



ABEL'S

PHOTOGRAPHIC

WEEKLY

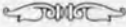


Vol. XLV No. 1170

SATURDAY, MAY 24, 1930

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Laws Which Affect the Photographer

By LEO T. PARKER, *Attorney-at-Law*

NEVER before has a book like this been published. Mr. Parker has been acting as Legal Advisor to the readers of *Abel's Photographic Weekly* and *The Commercial Photographer* for more than four years, and his constant searching of the laws has given him a knowledge of the facts which makes him probably the leading authority in the country today when it comes to photographic difficulties. He has answered hundreds of questions and is frequently consulted by eminent firms which need citations to support their cases in court for photographers.

Each purchaser of this book will have the privilege, as will be stated in the publishers' preface, of obtaining additional information or advice when needed, without charge, from Mr. Parker, through the "Ask Us!" service of the above-mentioned publications. This in itself is worth the full price of the book, as Mr. Parker's advice will frequently show the futility of a law-suit when a local attorney, principally interested in a possible fee, will urge a prospective client to go ahead.

The book is a compilation of a number of articles which have appeared in the magazines mentioned, together with several not yet published. Practically all the issues in which these articles have appeared are out-of-print. All the articles have been re-written and brought up to date with the latest citations of important legal decisions. At the end of each chapter will be a complete list of the citations in that chapter.

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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE
PROFESSIONAL PHOTOGRAPHER

Founded by Juan C. Abel

CHARLES ABEL, A.R.P.S., Editor

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SATURDAY, MAY 24, 1930

PRICE TEN CENTS
\$2.50 A YEAR

SUBSCRIPTION RATES: \$2.50 per year in advance, in all parts of the world. Subscriptions taken by photographic supply houses and recognized subscription agencies everywhere.

TO PREVENT loss or delay by mail, all communications and photographs intended for publication should be addressed to Abel's Photographic Weekly, 520 Caxton Building, Cleveland, Ohio.



In Passing By



THE NATIONAL'S PLANS FOR THE FUTURE. We have been in receipt of numerous letters from readers criticizing various actions of the National Association in the past, with requests that we give these space in ABEL'S. In our issue of April 26th we outlined on this page the plans of the National for the next membership (not advertising) campaign and what the Board announces as its future policy. As we stated at that time, the Association is now engaged in surveying the field, through the agency of Erwin, Wasey & Company, and we know that this job is being handled in a most thorough and comprehensive fashion. Such a survey is necessary in order that the Board may know first, definitely what the photographers think of another membership campaign and what the campaign should be like, and second, what the photographers think the National ought to be doing for them either in addition to, or in place of its present services to its membership.

It seems to us the wisest step at this time to wait for the report of this survey before opening our columns to any pro and con discussion of what the National has done or may do. To our mind the Board is acting wisely and following the recommendations made by its governing body, the National Council. While this survey is being conducted we have neither desire nor intention to sway the feelings of the photographers one way or another, and to give wide circulation at this time to letters of either commendation or criticism would tend to formulate certain ideas in the minds of many of those who are being or will be interviewed. The survey can only be successful if it brings out the reactions of the photographers themselves, and the men who are conducting it are well qualified to do this.

We are as anxious to help the National and see its work grow as are any of the readers who have written to us, and in our opinion the greatest co-operation we can offer at the present time is a policy of non-interference. We believe that this explanation will cause our readers to agree with us and be patient.



The PHOTOGRAPHERS' ASSOCIATION of AMERICA

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 L. C. VINSON, 2258 Euclid Ave., Cleveland, Ohio, *General Secretary*

New Medal for Photographic Awards

NEW designs for the Golden Anniversary medal and seal, to be awarded at the photographic exhibition of the Photographers' Association of America at Milwaukee in July, are considered very beautiful. The seal will be placed on every photograph, portrait or commercial, which is accepted and hung in the exhibition. It is embossed on metal. The medal will be awarded for merit in both portrait and commercial classes. Each medal will be mounted on velvet and framed in a shadow box and will have a blue ribbon attached. Reports from the clubs and associations indicate that a very large number of photographs will be sent to the convention to be exhibited and the pictures hung will be among the best seen at any convention.

Mr. Howson Writes of the School

Charles W. Howson, Director of the Commercial Course at Winona Lake School of the Photographers' Association, writes as follows:

"I wonder how many of us realize the bigness of our profession, commercial photo-



Exact size of the Golden Anniversary Seal, to be placed on every photograph hung in the big exhibit.

graphy, and the important part it plays in the industrial world of today. Stop and reflect a moment, and I don't think it is possible to name a single commodity into the manufacture of which photography does not enter somewhere along the line.

"Then think of what photography has done for science; it is too much even to mention.

"Let me ask you two questions:

"How many really feel they know all there is to know about their profession?

"Do you feel capable of tackling that big job and getting the big money that goes with that sort of thing?

"I wonder how many photographers realize just what the commercial school of the P. A. of A., at Winona Lake, Indiana, is, and just what it means to every one of us. It is nothing more or less than this: It's the one place in the United States and Canada where a craftsman not only can get the very latest modes of the profession, but also has the opportunity of actually doing this work himself under the personal guidance and direction of the most noted

(Continued on page 628)



Exact size of the Golden Anniversary Medal which will go to successful exhibitors at the Milwaukee Convention.

THE WOMEN'S PAGE!

Established at the request of the President of the Women's Auxiliary, Photographers' Association of America, and conducted by Mrs. Charles Abel, Women's Auxiliary Press Reporter.

(To be a continued story from week to week, telling of what the women are doing at the various conventions, and including as received from the women themselves, items of interest about their doings in the studios. Inasmuch as the hard-hearted editor will only allot us one page a week, there will be times when a convention report may run over several weeks and we ask patience and forbearance. If this page is to be a success, it is up to the women of the profession—the wives of the photographers, dealers and manufacturers, the receptionists, the private secretaries and the employees generally, to send in items of interest. Help us to "show the world" through ABEL's that the women are really the "better two-thirds" of the profession! Also, we want at least one picture a week for this page so, girls, rush along your photographs. Address all correspondence to the Press Reporter, Women's Auxiliary, care of ABEL's.)

IMPORTANT AUXILIARY POSITIONS FILLED



Mrs. John Erickson, Erie, Pa., First Director of the Women's Auxiliary and Acting Chairman of Finance.



Mrs. Will H. Towles, Washington, D. C., Second Director of the Women's Auxiliary and Acting Chairman of Membership.



Mrs. Paul Tenz, New York City, Third Director of the Women's Auxiliary and Acting Chairman of Program.

Three new officers of the P. A. of A. Women's Auxiliary, recently appointed by Mrs. Harry Wills, President, in her endeavor to organize and make a real working unit of the Auxiliary. With the able help and co-operation of such women as directors and heads of committees, Mrs. Wills and her board of officers confident of success.

WITH THE LADIES AT THE FORT WORTH CONVENTION

FINISHING the list of ladies who attended at Fort Worth, we must mention Mrs. Dan E. McCaskill, Austin, Texas; Mrs. J. D. Panfield, New Orleans, La.; Mrs. C. K. Conwell, Altus, Okla.; Mrs. Jack Edwards, Amarillo, Texas; Mrs. Wallace E. Dobbs, Flint, Mich.; Mrs. O. W. Mitchell, Fort Smith, Ark.; Mrs. Ed. F. Pittman, Dallas, Texas; Miss Loraine Cook, Miss Virginia Leberman and Mrs. Virginia Leberman, all of Austin, Texas; Mrs. W. L. Nichols, Tyler, Texas; Mrs. Joseph Shrader, Little Rock, Ark.; Mrs. Yoder Cheek, Mangum, Okla.; Mrs. S. Trompeter, Abilene, Texas; Mrs. C. T. Pearle, Wichita Falls, Texas; Mrs. H. Lippe, Del Rio, Texas; Miss Exah Angel, Edinburg, Texas; Mrs. Turnbo Buchanan, Lubbock, Texas; Miss Annabelle Roberts, Bristow, Okla.; Mrs. W. F. Schlueter, Nacogdoches, Texas; Mrs. R. Murillo, Houston, Texas; Mrs. W. L. Daniel, Lubbock, Texas; Ruth Albright, Galveston, Texas; Viola Stamper, Chickasha, Okla.; Maud Nored, Wichita Falls, Texas; Mattie Harris, Athens, Texas; Minnie Lee, Bettye Mason and Jo Davis, all of Fort Worth, Texas; Jane Brannon, Globe, Ariz.; Mrs. W. H. Clark and Mrs. Allen T. Orgain, Fort Worth, Texas; Mrs. J. C.

James, Denton, Texas; Mrs. C. Gustavson, Houston, Texas; Mrs. Roy Sherwood, Shawnee, Okla.; Mrs. R. L. Chalmers, Athens, Tex.; Mrs. Earl Norman, Natchez, Miss.; Mrs. Elva Cockrell, Houston, Texas; Mrs. Guy Reid and Mrs. J. C. Beale, Fort Worth, Texas; Mrs. Ralph Monahan, Kansas City, Mo.; Mrs. B. B. Yantis, McKinney, Texas; Mrs. Roy Jernigan, Fort Worth, Texas; Mrs. Joe Montgomery, Dallas, Texas; Mrs. Lewis Kerr and Mrs. Mattie Abbott, Fort Worth, Texas, and Mrs. R. P. Jones, McKinney, Texas. (I don't guarantee the correct spelling of all these names!)

From which you will see that all sections of the southwest were well represented. Mrs. Ed. F. Pittman, who can be reached care Geo. H. Pittman & Bro., Dallas, Texas, was appointed chairman of the Women's Auxiliary for the Southwestern Association, to work directly with National Women's Auxiliary President Mrs. Harry Wills, and we hope to hear shortly from Mrs. Pittman that she has appointed her sub-chairmen and started activity, because we are all hoping that the work of the Auxiliary will help to bring up the attendance from the southwest at the coming Milwaukee Convention of the National.

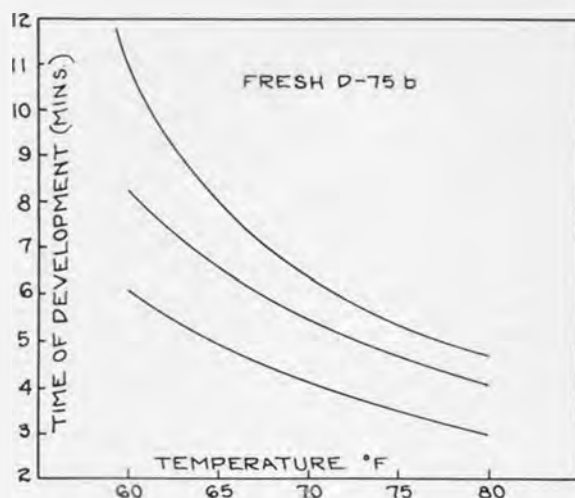


Fig. 22. Time-temperature curves for Formula D-75b.

(B), (C) and (D). (A) and (B) received equal exposures during printing and likewise (C) and (D). The difference in appearance between (A) and (B) and between (C) and (D) gives one some idea of the difference in density between the two negatives. A comparison of (A) and (D) which are the best prints obtainable from the four negatives shows that a decided loss in shadow detail results from using an old developer.

Revival of Developers

From the above discussion of the chemical reactions which take place during development it is obvious that in order to replenish a developer it is necessary to add more of the developing agents together with some alkali (carbonate) in order to offset the restraining action of the developer reaction products. Only enough sulphite need be added to preserve the extra developing agent added while, of course, no bromide is necessary because the developer already contains enough anti-fogging ingredients. It should be clearly understood, however, that there is no known method of entirely overcoming or compensating for the retarding or restraining effect of developer reaction products so that no matter how a developer is bolstered up with carbonate, the developer is still incapable of developing up as much shadow detail as a fresh developer. The relative quantity of the ingredients and the total quantity of replenisher to use can only be determined by experimentation.

Experiments have shown that if development is started in a perfect-

ly fresh developer so that the shadow detail just begins to appear, then development can be continued in a relatively exhausted developer without loss of shadow detail. In other words, once the detail has appeared, an old developer is capable of building up the density. For photo finishing, in order to secure the maximum out of an underexposure, it would be necessary, therefore, to use two tanks of developers; one a small tank containing fresh developer which is replaced at very frequent intervals or renewed by flowing in fresh developer continuously at the bottom and allowing this to overflow at the top. After developing for, say 1 or 2 minutes in this developer, the film should then be transferred

to the larger tank for the rest of the period. In order to prevent unevenness it is very necessary to transfer the film quickly from the first tank to the second tank so that if this were to be accomplished by machines the time of transfer from tank to tank would have to be cut down very considerably, otherwise streaks would be produced as a result of the developer running down the film during transference. Under normal conditions, the film is only transferred to the next tank at the completion of development when the tendency for streaks to occur is a minimum.

Testing the Conditions of a Developer

Consistent results when developing by machine can be secured only by maintaining the activity of the developer constant. The practice of slowing down the machine to take care of a partially exhausted developer is a very unsatisfactory procedure.

Although many tests have been proposed for determining the condition of a developer such as the use of a hydrometer and the determination of the hydrogen in concentration, the only satisfactory method known

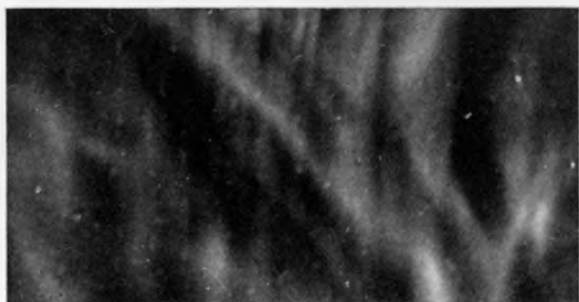


Fig. 23. Mottle resulting from lack of agitation during development.



Fig. 24. Print from blistered negative.

to date is to make actual photographic tests by developing films. It is only necessary to secure a number of test films which have all received equal exposures and develop one of these for the average time in fresh developer. This is then taken as the standard and by developing the other test films at various stages during the life of the bath before and after revival and by comparing these negatives with the standard, a precise idea of the condition of the developer is obtained. The developer should then be revived until a test negative is obtained which matches the standard.

The question is—how to obtain a large number of test negatives? One method is to make a large number of similar exposures in the camera of a test object illuminated by artificial light, because it is practically impossible to duplicate exposures over any prolonged period by daylight. However, it is much simpler to use step negatives similar to those shown

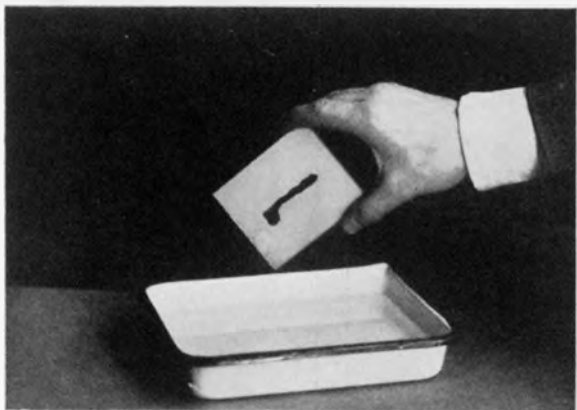


Fig. 26. Illustrating method of determining time required to fix out the emulsion.

in Fig. 5, because by placing the negatives side by side the densities of the various steps can be compared readily. Satisfactory step negatives can be obtained by printing from a master step negative which can be prepared as follows:

Place a piece of roll film in a printing frame and cover with an opaque card. Now make a preliminary test to ascertain the distance from the exposing light so that an exposure of, say, 2 seconds is required to produce a just visible deposit on the film when developed in the tank for an average time. Then place the frame containing the sheet of film at this determined

distance from the exposing lamp and shift the card so as to expose a strip of the film in the frame for 16 seconds. Then expose new steps after the expiration of 8, 4, 2, and 2 seconds, respectively. The last step

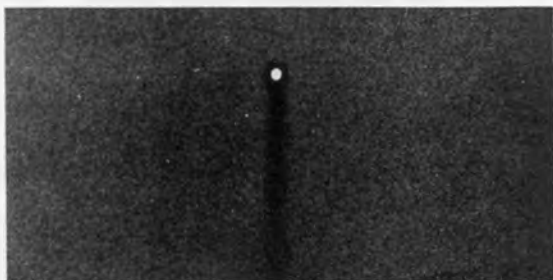


Fig. 25. Effect of air bell on film during development.

should be unexposed. The various steps have therefore received exposures of 0, 2, 4, 8, 16, and 32 seconds, respectively. Now develop this for an average time. This can then be used for printing a further quantity of test negatives (Fig. 18).

It is very important when making the exposure to duplicate the time of exposure exactly and to maintain the voltage of the printing lamp constant. For this purpose, a rheostat should be included in the lamp circuit and a voltmeter attached across the lamp terminals (Fig. 19). All exposures should be made at a definite voltage, which voltage should be set a little below normal, say, 105 volts. The variation in the photographic intensity of the light from an ordinary Mazda lamp with changes of voltage is not always fully realized.

(To be continued)



Three Portraits by the Daggy Studio, Hamilton, Ohio.

(Continued from page 622)

and recognized craftsmen of our time.

"Gathered together under a single roof, in a building constructed specially for this work is assembled the very best and most improved equipment possible to obtain. And think! Every article, every piece of apparatus there is for the use of the student, and what is more, he is taught the proper way of handling it under all conditions.

"The school issues a certificate of scholarship, which can be exhibited to advantage in your place of business. Students passing with a good grade will receive this mark of distinction.

"You can see, no matter what your place may be, whether it is studio owner, manager or employee, the school has something for you, has that added knowledge which you can take home with you, thereby enabling you to tackle the big and difficult jobs with confidence and win the big money that goes with them."

The commercial course runs from June 23rd to July 19th. The general class, June 23rd to July 5th, is limited to 50 members; tuition, \$50. The advanced class, July 7th to 19th, is limited to 50 members; tuition, \$50. Both classes, tuition, \$75.

Many of the points made by Mr. Howson

in regard to commercial photography apply with as much force to portrait photography. Will H. Towles is in charge of the portrait course at Winona Lake School and his success in the past forecasts the excellent results which he will have with his class this summer. The portrait course runs from July 28th to August 23rd. It is limited to 84 and tuition is \$75. Complete information relative to either course is supplied by General Secretary L. C. Vinson, 2258 Euclid Ave., Cleveland, Ohio. It is important that applications for places in the classes be made at once.

Photographers Hail Ad Campaign Results

Photographers of New York gave an overwhelming vote of confidence in the benefit of national advertising to their profession at the close of a debate staged at the Hotel Pennsylvania by the Professional Photographers' Club of New York, Inc., recently (May 7th). Only a handful of members upheld the negative side of the question.

The question, "Resolved, that the national advertising campaign has been beneficial to the photographic profession," was upheld by Charles D. Kaufmann, president of Kaufmann & Fabry of Chicago, one of the largest commercial studios in the country. Mr. Kaufmann, of the Advertising Commit-



Criticisms



By J. ANTHONY BILL, Cincinnati, Ohio

May 24, 1930

(See portraits on previous page)

THREE portraits by the Daggy Studio, Hamilton, Ohio. The one of the boy at the top of the page is a very interesting study. The composition is destroyed by the separate and distinct white lines of drapery and would have been improved had they been draped slightly. Fortunately these lines are not so prominent in the original print. This is just one of the unfortunate situations one has to contend with in home portrait work.

The arrangement of the portrait of the young lady at the lower left corner is lovely. The simplicity of the composition is very pleasing. The heavy shadow from the nose shows that the concentrated light source is very marked, but it is not at all bad. The light extended over in the shadow side of the face worked out pretty well in this case, but does not work with many type of faces. A very delightful subject and a successful portrait.

The portrait at the bottom right corner is also a lovely arrangement and has practically the same merits as the one opposite. One likes to see more of this kind of photography. The only suggestion we might make is to have included the hands in the composition as the picture looks as if that might have been the intention.

tee of the P. A. of A. upheld the work of his committee and outlined the proven results of the four year national advertising campaign carried on by the national association.

The negative was taken by Charles Sacks of the Clair Marcelle Studio of New York, who minimized the results of the campaign and charged that flaws in it reduced possible benefits.

At the close of the debate Pirie MacDonald, widely-known New York photographer of men and judge of the debate called for a vote, which resulted in a one-sided decision in favor of Kaufmann's arguments.

Although 38 publications reaching more than 24,000,000 readers—many in the highly specialized publishing publications—were used during the course of the \$1,600,000 campaign, the average cost per member per year was only \$60, Kaufmann pointed out. Thirty-five thousand requests for the booklet *The Story Your Face Tells* proved the pulling power of the copy written in the interests of portrait photographers, he said.

Since the inception of the campaign, use of photographs in advertising has increased,

he said, to such an extent that a recent number of the *Ladies Home Journal* had 72% of its advertisements photographically illustrated. Further, manufacturers of photographic supplies, excluding movies, etc., reported an 18% increase in business during 1928, proving that photographers were making more pictures.

I. Buxbaum, president of the Professional Photographers' Club, opened the meeting. Photographers from New York City and from as far away as points in Connecticut braved the hot weather to attend the debate.

Preliminary to the meeting, the Commercial Photographers' Association of New York tendered a surprise dinner in honor of Charles D. Kaufmann as a testimony of appreciation of the work that Mr. Kaufmann has done as a member of the Advertising Committee in advancing the interests of the commercial photographers of the country.

In addition, Henry D. Cotter and Mr. Charles Kanarian spoke of the work and the time and the labor that Mr. Kaufmann had given unsparingly to help in the advancement of his profession and the commercial photographer in particular.

'Tis Here-Maybe



William C. Graves, who has been with the G. Cramer Dry Plate Company of St. Louis, Mo., for ten years, recently purchased the Sills Studio, Pittsburgh, Kans., and is now operating it as the Graves Studio. Before going with Cramer's he was for eight years with Alva C. Townsend of Lincoln, Nebr. His many friends will join us in wishing him the best of success.

Rod MacRae, Chilcote Company representative in New England, writes to tell us of a lens made for O. Collomb, New Britain, Conn., by Taylor, Taylor & Hobson, of London, Eng. (makers of the famous Cooke lenses handled in this country by the Eastman Kodak Stores Co., Chicago) according to his own specifications. It has a focal length of 27" to 32" with five degrees from extreme sharpness to soft focus, and is intended for large heads. It operates at F/4.5 on an open and shut exposure with ordinary daylight. The glass alone is 7½" diameter and it requires a special shutter 8½" diameter. It weighs eighty pounds and the front of the camera had to be specially braced to stand the strain.

Robert Lee Skidmore, photographer who traveled the Southwest for many years with a large red studio truck, died on April 25th of heart failure in his son's garage at Dallas, Texas, at the age of 70.

The methods employed to get business by the Flannery Brothers Studio, of St. Louis, Mo., are discussed in very complete detail in Vol. 3, Number 18, of the *St. Louis Better Business Bureau Bulletin*. The four-page folder denounces the activities of this studio in very pointed terms and photographers who are interested should write to the Bureau at 413 Commercial Bldg. for a copy.

The fifth meeting of the Indianapolis Photographers' Association (Ind.) took place on May 7th, writes D. C. Harrison of the Chilcote Company. President Chas. F. Bretzman presided, and there was an excellent attendance. The subject discussed was the department store studios and their methods of getting business. Dinner was served at 6:30 after which everyone had a chance to express his opinions.



By Courtesy of the Universal Pictures Corporation

Agfa Portrait Film has a super-orthochromatic emulsion which makes it equally effective by artificial light and daylight. This emulsion is of high speed and exceptionally wide latitude, permitting the utmost convenience in exposure and manipulation. These qualities also adapt this film to a wide range of use outside the studio. Adaptability is a strong point with Agfa Portrait Film.

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Agfa Portrait Film has a quality all its own. How fine that quality is has astonished many. How helpful it is in producing professional results, innumerable photographers will tell you.

A photographer acts in his own best interest when he orders —



PORTRAIT FILM

N, BINGHAMTON, N. Y.

T. EAST, TORONTO, ONT.

—When you write to Agfa Ansco—please mention Abel's—

They are fussy about their Blue Laws in Baltimore, Md., and we note from a recent newspaper clipping that a photographer of that city was recently arrested in his studio, charged with working on Sunday. We aren't so strong for Blue Laws ourselves, but we do think that if any method could be figured out which would keep all studios closed on Sunday, photographers would be much better off.

George A. Finley, who has been with Peggy Stewart of Canandaigua, N. Y., ever since she bought the studio many years ago, died just recently at the age of 63. The studio was built by his father, Marshall Finley, in 1863, and after his death it was continued by Horace Finley, and then George Finley, until Miss Stewart took it over.

M. J. LeClerc, formerly salesman and demonstrator with the Hammer Dry Plate Company's New York office, recently resigned his position in order, we believe, to devote all his time to pushing the M. J. L. Cutter, being marketed by M. V. LeClerc & Co., of 36-40 Bowne St., Flushing, N. Y.

The 1930 Convention of the Master Photo Finishers of America will be held at the Hotel Jefferson, St. Louis, Mo., where we understand the Association will have the most spacious quarters in his history. The dates are October 21st to 24th inclusive. The finishers are a live bunch, and it is hardly necessary to do more than state the dates to insure their commencing plans right now to be on hand in October.

The many friends of D. C. "Red" Harrison of the Chilcote Company, Cleveland, Ohio, will be sorry to hear that things have not been going so well with him at home. His little boy was recently taken down with scarlet fever, and a few days later his wife also fell ill. What with day and night nurses at home and himself having to be on the road, the situation has not been too cheerful, but we hope by the time this appears that Red's normal sunny smile will no longer have to be forced.

Walter Edwood Prather, photographer in Clifton, Texas, for many years, died on April 20th at the age of 61.

M. R. F. McCarthy, well known photographer of Binghamton, N. Y., for more than 25 years, died on April 28th at the age of 66, after a long illness. He had retired some years ago, when he sold his studio to Foster Disinger, who now conducts it as the Disinger Studio.

H. F. Jackson of the John G. Marshall forces stopped off in Lincoln, Nebr., long enough to mail us a clipping about a thief in that city who apparently confines his depredations to the stealing of photographs of sorority girls. Three times now he has broken into the Gray Studio showcase and made away with several photographs of co-eds. He collects six at each visit. Wonder what his idea is? If we were Mr. Coates, proprietor of the studio, we would capitalize on this with a big sign to the effect that "our photographs are so irresistible, etc."

The Photographers' Club of Montgomery, Ala., was organized at a meeting in the Coleman Studio on the evening of April 28th, with Herbert Coleman as president, and Stanley Paulger, secretary-treasurer. Meetings, after organization is completed, will be held monthly. One of the society's first activities will be an exhibition of portraits of fathers, made by the members, and another will be a contest for amateur photographers, to be held under the auspices of the club.

Ben A. Stimson, photographer of Statesville, N. C., and active worker in association affairs, was married on April 19th to Miss Mary Elizabeth Anderson of the same city. Ben is president of the Tar Heel Photographers' Association and hurriedly returned from the recent convention of that organization to join in wedlock with Miss Anderson. His many friends will join us in extending congratulations.

We have just learned from our old friend Wm. Hollinger, of New York City, that his brother-in-law, J. M. Appleton, passed away in Pasadena, Calif., on April 25th at the age of 81. Mr. Appleton was formerly from Ohio, but had lived in California for a number of years. Old-timers will remember Mr. Appleton as first vice-president of the P. A. of A. in 1889, and president in 1890. He was active in the business until a few days before his death.

H. S. Stevenson, Leavenworth, Kansas, tied his studio up nicely to the big May distribution of free cameras by the Eastman Kodak Company, with this paragraph in the local newspaper: "George Eastman and I started in the photograph business about the same time, and I also feel like celebrating. If the boys and girls who received gift cameras will bring their first film to me accompanied by the camera I will develop and print it free."

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John Lavecchia, well known photographer and ex-portrait painter of Chicago, Ill., got some fine publicity recently in the Chicago papers about a series of photographs he made at Mundelein during the Eucharistic Congress and the Anniversary Celebration. This collection, together with another collection of copies of famous etchings and sketches, and a third collection of photographs of religious and semi-religious paintings, is to be seen in the new Holy Name Cathedral in Chicago. He has also painted copies of some famous masterpieces, and a number of these paintings of his are also to be seen in the Cathedral.

The May meeting of the Portrait Photographers' Society of Greater Cleveland was held at the new studio of John J. Schmidt on the evening of the 14th. The attendance was the best to date, and the Society is showing a steady increase at each meeting. George Edmondson showed negatives and prints from previous demonstration and continued with another, being followed by a talk from Howard D. Beach of Buffalo, N. Y., an out-of-town guest. Norman Schalk of Colegrove Bros., Buffalo, N. Y., was another out-of-towner who was made welcome—he told us by the way that he is

now treasurer of his company and that they have several new lines which are going over in fine shape. National Secretary Vinson congratulated the Society on the progress it was making and spoke briefly about what the National is doing. Refreshments were served through the courtesy of Mr. Schmidt, and the members stuck around in small groups until nearly twelve, which is always a fine sign in any organization. The June meeting will be held at the Edmondson Studio, and the program is in the hands of Messrs. Kehres, Gaines and Crowley. Every portrait photographer in Cleveland is welcome.

We note a story in an Asbury Park, N. J., newspaper about the tremendous file of World War veterans' photographs, which has been accumulated by Frank H. Cole, of Cole & Co., 611 Bangs Ave., that city. He has in his files or knows where to locate some 60,000 negatives and so far has been able to fill about 60 orders out of every 100 that have come in. All of the veterans' organizations send inquiries to Mr. Cole, and we are publishing this information in case any of our readers have customers who are anxious to locate such photographs.



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THE edition of *What Should We Charge for Commercial Work* is almost exhausted. It will not be reprinted, and this is your only chance to get a tabulation of commercial price lists from all parts of the country.

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We enclose \$5.00. Please send a copy of *What Should We Charge for Commercial Work*.

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Address _____

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SITUATION WANTED

OPERATOR WITH WIDE EXPERIENCE in both studio and home portraiture wishes to connect with studio doing high grade work. Anxious to get located soon as possible. Best of references. Address A. E. Kissinger, 281 South 18th St., Columbus, Ohio. 5-24-1-C

STUDIOS FOR SALE

FOR SALE—Well established ground floor studio with building, in Chicago. Best reputation for over 20 years. Profitable business. Most modern and completely equipped. Do not reply unless you can handle deal for \$45,000. Write W-11, care of this journal. 5-10-3

MODERN BEST studio in Phoenix, doing very good business, long lease, equipped up to date; negatives on file from eight years. Cost \$6000.00, for quick sale will take \$3500.00 cash. Personal investigation would be worth while to you. Ed Aleksander, Aleksander Studio, Phoenix, Ariz. 5-24-1-C

MISCELLANEOUS

DRYERS, PERFECTION for quick glossy print drying—capacity 26 tins 14x20, gas heater, electric exhaust, complete \$58.00. Ritz-Walton Company, 216 Ashford St., Brooklyn, N. Y. 5-3-4-C

BACK ISSUES OF ABEL'S PHOTOGRAPHIC WEEKLY wanted. Any issues from Vol. 1, No. 1 to Vol. 6, No. 157, inclusive, or any complete volumes during that period. Also any or all of the following issues Vol. 8, Nos. 184, 190, 193, 194, 195, 197, 199, 201, 203, 205, 206, 207, 208; Vol. 9, Nos. 216, and 217; Vol. 11, No. 271; Vol. 12, No. 291. State what you have and your price. The Abel Publishing Company, 520 Caxton Bldg., Cleveland, Ohio. 5-10-TF

WANTED—SMALL amateur finishing business in large city or one man studio in small town in south east. Full information and best cash price and term price in first letter. Write H-11, care of this journal. 5-24-1-C

PHOTOGRAPHERS—THE new Patent Artograph Device specially made for enlarging from small negatives, gives beautiful results, does not diffuse. Send for descriptive circular. Artograph Co., 509 Fifth Ave., New York City. 5-24-3-C

WANTED—4"x6" OXIX Press or similar camera with double extension bellows, ground glass, etc., adaptable for telephoto and wide-angle work. Have Leica focal plane camera with extra front, lens, filters, tank, etc. J. M. Allison, 4206 Lindell Blvd., St. Louis, Mo. 5-24-1-C

WANTED—USED commercial amateur photo finishing equipment. What have you? Johnson Bros. Studio, Bellingham, Wash. 5-24-1

BROMOIL PRINTS, Bromoil Transfers and carbos will make a reputation for your studio, besides good profits. Thirteen years' experience. Send for prices. Alfred Opperman, 1256 East 124th St., Cleveland, Ohio. 5-24-1-C

FOR SALE—5x7 Burke & James Enlarging lantern, nitrogen lamp \$45.00. 3D Dallmeyer lens 19 inch good condition with focusing platform, condensers, focus, Waterhouse stops, fair condition, \$30.00. Thomas Graham, 30 E. Randolph St., Chicago, Ill. 5-24-1

ARE YOU willing to pay two hundred dollars for a DeVry Standard Automatic moving picture camera equipped with Wollensak two inch and Cooke three inch lens, Kino-Pano-Tilt tripod and five hundred feet Dupont superspeed film? Earl Crotechett, North Little Rock, Ark. 5-24-1

FOR SALE or exchange, one 8x10 camera, several plate and film holders, tripod, three lenses, including wide angle, one lens fitted in shutter; leather carrying case. All in workable condition, also twelve Taprell-Loomis home albums such as can be used for home portrait soliciting with fifty-eight extra loose leaves, new, never been unpacked. Will exchange for portrait, commercial or amateur finishing apparatus. Will send photographs showing condition. We can use a Kodak printer. E. L. Johnson, 63 E. Main Street, Patchogue, N. Y. 5-24-1-C

Are Twelve of These Worth \$5⁰⁰ a Year to You?

One of the all-year-round services of the O-M-I Association to its members is a monthly sheet of practical stunts and ideas called the *O-M-I Bulletin*. It is sent only to paid-up members and cannot be obtained outside the Association. Because it is hard to describe, we are printing the April *Bulletin* in full below, so you can judge for yourself whether or not such a collection of practical and previously unpublished suggestions each month is worth \$5.00 a year to you.

O-M-I BULLETIN NUMBER FIVE

LIGHTING DIFFICULT INTERIORS

IN making interiors without life we are often called on to make long rooms or halls which are difficult to light evenly. If we place lights behind columns or other objects the effect is spotty. Focus your camera and leave the room dark enough so that your own figure will not register, as you are going to walk right into the picture! Open the lens, take a hand lamp, with a cord long enough to reach all the way through the room and walk through the room, zigzagging from side to side so that the light will cover all parts of the room. Hold the lamp closely against your body so that no direct rays reach the lens. If you intend to give additional light when returning to the camera, you will have to back out, otherwise turn off the light and walk out. By this method you can give any desired exposure to any part of the room. We use this method constantly and it never fails, although if you have never tried it you had better do a bit of experimenting.

By Kenneth Spencer, Spencer & Wyckoff,
Detroit, Mich.

PREVENTING SHRINKING OR EXPANSION OF FILM DURING EXPOSURE

All of us have had the experience when making outside stuff in very cold or very hot weather of the film shrinking or expanding during exposure, resulting in a spoiled negative. This is because the film is placed in the holder and is practically still at studio temperature until the slide is drawn, when the outside air gets in. Always, before making exposures on film, wait about 1½ minutes after drawing the slide. This gives the film time to shrink or expand before the exposure is made and you will

have no more trouble. Draw the slide on a film some time on a cold day and you will actually see the film move.

By Kenneth Spencer, Spencer & Wyckoff,
Detroit, Mich.

TAKING A HEAD FROM A GROUP WITH- OUT BLOCKING OR ETCHING

Get some frisket paper from your stock house or any art store. Smear the surface of the print with rubber cement, and do this also on one side of the frisket paper. Allow both to dry partially and then rub the frisket paper down tight on the photograph or print. With a very sharp knife, preferably an etching knife, follow the outline of head and shoulders, or figure, whatever it is, just barely cutting through the surface of the frisket paper. Strip the frisket paper off all parts of the print except the head or figure you want and rub off the cement with the fingertip, which can easily be done without injuring the print. This leaves the head or figure covered with the frisket paper, which is transparent. Then, by using the airbrush, the background can be airbrushed into any shade desired, without stripping off the remaining piece of frisket paper, which covers the head or figure, and you have a perfectly clean job. **USE A WATER COLOR FOR YOUR AIR-BRUSHING.** When through with the airbrush, strip off the remaining piece of frisket paper, rub off the remaining cement and make your copy. Then wash off the water color from the original. This can also be applied to many commercial jobs, such as putting in a lawn in front of a house when the lot is still ungraded, putting in missing sidewalks, shrubbery, etc.

By Frank S. Hinkston, Detroit, Mich.

This is only one of the many services offered now by O-M-I, and a new feature—as usual something not being done by any other organization—will be added to the list shortly. Among other present features are: 1—a monthly printed bulletin giving suggestions for timely window displays (three each month); 2—the use of albums of criticized prints, a portfolio of finished work, and one of the finest traveling loan collections in the country; 3—a criticism service under which you can have three of your own prints criticized each month; 4—a question and answer service covering all problems; 5—an electro of the Association Seal for use on your stationery, if you want it; 6—a handsome membership certificate with your name hand-lettered; 7—**membership card which will admit you to the Milwaukee Convention.** The O-M-I membership is in the name of the studio and will admit one member of the studio to the Milwaukee Convention—if others want to go also, they of course must pay the registration fee.

Charles Abel, Secretary, O-M-I Assn., 520 Caxton Bldg., Cleveland, Ohio.

Here is our check for \$5.00.

Enroll us as a member of O-M-I.

Studio Name _____

Street and City _____

Ask Us!



A BEL'S stands always ready—through the staff of contributing editors to our two magazines—to help photographers over their rough places. The men and women of national reputation named below will gladly answer your questions. There is no charge, but each inquiry must be accompanied by stamped addressed return envelope. Answers will be forwarded direct by mail as quickly as we can write the proper person and get back a reply. Those of general interest will be published, initials only being used and even those omitted on request of the writer. Letters should be addressed to the proper editor in care of ABEL'S. In case you don't know which editor to address, or if your problem is not covered in this list, write the ASK US! Department anyway and we will get the information for you somewhere.

Portrait Photography:

COMPOSITION IN PORTRAITURE—Nicholas Haz, F.R.P.S.

COST FINDING—Ed. E. Sheasgreen.

COUPON AND SOLICITATION PROBLEMS—Mrs. Harry Willis.

HOME PORTRAITURE—Fred R. Bill.

RECEPTION ROOM PROBLEMS—Mrs. Helen G. Stage.

WHITE BACKGROUNDS—Frank R. Bill.

Commercial and Industrial Photography:

AERIAL—Arthur P. Bancroft.

ARCHITECTURAL—Harold H. Costain.

CIRCUIT WORK—John E. Ertler.

COLORING GLOSSY PRINTS—M. M. Hampton.

COST FINDING—W. E. Dobbs.

FURNITURE—"Jim" Thompson.

GENERAL WORK—Harry J. DeVine.

NEWS AND PRESS WORK—John Ertler.

PHOTOMICROGRAPHY—Charles H. Shipman.

Photo Finishing:

LARGE PLANTS—David S. Merriam.

IN THE ORDINARY STUDIO—Adam Bauer

Miscellaneous:

ACCOUNTING SYSTEMS—Ed. E. Sheasgreen.

AIRBRUSHES and AIRBRUSH EFFECTS—J. A. Paasche.

BROMOIL—Charles H. Shipman.

COLOR PLATES—George M. Edmondson.

COLORING AND PAINTING ON PHOTO CANVAS—Lucile Robertson.

COLORING IN OILS—Martha Pyke Holling

COLORING WITH WATER COLORS—M. M. Hampton.

DARK ROOM DIFFICULTIES—Philip R. Slater.

DESENSITIZING—John G. Marshall.

FLASH POWDERS AND FLARES—John G. Marshall.

LEGAL PROBLEMS—Leo T. Parker, Attorney-at-Law.

LENSES—Charles H. Shipman.

MOTION PICTURE PHOTOGRAPHY—Eugene J. Cour.

MOUNTING AND ADHESIVES—Nat. Heiman

RETOUCHING—Crosby M. French.

STUDIO DECORATION—Mrs. Fred R. Bill.

STUDIO FLOOR PLANS and LAYOUTS—Deck Lane.

ABEL'S PHOTOGRAPHIC WEEKLY

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Cleveland, Ohio

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109 Fulton Street

New York, N. Y.

Designing a Studio. I am designing a studio for a professional photographer. What I have in mind for the camera room is a different style for each of the walls. Have you any matter from which I may get information or ideas? That is, regarding style of interior decoration, kind and color of woodwork and walls, floor plans, etc?—A.H.O., North East, Pa.

Answer by Mr. Fred R. Bill: Floor plans are being sent you through Mr. Lane's department in this column. I suggest that you write The Schmitz-Horning Co., 777 E. 82nd St., Cleveland, Ohio, and select from their catalogue several of their tapestry panels, which can be mounted directly on the walls. These are lithographed wall paper done in color; very decorative and at the same time excellent for background use. The fact that it is very inexpensive material is also in its favor. You must be careful in planning the decorating of the light room to maintain harmony in color and style. I suggest you write O. C. Conkling, 3826 Olive St., St. Louis, Mo., who has built-in some very handsome effects on the walls of his light-room. In general, I would recommend that the wood-work in the light-room be kept as light as possible by use of the lighter enamels such as ivory, light gray, etc., because of their non-absorbent quality as far as light is concerned.

When Models Are of Minor Age. We recently wrote you asking for a release form for models. We received these, and printed up several thousand releases, but a case comes up as to how legal they are and then the matter explained itself very simply. Most of the boys and girls who are professional models are under 21 years of age. Their parents or guardians living in all parts of the United States. Your release distinctly says 21 years or over, and

(Continued on page 642)

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Creating those things for the Photographer that increase his profits . . . his prestige . . . his standing in the community as a professional man.

Some of these specialties are Water Colors, Oil Effects, Luminous Astro Tones (a special Blum creation), Etchings, Paintings on Porcelain, Miniatures of every description.

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EVERY ITEM GUARANTEED

You can try out your selection for a period of ten days and if found unsatisfactory you may return, and your money will be refunded.

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Italic type or capitals at double the rates quoted. No display. Count every word, number and initial, including heading, name and address. CASH MUST ACCOMPANY ORDER. ADVERTISEMENTS NOT ACCOMPANIED BY REMITTANCE WILL BE RETURNED. Help Wanted Advertisements, when desired, will be repeated until order is cancelled. Miscellaneous and Studio For Sale Advertisements will not be accepted on that basis.

Advertisements received on or before Monday are published the following Saturday.

PLEASE TYPEWRITE YOUR ADVERTISEMENT OR PRINT IT PLAINLY

RETOUCHING

RETOUCHING—for the trade. Prompt and efficient work. Satisfaction guaranteed. Mrs. H. B. Mintz, 1150 Colton, Toledo, Ohio. 3-22-TF-C

Mrs. Otto M. Lade—EXPERIENCED RETOUCHER. 4016 Wichita Ave., Cleveland, Ohio. Mail your work. 5-3-5

FREE RETOUCHING—One negative with each order of three or more. Try our system. Photo Pencil Artists, Mann Block, West Erie Avenue, Lorain, Ohio. 5-24-3

M. FRANCAIS, Professeur Parisien. Consultant to photographers and retouchers, pertaining to art retouching. Send retouched negative for expert advice. Summer address: East Saugatuck, Michigan. 5-24-1-C

STUDIO WANTED

WANTED—TO EXCHANGE Missouri Studio for Florida studio. Give full information in first letter. Address S-13, care of this journal. 5-24-1

HELP WANTED

The insertion of an advertisement under "Help Wanted" carries with it the obligation on the part of the employer to answer every response to his advertisement, if only with a postcard, and to return samples of work, etc., promptly. The editor of ABEL'S will appreciate being advised when employers fail to accord this courtesy to employees.

WANTED—REAL live salesman to handle specialty line among photo finishers and studio photographers. Should have car; can work full time or side line. Good field, little competition, repeat business with very liberal commissions. Address J-3, care of this journal. 4-12-TF

WANTED—Permanent opening for high class operator and retoucher. One who can color in oil and can use airbrush, preferred. High class posing on figures very essential, particularly with wedding groups and couples. No old man wanted. Please give references, age, photo of self and salary wanted. J. J. Fein Studio, 9129 Commercial Avenue, Chicago, Ill. 4-26-TF

SITUATION WANTED: 2c per word. No advertisement less than 50c.

HELP WANTED: 3c per word. No advertisement less than \$1.00.

MISCELLANEOUS, RETOUCHING, COLORING, STUDIOS FOR RENT, etc.: 4c per word. No advertisement less than \$1.25.

STUDIO FOR SALE: 6c per word. No advertisement less than \$1.50.

ANSWERS IN OUR CARE: 25c extra for each insertion.

EXPERIENCED KODAK PRINTER and all around assistant in summer resort studio. The Thatcher Studio, Lake George, N. Y. 5-17-2

HELP WANTED—Permanent opening for operator and retoucher. High class posing on figures very essential. Particularly with wedding groups and solos. References, age and photo of self required. Rieck's Studio, 202 West Federal St., Youngstown, Ohio. 5-24-1

RETOUCHER—If you are skilled in etching and making corrections, working in backgrounds, and know how to use an airbrush, we have an attractive and permanent future for you. Send samples and state salary. Alvin C. Krupnik Company, Tulsa, Okla. 5-24-1

PARTNER WANTED—One of the largest studios in mid-western city of four hundred thousand population. Invoices and incorporated for \$20,000, wants high class photographer or business producer as manager. Opening new location. Will sacrifice to right party. Three thousand cash to handle. Have lined up for June, July and August, \$15,000 in business. Write N-4, care of this journal. 5-24-1

SITUATION WANTED

The insertion of an advertisement under "Situation Wanted" carries with it the obligation on the part of the employee to answer every letter he receives in response to his advertisement for a position, if only with a postcard. The editor of ABEL'S will appreciate being advised when employees fail to accord this courtesy to employers.

OPERATOR—HIGH class studio and home portraiture, retoucher and all around man, capable of managing any studio. Open for new position June 15th or later. Write F-5, care of this journal. 5-24-1-C

OPERATOR OF highest standard. A-1 etcher, background worker, retoucher and oil colorist wishes position. Write H-6, care of this journal. 5-24-1-C

FIRST CLASS operator and all around man. Age thirty-five, good personality. Can make photographs that sell. J. Alan Dunn, 2411 South 21st St., Philadelphia, Pa. 5-24-2-C

FIRST CLASS operator and all its branches with artistic ability, now open for proposition. Age 35. Send samples on request. Write S-6, care of this journal. 5-24-2

EXPERIENCED OPERATOR, first class, also good retoucher, etcher, backgrounds, desires permanent position with portrait studio. Salary \$70 per week. Samples if requested. Address S-12, care of this journal. 5-24-2-C

SITUATION WANTED—Young man 35, experienced in Kodak finishing, coloring and commercial work. P. O. Box 416, Pontiac, Ill. 5-24-1-C

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Ask Us!

(Continued from page 638)

your other form requires the signature of parent or guardian. How does this affect a person 18 years old and how legal is my release when the person is under 21 years with no parent or guardian to sign.—I.B., New York City.

Answer by Mr. Parker: A contract made by a minor always is voidable. If the minor desires to do so he may compel the other party to the contract to fulfill its terms, but if the minor prefers, he may rescind his obligations without liability. Therefore the minor who signs a release may rescind it at any time he desires. The general rule is that the age of majority is 21 years for both male and female. In a recent case, *Shutter vs. Fudge* (143 Atl. 896), the Court said: "Where he (minor) has exercised his right to repudiate the contract the infant may be required to return the consideration, or such part thereof received by him as still remains in his hands and under his control. But if, during his minority, the infant has lost, wasted or otherwise disposed of the property or other consideration received under the contract, he may, nevertheless repudiate it without making restitution." There is no way to protect against a minor having legal opportunity of voiding a contract, unless by agreement with the parent or guardian. The law in this respect is intended to protect minors against more experienced persons inducing them to enter into unprofitable agreements. In other words, under ordinary circumstances a person who contracts with a minor does so at the risk of the minor voiding

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the contract if he desires to do so. I might say that it is probable that in some states the Legislatures may have made provision whereby when a minor has neither parents nor guardian, he may apply to a Court to approve the contract. However, I know of no law of this nature.

Liability When Infringing Copyright. *If a customer brings in a copyrighted picture for me to copy and I make copies for him exclusively am I liable for infringement? My idea is that I am not but that the customer would take the responsibility. What are the proper steps to take in case of an infringement of copyright? How can I secure a copy of the Copyright Law?—B.V. N., Lake Wales, Fla.*

Answer by Mr. Parker: Should you copy a copyrighted picture for a customer, both the customer and yourself are jointly liable as co-infringers. The copyright laws protect the owners of copyrighted pictures against any person copying or co-operating with another person in copying the copyrighted work. In the event someone infringes your copyright, first you may sue and recover all the profits plus any damages you may have sustained; second, the United States District Attorney may file criminal proceedings against the infringer, since infringement of a copyright carries with it a penal sentence as well as liability to the owner of the copyright for the profits earned plus damages. You can secure a copy of the copyright law by writing to the Register of Copyrights, Library of Congress, Washington, D. C.

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