut clock of beautiful design, while Mrs. Diehl was the recipient of a handsome umbrella. Treasurer William I. Goldman was made the happy recipient of a gold cigarholder and a card case. Harry M. Fell, of Rochester, made the presentation addresses.

President of the National Association, Ryland W. Phillips, of Philadelphia, was the first speaker of the evening. A tribute was paid by Paul True to Lieut. Edward Cooper who is doing his bit for Uncle Sam in France and who was one of the first members of the association to answer to the call of the government for men to go over there.

Covers were laid for 300 guests. Dancing followed the banquet. Led by the orchestra, the delegates began the banquet with the singing of The Star-Spangled Banner. Pirie MacDonald gave a patriotic address that aroused the photographers to a high pitch of enthusiasm.

Not through the entire history of the old Rennert has the main dining-room been the scene of a more lively and enthusiastic gathering than that of the photographers, who between the various courses sang all the popular airs of the day, especially those of a patriotic bearing.

Friday, March 22—The official meetings of the convention of the Photographers' Association of the Middle Atlantic States were brought to an end yesterday afternoon with the election of officers and the adoption of a resolution pledging the support of the association to the administration for the winning of the war.

President A. H. Diehl, of Pittsburgh;



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Vice President William H. Parker, of Morristown, N. J., and Treasurer William I. Goldman, of Reading, were all re-elected, while George Kossuth, of Wheeling, W. Va., was elected secretary. The following state vice presidents were elected: Pennsylvania, J. B. Schriever; Maryland, James W. Scott; Delaware, James R. Cummings; New Jersey, U. S. Grant Channel; West Virginia, N. R. Hook, and District of Columbia, George B. Edmonston.

The convention unanimously adopted the report of the committee on resolutions, which recommended that the Middle Atlantic States Association go on record as pledging its undivided and loyal support of the administration in its war policy and the joining with the National Association of Photographers in offering their personal services to the country as craftsmen to the end that the war may be brought to an early and successful issue. This action, they specified, they were taking not because they felt it their duty to do so as citizens of the United States but because they wanted to do so as true Americans.

Thursday's morning session was taken up by a demonstration of flashlight work by T. R. Haldorsen who used his special flashlight apparatus; by an air-brush demon-

stration by Mr. Colgrove and by an address by Captain H. A. Wilsden of the Royal Flying Corps who spoke on Photography and the War and showed a number of interesting slides made from aeroplanes.

After the morning business session was gotten out of the way the visitors were taken to the Suburban in private cars as the guests of the local section, where the committee, consisting of Andrew Jackson, Jr., William Kinling, John T. Selby, Nathan Levinsohn, Eduard Lollmann and James W. Scott, had provided a genuine old-fashion oyster roast for their guests; a cabaret show was given and dancing indulged in, after which the party were brought back to the city.

During the afternoon, Pirie MacDonald, of New York, on behalf of the members of the local association, presented James W. Scott, president of the Baltimore body, with a handsome gold watch as a token of esteem in which he is held by his fellow-members of the association.

The art salon was turned over to the local association last night by the Middle Atlantic body for the benefit of the friends of the Baltimore photographers and a great many art lovers journeyed to the Temple to view the photographs exhibited.

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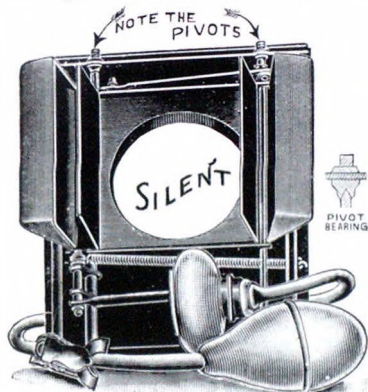
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Criticism Sample Studies No. 162

BY G. HANMER CROUGHTON

Note—This criticism should have accompanied the special supplement inserted last week. The one published last week will be republished in the issue of April 6.

The Gerhard Sisters, St. Louis, have a strong, edge-lighted picture of a soldier. The whole of the face except the edge light is in strong shadow, but it is luminous and well molded. The background would have been very well without the break in the foliage at his back.

From the Graves Studio, Washington, Iowa, is a very good composition of Mother and Daughter. The lines are well composed but it is lacking in general tone value. In the first place, the flesh is too white. The position of the arm of the mother forms a good line with the child's arm which would have carried the eyes up to the face, but the skirt and the white boot drag the eyes down. There is not enough gradation in the child's dress. It is an unrestful picture.

Jared Gardner, Rockland, Mass., has one of his quiet, restful pictures, harmonious throughout. The lines are well placed and the flesh tones are good. The background

is in harmony and full of light and atmosphere.

O. L. Harrington, Logansport, Indiana, has a peculiar effect. It appears to be lighted from the back. There is more detail in the hair in the original, which makes it look less like a wig. The face is full of delicate gradation. The effect is pleasing but odd.

A great deal of labor might be saved in work-rooms if the system of keeping stock solutions were more generally adopted. The usual method of preparing hypo, for instance, is to put a handful of the salt into a dish, pour in about a pint of water and then wait for the crystals to dissolve. This wastes a lot of time; but in addition it has two further disadvantages which should not be overlooked. One is that the strength of the solution is uncertain; and the other is that, for some time after mixing, the temperature is too low for an effective fixing bath. If a saturated solution of hypo is kept in a stoneware jar, the fixing bath can be got ready in a moment, simply by measuring out so much of the solution and diluting it with water to the proper strength. The strength of the bath is then known, and the temperature will not be lowered as in the case of freshly dissolved crystals.

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