



ABEL'S PHOTOGRAPHIC WEEKLY

Vol. 51 No. 1320

SATURDAY, APRIL 8, 1933

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

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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. 51 No. 1320

SATURDAY, APRIL 8, 1933

Address all communications to Charles Abel Incorporated, 525 Caxton Building, Cleveland, Ohio.

Subscription Rates: In the United States and its possessions, \$2.50 a year. In Canada, \$5.50 a year. In all other countries, \$3.50 a year. Subscriptions taken by photographic supply houses and recognized subscription agencies. Advertising Rates on request. Articles of interest to professional photographers are desired, and paid for upon acceptance.

In Passing By

PRICING YOUR PICTURES. At the risk of seeming to harp too much on one topic, I want again to urge every reader to consider most seriously the method of pricing portrait photographs which was discussed in my editorials in the March 4 and April issues of ABEL'S. I am firmly convinced that if photographers will break away from the old dozen and half-dozen ideas and adopt this new method, they will find returning to their studios the enormous amount of business which has been lost to the department stores.

After all, the department store studio can offer only one inducement, that of price. At one time I urged that these studios be met squarely on their own ground—dollar photograph for dollar photograph. I still think such action would have been a cure, but it was impossible for many reasons, and it is too late now to try it. But with this new method of pricing, it is possible for the individual studio to imbue the prospective sitter with a feeling of confidence which has been lacking for some years. Once customers understand that there is a basic camera charge, regardless of the type of prints purchased, and that thereafter there is a flat price per print, irrespective of the number ordered, they will return to the regular studios.

I doubt very much if the public generally are proud to have department store imprints on their photographs. Certainly, among people with whom I come in contact, there is always an air of apology and the immediate urge to explain "Oh, well, it only cost a dollar." That is a very healthy frame of mind from the standpoint of the established studio and can very well be capitalized upon if photographers will place themselves in the positions of their prospects and realize that today people are simply not buying photographs in dozen lots.

The way to succeed is to move with the current. No one has ever made any money by going contrary to the will of the public, and since people quite evidently want to buy photographs in smaller quantities, those

studios will prosper which make that possible. I only hope that every reader of ABEL'S, whether he agrees with the plan or not, will try it out for one month. If my readers will do this, I will make the prediction that they will find themselves on the way out of the doldrums.

—Charles Abel.

Women Cannot Take Portraits As Well As Men!

An Interview With George Cannons, Reprinted by Permission from "Photography," London, England

(The Editor of "Photography" styles Mr. Cannons as "Hollywood's Greatest Film Studio Photographer." I am reprinting the article without comment on this point, knowing that there are many fine photographers in Hollywood, and leaving the statement strictly on the shoulders of the interviewer, who is too far away to reach!—Charles Abel.)

THE "eyes" have it. There, in a phrase, you have the secret of the success of George Cannons, who, going to America 12 years ago unknown and unannounced became Hollywood's greatest film studio photographer, and has now returned to portray British beauty with his art.

"Of all human features the eyes contain most expression; convey the soul of the individual," Mr. Cannons told me when I interviewed him at his recently opened studio in Dover Street.

"If you haven't captured the expression of the eyes you may as well destroy your negatives and start all over again."

And there is only one way to obtain satisfactory results with the eyes, asserts Mr. Cannons, and that is, speed. "If you don't work fast you lose the whole effect," he said. "You've got to be ready as soon as the sitter takes the stand, and then work like lightning for the next few minutes. I estimate that within 10 minutes of the subject facing the camera, the eye-expression that the operator wants has died away. It's the first few minutes that count."

If you stroll into the Cannons studio during a sitting, you will hear phonograph music going the whole time. "I discovered early that music creates an easy, impersonal atmosphere in the studio," Mr. Cannons explained, "and that is absolutely essential if the operator is to obtain really natural effects."

"Also, the subject is often unaware that the picture has been taken. The music, combined with conversation, takes the sitter's mind off the camera, an easy, natural pose is obtained, and the 'shots' are finished, the ordeal is over."

Mr. Cannons agreed with me that the operator must be adaptable—particularly the photographer of stage or film celebrities—the most temperamental and highly-strung of all subjects.

"Technical skill alone is certainly not enough to make success in my branch of

portrait art," he declared. "I always meet my subjects on their own ground, talk about the sort of things that interest them, get them animated, natural in manner. At the same time I am working at top speed with my camera, and before they know it, the thing is done."

I asked Mr. Cannons if he had any difficulty with stage and film stars who are convinced—often quite wrongly—that they look their best in certain poses. "That doesn't worry me," he said. "I just let them get on with it, snap the pose, chat to them, get them 'natural,' and obtain the effect I want."

"I prefer taking women to men," he went on, in reply to a further question. "Men are too easy. They make the operator too sure of himself. At least, that's what I found happening to me! The dullest male subject can be made to look interesting with a clever light and shade arrangement. In fact, the operator can obtain almost every effect by leaving in lines, shadows and bone structure."

"Men, as a rule, like that effect, but women don't. They will not have character in a picture, it's beauty they want. Hollows, lines and shadows mean age, decay and that *passee* effect, they say. Give expression, beauty, they demand."

Who take the best woman-portraits, men or women operators? I asked. "Although I can well imagine the howl of execration that will go up from women operators," smiled Mr. Cannons, "in my experience men operators get the most individual results. After studying very carefully the effects obtained by women operators, I have come to the conclusion that most of them have a model, an ideal woman in mind, and all their efforts are concentrated on obtaining this effect no matter how widely their subjects differ in all the essentials. The best men photographers avoid this fault."

"You will, however, find this fault in the

work of many operators of both sexes, and my theory is that it is due to early training. An operator usually begins in a studio in early youth, and the impressionable mind is apt to record the studio's methods, thus destroying creative or individualistic tendencies.

"When I started in this country, I had a

year in the dark-room, and then went to America, where I spent a further period developing negatives. Then, having had no portrait experience, I applied for a position as portrait operator. They tried me, and I suppose I had the stuff in me, for I got away with it."—A. R. C.

License Ordinances

So many inquiries come to me for ordinances which may act as effective weapons against the itinerant photographer that I am publishing under this heading from time to time copies of actual ordinances either directed specifically against photographic solicitations or of general scope, as they are received from readers.

CHAMPAIGN, ILL.

Be It Ordained by the City Council of the City of Champaign, Illinois:

Section 1. It shall be unlawful for any transient, itinerant or resident studio photographer to conduct or carry on his business in any manner in the City of Champaign without first obtaining a license so to do.

Section 2. A person desiring to engage in the business of an itinerant or transient photographer within the City shall make application to the City Clerk for a license so to do, and shall state in such application the place or places where he has resided for the last preceding year and his occupation and employer during such period, the period of time which he desires to engage in such business in the City, and the number of persons employed, or to be employed by him or with whom he will be associated, in carrying on said business in the City. Said applicant shall deposit with such application the license fee required by this ordinance for such period of time, considering the number of persons to be employed or associated in such business, and shall also deposit with said City Clerk a bond, with surety to be approved by the Mayor, in the sum of ONE THOUSAND DOLLARS (\$1,000.00), conditioned upon the faithful performance by the applicant of all contracts entered into with residents of the City for the taking, finishing and sale of photographs.

Section 3. An itinerant photographer, as referred to herein, is defined to be a person, firm or corporation who solicits the taking, finishing and sale of photographs for profit in the City and who has no studio or other place of business in the City for the taking and finishing of photographs, and equipped therefor.

The license fee required to be paid by an itinerant photographer to carry on or conduct his business in the City of Champaign shall be \$15 for the first day and \$5.00 for each succeeding day and, in the event said applicant employs or is associated with

other persons in the carrying on of said business in the City, there shall be added \$3.00 per day to said license fee for each additional person so associated.

Section 4. A transient photographer, as referred to herein, is defined to be a person, firm, or corporation who engages in the business of, or solicits, the taking and sale of finished photographs for profit in the City and (1) maintains a studio or place for the solicitation, taking, finishing, and sale of photographs in the City for less than six successive months in any one year, or (2) maintains a studio, or other place of business in the City for the solicitation, taking and sale of photographs which is not equipped to finish same and who does not in fact, himself or through others, cause photographs taken by or for him to be finished within the City.

The license fee required to be paid by a transient photographer to carry on or conduct his business in the City of Champaign shall be \$45.00 for the first week and \$30.00 for each week thereafter, and in the event said applicant employs or is associated with other persons in the carrying on of said business in the said City, there shall be added \$21.00 to said license fee for the first week and \$14.00 to the license fee for each week thereafter for each additional person so employed by or associated with him.

Section 5. All persons, firms or corporations engaged in the business of taking, finishing and selling photographs who maintain a studio or other place of business equipped for both the taking and finishing of photographs within the City for six months or more in any one year and who in fact carry on the business of taking and finishing photographs within the City for profit shall be known as resident studio photographers. All such photographers doing business in the City at the time this ordinance becomes effective shall register with the City Clerk in a book to be supplied for that

purpose and at the time of registering shall in writing and under oath advise the Clerk of the length of time they have been engaged in such business within the City of Champaign, the location of the studio or other place where such business is carried on, and the time such business has been carried on at such location. The City Clerk shall be advised in writing by any such photographer of any change thereafter made in the location of his studio or other place of business.

In case any photographer claiming to be a resident studio photographer has not been engaged in such business within the City for the period of six months prior to his registration he shall deliver to the City Clerk a bond, with surety to be approved by the Mayor in the amount of \$1,000.00, conditioned in case he should not continuously engage in such business for the balance of a full six months period, that he pay to the City Clerk the license fee required of transient photographers for the period of time elapsing between the effective date of this ordinance and the time such photographer shall discontinue such business.

Whenever in the future, any person, firm or corporation desires to engage in the business of resident studio photographer in the City, such person, firm or corporation shall register with the City Clerk as herein provided and deposit bond in the sum of \$1,000.00 with the City Clerk, with surety to be approved by the Mayor, conditioned upon the payment in case such business is not carried on continuously for a six months period, of the license fee payable by a transient photographer, for the period which such business is in fact carried on.

The license fee required to be paid by a resident studio photographer to carry on or conduct his business in the City of Champaign shall be \$25.00 per annum. All such annual licenses shall expire on May 19th

following the issuance of the same and no annual licenses shall be issued for a period of less than one year.

Section 6. Any person or persons, firm or corporation carrying on or attempting to carry on the business of an itinerant, transient or resident studio photographer, as defined herein, without having obtained a license so to do, or who, having obtained a license, shall continue to carry on said business in the said City after the expiration thereof, shall be fined not more than \$200.00 and not less than \$25.00 for each and every offense, and each day that any such business shall be carried on without a license, or after the expiration thereof, shall be considered a new and separate offense.

Section 7. The word "finish" and its derivatives, as used herein, shall be construed to describe, include and refer to all work and processes required to be done or used in reproducing from an exposed photographic film or plate a positive image or likeness of the person of whom the exposure was taken and of making one or more copies thereof, and of fixing, toning, retouching, washing and trimming the photographs and material upon which same is reproduced prior to delivery thereof to the purchaser.

Section 8. All ordinances and parts of ordinances in conflict herewith are hereby repealed.

In case any section, paragraph, or clause of this ordinance is invalid, the remaining provisions of this ordinance shall continue in full force and effect and shall be construed as though such invalid section, paragraph or clause had not been included herein.

Section 9. This ordinance shall take effect and be in force from and after its passage, approval and publication as required by law.

'Tis Here-Maybe



At a meeting of the Willamette Valley Photographers Association (Ore.) held at Coffey Studios, Portland, the following officers were elected: Robert Ball, Corvallis, president; Elizabeth Romane, Eugene, secretary-treasurer. About 25 photographers attended. Walter Neil demonstrated, while short talks were given by J. A. Gensler, Claude Palmer, Maurice B. Hodge, W. M. Ball and Katharine Gunnell.

I have warned my readers innumerable times never to use photographs of their sitters for display or other advertising purposes without getting permission. I see that the Davison-Paxton department store, in Atlanta, Ga., in which a "dollar studio" is operated, is being sued by Mrs. George W. Sewell of that city for \$25,000.00, for alleged unauthorized use of her photograph in a newspaper advertisement in the *Atlan-*

in *Constitution*, offering special rates for photographs at the studio. The advertisement in question appeared June 12, 1932, and suit has just been filed.

At the annual meeting of The Blizzard Men of '88, survivors of New York's worst snow-storm, 45 years ago. A. Clinton Wilmerding, one of the pioneer photographic stock house men of that day, provided as a souvenir prints from a dry plate negative made on March 13, 1888 of the statue of George Washington in front of the Sub-Treasury Building on Wall Street. He told of falling exhausted to his knees three times as he fought his way through the storm to reach the railroad station near his home in Bergen Point, N. J. "I finally reached my photographic supply store which was then located at 152 Broadway," he related. "The first customer to come in was a Mr. Blandy who had walked across the frozen East River from Brooklyn. He carried his wooden camera with a tripod and we started out to make pictures." Mr. Wilmerding was one of the first users of dry plates.

There was consternation on March 14 in the quarters of the Chicago Federal Reserve Bank when a brisk gentleman entered with a camera and tripod. Policemen rushed up to him and announced that no pictures could be taken inside the institution. The supposed camera man then disclosed that he was an ex-hoarder and that he had his camera full of gold money. "Just cameraflagging it from robbers," he added. Before the day was over the pretended photographer had delivered three camerafuls of yellow metal to Uncle Sam. "I'm betting 50 to one that he was *not* a photographer," writes the reader who sent me this item. I'm *not* taking the bet.

Photographer Delany of Shelton, Wash., is announcing in the local paper that he is willing to do portrait work or finishing for people who are temporarily out of funds, in exchange for labor. "Anyone wishing photographs taken or any photographic work done of any kind should see Mr. Delany about his proposition," goes the item in the newspaper.

My readers will remember Patrick Anthony Brennan, coupon swindler, whose picture I published in ABEL'S for November 12, and regarding whom I published several letters from photographers thereafter. A telegram just received from a studio in Fort Worth, Texas, advises me that he is reported to be in Los Angeles, Calif., working for the Martel-Howlett Studios.

The second meeting of the Portrait Photographers Society of Cleveland, Ohio, under the new study club plan, was held on March 16 at the Hudlett Studio, with more than twice as many studio owners present as at the previous meeting. Time was devoted entirely to the making of head and shoulder pictures, every member getting at least one chance at the camera. Meetings will continue every two weeks. The new plan is arousing great enthusiasm.

A. J. Mesner, photographer in Cleveland, Ohio, for many years, died suddenly on March 8 as the result of a stroke, at his home in Lakewood, Cleveland suburb.

"Steve" Clark of the Metzger Photo Supply Co., Akron, Ohio, dropped in to tell me that in spite of the depression they are opening a new store—to handle retail only—at 183 S. Main Street in the downtown section of Akron. Businesses which can do so will find that now is the time to expand—before costs and rents start to increase. Walter Knapp, formerly with the George Root supply store of Pittsburgh, Pa., will be in charge.

A. J. Hawley, photographer of Lima, Ohio, feels pretty well pleased because one of his portraits of a Lima young lady won the honor of publication in the Chicago Century of Progress Contest sponsored by the *Chicago Tribune*, the complete rules for which I published in ABEL'S not long ago. The lady wins \$100.00 and becomes eligible for the Grand Prizes in addition; Mr Hawley came in for some first-class publicity which he promptly capitalized by a well-worded advertisement in the Lima paper.

Well, Well! Defender Photo Supply Company, Rochester, N. Y., quietly announces Dupac, "a sensitized film combination, so adjusted as to simplify the photographing of objects in color." To quote further, it "removes much of the technical difficulty heretofore associated with two-color separation and involves only a moderate change in method and equipment over that used for ordinary black and white production." That's all I know about it—better write the company for information and mention ABEL'S.

Just the other day someone asked me what had become of Frank Moore, former prominent photographer of Cleveland, Ohio, and my reply was that he had a studio in San Francisco, Calif. Now I find that he has just recently opened a studio in The Royal Hawaiian Hotel, Honolulu, T. H. I think Frank always wanted to go to Honolulu, but he has certainly been making it in easy stages.

Classified Advertising

Cash must accompany order. Advertisements not accompanied by remittances will be returned. No display permitted. First two words 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.

Confidential Service: There are times when a reader wishes to answer a box number, but does not wish to reveal his own identity without knowing that of the advertiser. In such cases, answer the box number as usual, and send with your reply a separate letter giving the names of any persons to whom you would not wish to write. If the advertiser happens to be one of these persons, your letter will be destroyed and not forwarded. Naturally we cannot return the letter or we would be exposing the name of the advertiser.

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, 525 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.**

Herbert & Huesgen of New York City, nationally known for the many foreign lines they represent in this country, celebrated their 25th anniversary in business March 9.

STUDIOS FOR SALE

FOR SALE—Central New York studio in College and large manufacturing center. Good framing business. This studio caters to the best clientele. Must be seen to be appreciated. Address F-1 care this journal. 4-1-2-C

PHOTO STUDIO for sale. 9000 population; largest irrigated valley in U. S. Average income \$10,000 a year. Bargain. Come see for yourself. O. J. Rouse, Scottsbluff, Nebr. 4-8-2-C

PHOTOGRAPH STUDIO for sale reasonable. Equipped with modern portrait, commercial and enlargement apparatus. All year round business, established thirty years at best location on principal street, Westfield, Massachusetts. Owner died, but business being continued. Address Rachel Tooke, 33 Court St., Westfield, Mass. 4-8-2-C

MISCELLANEOUS

VALUABLE OIL COLORING INSTRUCTIONS: 13 loose-leaf pages of mimeographed notes used at the Marshall Schools of Photo Coloring; General Information; Blending of Colors; Table of Colors and blending of colors for shadows and highlights in all types of eyes, hair, drapes, jewelry, flowers, landscapes, marines, etc. Years of experience boiled down to concise facts. Invaluable. Complete set postpaid for twenty 3c stamps. Money orders or checks not accepted. Charles Abel Incorporated, 525 Caxton Bldg., Cleveland, Ohio. 19-8-1f

GRAFLEX WANTED—5x7 Home Portrait Model. Must be first class condition and priced right. Roy B. Hutchason, 823 Henrietta St., Pekin, Ill. 4-1-3

JIG-SAW PUZZLES made for the trade. Your customers want puzzles from their own pictures. We saw intricate puzzles from your prints or films. Expert workmanship. Surprising prices. The Wells Studios, Cleveland, Ohio. 4-8-1-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.

OPERATOR, RETOUCHER, printer and A-1 all around man desires position with portrait studio. Age 36. Will go anywhere. Harry J. Powell, Box 404, Hazard, Ky. 4-1-2

COMMERCIAL PHOTOGRAPHER, 18 years experience; all-round; manager 3 years; owner 5 years; 35 years old; married. Best of references and good samples if desired. F. M. Loomis, 113 Cloverdale St., Pittsfield, Mass. 4-1-2-C

RETOUCHER, OPERATOR, darkroom man, color artist, general studio experience, desires permanent connection. Go anywhere; moderate salary, single, age 25, Richard Arnen, 52 Hamilton Ave., Akron, Ohio. 4-8-2-C

LADY PHOTOGRAPHER with all around experience wishes position as general assistant or take charge of small studio. Can do operating, developing, printing, coloring. R-2 care this journal. 4-8-1-C

ALL AROUND workman, age thirty six, good operator, both home and studio, can manage, wishes connection. Have car and home portrait outfit. Address J. J. McElrath, 525 Goodson St., Bristol, Va. 4-8-1-C

A-1 RETOUCHER, etcher, smooth worker, clever all around man, young and single. Reasonable salary or piece work; will go anywhere. P. W. Speer, 345 South Third St., Columbus, Ohio. 4-8-2

OPERATOR, FINISHER, retoucher and airbrush color artist. Experienced, desire change. Chicago preferred. E-8 care this journal. 4-8-2-C

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 two 3c stamps. Answers will be forwarded direct by mail as quickly as we can write the proper persons 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—Louis 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.
BANQUETS—John E. Ertler.
CIRKUT WORK—John E. Ertler.
COLORING GLOSSY PRINTS — M. M. Hampton.
COMMERCIAL PRICES—H. C. McMullan.
COST FINDING—Louis Dring.
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—Louis Dring.
AIRBRUSHES AND AIRBRUSH EFFECTS — J. A. Paasche.
BROMOIL—Charles H. Shipman.
COLORING IN OILS—Mrs. Hugh Carver.
COLORING WITH WATER COLORS — M. M. Hampton.
DARK ROOM DIFFICULTIES—Charles H. Shipman.
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—W. E. Worstell.
MOUNTING AND ADHESIVES—Nat Heiman.
PHOTOFLASH—W. E. Worstell.
RETOUCHING—Crosby M. French.
STUDIO DECORATION—Mrs. Fred R. Bill.

CHARLES ABEL INCORPORATED

525 Caxton Building

Cleveland, Ohio

Painting Wooden Tanks: *I am thinking of making some developing tanks for photo finishing, as I cannot afford to buy them. I think I can make them out of wood or metal and have them water-proof, but don't know what to paint them with. Would Probus Preservative Paint work? Also can you give me developing and hypo formulae for photo finishing?—Name omitted by request.*

Answer by Mr. Abel: Yes, Probus paint will do the work, being specially manufactured for photographic requirements. It is best to use the formulae recommended by the manufacturers whose products you are using. Write the Eastman Kodak Company, Rochester, N. Y., for a copy of their free book *Commercial Photo Finishing*, or send 50c to the Mallinckrodt Chemical Works for a copy of their book *The Chemistry of Photography*. Either or both of these books will supply the formulae.

Printing-In Cloud Effects. *We are desirous of obtaining information relative to printing-in cloud effects in skies where no clouds appear in the negative—Y. P. S., Boulder, Colo.*

Answer by Mr. McMullan: The most satisfactory results are obtained by projection printing. After focusing to size desired, make a print, develop, fix, wash and dry. Very little care need be taken with this print, so long as you secure an image of the sky-line. It should, however, be made on paper somewhat larger than the size of the projected image. Cut off the sky along the skyline, leaving a fairly jagged edge, and you have a mask with which to cover the foreground when printing-in the sky. Make your exposure on the paper desired for the finished print, but first cover it with a piece of glass. If desired, the glass can be fastened so it will not move, after making the exposure for the foreground, place the mask you have already made in position to mask off the foreground. This mask will of course be on top of the glass. Remove the negative from the printer and replace with your cloud negative. When exposing the clouds you should keep the mask slightly in motion, but do not move it more than a slight distance or you may get too far out of registration. In selecting a cloud negative be sure you pick one in which the direction of light is suited to any shadows which may appear in your foreground negative. That is all there is to it, except you will find that it requires practice and care. If more than one print is desired, it is best to make a copy negative from the first completed print, and make the necessary number of prints from the copy negative, as it is almost impossible otherwise to get two prints alike.

SWAPS!



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