

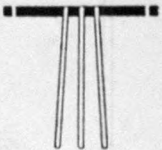
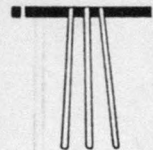


ABEL'S



PHOTOGRAPHIC

WEEKLY



"Entered as second-class matter, June 10, 1909, at the Post Office at Cleveland, O., under the Act of March 3, 1879."

Vol. XIII. No. 321.

SATURDAY, FEBRUARY 21, 1914

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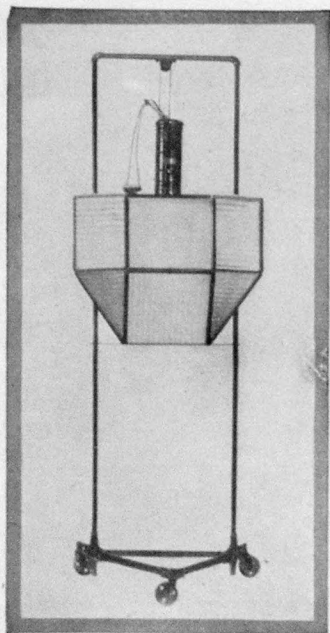
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ABEL'S PHOTOGRAPHIC WEEKLY

A JOURNAL FOR THE PROFESSIONAL PHOTOGRAPHER

JUAN C. ABEL, Editor

— CHAS. L. ABEL, Associate Editor

Published Weekly at 917 Schofield Building, Cleveland, Ohio

A. A. E. Abel, Publisher and Proprietor

VOL. XIII No. 321

SATURDAY, FEBRUARY 21, 1914

PRICE FIVE CENTS
\$1.50 A YEAR

Terms: One dollar and fifty cents a year in advance. Postage free to all subscribers in the United States, Mexico, Hawaii, Porto Rico and the Philippine Islands.

FOREIGN SUBSCRIPTIONS: Canada, \$2.00;

other countries, \$2.50 per year in advance. TO PREVENT loss or delay by mail, all communications and photographs should be addressed to J. C. Abel, 917 Schofield Building, Cleveland, Ohio.

In Passing By

CONVENTION SEASON. Next week the Conventions of the year get started again. New York, as usual, leads the procession. There the program is a good one, including the leading lights from both ends of the State. The photographers at the northern end of the State, once they found they had the Convention on their hands, turned to with a will, and it would not surprise us in the least, if the attendance were quite like old times. A goodly number of the Metropolitan section are going to make the trip to Buffalo and the photographers from up-state will probably turn out en masse. Why would not the center of the State, Albany for instance, make a good location for next year?

Following New York, Pennsylvania will step into the spot-light. Scranton, if not a warm place in itself, is at least the place where most of the warming material for the East, comes from, and the Scranton photographers, who will be the hosts for the Pennsylvania Convention in March, are a warm hearted bunch. With that human perpetual-motion machine, Jim Schriever at the head a very lively convention can be expected. At least, we are assured of a number of entirely new Convention ideas being pulled off and that alone is worth seeing. The Dollar Convention idea prevails there this year, as at the Ohio-Michigan Meetings and if it pans out as expected, it will put the seal of approval on the dollar idea and other State Conventions will be falling in line. Already we have had several inquiries from secretaries of other state organizations asking how the Dollar Convention is made to succeed and how the Pennsylvania Association's Dollar Membership Campaign resulted. We'll know after the Scranton meeting closes, whether the idea is really sound.

CREDITS AND BUSINESS. At the K. C. Convention, Ex-President Townsend made a few remarks concerning the financial standing of photographers. He either said too much, or not enough, and in this instance we are inclined to believe he did not say enough. We have had occasion to investigate the matter slightly and are simply astounded at what we learnt. Long credits are quite usual in many commercial lines, but invariably long credit is extended with certain distinct arguments and usually partially secured by notes. Mercantile houses, too, always make a thorough

investigation of the man or firm they are dealing with and base their credit extensions not only on a man's assets but also on his ability as a merchandizer and his general record as a business man.

In the photographic trade, competition in certain lines is so keen that their investigations are largely perfunctory with the consequence that goods are sold on credit to pretty nearly every one who chooses to open a studio. The result is that the accounts on the books of the supply men and manufacturers who deal direct with the photographer run along in a fashion that would not be tolerated in other business. Goods sold on 30 days time are often still unpaid for and unprotected at the end of six months, yes even nine months. Firms of supposedly A-1 standing are as guilty in this as the smallest concerns. I have seen bills for goods delivered in March still unpaid for in December and then when paid, I have seen the 30 day discount deducted in the coolest fashion. And this is not an exception—it is so frequent, that it is almost a custom. The photographers who discount their bills are in the vast minority. And the funny part of it is, that the men who urge the prompt payment of bills, in their talks at Conventions, are often just as guilty in this respect as the men they are talking to. Photographers are all the time complaining about the price of supplies, but is it not reasonable to suppose that the dealer and manufacturer, realizing the condition he is up against; makes proper provision to protect himself against financial loss on their long drawn out accounts? I am not talking of cameras, or plates or paper or lenses, which all have a standard and fixed price, but of the other necessities of the business. In particular the mount manufacturers are the worst sufferers from this neglect on the part of the photographers. Taken as a whole the photographic business with the public is a cash proposition or at least a 30 or 60 day one. It is reasonable to suppose that the photographer does not stock up very heavy on any lines and very many order their material as they consume it. Therefore, the photographer should, theoretically, be in a position to discount his bills, if he is doing any business worth speaking of. He is not like the retail mercant who has to put in several thousand dollars worth of goods at a time. It resolves itself down to this, then, that either most photographers are doing business without a real profit and so have to rob Peter to pay Paul and so on ad infinitum, getting ever worse into the hole, while apparently making a good living, or else they foolishly use their immediate profits in other ways, hoping always for the improvement in business which will enable them to meet their bills sooner or later. The supply men and those who deal direct with photographers are really more to blame than the photographers themselves for this state of affairs. The proper insistence on a business like way of doing business would do more to elevate the profession and make photographers take a pride in being called photographers than all the lectures and conventions can.

Who is "Tee-Cee?"

OUR Staff Correspondent "Tee-Cee" has been making so many caustic remarks of late on this, that and the other subject, that his identity is being inquired into, and we are frequently asked, who is Tee-Cee? Out of fairness to some of our readers whose ideas he has run counter to, and

because we know that "Tee-Cee" has no wish to hide himself under a pen name, we say here that "Tee-Cee" is T. C. Newman of Chanute, Kansas, and until lately proprietor of a studio in North Carolina and secretary of the Virginia and Carolinas Association. He is a keen observer of things generally and quite successful in business.

SERMON IN BRIEF No. 93

Special to Abel's Photographic Weekly

MAN'S TRIUMPH OVER MONSTERS

BY CHARLES GRANT MILLER

WHENEVER we must realize that the world is bad, let us remember that it is growing better, slowly, maybe, but surely.

Since the beginning of man's life on this planet he has been threatened, terrorized, held in check, by monsters of one sort and another. Some of these monsters have been physical—actual living monsters—others have been hideous creatures of superstition, and others have been social, moral, religious or political.

But one may see at a glance how these monsters of all kinds have diminished in their terrors.

Man in his steady conquest of nature has freed himself almost entirely from the physical monsters that used to control him. He used to fight mammoths, great cave bears and enormous serpents that are now extinct. Even the poor little lions and bears that have succeeded them are seen only in zoological gardens and are objects not of terror, but of entertainment. Most surviving species of animals have been subjected to man's dominion and use.

We have not yet done for our political, moral and religious monsters what we have done for our monsters in the animal kingdom. Vast multitudes are still kept in bondage by hollow religions and false morals, and the entire population of the world is still the victim of the power and selfishness of money.

Yes, money has its day and its power, but its day and its power will not last always. Feeble man, who began with only his dim mind and naked hands, and conquered the whole animal world, can and will conquer and regulate the monster of misused money.

The developing human brain, that has trained the lightning to carry intelligence instantaneously around the earth and to thrust locomotives like shuttles through the loom of world trade, will not always leave the happiness of the masses subject to the dictates of the merciless money power.

Man, once evicted by the cave bear, and now evicted by a landlord, did not forever tolerate the former system of eviction, nor will he forever tolerate the present one.

The family that lived in terror of its life from some animal in the neighborhood now suffers from the selfishness of the big corporation. But the animal was harnessed and turned from a thing of terror into a thing of man's use; and the same method will yet reach the corporation.

The power of money must not be underestimated. Its existence is a disgrace to men who call themselves free. Men must sanely resolve to put an end to it and must work with courage to carry out the resolve. Meanwhile we need not be pessimistic or frightened; we should not forget for an instant that the big money boss can be deposed just as soon as men make up their minds to act in concert.

Criticism of this Week's Supplement Sheet

BY G. HANMER CROUGHTON

THE head of the girl with the teeth by Sara F. T. Price is full of soft-gradation and is well rounded. There is the requisite distinction between the flesh tone and the white drapery. The lines are good and the outlines of hair are just enough lost in the background. The only disturbing thing is the number of small lights on the flowers or ribbons which are higher in tone than the white drapery. The retouching is a trifle overdone and the light on the nose too white. A small touch of light on the right of the background on the right lower corner would give balance and atmosphere.

The head by F. O. Magerkurst is lighted from behind more than any other I have seen. Both shoulders are illuminated and cut rather insistently against the dark background. The face which is entirely in shadow except for a few spots of strong light, is full and round and the shadows are transparent. The touch of light on the panelling of the background helps the spacing. I think if the background had been lighter the edges of the shoulders would not have been so insistent.

The child by Ralph Phillips has good flesh tones on both face and arms but the

double lines caused by the white drapery against the background and the dark accessory are very disquieting. They call the attention from the pretty interesting face and expression. I cover up the whole of the figure on a level with the top of the accessory and I see a very charming little picture. The lesson of Sir Josuah Reynolds that where anything more than the head is put into a picture everything should be sacrificed to it would apply here.

The head of an old man by C. C. Hintz is a good example of photographic portraiture. It is wanting in several things to bring it into the pictorial class. In the first place it is wanting in general tone, it stands out in every line from the hat to the lower corners. The outline is strong, standing not only out of the background but out of the edges of the picture. Whistler's adage that a picture should stand *in* not *out*, has been recognized as one of the requirements of pictorial composition then the tone value of the flesh, hair of beard, and shirt, are alike but it is without doubt a very good example of the kind of photographic portrait that nine-tenths of the public would desire.

Ohio-Michigan Executive Board Holds Enthusiastic Meeting

One Thousand Membership Campaign Launched—Arrangements Made to Hold Big Cedar Point Meeting August 4, 5, 6 and 7

AT the call of the President, Frank Scott Clark, the Ohio-Michigan Executive Board met at Toledo, O., Feb. 9th, and among other things of importance, about which you will receive full particulars later, launched a Membership Campaign, whereby it is believed that the membership of the Association will be increased to *One Thousand* or more members before the opening of—

The Biggest One Dollar Convention Yet Inaugurated

Traveling Salesmen and Demonstrators have been empowered to enroll members in the Association and prizes to the extent of *One Hundred Dollars in Gold* will be awarded to those enrolling the largest number of members as follows: 1st Prize \$50.00, 2nd Prize \$35.00 and 3rd Prize \$15.00.

We Want Every Photographer, little and big, within the territory of Ohio and Michi-

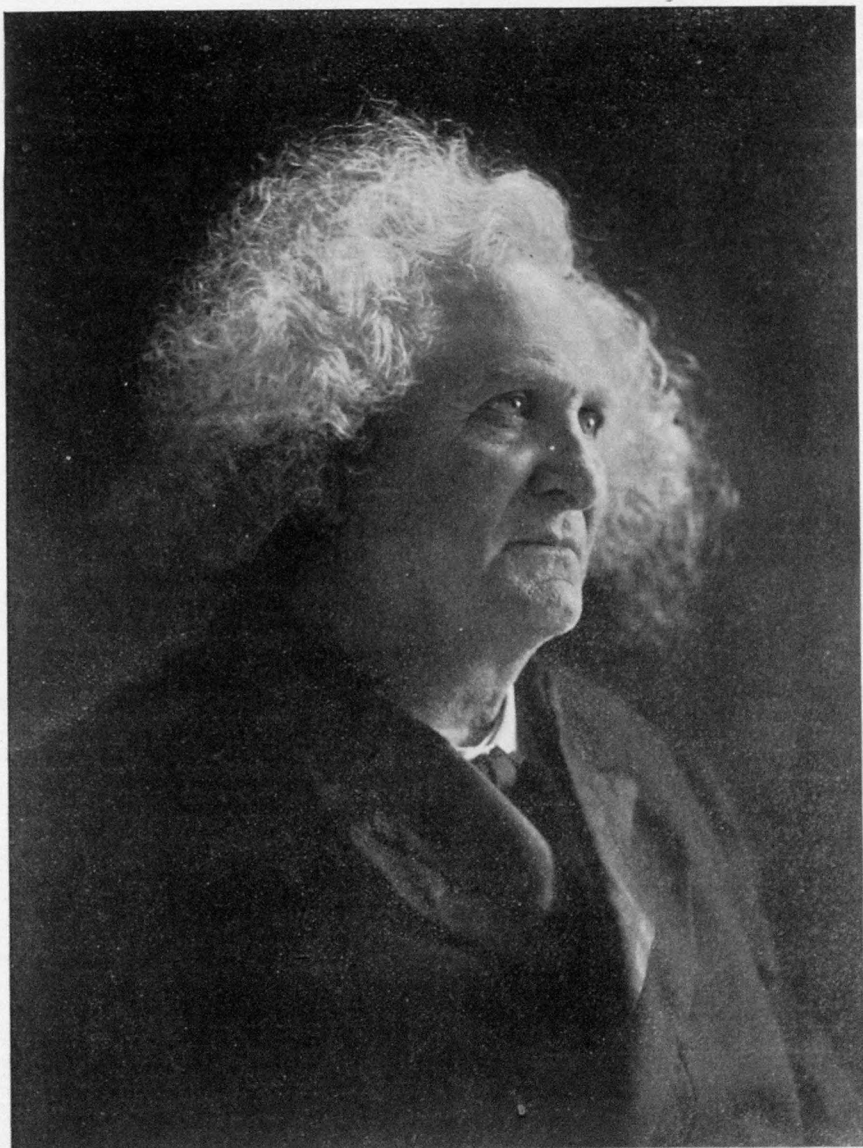
gan, who is the proprietor of a studio, to become an *Active Member* of the Association. Photographers located outside the territory may become Associate Members.

The Membership Fee to All is \$1.00

Every member enrolled will receive a handsome Certificate of Membership suitable for framing, a beautiful hand burnished Rose Gold Button and a copy of The Association Annual, which will be mailed out before the Convention.

Give the Traveling Boys Your Enrollment.

If none of them reach your territory, or if you prefer, you may mail your application with \$1.00 to J. A. Sweet, Treasurer, Bowling Green, O., naming your favorite traveling salesman and he will be given credit for the enrollment and the Treasurer will forward your Membership Certificate and 1914 Button at the earliest possible moment. Traveling Salesmen and Demonstrators not



By A. E. Riley, Coshocton, Ohio

yet supplied with Enrollment Blanks please notify the Treasurer and same will be forwarded.

Two Hundred and Fifty Dollars in Gold will again be awarded for best pictures exhibited, also a limited number of Diplomas of Honor will be distributed among those whose work is deemed worthy of special merit.

This year's meeting will be different from any you ever attended and promises to be

Even a Greater Success than that of 1913.

The Manufacturers and Dealers *Will Be Given A Free Hand* with regard to Demonstrations, etc., and they promise to "pull off" many interesting and instructive "stunts" that you cannot afford to miss.

Business Meetings of the Association will be made as short as possible and confined to *one session* each day.

An Elevated Platform will be erected in the Manufacturers Hall upon which nearly

all the Demonstrators and *All Special Features* of the Convention will be enacted *Informally*. There will be *No Regular Printed Program*, but there will be *Something of Interest Doing Every Moment*. \$250.00 has been placed at the disposal of the Entertainment Committee for Special Entertainment, exclusive of the Banquet.

The following Committees have matters in charge:

Publicity Com.—J. C. Abel, H. M. Fowler, Oliver Gross and Geo. D. Smith.

Com. on Annual—Frank R. Bill and Geo. D. Smith.

Com. on Banquet—J. G. Reiser and Gustav Beck.

Com. on Entertainment—C. L. Lewis and E. G. Herrick.

Com. on Exhibits—J. H. Brubaker and Frank R. Bill.

Com. on Reception—Will A. Triplett, Lew Imes, Frank Moore, Geo. Edmondson, L. A. Dozer, J. A. Walker, Daddy Palethorpe and W. A. Bishop.

Don't Delay with your Membership Enrollment and *Don't Forget* that although you may not hear much about your Coming Convention for some time to come, your Executive Board and Committees appointed *Will Be Hard At Work*. Also keep your "Weather eye peeled" for the *57 Reasons Why* you should be a member of the Ohio-Michigan. GEO. D. SMITH, Secy.

'TIS HERE—MAYBE!

Exhibition of photographs in town last week under auspices of Cleveland Camera Club. Thirty-six portraits from the studio of Julius Strauss, of St. Louis. Must congratulate the Club on their cleverness in getting out invitation announcements to reach addresses on the last day of the exhibition. At least, that's when we got ours, and it was too late to see the pictures, although we would have liked to.

Do We Get 'Em

On going over past files of Abel's we find that we are in need of the following two issues: Vol. VIII, No. 186, July 22, 1911; Vol. VIII, No. 193, Sept. 9, 1911. We will extend the subscription of any reader who can supply one or both of these three months for each copy. As we only need one copy of each, please drop us a card before sending them.

Practically all photographers of moderate circumstances of a few years ago lived in constant dread of the poorhouse. Today photographers of like circumstances live in constant hope of an automobile.

We lamp from the "Mirror," of Olathe, Kans., that Newcomb & Bergman, the new photographers upstairs in the old Roberds Studio, promise us something novel in the way of a baby show to be given at their studio in the near future. We are wondering whether the baby show is to consist of the prolific families of the partners. It could not possibly be intended as an advertising stunt, because the "Mirror" goes on to say that "these young men are splendid artists and have just about all the work they can do."

The Apeda Studio, of New York City, have incorporated for \$50,000. The officers are Alexander Dreyfuss, 102 W. 38th St., and Henry Obstareld and Florence Lipnick.

Don't joke your customers until they begin joking you. Even then, be cautious—v-e-r-y cautious. Some inveterate jokers have a very poor sense of real humor. This applies even to persons you think you know. And oh, so many of us frail human beings are ever so much better at giving jokes than at taking them.

L. F. Williams, of Spirit Lake, Iowa, is going to open a branch at Milford. Due to the effects of the spirits, maybe?

Incorporated for \$20,000 in Middletown, Ohio. The Double Marvel Mfg. Co., manufacture and sale of cameras. Jacob Rukin, John T. Wells, Harry Schneider, Frank C. Dell, and A. J. Dell.

HOT STUFF!

Winston-Salem, N. C., Feb. 3. Lineback & Edwards' gallery damaged to extent of \$1200.00. No insurance. Pretty tough and more so because Mr. Lineback, who has been in business for forty-eight years, is over seventy, and has lost his entire equipment.

For the Love of Mike—

If you know a good joke on some other photographer, or run across a funny clipping (photographic) in your newspaper, send it to us, and we'll put it in this column, and it won't cost you a cent!

New York Photographers' Club Ball

THURSDAY evening, Feb. 12th, Lincoln's Birthday, by the way, was a gala occasion for the photographer boys of New York and Brooklyn. The Eighth Annual Reception and Ball was being held that evening and there was the celebrated Hoadley orchestra to be heard and the tango and hesitation to be danced and old friends to be met and new ones to be made. There was a crowd, of course—Secretary Chait, who is getting comfortably plump these days, assured me that there were eight hundred people present. A few more or less makes no difference in an affair of this sort, however. It was strictly a dress affair, too, though some of the ladies scarcely came under that heading. That's the worst of these modern styles. If you say a lady is all dressed up, you generally mean the reverse.

The first few hours of the evening were given over to the concert. The Hoadley orchestra—of which Sammy Lifshy of Brooklyn is the secretary—is composed entirely of amateurs, but it is no amateur affair, by any means. The members are all well-to-do men and splendid musicians. I wonder how many in the audience realized that the second violin was being played by Mr. Mitchell May, Secretary of State for New York State? Lifshy played the "timpani"—that's the correct name for kettle-

drums, you know—and in his excitement he busted a drum-stick. Some of the lively—and lovely—ones in the audience wouldn't keep still during the concert which spoilt some of the finer passages in the music. However, we all enjoyed the concert hugely. Then, on with the dance and let joy be unconfin'd, though truth to tell, the "joy" seemed to be somewhat confined this year. There were plenty of little social parties, but the usual popping of corks was absent. Tangoes, hesitations, etc., etc., held sway until after three o'clock, but quite a few lingered a while longer. Due to the fact that the N. Y. State Convention was not being held in the city this year, there were fewer out-of-town guests. Among those present (this is something we can't get away from, you know) were Mr. and Mrs. Dudley Hoyt, Mr. and Mrs. Wallace Burden Stage, L. B. Jones, of the E. K. Co., Mr. Snow, manager of New York Branch of the E. K. Co., Mr. and Mrs. Frank Leach, Mr. and Mrs. Buxbaum, Mr. Masson, manager of New York Branch of Ansco Co., Messrs. Lavender, Willoughby, Lewis and other New York dealers; Messrs. Becker, Neely and others of the E. K. Co., Mr. Neely being accompanied by his lovely young bride; Messrs. Fisher, Lifshy, Mix, Kaufman, and others too numerous to mention here. It was a most successful affair and a great credit to all concerned.

1914 CONVENTION DATES

Association	Place	Date
P. P. S. of New York.....	Buffalo, N. Y.....	Feb. 25-26-27
National Dealers Association.....	Chicago, Ill....	March 24-25-26-27
P. P. S. of Pennsylvania.....	Scranton, Pa..	Mar. 16-17-18-19-20
P. A. of New Jersey	Trenton, N. J.	April 23
P. A. of Iowa.....	Des Moines, Ia	Apr. 28, 29, 30 May 1
Nebraska P. A.....	Lincoln, Neb.....	April-May
P. A. of A.....	Atlanta, Ga.....	June 15 to 20
Indiana P. A.....	Winona Lake, Ind..	July 6-7-8-9-10
P. A. of Wisconsin	Milwaukee	Sept. 1-2-3
P. A. of Oklahoma	Oklahoma City, Okla.	Sept. 8-9-10
Ohio-Michigan P. A.....	Cedar Point, O.....	Aug. 4-5-6-7
P. P. A. of Missouri	St. Joseph, Mo. .	Sept. 8-9-10-11
P. A. of Pacific N. W.....	Aberdeen, Wash.....	
P. A. of N. E.....	Boston, Mass.....	
P. A. of West Virginia.....	Charleston, W. Va.....	
P. A. of Canada.....	Toronto, Canada.....	
P. A. of Illinois.....	Peoria, Ill.	
P. A. of Kansas	Newton	



By
Geo. H.
Hastings
Newtonville,
Mass.

Hypo-Alum Toning

ALTHOUGH the system of toning bromide or gaslight prints by means of bromo-ferricyanide bleaching, followed by treatment with sulphide of sodium, ammonium, or potassium, is in general use, and yields, as a rule, satisfactory results where matt surface paper or postcards are being toned, it is, however, generally conceded that the treatment in question rarely yields a pleasing result when used in connection with glossy paper, whereas the hypo-alum bath, while giving, as a rule, poor tones with matt paper, is found to give fine

tones with glossy. Failures with this bath when they occur are due, not to the fact that the bath is hypo-alum, but to some fault of omission, or commission, on the part of the worker, and the object of the present article is, so far as possible, to obviate the chances of such failures and make the process as plain to the tyro as to the more experienced worker.

In the first place, it seems to be considered by many printers that so long as the bath contains hyposulphite of soda and alum it doesn't much matter how much of either or

what amount of hot water is added to form the bath; in point of fact, it is looked upon as a sort of mechanical process requiring no experience and very little painstaking, but in real practice it will be found that toning by means of this bath requires just as much consideration, and the bath itself, as well as the prints, need just as careful treatment as is required in any of the other processes connected with photography.

THE TONING FORMULA

The best method of making a new bath is to dissolve $1\frac{1}{2}$ lbs. of hypo in 40 ozs. of hot water and, when thoroughly dissolved, add 3 ozs. of powdered potash alum and stir until thoroughly dissolved. Then bring the mixture to the boiling point and, as the cookery books have it, allow to simmer for ten or fifteen minutes. A word is needed here as to the vessel in which the mixing and boiling is effected. It should be enamelled, and the enamel free from chips, for once the toning bath comes into contact with iron it may be counted as spoiled. It, therefore, behooves the toner constantly to examine his dishes where enamelled iron are used, and to guard them carefully from chance blows which might fracture the enamel and expose the iron to the action of the hypo-alum, or, what is really of more importance, the hypo-alum to the action of the iron.

RIPENING THE BATH

It is better, when the initial cost is not a matter to be carefully considered, to use porcelain dishes for toning, and these should be, as it were, suspended in an enamelled iron dish containing hot water, which is kept at a uniform degree of heat by means of a small gas ring. The best means of arranging this suspension is to have the enamel dish containing the water just a shade smaller than the porcelain toning dish, so that the bottom of the latter shall be in contact with the hot water, but not with the bottom of the dish. When a new bath is made up it is usually found to have a tendency to bleach the prints, as well as to give a dirty yellowish tone. The process of simmering helps to obviate this, but, to make sure of having the bath correct, before putting in a batch of prints it will be found an advantage to add 20 grs. of nitrate of silver in solution; this should be poured in slowly and stirred while pouring. Next add to the bath 2 ozs. of ordinary white crystallized sugar and your hypo-alum is ready for use, or, rather, for trial, for, as no two makes of paper yield exactly the same results, it is necessary to test the action of the bath on the special batch of prints in hand. To do this allow your bath to cool down to 120 degrees, and then tone one or two prints there-

in. Should the tone be satisfactory, you can at once proceed with the batch, and a large number can be placed in the toning together.

A DANGER FROM OVERCROWDING

By "together" I do not mean putting prints in in a solid lump, or disaster will at once occur; the water in the inside of the lump of prints will not come in contact with the hypo-alum, but it will with the heat, and before you can separate the prints the *hot water* will melt them and the poor bath will probably get the blame. Each print, or sheet of prints, must be put separately into the bath and brought into contact with it in every part before the next sheet is put in. The necessity for this lies in the fact that while the bath itself will harden the gelatine rather than melt it, yet the steam will have the reverse effect if it is allowed to act upon the print before thorough immersion. Should the test prints not yield a satisfactory tone and be of too warm a shade, increase the heat of the bath to 160 degrees or 180 degrees and try again. If this does not have the desired effect, reduce the strength of the bath by the addition of a fourth its volume of hot water. (Do not add the hot water while the prints are in the bath). Should the prints, on the other hand, be of too blue a tone, the remedy will be found in lessening the degree of heat or in strengthening the bath by the addition of more hypo and alum. It will also be found that, as a rule, prints developed with amidol yield a warmer tone than those developed with metol-hydroquinone, though either give good colors with most brands of paper.

SOME MISAPPREHENSIONS

Occasionally a sample of paper may come your way which is not at all amenable to either a hot bath or a cool one, a weak one or a strong. This is usually caused by an excessive hardening of the film either in the manufacture or after development; the use of formalin for hardening previous to toning will be found usually to give dull bluish tones, and not at all equal to those obtained where alum has been used. There seems to be much misapprehension as to the cause or causes of melting in the bath, and many a young toner, on the first sign of such, adds alum, with the idea of preventing it, but in nine cases out of ten he simply adds to the trouble.

This can be easily tested by putting a print in a hot solution of alum alone, when it will be found to melt at once, thus showing the necessity for keeping up the proper proportions of both hypo and alum. If a bath becomes too weak, melting of the emulsion

is a necessary sequence. Thus it will be seen that every now and again—say every three hours—a small quantity of new bath should be added to that in use to make up for that which has been taken up by the prints that have been toned. Should the bath at any time turn of a grey color and give off an acrid smell, it should be at once discarded before it causes trouble, as it is quite used up. In cold weather the bath, when left overnight, will be found in the morning covered with crystals; these should not be skimmed off and thrown away, as they are not, as might be imagined, ice, but almost pure hypo, and when the bath is once again warmed they melt again and the bath is as good as ever.

TO PROTECT THE HANDS

One of the main objections to hypo-alum toning has always been its effects on the hands of the toner, and it has often been alleged that there is no means of preventing this, as india-rubber gloves are not usable in a hot solution; but there is no reason why an old pair of dogskin or deerskin gloves should not be worn, and some toners thoroughly rub their hands with oil or vaseline before commencing work for the day. It will be found that, contrary to expectations, the oil does not come off on the prints and it has no effect on the bath.

It may be queried why sugar is herein given as an ingredient of the bath. In point of fact, it is not a necessity, but at the same time it has its advantages especially where a strongly hardened emulsion is being used, as it causes the prints to come away from the glazing glasses in a flatter condition and prevents cracking of the emulsion; its effect is practically the same as the glycerine bath often used with matt prints.

COLD HYPO-ALUM TONING

Should the reader still be opposed to the hot hypo-alum bath and still desire to obtain the same tones, it is in his power to obtain them without the heat, provided he is in no violent hurry to turn out his work. The average time for toning in the hot bath is fifteen to twenty minutes, but if time is not a special object he should proceed as follows:

Dissolve 3 lbs. of hypo in 60 ozs. of water and add 6 ozs. of powdered alum and bring it to the boil and allow to boil gently for some ten or fifteen minutes, then pour into a deep dish or wooden tank and allow to cool. Prints placed in this bath at a temperature of 60 degrees will be found to tone evenly, and a good color in twelve to fourteen hours—i. e., if placed in the bath overnight and moved about for some few minutes, so that they become evenly and thoroughly saturated, they will not stain by being left until the morning, when they will be found toned and ready for washing. As to the washing; there is a certain amount of deposit in the hypo-alum bath, be it either hot or cold, and it is therefore advisable that all prints taken from it should be lightly sponged over after one or two washing changes of water. After the sponging, very little more washing will be necessary. Should the cold bath become colder than 60 degrees, toning will be very slow indeed; but as the bath gives off no offensive fumes, there is no reason why it should not be placed in a warm room, where the temperature will not fall too much during the night. Of course, this is merely a cold weather hint, and mainly applies where the toning-room in ordinary is in an out-house.

Scranton Convention Talk No. 2

**The Lecturers and Demonstrators for
Pennsylvania's Big Educational
Convention, Scranton, Pa.,
March 17, 18, 19**

AN array of talent has been engaged for this meeting which you cannot afford to miss seeing or hearing. These men are earnest, sincere workers and will lecture and demonstrate for your benefit. *There will be no vaudeville stunts or tragedians playing to the galleries, but men who put their whole soul into their work in order to help you.*

The men selected to handle the subject of "Commercial Photography" will give you practical demonstrations from every point of view, including the business side.

Our studio portrait demonstrators will show you how to obtain the proper balance of light under any conditions. How to make draped portraits, posing of hands, figure posing, grouping, rapid operating. (Subjects selected from the audience).

Some entirely new lighting effects will be produced by a man you have never before seen or heard of, but whom you will see at this convention, and hear plenty of in the future, for he produces entirely new effects in portraiture. Our lectures comprise Practical Lens talks, talks on Studio Costing, Studio Salesmanship, Dark Room Secrets, Plates and Paper, all practical stuff, the kind you are dealing with every day.

We will keep you busy from 9 a. m. to 10 p. m.
J. B. SCHRIEVER, *Pres.*
W. G. MCCA, *Secretary.*

Blue Print Paper

THE use of "blue" or ferro-prussiate paper concerns chiefly engineers or surveyors, who use this form of sensitive paper for the copying of plans and drawings, chiefly from tracings. Thus used the paper yields a copy in white lines upon a blue ground, and among those making this class of material is, therefore, called a "negative" paper, as distinguished from others, which yield a copy in blue or black lines upon a white or almost white ground when working from a tracing of the ordinary kind—namely, one in which the details are in black lines on a clear ground. But blue paper, purely from the photographer's standpoint, is not a negative paper, for when printing in the ordinary way from a negative it yields a positive print of blue color. I daresay that the process, which, by-the-by, is one of the oldest known, is not of particular interest to the majority of photographers, the more so perhaps that the paper itself may now be bought at very low prices in consequence of its wide use by engineers. Nevertheless, it has its photographic uses in the way of making rough proofs, and considerable use is, indeed, made of it in producing prints at a cheap rate for use in schools and classes. It may, therefore, be of interest to deal, not only with the use of the paper, but with the very simple process by which it can be made. There is a good reason for the latter part of our subject, since blue paper gives its very best results only when it is quite fresh. Thus one can easily prepare a paper which will yield better results than a commercial product which may have been in stock for some time. Moreover, the method of preparation is the easiest imaginable, as I shall show below.

PAPERS FOR COATING

Almost any kind of raw paper can be used for receiving the ferro-prussiate sensitizer. The best prints are obtained on the papers made specially for the process by such firms as Steinbach, Schoeller, and others. These are papers of hard surface and strong sizing, into which the sensitizer does not unduly penetrate. But many other papers—in fact, the bulk of papers such as one can buy from a stationer or printer—may be used; not, however, the art or baryta-coated papers, as employed for photographic emulsion printing papers. In choosing a paper, test a piece with the sensitizer as given below, and you will be able to judge at once whether it is suitable. If the print is flat and of sunken-in appearance the paper may still serve excellently

if it is given a coating of size, which fills up the pores of the paper and prevents the sensitizers from sinking in.

SIZING

About the readiest method of sizing is to make a solution of—

Arrowroot	180 grs.
Glucose	40 grs.
Water	20 ozs.

The glucose and arrowroot are mixed to a paste with a little cold water, the remainder added hot, and the whole then boiled up, with constant stirring, best in a porcelain basin, but in default of this in an enamelled iron saucepan. As soon as the mixture boils, the vessel is stood in water to cool, any skin taken off the top, and the mixture strained through canvas.

The sheets of paper are nailed down one on the top of the other on a board about half an inch smaller each way than the paper. Three small pieces of sponge are then used to apply the sizing. Take up a little arrowroot mixture with one and spread a thin paste lengthways and crossways to an even coating. Then go over this coating very lightly with the second sponge to even the sizing, and then, with the third sponge, take off any excess of paste.

Another method of sizing is with gelatine. The mixture is as follows:—

Hard gelatine	150 grs.
Water	30 ozs.
Alum	45 grs.
Wood alcohol	7 ozs.

The gelatine is first put to soak for about half an hour, then dissolved in the water by heating the latter, the alum (dissolved in a little water) added, and, lastly, the wood alcohol. The paper to be sized is drawn into the solution and allowed to soak for two or three minutes, hung up to dry quickly, and again immersed, hanging it up, when drying the second time, by the two opposite corners of the sheet.

THE SENSITIZER

The sensitizing solution consists of two chemicals, potass. ferricyanide and ferric ammonium citrate. There are two varieties of the latter, the brown and the green. The former can be bought from any drug store, as it is a medicament in common use; the latter must be got from a firm of large chemists, such as Merck's. Both will give a very satisfactory sensitizer, but the green citrate yields a paper which prints much more rapidly. When it is used less ferricyanide must be employed, otherwise the naturally. This is bad for the lens in more paper yields copies of a somewhat degraded

brown (flat prints). The formulæ are as follows:—

	Red Citrate.	Green Citrate.
A. Ferric ammonium citrate	80 grs.	110 grs.
Water	1 oz.	1 oz.
B. Potass ferricyanide	.60 grs.	40 grs.
Water	1 oz.	1 oz.

Equal volumes of A and B are mixed together to form the sensitizer. It is best to mix them at the time of use, but the mixture will keep (in the dark) for a very considerable time, but should be filtered before use.

The sensitizer is applied to the sheets of paper with a sponge, going over the paper first one way and then crosswise. It is convenient to pin the sheets of paper to a board a little smaller than the sheets, so that the sponge does not pick up any dirt when it comes to the end of each stroke. This sensitizing may be done in weak daylight or by any artificial light; in short, by such a light as one would use for the handling of P.O.P. The coated sheets are pinned up to dry in a warm, well-ventilated room, say an ordinary workroom with the blinds drawn. It dries in about half an hour, and is then ready for use.

PRINTING AND "DEVELOPMENT"

On exposure to light, behind the tracing or under the negative, the paper gradually changes color, becoming bluish-green, bluish-grey; and finally olive-green, with a choked-up, almost metallic appearance in the parts most exposed to light. With some papers a bleached appearance will be noticed where there is excessive action of light. In the case of negatives, printing occupies a little longer than with P.O.P.; that is, when the sensitizer is made with green citrate. In the case of tracings the exposure is best done in full sunshine, and then usually does not require a longer time than two or three minutes.

For development the exposed print is simply washed in water until the ground becomes clear and white. It is often an advantage to assist the process by sponging the surface of the print to remove the superfluous salts. This is particularly the case with a water supply which is alkaline owing to the lime and magnesia salts dissolved in it. The reason for this is that such water has the effect of slowly attacking the blue image, reducing its depth. By sponging, the washing process is carried out in a shorter time and with less action of water. In the ordinary way prints can wash for half an hour in running water without harm, but if the nature of the water requires it it may be necessary to

do the washing in one or two changes of water to which a drop or two of sulphuric acid per pint has been added, finally polishing off with five minutes' wash in clean water. The prints so made are perfectly permanent so far as ordinary exposure to air and light is concerned, but the color is removed by alkalies and by some other chemicals.

AFTER-PROCESSES

Various methods have been suggested for converting the blue image into one of black or brown. I have tried, I believe, all of them, and have never found one to be worth while. The effect is almost always to reduce the depth of the print and to stain the ground. One process, however, is of value, and that is the use of a fairly strong solution of oxalated potash, which absolutely and quickly removes and dissolves out the blue image. The solution is of service in writing titles on the blue ground of prints from tracings, in removing details which may not be required in the copy, or for preparing white blank panels—in prints from negatives, for example. The solution forming this bleach is as follows:—

Potass oxalate	75 grs.
Water	1 oz.

This can be thickened with gum to allow of use on a pen, but whether used in this or in other ways, the print should afterwards be given a short wash, since if the oxalate is left in the paper the blue image is liable to return in time.

The Care of Lenses

THERE is nothing in which photographers differ so widely as in the way they treat their lenses, some regarding them as almost too precious to be handled, while others treat them with less respect than the carpenter awards to his hammer. We regret to say that the latter class is much larger than it should be. As a matter of fact a studio of the old glass-barn type is a very trying place to keep lenses in if they are left exposed to the variations of temperature which are inevitable during winter. The studio is usually kept fairly warm during the day, but is allowed to cool down quite early in the evening, and during the night often has a temperature below freezing point, the lenses of course, falling to the same degree. When the stove is lighted or the radiators turned on the atmosphere becomes charged with moisture, and a dew condenses upon the cold surfaces of the glass, where it is usually allowed to remain until it evaporates ways than one, as not only is there a risk

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of corrosion or "rust" of the actual surface of the glass, but any smoke or dust which may have settled thereon becomes firmly fixed, so that unless carefully cleaned with spirit there is every possibility of actual abrasion especially when the corner of the focussing cloth is employed. The brass work, although of less importance, is likely to suffer in the same way. To avoid this it is an excellent plan to remove the lenses from the camera at the end of the day's work, and to put them away in the box in which spare draperies are stored, covering them with a thickness or two of some stout material. If even this be thought troublesome, the front combination should be protected at night with a well-fitting leather or velvet cap and the back of the camera kept closed. Many of the old lenses now in good condition owe it to the fact that for years they were used with caps instead of behind lens shutters.

A lens should not be cleaned more often than is absolutely necessary, but it should never be used if there is the slightest veil of smokiness upon the surfaces. The right way to clean a lens is to use a fine cambric rag moistened with pure rectified alcohol.

The alcohol should not be dropped upon the lens but upon the cloth, as in the former case there is always a danger of loosening the black, round the lens cells and causing smears which are troublesome to remove. In case any part of the cells has become bright it should be covered with a very thin coat of a good dead black, which must be allowed to dry before the cells are replaced in the tube. The inside of the tube must be dusted with a soft brush, as dust usually reflects a good deal of white light, or, what is better, lined with velvet, this often increasing the brilliance of the lens in a marked degree. The easiest way to do this is to coat some thin Bristol board with glue, then to press the back of the velvet into contact, and, when quite dry, to cut the whole into strips which will just spring into the tube. This should be done to the lens-hood as well as the tube, especially when fancy lighting has to be done or when working with the electric light. The iris diaphragm if fitted with metal leaves is the better for a little lubrication with oil. This saves the bronzing from rubbing off and tends to easy working. Care must be taken not to leave enough oil or grease on the leaves to make them shiny.

Great care must be taken to avoid giving lenses anything in the nature of a blow or jar, as many troubles may be so caused. Apart from actually dropping a lens, it may be damaged in the process of moving the camera by collision with another cam-

era or accessory or the wall. The principal damages caused in this manner are destruction of centering and injury to the cementing. It has often happened that a blow which has left hardly a mark upon the brasswork has put a stress upon one of the glasses which has seriously affected the general definition. Damage to the balsam is evident to the eye, and should be immediately remedied. It may be well to note that what may appear to be a bad fracture of the glass may only be due to the balsam having given way. We have known of lenses in this state having been laid aside as useless, when an outlay of a dollar or two would have restored them to their previous condition.

It must not be forgotten that many varieties of optical glass change color more or less rapidly with exposure to strong daylight, with a consequent slowing of working. For this reason alone lenses should always be covered when not in use. Some makers provide screw caps to protect the back combination, but we are of opinion that a well-fitting velvet-lined cap of the ordinary type is to be preferred as affording more protection in case of a fall.

Lenses used for outdoor work usually receive worse treatment than those kept in the studio, but the injuries are generally caused by careless packing and handling. It is a good plan to have a solid leather case for each lens. If a lens becomes scratched no attempt should be made to repolish it. Even the original maker cannot repolish a badly scratched lens so that it performs as well as when new: the effect of amateur work may therefore be imagined. Cleaning with rouge should not be attempted by anyone not skilled in optical work, for it takes very little to destroy the figure of a lens, and the more valuable the instrument the easier it is to injure it in this way. All threads on lens cells and tubes should be lightly handled and never forced, as once a thread has been crossed it never works so smoothly again. Moreover, there is always the risk of straining the glass and spoiling the definition. A good lens should be treated with the same consideration as a good watch, and returned to its maker for any needed adjustment or repair.

The Rapid Drying of Negatives

BY MESSRS. A. AND L. LUMIERE AND A. SEYEWETZ.

IT is sometimes useful to be able to dry a negative within the shortest possible time, and the most effective method of accomplishing this has hitherto been the treat-

“THOSE SEPIAS ARE IMMENSE!”

Is the usual surprised exclamation we hear from
photographers everywhere when first shown

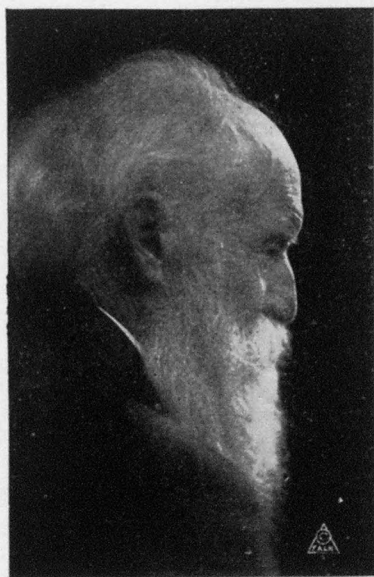
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ment of the negative by concentrated alcohol or acetone. This method, however, does not allow complete drying of the negative after a single immersion, at least two successive operations being necessary. It is also costly, and involves the use of a product which is not only inflammable, but has the additional disadvantage of sometimes rendering the gelatine of the plate opaque, especially if the latter has not been completely freed from hypo-sulphite of soda.

Carbonate of potash in saturated (cold) solution (90 grammes in 100 c. c. of water) gave the best results in our hands, in regard to rapid drying of negatives, at the same time causing absolutely no alteration of the gelatine even after prolonged contact. The negative, soaked in water, is immersed for four or five minutes in the saturated aqueous solution of potassium carbonate, then briefly pressed between blotting paper to remove the greater part of the alkaline solution. Drying is completed by wiping the gelatine coating with a linen cloth. Rubbing will not harm the coating, which will have become very firm, and will assume a glossy appearance.

A negative so dried is ready for printing from, as the surface is quite dry, and resists even pressure of the finger nail.

Carbonate of potash has the advantage over other saline solutions of providing rapid and complete dehydration. Furthermore, all other salts cause white spots to appear, after a short time, on the surface of the plate, these being due, doubtless, to saline efflorescence. With carbonate of potash the coating, suitably dried, remains perfectly brilliant and transparent even after several weeks.

Nevertheless, certain negatives so treated develop defects in course of time, and for

this reason we recommend drying by carbonate of potash only as a rapid temporary method. The negative can, of course, always be subsequently washed in water and dried by air in the ordinary way, the gelatine having undergone no permanent change by the drying treatment.

Death of M. A. Yauch Inventor of Artura

JUST as we go to press we receive the sad news that M. A. Yauch, more widely known as "Arlie" Yauch, died at midnight, Tuesday, Feb. 24th. As my readers all know, Mr. Yauch was the inventor of Artura paper, on which he experimented whilst he was working in the Baker Art Gallery at Columbus as an artist. He gained the assistance of the late Dr. Early, and between them they put Artura on the market and later with Schuyler Colfax made a wonderful success of the paper. Mr. Yauch has been connected with the Eastman Kodak Co. since the sale of the Artura Co. to the latter concern. Mr. Yauch was a most lovable man and had many sincere friends in the profession who will all be deeply grieved to hear of his death.

Rules for Exhibitors at this Year's Wisconsin Convention. Write to Ed. Harwood, Appleton, Wis., for Particulars

Read carefully.—All rules and regulations will be rigidly enforced and any one not complying with them will be deprived of competing.

All pictures must be hung by 5 P. M. Monday, August 31st, 1914.

Rating will be on a basis of a possible 100 points, divided as follows: Posing 25%, Lighting 25%, Chemical Effects 25%, General Effect 25%.

No exhibit will be hung unless dues are paid in advance.

Send your dues to C. E. Wright, Beloit, Wis., and he will forward you a receipt.

No exhibits will be allowed removed from the racks until Friday morning.

All exhibitors must be members in good standing.



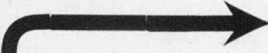
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All pictures entered for competition in Grand Portrait Class must not have name on front of either picture or frame, but should be marked on back for identification and return to owner.

It is very important that all exhibitors shall notify the Secretary at least ten days before the opening of the convention, stating the number of exhibits they wish to enter, also the classes, and about how many *square feet of wall space* their exhibits will require. This is very important, as the committee wish to know how much wall space to prepare for all exhibits.

How to Hold Your Assistant

BY "TEE CEE"

TO secure help in the studio is one thing, to hold it is another. You are continually taking on *green hands* to fill the places of experienced workmen who have left you and gone elsewhere for various reasons. Hiring assistants is nothing more or less than making an investment. To hire a man, spend time and money on teaching him your business and then have him leave you just when he is getting useful is very unfortunate, and yet this is what happens time and again. Either you do not treat him well, or you are careless, and through lack of proper handling you allow your competitors to lure him away.

One large automobile concern says that it costs about \$200.00 before any man develops into a worth while worker, and this kind of arithmetic might be applied to the photographic profession. Even the boy who sweeps out your studio and office is an investment if you have taken pains in teaching him to do things your way. One of the strongest ties that will hold your help and obtain from them the value proportionate to your investment is the assurance that you are giving them a square deal, and will continue to do so.

Confidence in the employer is the life stream from which spring loyalty and interest in the firm's welfare. If these are in evidence even offers of larger salaries will not tempt your employees away. Money does not always count, but confidence and a square deal will bind your help to you when other methods fail.

Don't offer every man a partnership interest in your business the same day he walks into your studio for the first time and then tire him out awaiting the fulfillment of your promises. Better do the right thing. Be square, open and above board, take him into your confidence, treat him as a friend and on a level instead of a slave, and above all, give him a *square deal*.

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N. Y. Convention Notes

ONE of the features at the Buffalo Convention will be a talk illustrated with slides of up-to-date color photography. This will be conducted by Mr. and Mrs. Hipprell of Buffalo, who have made a hobby of the subject. Then there will be "Observations by MacDonald," a talk of copyright by B. J. Falk, and talks and demonstrations by a number of well known photographers.

SITUATION WANTED

Wanted—By lady, a position in a studio. Have had six years experience. B. T., care of this journal. 14-2-2

At once, a position as retoucher and receptionist, or as retoucher and finisher in a first class studio. R. L. S., care of this Journal. 7-2-2

By young man. A1 printer and dark room man. Can operate and retouch. Best of references. L. A. W., 704 Broadway, Lorain, Ohio. 21-2-2

Position as retoucher in a first-class studio by a young lady. 340 S. Banker St., Effingham, Ill. 14-2-2

Position in first-class studio only, by young man, age 22, as general assistant. Making a specialty of operating. Use Sky-light or Shoberg machine. Six years experience in best studios. Best professional references. Open for position May 1st. If interested, send for samples and particulars. Address C. H., care of this journal. 21-2-2

Young man desires position as first-class printer or retoucher. Can operate. Reference. Prefers situation in Wisconsin. Write, stating work and salary in first letter. Address, W. C. Otto, 159 Ceape St., Oshkosh, Wis.

HELP WANTED

At once, a first-class lady receptionist and retoucher, for my Albuquerque Studio. Send references, sample of retouching and salary wanted in first letter; would also like photo. Permanent position. Address W. M. Gray, Santa Fe, N. M. 21-2-tf

Leading studio in Southwestern City of 40,000, second floor, centrally located, strictly modern fireproof building. This place has a high priced patronage and it takes a good clean workman to handle the place. Unless you have money and can make good, don't answer this ad. O. K., care of this journal. 14-7-4

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We are not at all particular how your manuscript look or read. What we want is information of value, illustrated or not.

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Wanted—A No. 1 printer for D. O. P., also capable of handling commercial work. If you are live wire write J. B. Hostetler, 216 Brady St., Davenport, Ia. 14-2-2

First-class retoucher and background worker, negative and positive. First-class pay. Position permanent. Shrader, Little Rock, Ark. 31-1-4

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Studio in hustling college town of 10,000 population; best location in city, ground floor, fully equipped and modern in every respect. Only two other studios in city. Best of reasons for selling. Write for particulars if you mean business. Teufel's Art Studio, 120 W. Oak St., Fort Collins, Colo. 24-1-5

Paying studio in city of 14,000. Gets the best prices and does the largest volume of business. Practically no competition. Price \$1,200.00. Address O. O., care of this journal. 21-2-2

Ground floor studio in county seat town of 3,500 located in a veritable garden spot of Colorado irrigation. Million dollar sugar factory, main lines of C. B. & Q., and U. P. R. R. Fine altitude, delightful climate.

Studio equipped with splendid apparatus up to 11 x 14, and can show good earnings every month in the year. Will sell for less than one year's profits. Seven small towns in the county to draw from.

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Photo Studio. Doing a business of \$4,000 yearly, best equipment, low rent, good lease, and two floors of space. Will stand rigid investigation. Best reasons for selling must dispose of Studio by April 15th.

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One Victor Flashlight Cabinet, good as new, half price, \$37.00.

One National Autograph Register, new. Makes two duplicates, \$20.00. Golling & Hesse, 620 Nicollet, Minneapolis, Minn. 10-1-tf

Newly furnished, well equipped studio, located on main street in city of 13,000. A bargain if sold soon, as I wish time to study a new line to follow in Spring. Splendid chance for young man of limited experience, as I would be glad to help him get started. Address, George Send, 125 Front St., Traverse City, Mich. 21-2-1

First class ground floor studio, doing a nice business, north light, city water, gas and electric lights. Population of town, 10,000. Must sell by April 1st; will sell cheap for cash. The Faro Studio, New Philadelphia, Ohio. 21-2-4

Photographic tent. Five foot wall, lined with black. Only been used nine months. Will sell for half first cost. Write for particulars to Plecker & Maury, Lynchburg, Va. 14-2-2

Leading studio in county seat town of 10,000, in Central West Missouri. Does \$5,000.00 business per year. Girl College Annual and High School Annual commences next month. I have made the work for these annuals for the past 9 years. No run-down studio, but a live going proposition. Four year lease at \$15.00 per month. Price \$2,000.00; cost more. \$1,000.00 cash, balance on time. A rare opportunity. Address P. A. M., care of this journal. 7-2-2

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Wanted: A live, going studio, Pennsylvania or nearby states preferred. Tone, care of this Journal. 17-2-TF

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Studio equipment of every description, including cameras, lenses, backgrounds, accessories and everything necessary for studio work. Must be in first class condition and at bargain prices. Will buy complete or in part if satisfactory. Must have goods beginning of February. "Studio," care of this Journal. 24-1-TF

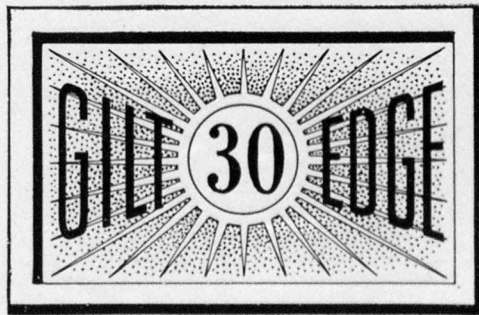
Retouching for the trade; good work; usual prices; send negatives with money order; parcel post; C. W. Northrup, Middletown, Ohio. Reference Ed. Watson. 17-1-JFM

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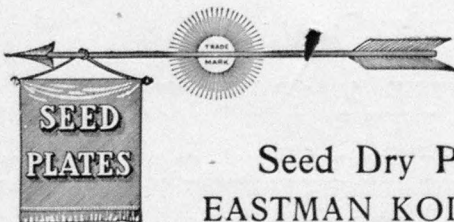


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