

**A COMPLETE TREATISE ON ARTISTIC
RETOUCHING, MODELING, ETCHING,
ART AND NATURE,
ART AND PHOTOGRAPHY, CHARACTER,
CHIAROSCURO, COMPOSITION, STYLE
AND INDIVIDUALITY**

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A complete treatise on artistic retouching, modeling, etching, art and nature, art and photography, character, chiaroscuro, composition, style and individuality by Clara Weisman

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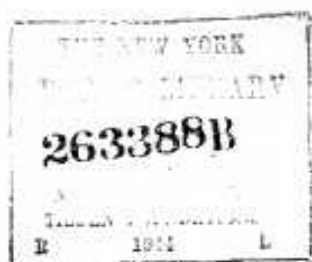
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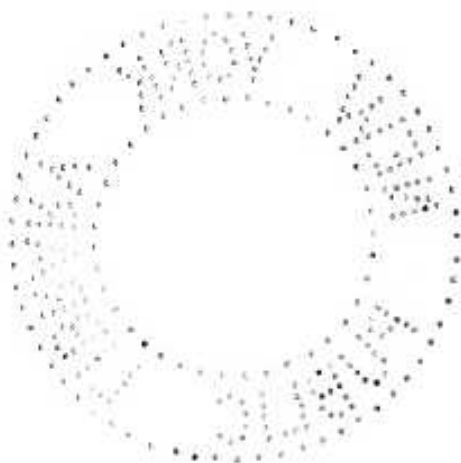
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The Author



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CONTENTS.

	PAGE.
CHAPTER I. —Introduction.....	1
CHAPTER II. —Tone Values	5
CHAPTER III. —Preliminaries to Retouching.....	9
CHAPTER IV. —Necessities for Retouching	13
CHAPTER V. —What is Retouching.....	17
CHAPTER VI. —Reasons for Retouching	19
CHAPTER VII. —Little Things	26
CHAPTER VIII. —Texture	31
CHAPTER IX. —Perspective	39
CHAPTER X. —Difficulties and Imperfections.....	43
CHAPTER XI. —Modeling.....	46
CHAPTER XII. —The Forehead	49
CHAPTER XIII. —The Cheek	57
CHAPTER XIV. —The Eye	61
CHAPTER XV. —The Nose	69
CHAPTER XVI. —The Mouth.....	76
CHAPTER XVII. —The Chin.....	80
CHAPTER XVIII. —The Cheek in Shadow	83
CHAPTER XIX. —The Ear.....	86
CHAPTER XX. —Neck, Bust, Arms and Hands.....	88
CHAPTER XXI. —Shadow Lightings	91
CHAPTER XXII. —The Hair.....	94
CHAPTER XXIII. —Drapery.....	96

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such a subject is hard to deal with in this manner is partially evident from the fact that such a few have attempted a full treatise on the subject. Where such little of the artistic is known among the masses of photographers or camera students, a book of this nature could not be amiss. I feel a competency to undertake such a work as this, having taken a course of several years at two of the best art schools in the U. S., namely, St. Louis and New York City, receiving as a result of my studies two medals for best drawings and best portraiture in oil colors from life, together with mentions. For the past three years I have held a position as Instructor in Retouching at the Illinois College of Photography in connection with talks given on Art.

Feeling the artistic, one is able to understand more clearly artistic retouching and its necessity in portraiture. A knowledge of art is beyond question very helpful. There is something more and far beyond technical skill. Retouching is without question a fact; and it may, without fear of falling too far from the truth, be said to have revolutionized portraiture.

In the first place, the end and aim of photography is to please, in other words, to make beautiful. All nature tends toward the ideal, perfection; all human efforts should be to the ideal. Pictures when made at their best and highest are the most beautiful things man can produce. They are the life of the individual, leaving here an impression, there an impression of his inward self, brot out in his productions. The higher our ideals, the better our work. A photographer must learn to love the beautiful, must be able to know what

beauty is, not only "skin-deep" beauty, but beauty of line, composition, expression; to be able to catch the seemingly accidental in nature, the impressions which are fleeting, the things of but a moment's existence. To be a successful photographer, one must be able to see and to know what beautifies and what does not, which is by no means a small undertaking.

Too many are but too well satisfied with their productions if they contain merely the features, the nose, the mouth, the eyes and so on, without much thought, as to expression or composition. This applies not alone to work in the studio, but to retouching. How many there are who round out all foreheads, all cheeks and all chins alike, not knowing or seeing the beauty they destroy. No two foreheads are alike, no two cheeks and no two chins. Nature must be interpreted, but it cannot be interpreted until one knows what nature is. Neither can true beauty be known 'till one knows what beauty is. The closer one gets to nature, the nearer one is to the Infinite. This may seem useless material for the introductory part of a book on Retouching, but to the writer much is meant by these lines.

Be always very careful to keep a likeness, but idealize it. All subjects wish pictures of themselves at their best, the more beauty that is found and bestowed, the better. Even so in those that say, "Take me just as I am." No subject ever wishes a picture taken to a disadvantage, but he never objects to one that is at his best or even better, no matter how homely the creature, a certain vanity lurks within his bosom.

The ideal is constructed or taken out of the real, from what actually exists. Objects are the tools; the

soul, the expression, the composition is the rest, the ideal or the beautiful.

The retoucher is a go-between, between the beginning of a picture and the finishing. The retouching proper should begin in the studio, then it hangs in the balance as to the result the dark-room man will produce; for a negative may be properly lighted and exposed and if not properly handled with the chemicals, the retoucher and often the finisher must come to the rescue. A result, however, which is not as artistically beautiful as 'twould have been had it undergone proper handling in the other departments.

CHAPTER II.

TONE—VALUES.

LET us return to the studio, where much can be done to save retouching. Photographers at the present time depend too much on their retouchers, instead of on their own personal skill as operators. The photographer who uses great care in the lighting and timing, lessens "much retouching." Some operators prefer doing their own retouching, fearing to trust it to others, they knowing best the results they desire, knowing best what to do to bring about these ends. In fact, the result would be a much higher grade of work, if the operator did his own operating, developing and retouching, and even for the higher class work make his own prints, mount and frame, complete.

Under the present conditions, it would seem that the retoucher is a more important factor than the operator from the seemingly careless work that is brot out under the sky-light.

The first consideration in good operating is regard for tone-values, values of light and shade. We may ask, "What are values?" To begin with, take a subject under the sky-light, three-quarter view of the face, plain light. Look at the brightest looking flesh notes on the nose, forehead, cheek, lip and chin, on the side of the face nearest the source of illumination. On a well lighted subject, the brightest light is often on the bridge of the nose nearer to the side from which the source of light comes. Sometimes the highest light is