



# ABEL'S



# PHOTOGRAPHIC



# WEEKLY



Vol. XLVII No. 1226

SATURDAY, JUNE 20, 1931

PRICE TEN CENTS  
\$2.50 A YEAR

“There is nothing so powerful as *TRUTH*...”

—DANIEL WEBSTER

**A** customer writes, “Your last ad was a **KNOCK-OUT**.” Another says, “It carried a real wallop, and should wake up the profession to the realization that if it is to endure, portraits *must* be made so superior in quality to the **DOLLAR STUDIO** photographs that the public can easily see the difference and willingly pay for it.”

Do you feel that the quality of the photographs you are producing is the *very* best you are able to make? Are you sure you are not handicapped by using *inferior* negative making material? Let us help you make a comparative test.

***Cramer Plates are unsurpassed for making  
Portraits of Distinctive Quality.***

**G. CRAMER DRY PLATE CO.**

*Plates for all Branches of Photography*

NEW YORK  
9 E. 19th Street

ST. LOUIS  
Lemp and Shenandoah Ave.

CHICAGO  
30 E. Randolph St.

**The Largest Professional Circulation in America**



Howard E. Schory



Morgan E. Williams



Harry E. Goshen

NELSON L. BULKLEY,  
Vice PresidentF. C. MEDICK,  
President

E. A. Croasmun



Frank E. Fogle



Laurence A. Bulkley



Ralph M. Willson

## THE 13th and 14th OF

THOSE who have visited the factory of the Medick-Barrows Company at Columbus, Ohio, are amazed at the size of our plant—are surprised at the lovely gardens and lawns that surround it—are interested in our own exclusive patented machinery, which enables us to produce the most beautiful and artistic of mountings by efficient and economical methods.

WHAT has made possible this achievement? The support of hundreds of photographers who have come to depend on the quality of our mounts and the service of our organization. This service is given by the men whose photographs surround this advertisement. For the past two weeks our salesmen have been literally "going to school" at our factory, to learn how to help you increase your sales with our mountings. Watch for the Medick-Barrows man—he will soon bring you news of our latest styles and newest designs.

## The Medick-Barrows Company

*Designers and Manufacturers of*

ARTISTIC PHOTOGRAPH MOUNTINGS

859 West Fifth Avenue

Columbus, Ohio



Ralph W. Goshen



C. G. ANDERSON  
Secretary



H. A. Stair



H. G. Billingsley



S. J. Stevenson



A. M. Howard

# THE BOOSTER ADS!

ON the first of January, 1931, the Medick-Barrows Company began sponsoring a series of "booster advertisements" for the Photographers' International Association of America. The idea of the advertisements occurred to us when the P. I. A. of A. announced the wonderful plans which make up its Extension Program. We were so enthusiastic about these plans that we felt that we would like to show our appreciation of the Association's work.

THE Extension Program officially began on June 15, although the International Association has already put into effect nearly all of the services and benefits it promised would be a part of the Extension Program. There is no trade association in this country doing as much for its particular industry or profession as the P. I. A. of A. is doing for photography. We are proud that we can be a member—as are hundreds of photographers who are privileged to display the beautiful new emblem.



Frank C. Willson



Ralph E. Maxwell



J. P. Lowney



Howard M. Willson

## The Medick-Barrows Company

*Designers and Manufacturers of*

ARTISTIC PHOTOGRAPH MOUNTINGS

859 West Fifth Avenue

Columbus, Ohio



Fred A. Torbert

## DO YOU KNOW . . . .

That thousands of studios doing portrait work and studios specializing in the different branches of commercial work have adopted Hammer emulsions for all negatives.—

Because, they are the emulsions that will reproduce what is seen on the groundglass and put quality in both contact and projection prints.

Special Brands are supplied for Special Work.

*A portfolio of assorted prints will be mailed you free. Write for yours.*

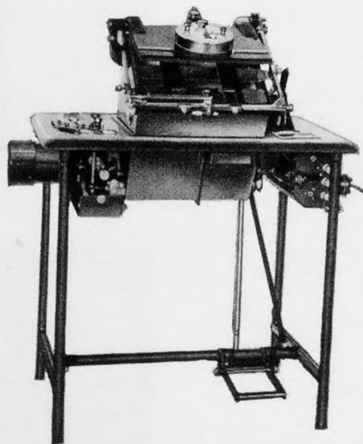


## HAMMER DRY PLATE CO.

159 West 22nd St.  
New York

3547 Ohio Ave.  
St. Louis, Mo.

## The DURKOPP Printing Machine



For further information regarding terms and prices, write

### ADJUSTABLE TO ABSOLUTELY CORRECT EXPOSURE TIME AND LIGHT INTENSITY

The Photographic Profession astonished by prints of remarkable uniformity and beauty!

The Durkopp Printer is one of those revolutionary inventions, springing into existence practically over-night, but embodying a world of thought and a new fine utility.

It assures, unlike any printer on the market, absolute accuracy of results accomplished in the most efficient and economical fashion. The merest tyro, apt at following simple, mechanical instructions, can produce prints of remarkable beauty and uniformity. Production costs are diminished—and an added pleasure is created for that most exacting of all mortals, the professional or amateur finisher. It eliminates altogether errors in timing.

One of the chief advantages of the Durkopp Printer lies in its automatic indication of the type of paper to be used.

### MEDO PHOTO SUPPLY

The A to Z Stock House  
323-325 W. 37th St., New York

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

PRICE TEN CENTS  
\$2.50 a Year

# ABEL'S PHOTOGRAPHIC WEEKLY

PUBLISHED WEEKLY  
AT LORAIN OHIO BY  
CHARLES ABEL INCORPORATED

EDITORIAL OFFICES  
520 CAXTON B'LD'G  
CLEVELAND OHIO

**A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER**

Entered as second-class matter February 28, 1921, at the Post Office at Lorain, Ohio, under the Act of March 3, 1879.

VOL. XLVII No. 1226

SATURDAY, JUNE 20, 1931

*Address all communications to Charles Abel Incorporated, 520 Caxton Building, Cleveland, Ohio.*

Subscription Rates: \$2.50 per year in advance, in all parts of the world. Subscriptions taken by photographic supply houses and recognized subscription agencies. Articles of interest to professional photographers are solicited and paid for on acceptance.

## In Passing By

**T**HE O-M-I. So intimately are we connected with the plans for the coming O-M-I Convention at Cedar Point, and so thoroughly are we convinced that this convention will overshadow any gathering of photographers ever held before in this country or any other, that it is exceedingly difficult for us to discuss it without verging dangerously on the circus style of ballyhoo. When this issue reaches our readers, the convention will be less than five weeks away. At the time of this writing the entire program is completed, except for one item on which word is expected hourly. This alone, seven weeks before the convention (the time of this writing) is no small achievement, and as a result the final broadside telling the entire story of the convention will be mailed to 15,000 studios to reach them by the middle of July. In this will be included the complete program, hour by hour and day by day, so that those who can only attend for a day or two may select the days which will be most valuable to them.

Already 7,600 studios in the East have received five or more postcards about the convention and one circular giving the complete program to date, day by day. About the time this issue of ABEL'S goes into the mails, another circular will be mailed to these same studios giving complete information about the picture exhibit and rules. This information, by the way, has already been published in nearly every photographic magazine published in this country, as well as those of many foreign countries, while hundreds of copies of the rules have been mailed out from the secretary's office in response to direct requests from studios. If you, by the way, have not seen the rules and want a copy, a letter to Charles Abel, Secretary, 520 Caxton Bldg., Cleveland, Ohio, will bring them to you forthwith.

There will be separate portrait and commercial programs, in different halls, as well as a number of features of interest to both classes of studios. The program has been arranged so that there is little conflict between the different features, and so that features which may interest both classes,

though not sufficiently important to both classes to be combined, can be attended without the photographer feeling that he is missing something vital in the other hall. And, of course, all proceedings in both halls will be reported and printed in the O-M-I Report after the convention. This, a most substantial book, will be mailed without charge to all studio owners attending the convention, and will alone be worth the entire annual dues of \$5.00. Those who have paid their dues before the convention will find their badges ready and waiting for them, which will save them much time. Send your check now to the Secretary at the address given above and you will avoid delay when the convention starts.



### The PHOTOGRAPHERS' INTERNATIONAL ASSOCIATION of AMERICA

D. D. SPELLMAN, Detroit, *President*  
 GEORGE DANIEL STAFFORD, Chicago, *Vice-President*  
 J. W. SCOTT, Baltimore, *Treasurer*  
 HARRY O. BALDWIN, Fort Dodge, Iowa, *Vice-President Portrait Division*  
 WALLACE E. DOBBS, Flint, Mich., *Vice-President Commercial Division*  
 DON V. CHAPMAN, Detroit, *Secretary*  
 DIRECTORS: JAMES M. CAUFIELD, Louisville; C. M. COPPEY, Portland, Ore.;  
 C. H. CUNNINGHAM, Hamilton, Ont.; GEORGE H. KOSSUTH, Wheeling  
 PAUL E. TRUE, New York City, *Chairman N. P. E. C. Bureau*  
 O. S. Chase, Detroit, *Office Manager*  
 JOHN MILLIGAN, Detroit, *Manager of Publications*  
 WILL H. TOWLES, Detroit, *Manager Educational Department*  
 HEADQUARTERS OFFICE: PARK AVENUE BLDG., DETROIT, MICH.

#### *North Central Regional Association Formed*

FOR some time there has been a movement on foot to organize a regional photographers' association in the north central states, the only part of the country which had no regional association. Recently the officers of state and local clubs in the territory, in co-operation with representatives of The Photographers International Association of America, formed the definite plans for the new North Central Photographers Association, which is now an accomplished fact.

Final details of the new organization's set-up will be arranged at a convention to be held in the Lowry Hotel in St. Paul, Minn., on October 20, 21 and 22. A Class A Charter will be awarded to the new regional by the P. I. A. of A., which will enable the convention to have the support of the manufacturers with displays.

The new regional includes the following territory: Wisconsin; North Dakota; South Dakota; Minnesota; Manitoba and that part of Illinois north of the southern boundary of Cook County, which includes the city of Chicago. The North Central Photographers' Association is similar to such other regionals as the O-M-I and Missouri Valley, and will enjoy the support and co-operation of the International Association.

Some of the officials for the coming convention have already been announced. Ben Golling of St. Paul is chairman of the gen-

eral convention committee; J. H. Kammerdiener of Minneapolis is in charge of the program; and Robert Hoffman will direct the entertainment.

#### *Details of the Portrait Business Course at Winona*

The Portrait Course at the Summer School of Photography this year, to be given from August 10 to September 4, will not only include the usual instruction in operating, developing, retouching, printing, finishing and coloring, but will also include a comprehensive business course. This business course, to be conducted by Helen Sheldon of the Pirie MacDonald Studio, New York City, will run for two weeks of the four-week Portrait Course. It will consist of practical, workable instruction in salesmanship, bookkeeping, cutting costs, reception room methods, saving money, "how to get them into the studio," etc.

Here is Miss Sheldon's description of her course:

Everyone is howling about "poor business," "high overhead" and "no money."

Don't be one of them.

Go to Winona and learn how to change "poor" and "high" to just the opposite.

This is not a fancy business course. It is cut from a pattern that fits YOU. It has grown out of a successful studio.

(Continued on page 786)

## THE WOMEN'S PAGE!

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

FLORENCE VANDAMM

By Lillian Sabine

FLORENCE VANDAMM has the distinction of being the only woman photographer in New York who is a Fellow of the Royal Photographic Society. Before she became known to New York, she had already made a name as an artist and a photographer in London. Now her unusual portraits of stage people are well known; so any interviewer crashing her fashionable gate on Fifty-Seventh Street, may anticipate difficulties.

When a gentleman answering our ring said that Miss Vandamm could see no one that afternoon, we were ready to meet the objection. Perhaps the glance of the interviewer was challenging, for in another moment the gentleman said, "I know she will see you later," and then he added, "She happens to be my wife."

My informant proved to be G. R. Thomas, photographer and newspaperman. All that he said proved true. Miss Vandamm and her husband had been out of the city doing a theatrical job for the Theatre Guild and had retired about 3 o'clock in the morning. So we postponed our interview until this member of the Royal Photographic Society had had a night's sleep.

A few days later we were ushered into the beautiful sunny studio where Miss Vandamm and Mr. Thomas were at work. This studio at 152 West 57th Street is admirably situated, for the whole world goes bus-riding these days—and passes the windows; and the few who spurn busses have limousines and roadsters. So everyone at some time in his life has a glimpse of the Vandamm studio.

Then, too, Miss Vandamm can look out of her windows and see the world riding by. There are advantages also in that. The studio is high enough above the street so one can look down on the gay throngs passing to concerts at Carnegie Hall near by or to the swank shops and theatres of this district.

Fancy having eight rooms—high ceilinged, spacious rooms suggesting the dignity of old New York—and then add to this a porch, all in the heart of Manhattan's musical and theatrical life. All this may sound like a fairy tale, but it is every word true.

Florence Vandamm is a distinguished-looking woman, with her dark eyes and

smart bob. She was wearing pearl earrings the afternoon of the interview and had the air of "going places"—as she was. The bob and the clothes would have made her a bit austere, were it not for the merry twinkle back of it all, somewhere in the depths of those eyes. There is a whimsical expression one glimpses occasionally, too, and a friendliness—though one may guess that this busy artist photographer would prefer to shoo all interviewers off the place.

She needs no publicity, for her photographs are seen constantly in the best publications; and the streets of New York are never without the dramatic scenes taken by the Vandamm Studio. Much of the work of the Theatre Guild is done by Miss Vandamm and Mr. Thomas.

That outstanding artistic success of the Empire Theatre, *The Barretts of Wimple Street*, in which Katharine Cornell is starred, has been exquisitely photographed by the Vandamm Studio. Photographs of the poignant scenes from the play are displayed outside the Empire Theatre, at Broadway and 40th Streets. Beautiful photographs of Katharine Cornell have been made by Miss Vandamm. Indeed, most of this actress's pictures are made at this studio.

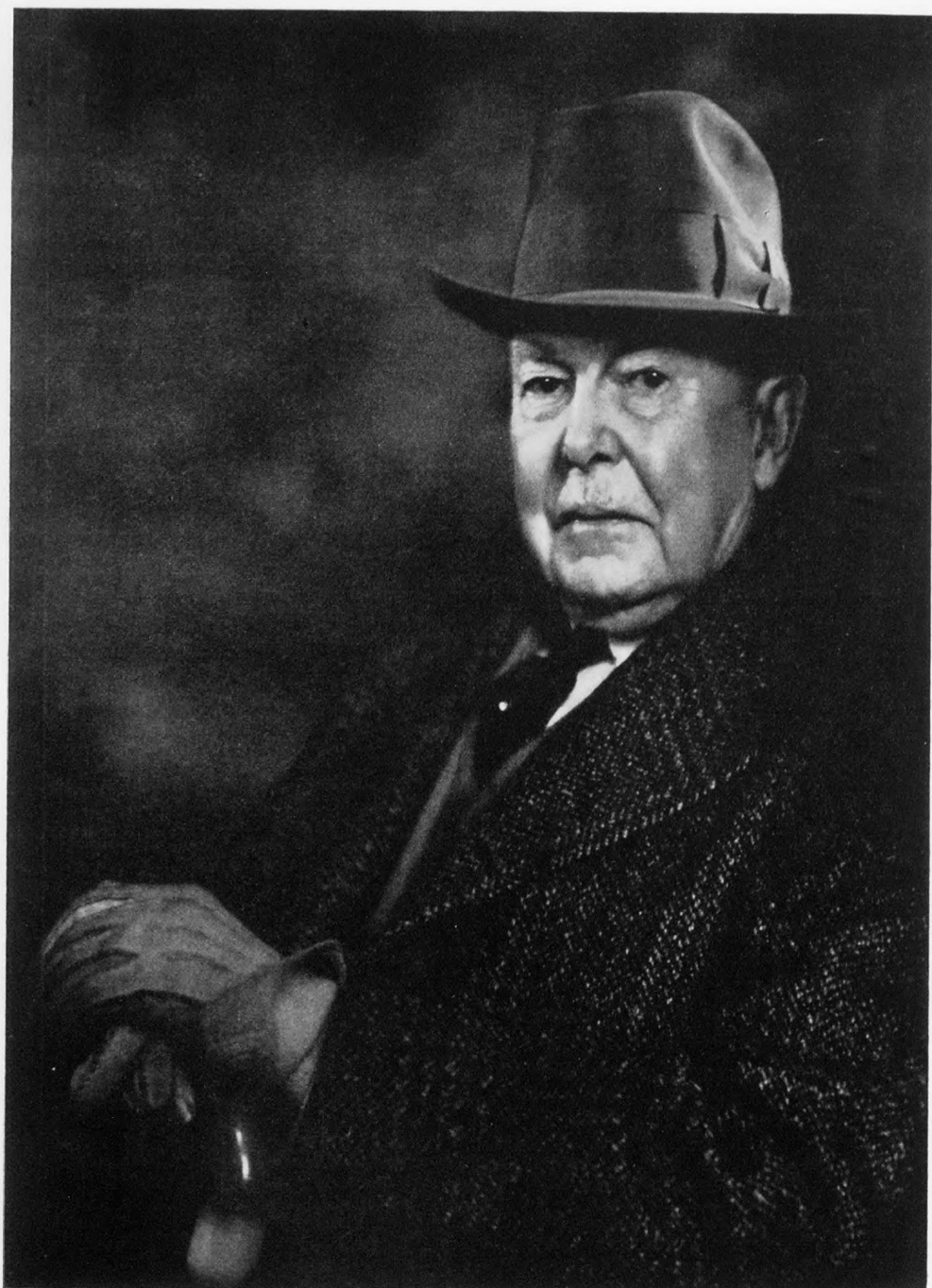
Another young actress, Lynn Fontaine, star of the Theatre Guild success, *Elizabeth the Queen*, has had unusual photographs made by Vandamm this season.

This photographer was a portrait painter—and a good one before she was a photographer. It is this knowledge of art that gives unusual distinction to her photographs. She has a method that is original and effective. An artist and a student of the great masters, she is able to photograph her subjects in the manner of the old artists. Perhaps she studies her sitter until she sees this woman imaginatively as the artist would have seen her. Perhaps Miss Vandamm transports the subject to another age. It is not easy to say how her results are achieved. It is safer to state merely that they are accomplished.

The painted portrait of Lynn Fontaine, the Queen Elizabeth of the Theatre Guild production, is one of the finest illustrations of this method. Miss Vandamm has seen Lynn Fontaine through the eyes of Rembrandt. The result has been a portrait of distinct individual charm, a picture frequently reproduced during the current theatrical season.

(To be Continued)

# MY FAVORITE PORTRAIT



*By Don Wallace, Dayton.*

## —and Why I Like It!

By DON WALLACE, Dayton



IT IS hard for me to select my favorite portrait, but since I enjoy working with elderly men, I have chosen this one. There are so many types of photographs that, while it is a comparatively easy matter to pick your favorite portrait in each class,

deciding which class you like best is an entirely different matter. I particularly like to photograph elderly men for it is possible to put into their pictures in a decisive manner the character of the subject.

The perfect picture must contain three fundamental elements: first, the portrayal of character and personality; second, æsthetic value; third, print quality. I believe these are important in the order named. This particular print appeals to me because it represents the man as I know him. He is almost four-score and ten, yet his face still retains the force and drive which characterized him as a younger man.

Through proper modeling and scanty retouching this has been made the outstanding feature of the photograph. He is a most meticulous man and up-to-date in his manner of dress. This has been expressed by working into the picture, in proper key, the gloved hands and cane.

The arrangement of spots appeals to me. The eye is drawn first to the face as the highest point of light—as it should be. It is then drawn down the arm to the hands and, by means of the background, back to the face, setting up a satisfying circular motion which the eye follows easily. All the component parts are well tied together through the medium of the half-tones. The best part of the picture is the expression in the eyes. There is a calmness in them that is suggestive of a past replete with memories. Notice the two sides of the subject's nature in the cool, calculating expression in the right eye, and the opened-mindedness in the left.

If one works honestly and with joy in his work, he will portray his own impression of his subject—and will fail or succeed according to the degree of his understanding of human nature.

## What I Think of Don's "Favorite Portrait"

By JOHN A. ERICKSON, Erie



THIS IS one of the most educational features that photographers have had an opportunity of receiving. The man who misses one word of the photographer's own reason for choosing a certain portrait as his favorite, and the criticism of the photo-

grapher selected to do the "dirty work," is missing a great chance to educate himself in photography.

I have watched Don Wallace for a number of years, and I know very few young men in the photographic profession who have improved as he has. We hear much today of photographers confining their efforts to one strain of work, but here is

a young man who is a portraitist, a pictorialist and (hard to believe) also a very good business man.

In this portrait, though he used a broad light effect, which is one of the most treacherous keys of light to control, he succeeded in retaining the character of his subject, and his balance of light and shade is very well handled. The background, however, could be improved by eliminating some of the spots.

Usually I avoid using hands in men's portraits, especially the hands of an elderly man, as they are not attractive. But in this composition the hands, gloves and cane are so artistically handled that they lend refinement to the portrait. The left shoulder and background are on the same plane, which gives no relief. I suggest making the background a shade lighter, which would give more atmosphere to the composition.



As Luna Park, Coney Island, N. Y., appears to a Hammer Orthochromatic Press plate in 1/440th part of a second, from the top of a Ferris Wheel one block away.

*(Continued from page 782)*

The short cuts make it easy to govern your shop so you will have time enough to make good work.

We are going to show you how to manage your shop so that it will save money for you, make money for you even though you don't do more business and improve your class of trade when good times come again. It's all in the "know how."

Do you know how to make your show-case pay its own way—and put money into your pocket? This is another pet subject. Come and hear us rave about it—and we can rave some when we get "riled."

The way some poor show-cases are neglected when they ought to be making money is enough to "rile" a moron.

You will be surprised when you are shown the many spots in YOUR shop that you can simplify and cut your costs.

Ben Franklin said, "A penny saved is a penny earned." And we're going to show you

many ways to save  
DOLLARS \$ \$ \$ \$.

Then we will teach you how to spend—wisely—in advertising—to earn more DOLLARS. By the time you've worked it out you will have DOLLARS TO SPEND.

Don't forget that the Commercial Course will be given for two weeks from July 20 to August 1, the first week being under the direction of Earl C. Roper of Philadelphia and the second week under the direction of Charles Kanarian of Lucas-Kanarian, Inc., New York City.

The limited enrollment of 84 in the Portrait Course and 40 in the Commercial Course is rapidly being filled. Better write for information IMMEDIATELY to The Photographers International Association of America, Park Avenue Building, Detroit, Mich.

## Ben Heiser to Demonstrate on Commercial Program at 1931 International Convention

IT HAS always been O-M-I policy, in preparing convention programs, to go before the photographers themselves and find out what they want, rather than to have the Board pick such things as they in their great wisdom may think proper for those who attend to hear. Therefore, when

the Board found that on the commercial program there was room for an additional feature, it went straight to a number of commercial men with the question: "What do *you* think we should add to the already comprehensive program?" And the answer was: "An actual demonstration of everyday work in the studio."

"Who's the man for the job?" was the logical question to follow, and as a result Ben G. Heiser of Cleveland will demonstrate on Tuesday, August 4, his subject being: "Photographing Difficult Small Objects in the Studio." Mr. Heiser is one of the pioneer commercial photographers of the country and his studio in Cleveland has had a national reputation for many years. It is some years since he has been on a convention program but those who have watched him work remember the care which was paid to even the smallest details. Not only does Mr. Heiser know commercial photography, but he knows how to explain what he is doing as he works, which is a most important feature in a convention demonstration.

The 1931 O-M-I International Convention will be held at Cedar Point, Ohio, from August 3 to 7, inclusive. Everything in photography will be covered. There will be a huge picture exhibit, entertainment galore, and in addition the wonderful beach at Cedar Point. Write now to the G. A. Boeckling Co., Cedar Point, Sandusky, Ohio, for the special convention rates at the hotels, and for information on the picture



Ben G. Heiser, Cleveland, who will demonstrate important fundamentals of commercial photography at the coming O-M-I Convention.

exhibit and the many medals and blue ribbons, write to Charles Abel, Secretary, 520 Caxton Bldg., Cleveland, Ohio. Any photographer, anywhere can compete in the picture exhibit and can attend the convention.

## The Way to Treat a Woman

By Paul Coe, in the "British Journal of Photography"

**N**O, THIS article is not based on a recent successful play (which I have not seen), but I have chosen the title in order to bring home to the young and enthusiastic photographer some things which he should know if he is to prosper in this world. Let him be master of his camera, lens, favorite film or plate, his pet developer and a hundred and one little gadgets for making a perfect negative. These are all very good in their place—good technique in portraiture is to be desired—but they are all secondary to the main thing, namely the making of a living portrait. In other words, the technicalities of portraiture are of far less importance than the understanding of the woman who sits for her portrait.

In order that the "treatment" given by the writer to his ladies may be understood, it is necessary to consider, first of all, the psychology of a woman.

Of all created beings a woman is the most mysterious, the most subtle and the most complex. Furthermore, while the man today is very highly civilized—with a thick coating of veneer covering his natural propensities, which veneer has been assisted by all recent legislation—the woman remains today much as she has always been. With a thin coating of veneer, she is essentially an elemental creature.

Woman is a barbarian at heart. This barbarianism may be either a blessing or a curse—but it is always a surprise to the man when it shows itself.

Now, as a healthy normal woman goes about her daily duties, or her pleasures, she is quite prepared to be on good terms with all the men she comes in contact with; her wish to be "liked" for herself only is a strong incentive to her always being at her best when there is a man about. It should

also be remembered that in all her dealings with a man (including her photographer) she either likes him, or she loves him, or she dislikes him almost to hatred. The word "love" is here referred to in its non-romantic meaning (a woman will say she loves a certain color, gown, or a popular seaside resort). It should also be understood that a woman never forgives a man a slight or an injury (mental or physical), unless she loves him in a romantic manner; and as a photographer may not make his ladies fall in love with him, he must be very careful in his treatment, for she will never forgive—no—not in twenty years. A young girl quite recently visited my studio. During the sitting, she said, "When I was a baby you photographed me; mother did not like any of the portraits; you told mother they were the best you could do, because I was an ugly child; mother has never forgiven you—she has hated you for twenty years—and still hates you. She did not wish me to be photographed by you. I hope I am not ugly now."

Another point to remember—this is very important—that while a man is trained from his birth to think before he speaks, a woman says quite a lot of things without thinking of their real meaning or their

consequence. But a woman does a lot of thinking after she has spoken. Photographers, be careful; it is not by what you say or even by what you do that a woman will eventually judge you; she will judge you by the impression left on her mind after she has done quite a lot of thinking!

There is only one safe way in which to treat a woman, and that is by being sincere in all you say and do. Sincerity of thought and purpose will carry the photographer at least on the right road towards success; but sincerity alone can be a very rude thing; in the studio, it must be accompanied by tact and gentleness.

A lady should be encouraged to make at least four visits: To make the appointment, to sit, to order, and, last but not least, to pay her bill.

It is not wise for a photographer to be too much in evidence in his own reception-room. Sometimes a little "friction" takes place while prices and styles are being arranged, and the potential sitter runs most of the work down, in order to get a bargain. It is far better for the artist to meet his model for the first time in his camera-room. Consequently, a clever lady (caught when young) should be carefully trained to receive and make all appoint-

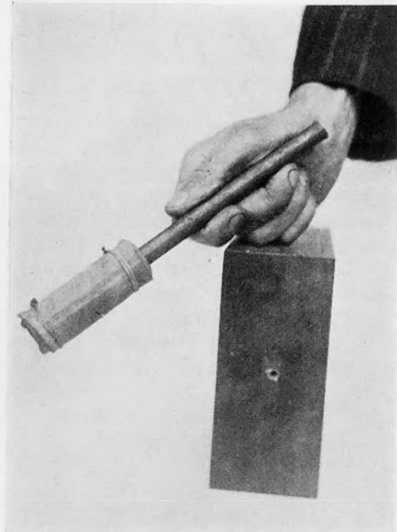
# Gadgets

## Short Cuts and Time Savers for the Handy Man ~ ~ ~



### A Soft Hammer. Not Patented. Help Yourself

WHEN doing many of those odd repair jobs, some kind of a soft hammer is often a mighty handy little tool. This photograph shows a clever one made by wrapping a piece of an old inner tube around a short length of round iron and tying the rubber firmly on with stout cord. The piece of rubber cut from the tube was about 2½" wide and 12" long, the body being a piece of ½" round iron some 9" or 10" long. The whole was given the writer by a neighboring garage man. Used nicely in knocking apart and repairing an old camera stand and frame. Handy to have around for one can do a lot of unintentional damage with a regular hard faced hammer. How well do a lot of us know it, too!



ments. Appointments should not only be encouraged; they should, in every possible way, be insisted on.

The other day a magnificently-dressed lady drove up in her car. She wished to be taken there and then. The writer caught a glimpse of her as she dashed into the dressing-room. He saw a handsome fur coat and a pretty little hat put on "just so." When she had discarded her hat and coat, she arrived in the studio in a thick woollen sweater. If there is one thing capable of damping the artistic ardor of the writer, it is a woollen sweater, and this particular sweater was decorated with spots. So three exposures were made while the conversation was led up to the lady's wardrobe. Oh, yes, she had a black afternoon frock, a black evening gown and a most delightful pale grey in the very latest style. The sitting was stopped at once, and a further appointment made. The second sitting proved to be a great success, and a good order was eventually secured.

Some photographers make the great mistake of talking about themselves too much. The better way is to put a few leading questions to the lady and thus get her to talk about *herself*. More can be learned from hearing the lady talk than can possibly be the case if she is simply talked to, however excellent the conversation. Besides, a lady loves to talk, and while she talks the photographer should quietly study all her movements and her expressions. She will probably tell you what she thinks of her own features; the mistakes other photographers have made; her likes and dislikes regarding pose and lighting. Do not take too much notice of her "symptoms"; treat her as a doctor treats a patient; listen most sympathetically, then examine the patient and act accordingly.

Many ladies do not admire the shapes of their own noses. Take no notice; judge for yourself whether the nose is good, bad or indifferent. If you can make a good profile, do so; it means a larger order.

Convince the model that the more submissive she is to the wishes of the artist, the more successful will be the sitting. Never argue with a lady during the sitting under any circumstances, and never let a lady stay too long in one position. If you cannot obtain quickly the effect you want, leave it; try another pose, and then later on go back to the troublesome one. Don't fuss with your lighting equipment; use the light you know all about, and try all experimental work on your help. If the sitting is to be a long one, suggest a cup of tea, half through the sitting. If the model is to be draped, have a velvet wrap handy to

throw over her shoulders until the last moment. Do not have all your lights on when she first disrobes, and give her a few minutes to settle down before commencing operations. Do not make the mistake of a photographer who said: "Don't be nervous, I am not going to touch you." Take it all as a matter of course.

In making a portrait, one of the most important things to decide is which is the better side of the face to take. A careful observation should be made, when it will be found that on one side the features will be more regular and the expression of the mouth sweeter. This better side of a lady is her emotional side, and the other is her character side. Always photograph the emotional side if you wish to relieve her of her purse, and the character side if you wish to please her enemies. The average lady cares nothing about her character on the day she is photographed, but she does care about her appearance.

Owing to the nose being placed in the center of the face it is the most important feature to observe when deciding on the exact point of view; the more refined the nose the more profile may the face be taken. The mouth needs little observation; there it is at your command—a mobile sensitive organ—play upon it like you would upon a harp. The eyes need much study; what color are they? Blue—then turn from the light. Brown; any light will suit. Hazel; not so much light as in brown. Violet; less light even than when blue. Are the eyes of equal size? If not, one position should be taken showing only the one, and another with the larger eye (it is the opening of the eyelid which really varies) nearest the camera.

By this time the photographer should be ready to build up his general effect with some suitable pose. If the conversation has been in the right direction he can now form a quick judgment, as to what pose will suit his model. Would she look best sitting in a chair demurely reading a book? Or would she look more at home perched on the top of a grand piano smoking a cigarette? Between these two extremes there are hundreds of poses to choose from.

When suggesting a pose, do not form the bad habit of touching a sitter. A lady does not like being touched by a strange man; it makes her feel self-conscious at once, represses her inclination to let herself go—she stiffens. Fortunately, the lady is capable of moving herself; issue a few commands, and an intelligent lady will at once not only take up the position suggested, but will probably improve upon it. If anything is wrong at the last moment, a photogra-

pher may just move an arm or gently touch the back of the head, just to get the face into its best aspect.

The full-length portrait has always been a source of weakness in portrait studios, but if the model is asked to walk about and the artist will note her movements, a pleasant pose can generally be seen. Once a good pose is found, it may be repeated many times in other sittings, because no two ladies look the same in the same position.

This article covers such wide ground that lighting cannot adequately be dealt with; it is a fact also that lighting cannot be taught by words.

Lighting must be seen, and seen by the artist himself pretty often, before it can be of any use to him. The experiment has been tried of having two photographers in the same studio, with the same installation, the same apparatus and the same model, trying to get the same result. The experiment failed; they did not agree as to what they saw, and the lighting in each case was totally different.

With regard to artificial light, everyone appears to have some pet and peculiar system; installations vary as much as sunsets do.

The only advice which can be given is this: Move your lights about in preference to moving your model, and avoid the two besetting sins—flatness and overlighting. Expose correctly.

All photographers should be grateful to Mr. Herbert Lambert, whose recent book on *Studio Lighting* (obtainable from the publishers of this journal) will remain a classic for all time. Read this work over and over again, and digest it. Note the diagrams which are so useful as "props," and directly you can do so, discard the "props" and run by yourself. Not till then will you enjoy your work.

Expression is the rock upon which many an otherwise good portrait is wrecked. Be your work ever so good technically and in all other respects, let it fail in expression, and your bank-balance will not increase. Expression is the key-note of success; under-expose, forget to pose, light up all your lamps at once, keep your head under the camera, forget to focus, do what else you like—but do not forget the expression.

Scientists tell us that the eyeballs of a woman's eyes are unmovable muscles (and, of course, the scientists are right), but the eyeball is so surrounded by glands, ducts and secretions, that the eyes of a woman appear to change with every emotion. No man who has once seen the love-light in a woman's eyes will ever think of them as

unmovable; soften the eyes of the model by every means in your power—short of making love to her.

No scientist has yet said that a woman's mouth does not move. The mouth is the most sensitive feature of the face; it is the one organ that cannot be kept completely under control. If you doubt a lady's sincerity watch her mouth and not her eyes; she can deceive you with her eyes, but not with her mouth. (This "tip" alone should be worth a fortune to the unmarried.)

Since writing this article the news has come through that Professor Bettman, the eminent dermatologist, has examined the lips of hundreds of women through a microscope (the writer thought that he had examined the lips of a woman pretty closely—but trust a German to do a thing thoroughly), and his opinion supports the contention that the mouth betrays more secrets than do the eyes. To get a clear conception of a woman's character, as seen by the mouth, cover up all the rest of the photograph and observe the mouth only; if the corners of the mouth go downward, be careful, very careful; it is a dangerous but affectionate type of mouth, but if the corners go upwards it denotes a happy and more constant disposition.

In these days of snapshots greater freedom of expression may be indulged in than was formerly considered good taste, but do not overdo it; what often looks quite correct in a small snap, looks like a caricature in a large picture.

All through the ages a woman has known by instinct that her lips and mouth were not perfectly under her control in moments of emotional distress. In Victorian times she covered her mouth with a handkerchief or a fan on the slightest provocation; today, she uses lipstick for the same purpose!

When your customer (she has now ceased to be your model; she is now out to get the most for her money) calls in to order, watch her very carefully, listen patiently while she picks your work of art to pieces; do not hurry matters, let her talk. When she does stop talking, take little notice of what she has been saying, do not argue with her too much; just take up your pen and a rough proof, and say, "Would you like six or one dozen of this one?" Go through the whole set as quickly as possible, before she has time to count the cost, and even if she only likes one proof, you will get a good order.

This paragraph is not addressed to the photographers who work in the larger cities, but to the ordinary portraitist who works in the smaller towns. Should a photographer in a small town be ready to accept a request for a sitting in the nude? The

90%

of your dark room

TROUBLES DISAPPEAR

when you use

EASTMAN

TESTED



CHEMICALS



Portrait by Cassen's Art Studio, Litchfield, Ill.

DISTRIBUTING BRANCHES

Chicago: 1112 Merchandise Mart  
 San Francisco: 548 Mission Street  
 Los Angeles: 223 W. Third Street

Kansas City: 1732 Grand Avenue  
 Detroit: 143 East Elizabeth Street  
 Boston: 166 Stuart Street

# The Cy offer

TO THE lis  
 faces are  
 White and Cyl

A portrait  
 is "a dream co  
 rich emulsion  
 the photograp  
 there, with a l  
 sells the portr  
 studio patron.

Indiatone pc  
 or dull or ck  
 the negative is  
 to attempt any  
 diatone portrai  
 ing—and radi

# INDIATONE

A G F A    A N S C O    O F    B I N  
 A G F A A N S C O L I M I T E D , 2 0 4 K I N G S T

—When you write to Agfa Ansco—please mention ABEL'S—

# Cylko surface — now offered in Indiatone

TO THE list of Indiatone surfaces are now added Cylko White and Cylko Buff.

A portrait on Indiatone Cylko "a dream come true." The deep rich emulsion quality that delights the photographic craftsman is here, with a beauty of effect that calls the portrait on sight to the studio patron.

Indiatone portraits are never flat and dull or characterless—unless the negative is too utterly hopeless to attempt any print at all. An Indiatone portrait has vitality, meaning—and radiates the personality

of the subject in a marvelous natural warmth.

Adapted to both contact work and projection, Indiatone papers are remarkably in tune with the times. They represent the new trend in professional portraiture.

The full list of surfaces now available is as follows:

- Indiatone Smooth Buff
- Indiatone Smooth White
- Indiatone Fabric Rough White
- Indiatone Fabric Rough Buff
- Indiatone Cyltex White
- Indiatone Cyltex Buff
- Indiatone Cylko White
- Indiatone Cylko Buff
- Indiatone Porcelain Stipple White
- Indiatone Porcelain Stipple Buff

# INDIATONE CYLKO

B I N G H A M T O N , N . Y .

K I N G S T R E E T E A S T , T O R O N T O , O N T .

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

writer would answer that question by asking another. Has the photographer had an art training, and has he become accustomed to seeing the nude figure? If he has had no art training, the answer is a decided No, but if he has had an art training and is a keen artist, then there is no reason why he should not attempt the nude. He will find it difficult and unprofitable, but very interesting.

There are several things to be considered. The studio should be specially warmed up. The first model taken in the nude by the writer caught a severe cold, which developed into double pneumonia. For some days her life was despaired of; he "heard" from her people. Fortunately, she recovered, and the doctor who attended her during her illness fell in love with her, married her, and she has now three beautiful children, but had she died it would have been a catastrophe to all concerned.

Under no circumstances should a young girl be taken under age, nor a married lady without the consent of her husband. The photographer will only have two kinds of nudes—the professional dancer or lady of the stage who requires the studies for business purposes, and the little lady who wants to be taken for a "lark."

The professional will go through the sitting with the utmost calm, but the little lady will probably break down and give much trouble; she will find it is not such a lark after all. Show her back to the dressing-room at the earliest possible moment. If she does not enjoy the sitting she will hate you for the rest of her life; make no mistake about that.

In a full-length, a three-quarter view of the figure or a back view looks better than the full front—which should never be attempted by the ordinary photographer. A little bit of chiffon, just thrown carelessly over the figure, is a great assistance in avoiding that awful look of nakedness which spoils so many photographic studies. In a

nude there should be no white paper anywhere in the finished print; all must be softly modelled. The photographer should treat the whole sitting in a matter-of-fact way. No fuss.

It is a sad world. After making a lady so happy during the sitting, in the end she has to pay. Be very kind and gentle; do not snatch at the check; leave it lying on the desk as though you were really as pleased to see the lady again as you are to get her check. (As a matter of fact the writer often is as pleased.)

Have a chat after the business is over and remind her that you have not yet exhausted her possibilities as a model. You probably have not—unless you are a genius.

The manner in which a lady pays for her portraits is the acid test of her character. Never completely form an opinion of her until she has paid. Some smile, some complain, and some pay the most delightful compliments.

A beautiful but lively lady once told the writer that she did not like him when he was at his desk. Said she: "In the studio you were a dear, but now you remind me of a parson."

This is fatal—be a "dear" at the desk also.

Never forget the importance and dignity of being a good photographer—nor the wonderful influence that a good portrait has in the scheme of things. A portrait may make or mar the fortune of your sitter, keep alive the affections, destroy doubt and fear in the heart of those separated by many hundreds of miles, wipe away tears and create joy and laughter in many a home.

In dealing with a woman in the studio always remember these words of Shakespeare:

*"Who is it that says most? Which can say more*

*Than this rich praise that you alone are you?"*

# 'Tis Here-Maybe



The U. S. Stoneware Company, 50 Church St., New York City, largest makers of stoneware products in this country, have just issued *Bulletin #402* showing their line of tanks, pots, jars and other stoneware, with illustrations and prices. Copy will be sent on request if you mention ABEL'S.

Albert Churchill, former photographer and for many years a well-known figure of Peru, Ill., died at his home on June 3 at the age of 70.

*Incorporated June 6: The Carlton Studio, M. A. Bogart, 1440 Broadway, New York City, for \$10,000.00.*



## CONTACT QUALITY IN PROJECTION PRINTS

Even veteran photographers can seldom tell the difference between an enlargement on Haloid Projecto and a contact print. All the generous warmth of tone is there.

Speed, too. Projecto gives you the gradation, the rich sepia tones which you have expected only in slow papers. But it is as fast as any.

Projecto has remarkable latitude, new in projection papers. It keeps excellently. There is no tendency to fog.

A complete range of tints and surfaces. Write for samples.

## THE HALOID COMPANY ROCHESTER, N. Y.

New York Office 225 Fifth Ave. Chicago Office 68 W. Washington St. Boston Office 101 Tremont St., At Bromfield  
Los Angeles Agent, A. H. Muhl, 643 S. Olive St. San Francisco Agent, A. H. Muhl, 714 Market St.

USE THIS TRIAL  
LOT COUPON

Haloid Company  
Rochester, N. Y.

Please send me  $\frac{1}{2}$  gross Projecto,  
Double Weight, 11 x 14 (listing  
at \$9.25) for \$4.00.

Name.....

Address.....

HALOID  
*Projecto*

# "A Neater Letter . . . Quicker, Better"



THE WOODSTOCK TYPEWRITER was built for the business of today.

It was designed to excel all other machines in efficiency, to complete and round out big business organizations in its standpoint of neatness, speed, accuracy and satisfaction in work done a little better than it was ever done before.

### Ask for Demonstration

WOODSTOCK TYPEWRITER CO.  
SIX N. MICHIGAN AVE. CHICAGO, ILL.

# Mimosa

Enlargements without Loss of Detail  
Effected by Bromosa

Bromosa, a paper for enlargement and contact prints, possesses the usual distinguishing characteristics of bromide papers, such as high speed and soft gradation. These qualities, in Bromosa, are combined with a hard working emulsion which transmits details and obtains better results from flat negatives.

Further information on request.

# Papers

At your Dealers or from  
Mimosa American Corporation  
764 Third Avenue - New York City

J. H. Tobias, for more than 50 years head of the Tobias Art Studios, Lancaster, Ohio, died in the Lancaster Hospital on May 30 after a serious operation. He leaves his widow and two sons, Roy T. and Lloyd D., both associated with their father in the studio. Mr. Tobias, who was 66 when he died, had found time in the past for civic activities, having been a clerk of courts and a councilman.

*Clyde Ruby, photograph-car operator in DeKalb, Ill., a number of years ago, died suddenly early in June of heart disease.*

A novel departure in photo mirrors has come to our notice from a sample just received from The Emeloid Company, 287 Laurel Ave., Arlington, N. J. They are now offering these mirrors with an easel back (if desired) at no increase in price, thus giving a quite new touch to an always popular novelty.

*STOLEN from the Moffet Russell Studio, 30 So. Michigan Blvd., Chicago—one Home Portrait Graflex 5x7 with revolving back, serial number 166150, with Ziess Tessar lens. Be on the lookout for this equipment and advise Moffett Russell Studio direct if it is offered to you.*

# The Studio Ventlite Outfit

has so many uses that we are not going to enumerate them here, but, there are two outstanding things that this light will do, so much better and more easily than any other type of light, that every photographer should at least know about them.

The Studio Ventlite Reflector is, distinctively, a directional light. It has an area of high intensity in the center of the light beam that gradually softens as we depart from the center, thereby responding very definitely to the slightest adjustment of direction, towards or away from the subject, either from left to right or from up to down, producing highlights from the most delicate hues to any degree of contrast desired.

The reflected light output of this large reflector is so much greater than the direct rays from the globe that an unusual amount of diffusion has been accomplished, so that when tip-frosted globes are used to diffuse the direct rays from the filament, no diffusing medium is needed.

Because of these peculiar characteristics of the Studio Ventlite, it excels

FIRST, as an auxiliary to any broad flood light for modeling and highlighting on heads, full length figures and small groups.

SECONDLY, it will light up to full intensity the difficult end of a large group farthest away from the main light source, and maintain the same high-lighting on all subjects, without flattening the light on any faces.

For these two purposes, the Studio Ventlite is supreme, and we say, in all sincerity, that no Studio Lighting is complete without it.

*See this at your dealer and arrange for a trial in your own studio.*

*If he does not stock Ventlites, or if you desire more information, write us.*



## JOHNSON VENTLITE CO.

4619 W. Harrison Street

Chicago, Ill.

## THE Perkins "SYNCHRO-FLASH" Lamp



Flashes either one or two Photoflash lamps separately or both in unison in exact timing with the opening of bulb operated shutter by a simple adjustment of the Synchronizing Switch which requires no further attention after it is set.

It is equipped with a 500 watt Focusing Light and is a combination outfit. Can be used as a 500, 1000 or 1500 watt Mazda Lighting unit.

Photoflash lamps can be flashed where 110 volt current is not available by using dry cell batteries mounted in casing on back of reflector.

An ideal self-contained Home Portrait unit which includes Reflector with Synchronizing Switch, etc., Silk Diffusing Screen, Hose Attachment, Five-Section Stand, 15-foot Cord and Carrying Case.

**PRICE \$52.50**

*See it at all leading dealers.*

**THE PHOTOGENIC MACHINE CO.**  
Youngstown, Ohio

## French Aqua Tones

... a new smart rendering of portrait photography in vivid, high keyed water colors  
... exclusively a Blum creation.

Here is another Blum development "in the service of the profession" to stimulate the business of the photographer. If you haven't Price List No. 10 ask for details about French Aqua Tones.



**BLUM'S PHOTO ARTS, Inc.**  
1021 No. Wells St., Chicago, Ill.

John H. Berry, former photographer of Newton, Ill., died from a heart attack at the Olney (Ill.) Sanitarium, late in May, while having some teeth extracted.

### RETOUCHING

RETOUCHING AND etching for the profession. Clean dependable service at reasonable prices. Mail orders solicited. Devon Retouching Service, Room 315, 6349 North Clark Street, Chicago, Ill. 5-30-46

HIGH GRADE piece retouching for critical photographers. Long experience with good studios. Prompt service, reasonable prices. Leda Carlton, Toledo, Iowa. 6-20-2

### MISCELLANEOUS

ONE DOLLAR EACH for the following back numbers of ABEL'S PHOTOGRAPHIC WEEKLY: Vol. 1, No. 1 to Vol. 2, No. 37, inclusive; Vol. 2, No. 45; Vol. 3, No. 53 to Vol. 3, No. 77, inclusive; Vol. 4, No. 83; Vol. 4, No. 93; Vol. 4, No. 97; Vol. 5, No. 104; Vol. 5, No. 111; Vol. 5, No. 126; Vol. 6, No. 131; Vol. 6, No. 143; Vol. 6, No. 147; Vol. 6, No. 148; Vol. 6, No. 151; Vol. 8, No. 197; Vol. 8, No. 205; Vol. 8, No. 206; Vol. 8, No. 207; Vol. 9, No. 217. We will pay \$1.00 each for any or all of the above issues, in reasonably good condition; it does not matter if they are soiled or stained, so long as the pages are complete and not stuck together. State what you have before sending. Check will be sent immediately after copies have been inspected. CHARLES ABEL INCORPORATED, 520 Caxton Bldg., Cleveland, Ohio.

FOR SALE—New 8x10 Series II Turner-Reich lens in barrel; 13½ inch focus Vitax in studio shutter. For best offers. J. H. Wadsworth, Mound Valley, Kansas. 6-20-1-C

# Voigtländer Skopar F 4.5

A new low-priced  
Anastigmat  
for professional  
photographers



Negatives made with the Skopar F 4.5 lens are sharp and clearly defined, with a snap and brilliance rarely obtained with other lenses of equal aperture, and lend themselves ideally to enlargement.

The Skopar Lens is very effective for portraiture as well as general photography . . . and in the short focal lengths can be applied to Graflex Cameras without any special fittings.

It is hard to imagine a more useful all-around professional Anastigmat.

## COMBINATION

Four Lens System Semi-Cemented Unsymmetrical

Equivalent Focus in Inches	Focal Length in Centimeters	Size of Plate covered with Stop F 4.5	Price of Lens In Iris Barrel	Price of Lens in Shutter	
5½"	13.5 Cm.	3¼ x 4¼	\$25.00	\$35.00	} in Compur
6½"	16.5 Cm.	4 x 5	35.00	52.50	
7"	18 Cm.	4 x 6	40.00	59.50	
8¼"	21 Cm.	5 x 7	50.00	65.00	} in Compound
9⅞"	24 Cm.	6½ x 8½	74.00	90.00	
12"	30 Cm.	8 x 10	103.00	125.00	
14"	36 Cm.	10 x 12	150.00	170.00	— in Universal

**WILLOUGHBYS**  
U.S. SALES AGENTS  
110 WEST 32<sup>nd</sup> ST., NEW YORK.

—When you write to Willoughby—please mention ABEL'S—

## Line Up With Modern Business

Artistic and pleasing packages are the rule in every progressive business today and photographers cannot lag behind.

Packages tied with Print-Ad-String have a distinction that is modern.

Print-Ad-String comes in any colors you wish and in various widths. Flat—an especial advantage for photographs. Ties beautifully. Strong. And your name appears over 2000 times on a single spool. Send for the free spoolholder offer.

Chicago Printed String Co.  
2320 Logan Blvd. Chicago, Ill.

# PRINT-AD-STRING

## THE GREATEST VALUE IN

### MINIATURES AT \$7.50

A BEAUTIFULLY painted Miniature in oils. Complete with antique gold locket fitted with convex glass and velvet back.

The most popular Miniature we have ever made and one which you should be handling if you wish to push the Miniature business.

Send for further details

**Sprague-Hathaway Studios**  
West Somerville, Mass.



## The Mounting Can Make or Mar

A CRITICAL clientele expects the finest photos to be exquisitely mounted—flat—without warp, wrinkle or curl.

Fine mounting enhances any photograph. Higgins' Photo Mounter—especially made for this purpose—permanently pastes your photo flat inside its mounting folder, preventing it from curling or wrinkling, and will not strike through nor discolor even the most delicate or the most sensitive print or mounting.

Try it today—so your photos remain safely mounted tomorrow and for good!

CHAS. M. HIGGINS & CO., INC.  
271 Ninth Street Brooklyn, N. Y.

Manufacturers of Quality Drawing  
Inks, Writing Inks and Adhesives  
for half a century.



## HIGGINS'

### PHOTO MOUNTER

FOR SALE—Halldorson electric studio lamp, bulbs, reflectors, cable, etc., complete. Fine condition; reasonable. Background carrier with drops. Reversible background. Two screens; dryer with eighteen slides. Livingstone Studio, Chicago, Ill.  
6-20-1-C

FOR SALE—Pausche Multiplehead Airbrush and Carbonic Gas outfit; brand new never used, cost \$35.00, sell for \$20.00. Halldorson Studio Overhead light, brand new, cost \$65.00, sell for \$30.00. Flashlight Pistol with speed attachment cost \$21.00, sell for \$10.00. Above goods brand new. Send ¼ deposit, balance C. O. D. subject to examination at express office. Greenlaw Studio, Eastport, Maine.  
6-20-1

WOULD LIKE to get in touch with a real Home Portrait Artist in regard to finishing or a congenial partnership. I have in mind only serious workers or studios who put artistic accomplishment in first place. Louis Neunhofer, 2533 Glenmaw Avenue, Columbus, Ohio.  
6-20-1

FOR SALE—Pako Jr. Printer \$25.00. Good condition. Radium 5x7 enlarger, complete with lens, bulb, focusing easel, paper holder, good condition, only \$30.00. No. 3A Panoram Kodak, very used, \$15.00; old 8x10 Portrait printer \$5.00. W. J. Pelikan, Horton, Kansas.  
6-20-1

FOR SALE—3A Dallmeyer Lens. This is the good old style type, with Waterhouse stops and rack and pinion focusing attachment. Make cash offer. Bate Studio, Prescott, Arizona.  
6-20-1

FOR SALE—8x10 Camera City View camera in canvas case 8x10 F/6.3, Series I Velostigmat lens in Auto shutter, triple convertible, 12", 20" and 26" focus, two 8x10 holders. 5x7 reducing back with film pack adapter and one holder. Crown pattern tripod, tilting tripod head. Wollensak ray filter, six 8x10 and eight 5x7 film developing hangers. All in good condition except case is worn and filter needs recentering. A dandy commercial outfit. \$80.00 takes it. D. C. Loueks, Sheridan, Wyoming. 6-20-1-C

DEFENDER

DEFENDER

# DEFENDER *Film*

ALL DEFENDER Film is modern in adaptability to present day lighting and technic. It is adjusted accurately and dependably to the methods of today.

Each brand has speed, balance, noteworthy clarity of base and coating—and a capacity for print-quality of remarkable brilliance.

## BRANDS

*Portrait*                      *Panchromatic*  
*Commercial*                *X-F Panchromatic*  
*Commercial Ortho*    *Commercial Panchromatic*

DEFENDER *Film* is made for DEFENDER by  
 DuPont-Pathe Film Mfg. Co., New York City

DEFENDER PHOTO SUPPLY COMPANY, INC.  
 ROCHESTER, N. Y.

DEFENDER

# Ask Us!



**WE** ARE 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 our care. 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. We answer questions on literally hundreds of subjects in addition to those listed.

## Portrait Photography:

COMPOSITION IN PORTRAITURE—Nicholas Haz, F. R. P. S.  
 COST FINDING—L. Dring.  
 HOME PORTRAITURE—Fred R. Bill.  
 RECEPTION ROOM PROBLEMS — Mrs. Helen G. Stage.  
 WHITE BACKGROUNDS—Fred R. Bill.

## Commercial & Industrial Photography:

AERIAL—Arthur P. Bancroft.  
 ARCHITECTURAL—Harold H. Costain.  
 CIRKUT WORK—John E. Ertler.  
 COLORING GLOSSY PRINTS — M. M. Hampton.  
 COMMERCIAL PRICES—H. C. McMullan.  
 COST FINDING—W. E. Dobbs.  
 FURNITURE—"Jim" Thompson.  
 GENERAL WORK—Harry J. DeVine.  
 NEWS AND PRESS WORK—John E. Ertler.  
 PHOTOMICROGRAPHY—Charles H. Shipman.

## Photo Finishing:

LARGE PLANTS—David S. Merriam.  
 IN THE ORDINARY STUDIO—Adam Bauer

## Miscellaneous:

ACCOUNTING SYSTEMS—L. Dring.  
 AIRBRUSHES and AIRBRUSH EFFECTS — J. A. Paasche.  
 BROMOIL—Charles H. Shipman.  
 COLOR PLATES—George M. Edmondson.  
 COLORING AND PAINTING ON PHOTO CANVAS—Ruth Gross.  
 COLORING IN OILS—Martha Pyke.  
 COLORING WITH WATER COLORS — M. M. Hampton.  
 DARK ROOM DIFFICULTIES— Philip R. Slater.  
 DESENSITIZING—John G. Marshall.  
 FLASH POWDERS AND FLARES—John G. Marshall.  
 GENERAL TECHNICAL PROBLEMS — W. H. Leman.  
 LEGAL PROBLEMS—Leo T. Parker, Attorney-at-Law.  
 LENSES—Charles H. Shipman.  
 MAZDA LAMPS—Ralph Farnham.  
 MOTION PICTURE PHOTOGRAPHY — Paul H. Allen.  
 MOUNTING and ADHESIVES—Nat Heiman  
 PHOTOFLASH—G. F. Prideaux.  
 RETOUCHING—Crosby M. French.  
 STUDIO DECORATION—Mrs. Fred R. Bill.  
**CHARLES ABEL INCORPORATED**  
 520 Caxton Building Cleveland, Ohio

**Handling Groups.** *Can you give me some suggestions for handling groups, so that I can get as good results with five or more people as with smaller groups?*—L. L., Cortland, N. Y.

*Answer by Mr. Fred R. Bill.* This is a large order. In arranging groups of various numbers of subjects there is no set rule—or rules—to be followed. Only experimentation and study of good grouping will help. Of course the pyramid arrangement is always good and easy to arrive at, but the fact that it is easy rather spoils its effectiveness—it is used too much. A group of four figures is the most difficult to manage and achieve a balanced arrangement which is interesting, but a balance of three and one is a good way out. Group three figures to make a well-balanced pyramid and add the other a little lower and to one side. Experience will be the best teacher here with frequent criticism of results by some competent judge. Groups of five figures can be made in the three-and-two arrangement—the unbalanced pyramid, with the top on one side or the other rather than in the center, or the pure pyramid with the top in the center, which makes a very uninteresting arrangement.

**Using Print-In Grounds.** *What are the proper and practical sizes of print-in grounds to purchase for 4x6 or 5x7 work? Should the negative be made with a dark or light ground? Are these practicable for projection printing? Is it practical to discard the conventional background for the celluloid?*—S. F. P., Hazard, Ky.

*Answer by Mr. Slater.* Always use a red-black, or black felt background in making negatives to be used with print-in grounds. It is not practical to discard your scenic grounds altogether. The print-in grounds will not be acceptable to all your customers. Buy the 5x7 size for all 4x6 work and the 8x10 for 5x7's. You will need at least 12 to 18 designs to be able to use 60% of your negatives. You will have to study and experiment with the grounds in order that when you make your pictures, you will compose them so the figures will come in the correct positions. Some studios use print-in grounds for projection, but the best results are obtained by contact.

**Economical Developing in Small Finishing Plant.** *We do only a small amount of photo finishing, up to thirty rolls a day. We have an 8x9½x40 (inside measurement) tank, but it seems that in making developer for this it oxidizes beyond use before we can put enough films through to pay for the de-*

*(Continued on page 806)*

# GEVAERT FILM for Perfect Pictures



Gevaert Roll Film and Film Pack has been tried, tested and found superior, not just this year, but for many years.

Gevaert Film has always been speedy.

Gevaert Film has always been highly orthochromatic.

Gevaert Film has always been non-curling.

Gevaert Film has always been anti-halo.

Gevaert Film has always had long latitude.

Yes, Gevaert Film has the qualities to make it the choice of the amateur and professional photographers who want quality and know quality.

Stock Gevaert Roll Film and Film Packs and watch your customers smile when they collect their prints — they will say "Gay-Vart" from then on.

## THE GEVAERT CO. OF AMERICA, INC.

423-439 West 55th Street, New York, N. Y.

CHICAGO, ILLINOIS TORONTO 2, CANADA

413-421 N. State St. 345-349 Adelaide St. W.

—When you write to Gevaert—please mention ABEL'S—

## Classified Advertising

**CASH MUST ACCOMPANY ORDER. ADVERTISEMENTS NOT ACCOMPANIED BY REMITTANCES WILL BE RETURNED,** except that **Help Wanted, Retouching or Coloring advertisements,** when desired, will be repeated until order is cancelled. No display permitted. First two words are set in capitals without extra charge. If additional words are to be set in capitals, the price is double the rates quoted below. Unless advertisements are typewritten or printed plainly, we cannot be responsible for inaccuracies.

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

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

**RETOUCHING, COLORING, STUDIOS FOR RENT, STUDIOS WANTED, MISCELLANEOUS:** 4c per word. No advertisement less than \$1.25. **STUDIOS FOR SALE:** 6c per word. No advertisement less than \$1.50.

**ANSWERS IN OUR CARE:** When box numbers are wanted, add five words to your total, and then an additional 25c for each insertion to cover cost of clerical work and forwarding. Advertisements requesting or offering to send samples will not be given box numbers.

**WHEN PRINTED:** Advertisements received on or before Monday noon are published the following Saturday. After Monday noon they are held for the following issue.

**DEPOSIT SYSTEM:** When selling goods to, or purchasing from strangers, you can avoid risk of loss by using our Deposit System. If using this system, the words "Deposit System" must be included in your advertisement. The buyer writes the seller that he wishes the goods sent for examination and at the same time sends his check for the amount to us, made out to Charles Abel Incorporated, 520 Caxton Bldg., Cleveland, Ohio. When we receive the money we advise both parties, and the seller does not send the goods until so advised by us. If the buyer is satisfied he writes to us within three days after receipt of the goods, whereupon we send the money, less a commission of 1% (minimum 50c), to the seller. If the buyer does not approve the goods his deposit is not returned until the seller advises that goods have been received in condition as sent. When so advised, we then return the deposit to the buyer less only the minimum commission of 50c. Transportation charges are paid by the buyer, but in event of no sale, and subject to there being no different agreement between the parties, each pays charges one way. Seller takes risk of loss or damage in transit. Any disputes must be settled between the parties concerned, in which case we hold the deposit pending settlement and advice from both parties. Charles Abel Incorporated accepts no responsibility other than that of holding the deposit until each transaction is completed to the satisfaction of both parties. **GOODS MUST ALWAYS BE SHIPPED DIRECT TO THE BUYER AND NOT TO US.**

**WANTED—FOLMER** Multiple camera, small stand, 5x7 film holders, 5x7 printing frames. Must be in perfect condition and reasonably priced. Use deposit system. Trompeter Studio, Abilene, Texas. 6-20-1

**FOR SALE—Cirkut camera No. 10,** including Turner-Reich lens, list \$405.00, extra 12 foot tripod \$40.00; 10"x4" Printing Frame \$15.00; 10"x4" Cirkut Printer, two 11x40 inch wooden trays, sell \$250.00. J. C. Patton, Apt. 5A, 4637 S. Wabash Ave., Chicago, Ill. 6-20-1

**YOUR OPPORTUNITY:** Genuine pre-war Heliar lens, 24 inch focus, at the great speed of F/4.5. Like new, in aluminum barrel, Iris diaphragm. Few have seen such a lens. Address Burns Macdonald, 1410 Ashwood Avenue, Nashville, Tenn. 6-20-1-C

## STUDIOS FOR SALE

**FOR SALE** at a bargain in price, high grade in quality, and in best little city, we think, this side of the Equator. Let us prove it to you. Write for list of this studio and equipment, and see what a whale of a bargain we are offering. Globe Studio, Raton, New Mex. 6-20-1-C

**PORTRAIT STUDIO** and finishing plant equipped to 8x10. Live small town. \$250 takes it, or terms can be arranged. W. F. Rawdon, Geneva-on-the-Lake, Ohio. 6-20-1-C

## STUDIO FOR RENT

**FOR RENT—Photographer's studio** in town of 10,000; best location; only one photographer in city. Wonderful opportunity for young man. S. Marblestone & Sons, Taylorville, Illinois. 6-20-2-C

## 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.

**POSITION WANTED** as all around assistant by man of several years experience. References. Write S-11 care of this journal. 5-30-4-C

**ALL AROUND** photographer wants position. Thoroughly experienced A-1 printer and dark room man. Good retoucher. References. Address R-2 care of this journal. 6-6-3

**WANTED POSITION** in portrait studio. (Lady.) Good retoucher and colorist and able to do all around work. N. H., 5515 Sherrier Place, North West, Washington, D. C. 6-13-2-C

**SITUATION WANTED—Printer** and dark room man, twenty years experience. Can do operating. Will consider part time work. Single. Can go anywhere. References exchanged. Write J-1 care of this journal. 6-13-3-C

**WANTED—SITUATION** by all around man, single, twenty years experience in all branches. Write F-2 care of this journal. 6-13-2-C

**POSITION WANTED—Young man** desires steady work in studio. Experienced operator, retoucher, printer. F. L. Hauber, Coudersport, Pa. 6-13-2-C

**POSITION WANTED—First class operator,** printer, retoucher, 15 years experience in the best studios. Reasonable wages. Lynn White, 5 North Spring Ave., St. Louis, Mo. 6-20-1-C

**AT LIBERTY** June 20th. Photographer experienced, commercial, portrait operator and printer. Know Kodak finishing on large scale, capable worker. Can manage studio doing all around photographic work. What have you to offer a sober, reliable, energetic man? Start reasonable. A-1 references. Middle age, married. Address Photographer, c/o 310 John Street, Crawfordsville, Ind. 6-20-1-C

**PHOTOGRAPHER WHO** has demonstrated his ability to operate studio, wants position as manager or assistant. Experienced in all branches of photographic work. Salary or commission basis. Write V-4 care of this journal. 6-20-1

**SITUATION WANTED—By young married man,** ten years experience. Can do all kinds of photographic work. Illinois or Indiana preferred. Write J. S. Allison, 721 South 15th Street, Mattoon, Ill. 6-20-1-C

**POSITION WANTED—Operator** and retoucher. High grade experience. Strictly reliable, especially fine with babies and children. Age 33, good appearance and personality. Can handle any type operating from volume studio work to highest class home portraiture. Thirteen years experience. Have worked for some of the best studios in America. Salary \$50.00 per week. Write L-8 care of this journal. 6-20-1-C

## Wise Finishers are Comparing Values in Finishing Equipment



### PAKO Double Duty Dryer

MODERN business demands modern methods and equipment. There was a day when the Ferrotypes Tin was *the* drying method.

But those times have changed. Volume has increased, and service must be fast.

Over two hundred finishers are now using the PAKO Double Duty Dryer, and are realizing speed of service and a lowering of production costs with consequent increasing profits.

Control is extremely simple. All control mechanism is at the operator's right hand. One lever starts or stops the heater and motor with a single operation. Another lever regulates speed. An adjustable thermostat regulates temperatures.

Double Duty means really *double* duty in your plant. Remember that glossy or semi-matte prints may be made at the same time.

Get complete details on the PAKO Double Duty Dryer today. Ask your Dealer, or write us.

**PAKO CORPORATION**  
MINNEAPOLIS                    ::                    ::                    MINNESOTA

## "Photo Coloring and Tinting"

By M. M. Hampton

A very practical book for anyone interested in Water Color work. Instructions on landscapes, portraits, commercial prints, lantern slides, greeting cards and marketing color work.

**\$1.00 Postpaid**

THE HAMPTON COMPANY

102 Ellison St.

Rochester, N. Y.

### Ask Us!

(Continued from page 802)

*veloper. What do you suggest as the most satisfactory and economical way to do the developing? What is your opinion on chromium ferrotype plates as against the heavy Eastman enameled plates? I have seen something about running the prints through a solution before ferrotyping to get a better gloss—can you tell me about this.—F. J. K., Iowa Falls, Iowa.*

*Answer by Mr. Bauer:* I am using a tank for developing films, amateur and commercial and only mix a new tank of developer every three or four weeks. Get the book entitled *Commercial Photo Finishing* which the Eastman Kodak Company, Rochester, will send you free; then try formula D-75 and replenisher formula D-75-A. You can either buy a floating lid for the tank or make one with waxed paper or paraffin. It does not need to fit tightly and an  $\frac{1}{8}$  or  $\frac{1}{4}$  inch looseness all around will do no harm. I have never used chromium plates but find the heavy Eastman plates last a long time and are quite reasonable in price. If you use a hardening solution in your fixing bath I think you can get as good a gloss as is possible on anything. A glycerine solution

SHIPPING supplies for the photographer—H & D Photomailers, Security Envelopes and Duosafe Mailers

THE HINDE & DAUCH PAPER CO., 244 Dearhol St., Seneca, Ohio

HINDE & DAUCH  SHIPPING BOXES

## THE FOUNTAIN AIR BRUSH WILL INCREASE YOUR PROFITS!



Easy to handle and to keep in order  
Over 30,000 in every-day use  
Send for Catalogue 52W

THAYER & CHANDLER

913 West VanBuren Street

CHICAGO, ILLINOIS



Jos. Schneider & Co.

f/4.5

XENAR

f/3.5

### FULLY CORRECTED ANASTIGMAT LENSES

Free trial and comparison with highest priced lenses  
New Catalogue on request.

Sole Agent BURLEIGH BROOKS

127 West 42nd Street

New York City

is all I ever heard of for use before ferrotyping and that was meant to keep them from curling. I do not use it myself as I do not think it worth the trouble, but I do use a Rise print straightener.

*License Ordinances. My studio is in a town of 1500 population. I have tried to get our village council to pass an ordinance licensing non-resident photographers and enlargement order-takers. This they seem willing to do, but they claim it could not be enforced and for that reason would mean nothing and serve no purpose. What do you suggest?—D. W. G., Olivia, Minn.*

*Answer by Mr. Parker:* Any state or city law is invalid which requires solicitors who represent firms located in other states to obtain licenses. A transaction is intrastate if any part of it is performed within the state. Moreover, a license law is invalid which discriminates and is intended to require transient photographers to pay higher license fees than required of resident studio owners. It is my opinion that an ordinance framed as follows would be valid: "Any person, firm or corporation soliciting the purchase of photographs or pictures, or operating a permanent or temporary studio shall procure a license therefor, and shall pay \$3.00 a day for the first seven days said soliciting is performed or said studio business is operated, which payment shall give the payer privilege to operate said business without further payments for a period of one year." Such a law would be non-discriminatory because it would be applicable to all persons who solicit orders for photographs, or who operate studios.

# IT'LL BE HOT WEATHER SOON

!



And when it gets hot in a dark room, it gets hot. You have to take care of yourself then and it's a wise man that looks after his chemicals, too. Mallinckrodt chemicals will do all that is chemically possible and also help eliminate hot weather troubles.

One of the "Photo Purified" chemicals.



MALLINCKRODT CHEMICAL WORKS,  
Second and Mallinckrodt Sts., St. Louis, Mo

**FREE** Send me a free sample of your developer Pictol. I'll give it a fair trial. **FREE**

JOBBER'S NAME \_\_\_\_\_

YOUR NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_

**MALLINCKRODT CHEMICAL WORKS**

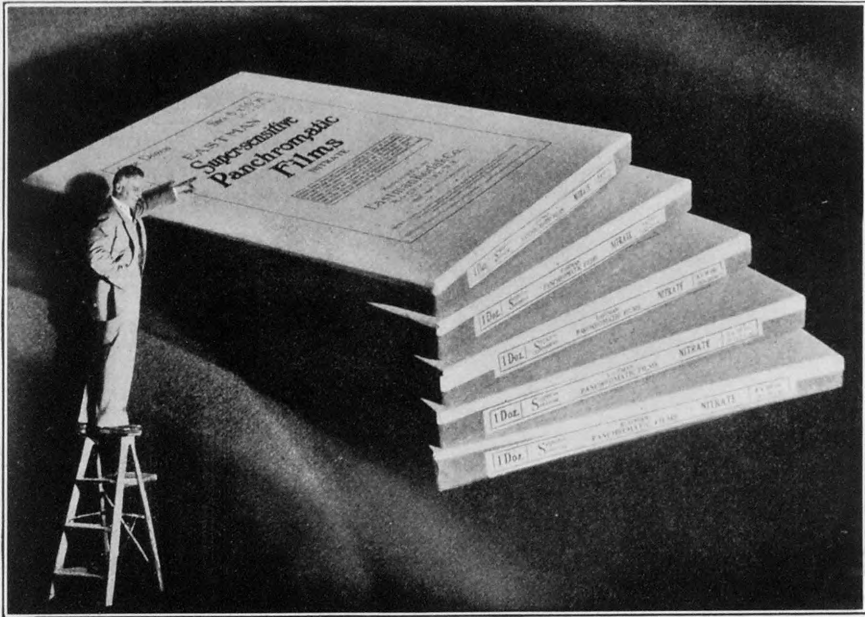
ST. LOUIS

MONTREAL

PHILADELPHIA

NEW YORK

—When you write to Mallinckrodt's—please mention Abel's—



## *A New High Standard*

The highest speed and finest quality combine to make Eastman Super-sensitive Panchromatic the new film standard.

It is an ideal material for portraiture, having the wide latitude and long scale of gradation essential for best portrait results. It is equally suitable for all forms of commercial work where strong contrasts are not desirable.

Its remarkable speed is the greatest advantage ever offered the photographic profession. With artificial light Super-sensitive Panchromatic Film is five times as fast as Par Speed Portrait Film. You can't appreciate what a great advantage this is until you actually try it for yourself. Your dealer can supply you.

**EASTMAN KODAK COMPANY**  
ROCHESTER, N. Y.