

BOOK REVIEWS

THE ART OF RETOUCHING SYSTEMATIZED. By Ida Lynch Hower. 12mo. Cloth, \$1.00, or, post-paid, \$1.06. A. C. McClurg & Co., Chicago, publishers.

This little volume is a curious mixture of vanity, sense and ignorance, and is of little value, except to professional photographers of ordinary conventional routine, to whom the principles of art and truth make a vain appeal. The book is a brief rehash of the usual commercial method of retouching. The author tells nothing new; on the contrary, she makes a number of fallacious statements due to seeming ignorance of the character of technic, anatomy and art. Says the author naively: "As to the amateur, it (retouching) has heretofore been a sealed book to him." If it has, so much the better. May it always remain so. Again: "The camera with its bright eyes sees all things alike, and boldly emphasizes all the defects." "The steady perfection of photographic lenses has so increased the quality and fineness of all work that the negative is rare that does not need the manipulation of the retoucher's pencil." These two statements are a libel on the artist-expert using proper tools. "The striving beginner, as well as the trained retoucher, will thank the one who systematizes retouching, etc." We fear that this sentiment will strike no responsive chord in the heart of the progressive worker. Once more: "The expression must not be changed or the likeness will be lost." Sound doctrine, but, unfortunately, in the accompanying illustrations all character has been carefully removed and anatomical facts falsified by retouching. As a matter of fact, these illustrations of the retoucher's skill are the worst feature of the book; without them, it would be less objectionable. We regret to be unable to approve Miss Hower's effort to instruct the craft.

ONE THOUSAND WAYS AND SCHEMES TO ATTRACT TRADE, by Irving P. Fox and B. A. Forbes. Profusely illustrated. Price, \$1.00. The Spatula Publishing Co., Boston, Mass.

The book is unique. It explains briefly and clearly over one thousand ideas and schemes that have been tried by successful merchants to bring people to their stores; also how to sell goods. If the purchaser of this book tries one new scheme every day, he can draw on its contents nearly three years.

The book is not the work of an advertising-writer, giving a lot of theories, but is the result of slow and careful observation by trained business-writers extending over a period of more than five years. The various schemes described were put into practice in stores representing nearly every line of retail business and nearly every part of the English-speaking world. The publishers are so convinced of the practical value of the book that they will refund the money if it is returned immediately, the purchaser stating that it is not worth many times its cost.

LES PRODUITS CHIMIQUES PURS EN PHOTOGRAPHIE, leur nécessité, leur emploi et leur contrôle, par Camille Pouleng. Une brochure de 160 pages. Prix: francs, 2.50. Paris: Charles Mendel, 118 Rue d'Assas.

This work will prove a guide to those who, having no special knowledge of chemistry, desire to acquaint themselves with the nature of products sold in commerce; recognize a product the label of which is partially torn off or mutilated; or, with the aid of scientific works, indulge in a few experiments in photographic chemistry. The author shows how to distinguish between pure and adulterated chemicals used in photography, basing his statements upon personal investigation of the products sold in the open market, and not upon information gathered from books written on the subject. He also expatiates on the harmful effects of using impure chemicals, rightly declaring that it is poor economy to employ other than the purest of chemicals — the best being none too good.

DIE ENLWICKELUNG DER PHOTOGRAPHISCHEN BROMSILBER-GELATINPLATTE BEI ZWEIFELHAFT RICHTIGER EXPOSITION, von Arthur Freiherrn von Hübl. Mit einer Tafel. Dritte umgearbeitete Auflage. Halle a.S., Druck und Verlag von Wilhelm Knapp, 1907. Price, 1.40 marks (\$33).

This represents Part 31 of the "Encyclopedia of Photography"—a series of monographs devoted to different photographic subjects, of which fifty-eight have already been published. No more perspicuous treatise on the subject of the development of dry-plates has ever been written. The author here confines himself to conditions of doubtful as well as correct exposures. In the former case he declares himself an avowed champion of glycine, whereas in the latter he pronounces pyrocatechin as unrivaled among the various developing-agents. Herr Hübl reasons well, and his views, as expressed in this little volume, are widely accepted as authoritative.

DEUTSCHER PHOTOGRAPHEN-KALENDER, TASCHENBUCH UND ALMANACH FÜR 1908, Herausgegeben und Verlag von Karl Schiwer, Weimar, Germany. Price, 2 Marks (\$50).

Time has proved the imperative need of this excellent German pocket annual and reference-book. It contains, as usual, a complete list of professional and amateur photographic societies in Germany and Austro-Hungary, together with the name and address of every member. There is also a comprehensive list of photo-societies in all other parts of the world; one of photo-dealers and manufacturers, arranged alphabetically and according to cities; one of institutions for photographic instruction and public dark-rooms in Germany and Austro-Hungary, and one of photo-periodicals of all countries. This little volume is obviously useful to manufacturers, and also to members of the craft, even without a knowledge of the German language.

ANLEITUNG ZUR MIKROPHOTOGRAPHIE, von R. Neuhauss, M.D. Mit sechs Abbildungen. Zweite, umgearbeitete Auflage. Halle a.S., Druck und Verlag von Wilhelm Knapp, 1908. Price, 1 mark.

This is Part 8 of the "Encyclopedia of Photography" above referred to, and is a monograph on the subject of micro-photography by a widely recognized authority. It is the second, revised edition, brought up to date, hence a valuable text-book. It deserves to supplement the most elaborate work written on the subject, and each of the above-named monographs is heartily recommended to our readers familiar with the German language.

There are many workers who, while conversant with a timely, practical subject of general interest to the craft, are unable to express themselves with clearness and accuracy. The publisher is frequently obliged to return manuscript which, if intelligently written, would have been accepted for publication. "Writing for the Press" is a manual that is at once concise and comprehensive, helpful and invaluable to all persons who would write for publication. The author, Robert Luce, is a capable and experienced writer, and knows whereof he speaks. The volume, cloth, contains 302 pages, and will be sent, post-paid, for \$1.00. Published by Robert Luce, 68 Devonshire St., Boston, Mass.

A LACK OF APPRECIATION

AMONG the trans-Atlantic mail received not long ago by the distinguished pictorialist, Arthur Hawarden, F. R. P. S., is said to have been one addressed as follows: "Mr. Arthur Hawarden, R. S. V. P." Although an enthusiastic admirer of his American cousins and speaking of them, frequently, in terms of warm affection, Mr. Hawarden chose to be less charitable than his wont, attributing to the sender a lack of education. To be sure, one does not usually place the initials of the legend "*Répondez, s'il vous plaît*" on the face of the envelope, and, least of all, immediately following the addressee's name. Still it may be a harmless little joke on the part of Mr. Hawarden's admirer, thus to ensure obtaining a reply. It is more probable, however, that the writer intended to convey his sincere admiration in the following terms: "Royal Scion of Victorious Photography."

TENNANT AND WARD MOVE

MESSRS. Tennant & Ward, publishers of *The Photo-Miniature*, *The American Annual of Photography*, and various other photographic publications, advise us that since April 10, 1908, their offices have been located at No. 122 East 25th St., New York.

They also announce the publication of a new Year-Book, "The Annual of Photography, 1908," which will incorporate a well-known reference-book, "Figures, Facts and Formulæ of Photography," heretofore published separately. The new Year-Book is now ready.

A BOON FOR PHOTO-IMPRESSIONISTS

It is rumored from Paris that in deference to the views of certain extremists in advanced photography, the Museum of the Luxembourg has provided diffusing-screens or *écrans-illusion*, which, if held before the eyes, tend to soften or blur the outlines of art-objects, such as paintings or statuary. By the use of one of these hand-screens, which are about twelve inches in diameter, covered with cheese-cloth and provided with a convenient handle, the visitor may enjoy the paintings of Meissonier, Gérôme, Bouguereau, Détaillé and other members of the modern French school of art, without being tortured by the well-defined contours or sharp details which mar these masterpieces.

THE INTERNATIONAL STUDIO

THIS magazine for May is a noteworthy issue and of exceptional interest to art-lovers and to photographers. The work of one of the foremost American portrait-painters is ably set forth by Arthur Hoeber, and accompanying illustrations indicate admirably this artist's originality of management, especially the pose. Of added interest is a profusely illustrated article on the exhibition of the Royal Society of Painter-Etchers; in fact, the illustrations on various art-matters in America and Europe in this issue of *The International Studio* well repay careful examination, although the descriptive text affords profitable reading to the art-student.

AUTOCHROME LANTERN-SLIDES

MORRIS BURKE PARKINSON, Boston, has attained great success in making lantern-slides on Autochrome plates. He has the freedom of the Boston Museum of Fine Arts, and has produced some beautiful slides of many of its notable paintings. Mrs. "Jack" Gardner, the owner of the Venetian art-palace in the Fenway, has evinced a deep interest in Mr. Parkinson's new photographic success and is said to have engaged Boston's popular photographer to prepare a set of Autochrome slides of her valuable collection of paintings. From near and far workers are beseeching Mr. Parkinson to tell "how he does it."

PHOTO-ERA IN SCOTLAND

I HAVE before me a copy of PHOTO-ERA, a high-class photographic magazine, published in Boston. The pictures are beautiful, and the letter-press attractive. My purpose, however, is to draw attention to an article on "The Witchery of the Sea," by Mr. William Findlay, Aberdeen. Mr. Findlay has made the sea, in all its moods, a study, and has achieved some notable photographic successes. His illustrations in the PHOTO-ERA are charming in tone and effect, and quite the daintiest work of the kind I have seen. The descriptive notes show that Mr. Findlay is also a very happy painter in words.—*Evening Gazette, Aberdeen, Scotland.*