

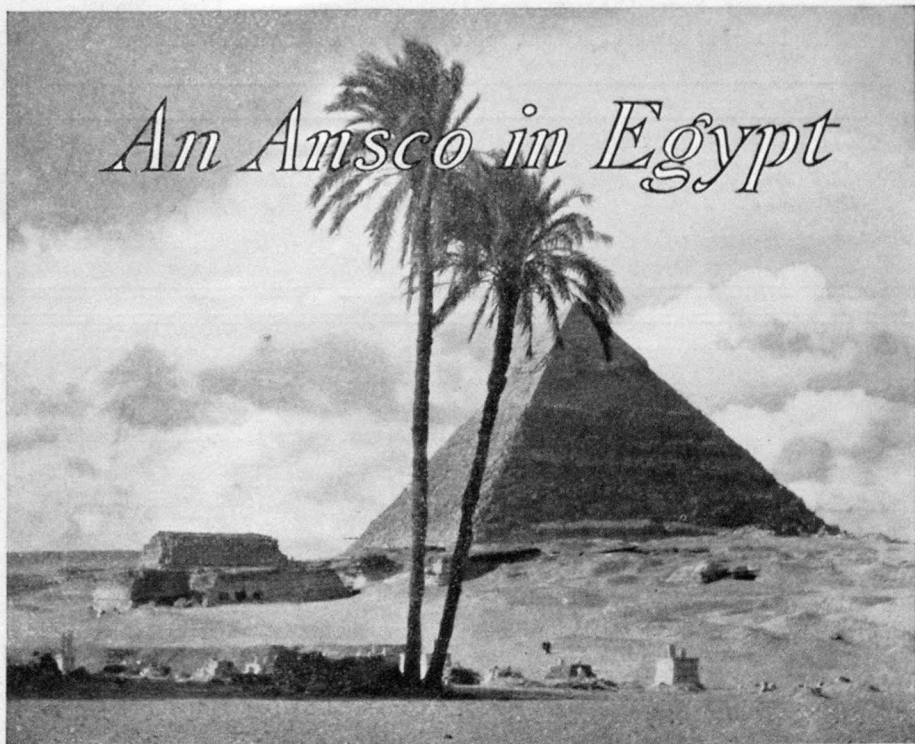
ABEL'S PHOTOGRAPHIC WEEKLY

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

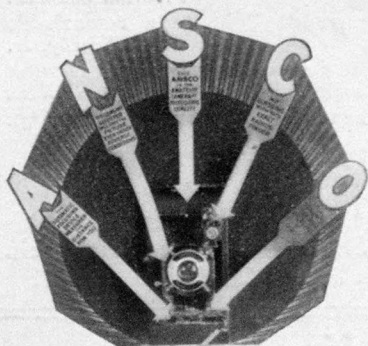
Vol. XIII. No. 322.

SATURDAY, FEBRUARY 28, 1914

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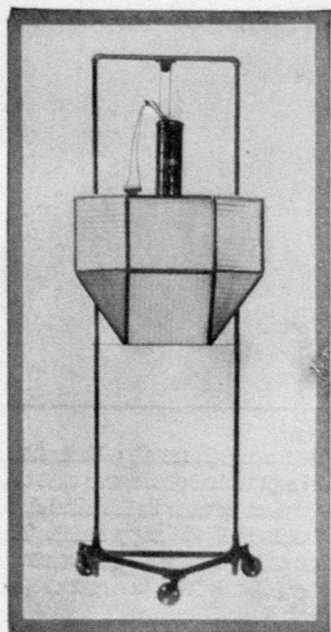
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ABEL'S PHOTOGRAPHIC WEEKLY

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. 322

SATURDAY, FEBRUARY 28, 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.

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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

HOME Portraits. The closing date of our Home Portrait Competition gradually draws near. Two or three excellent articles have already come to hand but we hope that there will be quite a few more who will send us in their ideas and experiences on Home Portraiture before March 15th, the closing date. Home Portraiture is going to play a large role in the photography of the future and we want our readers to get as much knowledge on this specialized business as possible. So those of you who know anything at all about making Home Portraits, send along your ideas, even if you do feel that you have little chance of winning the \$25.00 prize.

RESITTINGS. The re-sitting question is always one that bothers photographers. Every studio is subjected to this nuisance and the best studios never raise an objection when a patron calls for a re-sitting, even when the re-sitting is unjustified. Some there are, we know, who try to argue the patron out of it, but this usually results in unpleasantness and a loss of custom. Recently we read of a rather good suggestion in the way of handling this question. Many patrons ask for a re-sitting with the idea that they will have an extra number of proofs from which to make a selection—in other words, they try to put one over on the photographer. To choke this off, when you next have a re-sitting, advise your patron that the negatives of the first sitting, not being satisfactory, have been destroyed and that orders will be taken only from the new proofs. This is a fair and justifiable procedure and will tend to show the patrons that the photographer is a businessman and takes them at their word, when they raise a complaint about their first negatives.

TRAVELING Exhibition. We have seldom spent a more pleasant hour than the time we took to look over the pictures sent in to us for the Traveling Loan Exhibition which we are collecting for the various State Conventions. It is not the least bit of exaggeration to say that the pictures sent in will form a collection as good if not superior to any exhibit ever shown at the National Conventions, and it will be a rare treat for those attending the Conventions this year. We are particularly pleased at the sincere way in which those who have been asked to exhibit have approached

the matter. Many of the pictures are beautifully framed, but, of course, all pictures which come unframed, will be framed at our expense. Several have written us that they are sending pictures but have not yet had time to get them out. So we shall make the last date for receiving pictures March 20th. The first Convention the pictures will be sent to is in April, so we will need time to catalogue the collection and have the proper traveling boxes made. In these boxes, each picture will have its own place and will be so packed that there will be little chance of breakage. There will be over one hundred pictures in the collection, and they will be shown *at every State Convention this year* with the exception of New York and Pennsylvania, where they will not be needed owing to the extensive exhibits they have already provided for.

CONVENTION Boosting. We would be discourteous if we did not make a passing remark on the very remarkable way the New York and Pennsylvania Conventions are being advertised. The Pennsylvania method, of course, has been the now well known one of direct approach through the medium of the salesman and demonstrator and on top of this a series of strong printed boosts detailing the various lectures, competitions, etc., to be pulled off. The New York Meeting has been advertised by a series of the best worded and most interesting cards and folders that I have ever seen. President Beach, or whoever is responsible for the New York boosting, has taken the personal tack, and talked about the men who will do things at the Buffalo meeting in a way that brings them right before you. The attendance at both these meetings should be record breakers, or else there is absolutely nothing that will stir the photographer from his studio and that rut which differs only from a grave by its length and breadth.

A Few Facts About the 1914 P. A. of A. Convention

BY MANLY W. TYREE
President P. A. of A.

FOR the first time in the history of the National Association the scene of the Convention for 1914 is shifted from the East, North and Middle West to the land of Dixie. This affords an exceptional opportunity to the Southern Photographers to visit the big show and get in touch with modern ideas without having to travel so far from home.

The program of the Atlanta Convention is to be strictly of an educational character. Nothing will be shown that is impractical but it is the purpose to give you a program that is brimful of practical work that you can use to advantage every work day of the year.

Here is the program that you are to spend a vacation to see:

There will be well known photographers who will demonstrate to you under a sky-

light similar to the one that you are working every day. All standard plates will be used. These men will be assisted by regular demonstrators of the various Plate companies. You will be shown the manipulation of light, the method of handling the subject and 30 minutes after the close of each demonstration, the plates exposed will be shown developed on screens so that every one can view them. By the use of the Balopticon, the plates while being projected will be worked in with background, retouched and etched, in fact all the latest ideas for improving the negative will be fully carried out by expert retouchers—in full view of every one in the audience, no matter how many people are present.

After the negatives are worked up, they will be handed to the print demonstrator who will make prints off of them in the



*Those Attending the 1914 Banquet of the Professional Photographers of Pittsburgh.
Photograph by R. W. Johnston Studios*

various grades of paper. These demonstrations will be conducted by the various paper manufacturers, each in his own stall, fully equipped to give you the latest ideas in masking, dodging, etc., that is used to get the finest possible results in the finished prints. All questions will be answered, and the demonstration will last 4 hours, so that every one will have the opportunity to study and learn without hurry.

As the Air-brush plays an important part in every well equipped studio and as the average photographer has not had the advantage to see the practical working of this little instrument as applied to photographs, a well known artist will be on hand to give you the actual results by the brush and will make it so simple and plain to you that you can apply it to your business at once. You will be surprised what an important part this brush plays in raising not only the standard of your work but your prices.

The business end is well taken care of by men who will talk plain to you about the leaks and how to prevent them. These talks will be plain and to the point. The idea is to give you some real-meat and information that will prevent an extravagant outlay of cash with small returns.

The Atlanta Convention should go down in history as showing the finest collection of pictures ever brought together and this is the reason upon which I base my calcula-

tion—three pictures will be solicited from each exhibitor and will be passed upon by a jury of three, one artist and two photographers who are recognized for their ability. All pictures submitted will be hung—those rating above 65 will be placed in the accepted class, all others will be placed in the rejected class. No names to appear on any pictures. The jury will be present at all times to give criticism by request—should your picture be placed in the rejected class—the jury will be there to tell you why—in their opinion—this is true.

Now listen—in order to form a permanent collection of pictures to be owned by the National—pictures will be purchased, not to exceed 20 in number, of the best pictures exhibited and for which the Association will pay \$25.00 each.

The writer has been promised pictures from the very best workers in the country and abroad.

The ideas inaugurated in handling this exhibit should get the best results.

Color photography will not be neglected and a fine collection of Autochromes are being sought and a splendid set is expected.

Space will not permit me to go into detail of the many advantages derived from visiting the Atlanta Convention, June 15th, but I want to impress you with the fact that it is the desire of the officers to give you five

days of Convention that will be chuckfull of ideas that will help you to better your work. There will be no "going over the heads" of any one. Whatever is given will not be theory but actual results that you can apply to your own business.

There is no appeal made to you to visit this meeting to help the organization. While you will do this if you come—at the same time—when the convention is over—you can count over the amount of cash that it cost you and go home feeling that you have had a great big heaping pound of your money's worth and will be glad that you went. Then for the next twelve months turn the information that you received into good hard dollars and anxiously wait the coming of the future convention.

MANLY W. TYREE.

Dates for Nebraska Convention Fixed

AT a meeting of the officers of the Nebraska Photographers Association, held on February 18th, it was decided to hold the 1914 Convention on May 5-6-7 at Lincoln, Nebraska. The Tindell Hotel is to be headquarters, and the Association will there have the finest hall they have ever had for a Convention.

Oklahoma Association Settle Convention Dates

THE Executive Committee of the Photographers' Association of Oklahoma, at a meeting in the Wells Studio of Oklahoma City, decided to hold the annual convention September 8-9-10, in Oklahoma City. Further information will be given out later.

"ECHOES"

Strengthening the P. A. of A.—Assur Colors

BY G. HANMER CROUGHTON

HERE commenceth the round of conventions and presidents, vice-presidents and secretaries are excelling each other in glittering promises of good things to come.

It must tax the brain of executive officers to find something new to offer, but I see our permanent secretary is asking for suggestions, as he is not a photographer, it will take him a little time to get in touch with the needs and aspirations of the members of the profession, and I hope he will be in receipt of many suggestions, for it is easier to write one's thoughts than it is for an unknown man to stand up before a crowd at convention meetings and talk.

There appears to be a decided feeling that the Permanent Secretary's first job will be to put the management of the Association and its Convention meeting upon an efficient business basis.

As his experience has been (as I understand) as a booster for a business organization, he should want no suggestions on that head, but he will want to know the kind of material he has to work with and for.

Certainly the first thing to accomplish is to strengthen the Association by increasing the membership and obtaining a staying membership. Members who will pay their dues every year are wanted, no matter whether they attend the Conventions or not and I am firmly of opinion that can only be accomplished by reducing the dues. The idea which has been suggested that

the dues should be one dollar per year and those attending the Conventions paying into the treasury the other two dollars, appears to me fair and I think would effect the purpose of getting a permanent membership.

The record with the proceedings of the Convention in full should be sent to every member, the advertisements should pay the expense of printing, etc., etc. I think it would add to the value of the Record if the pictures chosen by the judges for it had the judges' analysis of them printed on the opposite page.

I am also fully convinced that the system of judging the exhibits of photographs sent by members and others could be greatly improved. As I have written before, a man who has had one or more pictures rejected wants to know why and the member generally want to know why the record pictures have been chosen.

I have a great curiosity to see how the plan adopted by Mr. Schriever, the President of the Pennsylvania State Association, will work out. Mr. Schriever aims to give every exhibitor a record of the decision of the judges with the addition of personal criticism of the pictures as they are hung. This ought to be more satisfactory in every way.

That the majority of exhibitors would profit by the method I have no doubt, if they really wish to learn, and that they (the majority) need to learn I judge by the pictures that I have to criticise both in the

Weekly and privately, so that any system that will put the exhibitors in actual contact with the judges must be of benefit.

Another question of vital importance that has exercised the brains of former executives and will give the Secretary some thinking is the method of gaining a closer affiliation of the State Association with the National. The action of the congress (members of which are delegates from the various state associations) giving them for three years all the legislative power seemed to me at the time like the tail wagging the dog and it seems so still. It is true most of the delegates were men who have been for years influential in the P. A. of A., but I do not quite like the idea that the Association has no power either of affirmation or rejection, but the thing was done and as it was pointed out it is an experiment for three years only. It can then be rescinded if it does not work as well as its authors expect.

Some time ago I wrote in the "Echoes" my experience with the Assur colors. This week several readers have asked me questions about them and in the four days of

this week I have received many letters asking me for my opinion of the colors and of my methods of working. The opinion I expressed at that time I still hold—that they are easy to work with, transparent, and effects can be obtained with them more easily than with transparent oil. Then there is another advantage. There are twelve different tints *all transparent*, whereas with oil there are very few that are really transparent. There is but one blue (Prussian blue), two yellow (yellow lake and Italian pink), one red (Madder lake), that I can use in the regular oil colors. The twelve different tints of the Assur colors are equally transparent and go on smoothly and mix without muddiness.

As to the method of working, the instructions that come with the colors are full and plain so that no one with the least knowledge of coloring need fear failure, and a novice has the advantage of being able to wipe off his failures without hurting the print and can use it for another trial. As the agents say these colors are not oil there is no need of sizing the print before coloring.

Photographers Get Best Returns When They Push Seasonable Goods

THE statement made in the title of this article would seem to leave little room for argument. It is so self-evident. And yet it appears to be quite a common habit among certain photographers to settle on one or two kinds of card stock and folders and to use them all the year round and for all occasions. There may be a rough economy in this for it is reasonable to expect a reduced price with big orders or standing orders. But the real economy of the transaction is not so apparent when one considers that the kind of goods that will sell readily at Christmas, for instance, are not so seasonable or salable in the spring or at Easter. They may sell in limited quantities but they drag and require greater persuasion on the part of the receptionist.

Therefore, while you will not lose sight of the Holiday standard of size, price and quality for your Spring business, yet many studios find it necessary and more profitable, to feature seasonable goods. It doesn't take any wide stretch of imagination to see how many studios neglect to note this important phase of the business when one looks at the show cases with the Holiday display of calendars and other goods, slightly frayed and discolored,

and if you stop to think that this show case display in many instances is taken by the public as a sign of what you have for immediate sale, it isn't hard to understand why some studios complain of slow business.

Taprell, Loomis & Company seem to have understood this need of the studio very thoroughly, and they are featuring a number of things in their spring line which the progressive studio would do well to investigate. Not necessarily cheap goods, but *seasonable*. I can only enumerate a few of them here, but I understand that they have a new spring catalogue about ready to mail out, so that each and every studio can get a thorough and complete idea of what they have to offer.

The CLASS PORTRAIT & GROUP ALBUM (listed on page 8 of their catalogue) is particularly desirable, reasonable in price and appropriate for this season, as it enables you to make a bid for the class and group portrait. Just a neat leather album with three leaves, or a capacity of six portraits, and you can add extra leaves up to a capacity of fifty portraits, made for 4 x 6, 5 x 8 and 8 x 10 prints.

Their suggestion to change your talk of Holiday goods in selling your leather novelties to birthday and anniversary presents

is a wise one—in fact, with an article like the DRAWING ROOM PORTRAIT HOLDER (listed on page 9 of their catalogue), you can catch many an extra dollar from the prosperous baby customer.

The SALERNO (listed on page 11 of their catalogue), the SARTOFF (listed on page 12), the BEAU (listed on page 15) and the PORTRAIT PROOF (listed on page 13), offer you something, particularly in the 4 x 6 and 5 x 8 sizes, specially appropriate for the good priced staple sheet portrait—in fact, in looking over these particular styles the designer seems to have reduced ornamentation to simple richness which is the desirable quality in a photo mounter.

You will find this demand for the 4 x 6 and 5 x 7 group quite extensive in the first few months of the year, and their RECEPTION GROUP (listed on page 16 of their catalogue) and ART PROOF GROUP (listed on page 16 of their catalogue) will be found specially desirable for this class of picture.

The studios that have been using their VENETIAN (listed on page 26 of their catalogue) do not want to lose sight of the fact that it is also made for 4 x 6 Black and White, Buff and Sepia tones.

Photographers who usually make a specialty of confirmants' and communicants' portraits will find their COMMUNION FOLDER and CARD (both listed on page 38 of their catalogue) as well as their CONFIRMATION FOLDER and CARD (both listed on page 39 of their catalogue), particularly desirable for this season's work, desirable not only from the standpoint of styles, but for a price better than they would get pushing the cheap range of styles. For the smaller-than-4 x 6 portrait—in fact, they have made this portrait attractive, so attractive that the undesirable post-card idea looks altogether too cheap to the public in comparison with them.

To sum up, their line of Spring mountings give you such a wide range of *seasonable* goods and offer you the greatest possible value at the lowest possible price, giving the photo the highest possible selling power, that it is well worth your while to get hold of their Spring catalogue and study what it has to offer carefully.

They have got one particularly desirable feature in their catalogue on Page 2—their CLASSIFIED INDEX, whereby the different mounts are grouped under different headings, enabling you, when ordering, to get a complete idea of all that they have to offer for each class of print—single weight, double weight, matted, tipped on or solid mounted. (Adv.)

Report of the Executive Board of P. A. of Iowa.

EXECUTIVE MEETING

THE Executive Committee of the Photographers Association of Iowa at its annual meeting, at the Savery Hotel, Des Moines, Iowa, arranged for the Twenty-third Annual Convention to be held in that city April 28, 29, 30 and May 1, 1914.

Roll call found the Committee present as follows: President, P. A. Newberg; Second Vice-President, C. H. Gilbert; Treasurer, H. E. Link; Secretary, H. W. Flint. Owing to our First Vice-President, R. A. Steinhaus, disposing of his business in Iowa and leaving an office vacant, President Newberg appointed C. H. Gilbert as First Vice-President, and H. H. Egbert of Atlantic, Iowa, as Second Vice-President.

The Des Moines Auditorium was selected for the exhibit of pictures, manufacturers' and dealers' demonstrations, business sessions and lectures.

Committees were appointed as follows:

Reception and Entertainment—All Des Moines photographers, composed of Webster, Hostetler, Townsend, Courtright and Bramson.

Hanging of Exhibits—C. H. Gilbert, Independence; H. H. Egbert, Atlantic; Will Dyall, Mt. Pleasant.

Advisory—Past Presidents Voiland, Reid and Free.

Press—Browning, Hostetler and Free.

Floor Manager—J. G. Browning.

PICTURE EXHIBIT

Classes and Awards

Grand Portrait Class—Open to any photographer outside of the state exhibiting the three best pictures. No restrictions as to size, kind of frames or kind of paper used. Entry fee \$3.00, to be sent in advance to the secretary, H. W. Flint, Waterloo, Iowa. Prize, a Beautiful Cup.

Prize Winners' Class—Open to every photographer in the state who has won a prize. Six pictures, 9 inches or larger. Prize, a Beautiful Loving Cup.

Class A—A beautiful Gold Medal will be awarded to the member showing the best six pictures, nine inches or over, one dimension. Second prize, a Silver Medal. Open to members of the association, residents of Iowa.

Class B—A Fine Gold Medal will be awarded to member from town of 5000 inhabitants or less. Requires six pictures, eight inches or larger. Second prize, Silver Medal.

Class C—A Gold Medal will be awarded to a member from town of 2500 inhabitants

or less, showing six best cabinet pictures or larger. Second prize, Silver Medal.

Class D—A Gold Medal. Open to all members from towns of 1500 inhabitants or less. Six cabinets or larger. Second prize, Silver Medal.

Miniature Class—A Beautiful Gold Medal to any Iowa photographer, a member of this association, showing six best miniature Portraits, to be not over four inches any dimension, frame separately or collectively, with or without glass.

Home Portrait Class—A Gold Medal to the member showing best six Home Portraits, 4½ x 6½ or larger. This class is not for home portrait effects in the studio, but must be made in the homes. Second prize, Silver Medal.

Children's Class—To Iowa photographer showing best six pictures not larger than 5 x 7, nor smaller than cabinet, taken from negatives, work from which has been sold and subjects not over twelve years of age. First prize, Gold Medal. Second prize, Silver Medal. Third prize, Silver Medal.

Prospective exhibitors are requested to write to Secretary H. W. Flint, Waterloo, Iowa, for circular giving full information.

Speculative Photography Discussed by New Jersey Photographers

AN open meeting (an experience meeting, so to speak) was held in Newark, Monday evening, January 19th, under the auspices of a committee appointed by The Northern Section of The Photographers' Association of N. J. It was well attended by photographers of vast experience, both members and non-members of the Association.

Speculative Photography was the topic exclusively discussed, every person present expressed themselves against such methods as outlined, and many sad experiences and examples were cited. The lure of the use of well known names of photographers means nothing to you; don't ever be fooled by these references, for if it goes wrong you must pay the freight, you and you alone, and many of these so-called prominent photographers are sometimes bad business men.

"*The Temple of Childhood*" is now the issue. It is *Speculative Photography*, pure and simple. "Look Out."

A "Photographer's Capital is the confidence of his Patrons." You cannot retain that confidence by putting out a proposition, advertisement or business puller that is at all questionable. Your customers, real or prospective, do not expect you to work for

nothing. They may want bargains, but not if their trade is worth having, they grant you that you are entitled to a fair living, profit on what you do for them. The more frank and honest the method you use in inviting them to your studio, the more sure is the road to success.

The Photographers' Association of N. J. assume no right to pry into the affairs or try to dominate the trade methods of practitioners of our business. Their mission is the uplift of our profession, and of all who follow it for a livelihood. We have no other motive in spending our time and money in this offering for your consideration, containing in condensed form the advice and experience of all class of photographers.



How Some Studios Try to Get Patronage

THE Moffett studios in Chicago are the real original hustlers when it comes to working schemes to get people into their studios. Recently they have run afoul of the Tribune newspaper in Chicago as witness the following clipping from the Tribune:

BEWARE STUDIOS CLAIMING TO ACT
FOR "THE TRIBUNE"

No Private Photograph Gallery Has Been
Authorized to Make Pictures for
This Newspaper.

Complaints have been made to The Tribune that certain persons have made representations that the Moffett Studios were official photographers for The Tribune.

One Chicago woman says a woman solicitor for the Moffett Studios represented over the telephone that she was the society editor of The Tribune.

"She told me the only pictures The Tribune would publish were those made by Moffett," said the society woman. "She said Moffett was the official photographer for The Tribune. I happened to know by the voice that it was not the society editor of The Tribune speaking, so I reported it."

Evan A. Evans, manager of the Moffett galleries, peremptorily denied his solicitors had represented themselves falsely, but refused further to discuss the subject.

The Tribune wishes to inform its readers that neither the Moffett studio nor any other photograph concern represents The Tribune in any way.

Photographs are published in The Tribune according to their news value regardless of who made them.

'TIS HERE—MAYBE!

Now, when my friend Herman Boers, of the L. Black Co., Detroit, Mich., found out that fire had destroyed the plant of the Detroit Loose Leaf Specialty Co., makers of photo albums, he wrote me about it right away, knowing that it would interest the readers of Abel's. When something happens in your city that photographers want to hear about—

GO THOU AND LO LIKEWISE

SOME NEW CORPORATIONS

The Dunrite Photo Finishing Company, Cleveland, \$10,000, by Burton E. Williams, Malcolm E. Hicks and J. E. McQuigg. (This is a rather suggestive title.—Ed.) Crocker & Roberts, inc., of Hartford, Conn., photographic supplies; capital, \$2,500. Benjamin B. Crocker, William A. Roberts and Henry A. Lienhard, all of Hartford.

Here is a lesson in brotherly love. When Mrs. Mitchell of Beverly, Mass., was burnt out, William Smith tendered the loan of his studio to her and she is busy there now making her sittings. Good for the Smith family.

There is only one way to make real friends, and the way is perfectly simple—Be One.

Fadner of Neenah, Wisc., has been the fortunate possessor of a real head of hair. Probably his mother called it a "shock of hair," but it was of the dark variety and not of the red. Which is all the more extraordinary as he recently tried to get away the title of human torch from his red-headed brothers. Very carelessly he allowed a flash light as he was manipulating to get a leetle too close to himself—result—biff and the blaze had connected with his beautiful hair. There was a smell of burning. The human torch act was a grand success. Fadner wasn't hurt much, and he is starting to grow a new crop.

Louis Harris of Staten Island, New York, has just bought some property there, paying for it \$60,000. Probably he has refrained from listening to the wiles of the automobile agent and ticket agent and others who offer speculative get-rich-quick schemes. Anyway, here is another instance of a man who had made money making faces at people.

Dear Mr. Abel:

When I fail to take Abel's Weekly you will know there is a mistake or I am dead. Best wishes.

J. F. Short,
California, Mo.

WELL, WELL, WELL—

From one of the boosters for the New York State Meeting.

"Everyone knows JUAN C. ABEL. Well, Abel gave such an able talk on "Business Management" at Kansas City, and it created such a furore that he was forced to repeat it on the following day. Now, Abel will give us a revision of that talk, he will bring it up to date and make it still abler. It treats upon a strictly business subject, one that is almost new ground to photographers and can be better understood through a few direct words than by reading a dozen books. We need this instruction. Our wives need the money."

Much obliged.

A "Come-Back" From Colo.

Dear Mr. Abel.

I have just finished reading the remarks of Mr. "What's the Use" Shiel from the "skeeter" district and cannot resist the temptation to say a bit. Soberly stated, his method of abuse of individuals will not help to remedy any of the ills he complains of. Let him take pattern of the straightforward letter of President Tyree in the same issue. I will only call Mr. Shiel's attention to his own statement "that a large majority of photographers are level-headed business men" and in the ranks of such there is little room for abuse. I believe we have some of these level-headed fellows "inside" the association, and that we are progressing right now.

FRANK E. DEAN.

NEW PROCESS FOR PHOTOGRAPHIC PAPER

A photographic paper manufactured by a new process has aroused interest in London. The process obviates the necessity of employing a pure raw paper base and enables photographic papers to be produced in Great Britain, America or other countries without going to France or Germany, which have had a monopoly in the supply of the raw paper. The new paper is produced by Baryta Limited, a London company. By the process a cheap raw paper can be employed in place of the expensive pure paper.

Photographers in Minneapolis met the school photograph situation by putting in sealed bids for the work and submitting samples. When the bids were opened, all the photogs. had made the same price. That's the way to beat out the petty graft on school photographs, provided they stick to their guns and one of their number does not see the head of the class privately afterwards.

Second Annual Ball of the Chicago Photographer's Club

I HAD barely returned from the ball of the New York photographers when my associate editor hustled me off to Chicago to attend the annual ball of the Chicago Club, and this in spite of the fact that the railroads were blocked with snow and that it was beastly cold and that I would rather have stuck my feet up on my desk for a while and ruminated on things generally and the hard lot of an editor in particular. But I am glad I got to this ball. It helped to clinch my conviction that photographers and their women folk stand up with the best of God's children. The big ball-room of the LaSalle Hotel was filled when the order was given for the grand march and while the invitations had said "informal," few there were who were not togged out in swallow tails and tango-fronts, while the ladies of course, were a sight pleasing to tired eyes. What astonished me most was that the old fashioned two step and waltz seemed to be the prevailing styles but as the evening wore on a few more daring broke into the one-step and tango and hesitation, which, after all, are much more restful.

The president of the club, Commodore Steffens, was absent, owing to illness, but he was represented by his son Leo. Others present were Mr. and Mrs. Taylor of the Hammer Co.; Mr. and Mrs. Tyson, of

Sweet Wallach and Co.; Mr. Theo. Johnson, and daughters; Johnny Dietrich; Mr. and Mrs. Chas. French; Chas. Walinger; Mr. and Mrs. W. A. Graber; Mr. and Mrs. Nemecek; Mr. and Mrs. Monfort; Mr. and Mrs. von der Heide; Mr. and Mrs. Brace; Mr. and Mrs. Finley; Mr. Neidhardt and daughters; Miss Clara Hagins; Miss Percival; Mr. Heinemann and daughter; Mr. Gentzel; Mr. and Mrs. Moody, of Cramer Co.; Mr. and Mrs. Stafford; Roger Hostettler; Mr. and Mrs. Lewis; Mr. and Mrs. W. F. Hartman, of the De-Mo Co.; Messrs. Wheelock and Gates, of Anso Co.; Mr. and Mrs. Frey, of California Card Co.; Mr. Dailey of Photo Products Co.; Mr. E. L. Fowler, of Evanston; Mr. John Lavecha; Mr. Toloff, and so many others that it is quite impossible to place all their names here. It was a most successful affair and everybody concerned is to be congratulated.

New Jersey State Meeting

THIS will be held at Trenton, April 23d, one day only, but as much will be crowded into that day as is usual in a two-day convention. No dealers or manufacturers will be present. "Business" will be the main topic, with demonstrations and talks sandwiched in. Speculative photography, co-operation, advertising, overhead charges—these are some of the topics to be discussed.

WITH ABEL'S ADVERTISERS

It is easy to understand that—a home portraitist's success depends largely upon the cleanliness and dispatch with which he can work.

In designing the Halldorson Home Portrait Flashlamp, the object has been to overcome the necessity of contact with soot and smoke and all common objections to flashlamps.

The possibility of arranging the light upon sitter by means of electric prooflight from the same source as the flash and screening it off with the attached screen means scientific lighting plus the speed of flashlight. The expressions of the sitter are snapped instantly. Note advertisement in this issue.

The spontaneous success accorded to the Geisler Home Portrait and Studio Lamp is not surprising when you are acquainted with the remarkable photographic results produced with this lamp.

It has recently been greatly improved and its light efficiency increased so that changes of expression can be caught with the shortest possible exposure and when you consider that it requires but a few seconds to attach it to any ordinary Electric house socket to be ready for use and that the outfit packs into a small flat case for transportation you cannot afford to pass this lamp if you are looking for a Home Portrait or Studio Light where adaptability, portability and general excellence are a desideratum.

Every lamp is tested and guaranteed before shipping which removes any doubt as to its reaching you in perfect working order.

Square deal Willoughby has these lamps in stock and a postal to 810 Broadway, New York will bring you further particulars.

We understand that Mr. Willoughby has a new catalogue on the press. Send for a copy if you wish to save money.

From now on Ansco Company will deliver only the new style Ansco Printing Machine with new extra heavy switch, side flaps and extra hand switch at the side.

The object of this hand switch is to turn on the white lights when required for adjusting the negative, for fixing the mask, etc., and also to serve as a supplementary switch for printing purposes in case anything should happen to the main switch. The old style main switch was provided with a notch so that it might be pressed down and remain in position with the white lights on for adjusting the negative. It was found, however, that it was better to have a separate switch for this purpose.

The new printer will also contain four 150-watt lamps placed in horizontal position instead of nine 60-watt lamps in vertical position. This gives a more even illumination and increases the speed of the printing about one-third over the old style machine.

These necessary and desirable changes have added considerably to the cost of manufacture, and Ansco Company has been compelled to make a slight increase in the price. The machine will now list \$5.00 higher than the old style, making the list price of the machine as follows:

Without lamps	\$40.00
With lamps	45.00

These machines will also be supplied on special order, in quartered oak, with buffed brass trimmings, hand polished at somewhat higher prices.

There are a certain number of lenses in this country that are mentioned as in a class by themselves when it comes to perfection of workmanship, beauty of results obtained, and absolute dependability under all sorts of adverse conditions. The Goerz lens is surely one of these, and the studio equipped with a Goerz never worries about the lens part of its equipment. Write for their handsomely illustrated catalogue, and mention Abel's. It helps us.

The Victor Studio Flash Cabinet is used in many of the progressive studios of this country, because their proprietors have discovered that by its use they can produce any desired kind of lighting, and fully equal work with daylight. The Victor Flash Cabinet will produce an Instantaneous Exposure Light at any time. Write to Jas. H. Smith & Sons Co., 3540 Cottage Grove Ave., Chicago, for their descriptive booklet.

Dr. Chas. L. Mitchell, of Philadelphia, is advertising his preparation "Stick-em-Flat" in Abel's these days. The beauty of this preparation is that it does what its name

implies and really does not curl or cockle your prints, no matter on what kind of a thin mount you are mounting them. It can't injure the print, either, because there are no harmful ingredients. You can get a four ounce jar by parcel post for 25c, and it's worth trying.

The Assur Colors

Our staff correspondent, Hanmer Croughton, has at various times written about Assur colors and as he is an artist of no mean repute himself, his recommendations of the colors are worth while. These colors are simple in use and give the most effective color rendering for portrait work of any colors we know. Assur colors are the proper colors to use for what was known as the Russian oil process and kept so secret until Schering & Glatz introduced Assur.

Large groups made indoors at banquets, meetings, public gatherings, etc., are very profitable to the photographer who is equipped to do the work *right*.

The F. & S. Banquet Camera is constructed especially for this class of work, and is supplied in two sizes, 12 x 20 inches and 7 x 17 inches. The adjustments on this camera make it possible to operate close to the wall in order to include every person in the room.

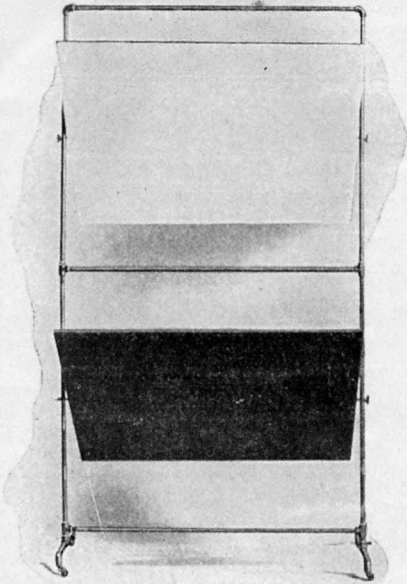
Outdoor groups and views find a ready sale when made with the 12 x 20 F. & S. Banquet Camera. Send for circular to the Folmer & Schwing Division, Eastman Kodak Company, Rochester, New York.

Central Dry Plate Co.'s Sodas, Anhydrous Sulphite and Monohydrated Carbonate are guaranteed to be as good as money can buy. Put up in glass jars with glass tops and rubber separators, making the most perfect receptacles known for Photographic Sodas.

The famous Seavey Windows and French Window Seats are known the country over for their high artistic quality and perfect workmanship.

The Seavey Window complete includes a window that can be raised and lowered, a window seat, which will bear the weight of two persons and which is adjustable to any height, a side wall, having a panel effect and tapestry above, with a plate-rail placed at the proper height. The shipping weight is about 200 pounds.

The French Window Seat, complete, includes a large, well-built hardwood window with a window seat and a side-wall background. The window sash is mounted on double reversible hinges so it will swing both ways. Weight 120 lbs.



THE EASTMAN STUDIO REFLECTOR

A valuable addition to
your studio outfit.

A most practical accessory, easily adjustable,
light, unobtrusive.

It consists of two adjustable screens, each 24 x
26 inches, mounted in a frame, each entirely inde-
pendent of the other. These screens are black on
one side and white on the other and may be
swung at any angle and securely locked. The
screen is on casters, stands six feet high—finished
in Japanned copper.

THE PRICE

Eastman Studio Reflector, - - - \$12.00

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

An endless variety of window effects can be obtained with these useful accessories. They should be in the studio of every progressive photographer.

The Visible Photo Printer is not an expense—it is an investment—the dividends are better results, pleased customers, time and labor saved, bigger profits. True economy—will pay for itself if you'll give it a chance.

They have just issued a most interesting booklet on "Printing by Electric Light" which contains many valuable hints and suggestions. A copy will be sent you if you will drop them a postal. Write today. Their advertisement appears in this issue.

Black Laurel Paper is a high-grade professional studio paper giving pure black and sepia effects. To introduce this the manufacturers state that if you will send them \$1.00 they will send you \$3.00 worth of paper, and after you have used same and found it satisfactory you can remit the balance. If the paper for any reason should not prove satisfactory it can be returned and \$1.00 will be refunded. Write to the Rochester Photo Works, 65 Atlantic avenue, Rochester, N. Y., for further information.

The Reception Group, one of the Taprell Loomis line, is made for groups and views and other horizontal prints. Rich extra weight leather finished stock in a special shade of Universal Brown, which gives beautiful harmony with all tones in Black and White, Buff or Sepia. It is hand tooled and deckled, has the IMPROVED double score feature, print is slipped quickly and easily under flap and KEPT in place and flat. Just picture in your mind a rich, extra weight Art Proof folio style, with flaps opening in the center for your high grade group print, and you have the Reception Group.

Hammer Plates are good plates. Dealers hear very little about them excepting in the way of re-orders, as no one sends in any complaints. Hammer plates are uniform and dependable. See their advertisement in every issue of Abel's.

Opinions of a well known New York photographer on the Cooper Hewitt Portable Outfit:

"I am greatly pleased with results I have had from your Cooper Hewitt Portable Outfit. My customers likewise. Painters have told me that they never before seen such atmosphere, concentration of lighting, variety of light and shade, and modeling in pho-

tographs, as I have obtained with this lamp. In a poorly lighted room it is better than daylight, and the necessary exposure approximates ordinary diffused light from window sources. The nearer the lamp to the sitter the quicker the result."

Eduard Blum is making a trip round the country these days—in the service of the profession—and showing good studios how good his large portrait work is. Blum has made a wonderful success since he opened his American branch and the profession is the gainer by having him here.

The new product of Willis and Clements, Satista, is slowly but surely gaining ground in those studios that want something new to offer to their clients. The paper has an exquisite surface which can be still further enhanced by being hot-rolled. It has the advantage, too, of being absolutely non-curlable and its manipulation is very simple. Salts of sorrel—binoxolate of potash—is the developing agent. A rich black, a warm black and a sepia like platinotype are the tones which Satista will give.

Photoloid, a comparatively new printing medium, is now being advertised in these pages. This is a developing out emulsion coated in white or cream toned celluloid and the effect obtained is like a carbon on porcelain. As something different to the regular run of prints Photoloid is a distinct novelty. Every studio can use it and as a premium picture with every order it should be just the thing. Photoloid has been shown at the conventions and there will probably be a big display of it at the National at Atlanta.

We want to remind our readers of the valuable information conveyed to professional photographers in the two "Agfa" books and suggest that those who have not already mailed to the Berlin Aniline Works a label taken from any of the "Agfa" goods together with 10c to receive a copy of one of their valuable publications.

To many people the obtaining of an Anastigmat lens is their one ambition, but they are unable to do so because of the high cost of the same and the announcement that the Wollensak Optical Co. have reduced the list prices on their Series I, II, and III Velostigmat lenses will no doubt be received with a great deal of interest. Wollensak Velostigmats are guaranteed to be at least equal to any similar type of lens and are being used by a large number of both amateur and professional photographers with the greatest satisfaction. If you are not acquainted with

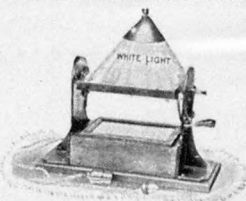
THE PLATINOTYPE

A portion of a letter from a prominent New England photographer:—

“After almost two years of Developing Paper I am writing to confess that I am getting tired of it and the craving for GOOD OLD PLATINOTYPE is coming back.

Write for sample Japine sepia.

WILLIS & CLEMENTS PHILADELPHIA

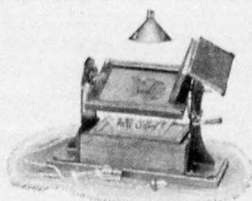


BETTER PICTURES

Pleased Customers

Increased Profits

The Visible
PHOTO PRINTER CO.



The Visible is the only electric printing machine which allows the operator to “doctor” the print and use different “dodges” DURING the printing operation. The Visible is rapid in action and automatic in operation—it will save your time and money every day in the week. Each

machine is fully guaranteed and equipped ready to attach to any incandescent socket

PRICE EACH \$25.00

Drop a postal for interesting booklet just issued “Printing by Electric Light”

318 Washington St. Brooklyn, N. Y.



EDUARD BLUM

The Photo Art Shop

IN THE SERVICE of the PROFESSION

CHICAGO - BERLIN

32 SOUTH WABASH AVENUE

CHICAGO

WE HAVE BEEN BUSY, VERY BUSY, DURING THE CHRISTMAS SEASON. BUT ALL OUR PATRONS WERE SERVED PROMPTLY AND HIGHLY SATISFIED.

NEARLY A THOUSAND KIND LETTERS FILL OUR FILES. HERE ARE SOME:

The water colors that you have been making for me are beautiful, and I am more than delighted with the class of work you have been producing, and am certain that the ones we have placed will bring increased business.

A. C. Townsend, Lincoln, Neb. The enlargements were received this morning in good condition, and are highly satisfactory.

Harry A. Bliss, Buffalo, N. Y. The work was very satisfactory. If you will do that kind of work, will be pleased to send some more.

Towles Studio, Washington, D. C. The work was entirely satisfactory and speaks very highly of your artistic ability.

George Graham Holloway, Terre Haute, Indiana. I received that enlargement picture you sent me, and everybody thinks the work is simply immense.

J. A. Bellinger, Lakefield, Minn. I received all orders O. K. and thank you for the good service.

Wilcox Studio, Sioux City, Iowa.

Write for illustrated booklet No. 2. See us in Chicago and when abroad in our Berlin Shop, Wallstrasse 31.



(Patented)

The
Halldorson
Home Portrait
Flashlamp
Price **\$25.**

For the Man
Who Cares
About Results

There's no getting around it. The Halldorson puts the light where you want it, when you want it and the way you want it.

Electric prooflight to see by, head-screen to shade, adjustable to any height and position, collapsible, self-containing and a beauty.

Descriptive matter on request.

T. E. HALLDORSON,
9 S. Clinton St. Chicago

their "complete line," we would suggest that you ask your dealer to show you some of their products or write direct to the Wollensak Optical Co. at Rochester, N. Y., for one of their catalogues which will be sent you free upon request.

The G. Cramer Dry Plate Co. announce that for the purpose of intelligent investigation of emulsions best suited for X-Ray exposures, they have recently furnished a complete X-Ray laboratory with high power apparatus. This installation has resulted in the production of an entirely new type of plate, whose sensitiveness to X radiation is extremely high, when used either with or without the fluorescent intensifying screen.

This latest product is now ready for the market, and is issued under the name of the "N. P." (New Process) X-Ray plate, and at no advance in price over their original X-Ray plate.

Neither does this new plate require any difference in handling—(developing, fixing, etc), than do those of former make.

Cramer quality in X-ray plates has been for so long a time a synonym of excellence by those who know, that it is sufficient to state that this excellence is in no way sacrificed by the marked increase in speed.

The one particular new photographic product launched on the market in 1913—the one thing which bids fair to revolutionize photographic methods, is the new Eastman Portrait Film.

Nothing of greater importance has been offered the professional, and in our opinion, nothing of greater possibilities or real worth has been conceived and brought to perfection since the introduction of the photographic dry plate.

However, unlike the dry plate, the new film had passed the experimental stages before it was placed on the market for sale.

Years had been spent in its perfection before it was formally offered the professional. And then only after it had been given a thorough and practical trial and had been approved by a number of prominent studio and home portrait photographers.

The greatest indication of the quality and convenience of the new Portrait Film, and the popularity it will undoubtedly gain is the list of prominent photographers who have already taken up its use.

We would advise our readers to make the acquaintance of this new product. A descriptive illustrated booklet may be had of the Eastman Kodak Company, Rochester, N. Y.

The Bausch & Lomb Optical Co. wish to advise our readers that they put into effect

on January 15th, 1914, a revision in their lens prices and will be very glad to supply a copy of this price list to anybody who may be interested.

Burke & James, Inc., have just secured the exclusive U. S. agency for the Iris & Reform Graduated color filters, manufactured by H. Mueller, Basle, Switzerland. This concern enjoys the reputation for manufacturing optical goods of the highest quality.

The Reform & Iris Filters represent the latest advances in color filter construction, as they enable the user to properly expose his fore ground without over exposing the background. This renders the making of properly exposed cloud pictures without any difficulty whatever. Descriptive circulars will be gladly sent on request.

The Taylor-Hobson Company announces that after February 15th, 1914, the prices of most Cooke anastigmat lenses will be reduced. The new prices will be printed in all the Cooke lens catalogs circulated after that date, and will show a reduction averaging from 10 per cent to 15 per cent on most sizes. This reduction has been made possible by the change in tariff, and should prove interesting to those photographers who desire the best lenses that money can buy, and who wish to purchase one or more such lenses during the coming season. The sales of Cooke lenses have increased rapidly during the past few years. This reduction of prices will no doubt result in still further rapidly increased sales of these remarkably fine lenses.

The increasing demand for the Conley "Success" Vignetter proves that its simplicity and reliability are appreciated by the studio operator.

Regarding the Vignetter the 1913 British Journal Photographic Almanac says: "The vignetter is commendably free from all working parts, and contains absolutely nothing which can get out of order. It is quick in operation and is evidently the result of experience in this class of work in the studio. In appearance the vignetter is a piece of apparatus which can be fitted to the most ornate studio camera; its nick-eled rods and the absence of any parts which suggest complicated mechanism make it a most unobstructive accessory."

Descriptive circulars and prices may be obtained by writing the Conley Camera Company, Rochester, Minnesota.

Work of building a new coating machine is under way at the plant of The Photo Prod-

ASSUR COLORS

A VERY SIMPLE
and the
MOST EFFECTIVE PROCESS FOR COLORING
PHOTO-PAPERS and PHOTOLOID
FAR SUPERIOR to OIL, WATER and ANILINE COLORS

I. BUXBAUM, Photographer, 1031 Broadway, Brooklyn, N. Y.:

"I am using the 'Assur' colors and find them an excellent medium for coloring photographs on any paper. It requires no artist to obtain the most stunning effects."

Request a Circular From

SCHERING & GLATZ, 150 Maiden Lane, New York

"THE PERFECT HOTEL"



250 ROOMS WITH BATH

THE HOTEL
Casey

**SCRANTON,
PA.**

ONE OF THE FINEST EQUIPPED
HOTELS IN THE WORLD.

EUROPEAN PLAN \$1.50 UP

CLUB FEATURES IN RESTAURANT

MILTON ROBLEE, Manager

ucts Co., Chicago. The new machine will sensitize forty-one inch stock and will have a capacity of about one mile per day. Their present coating machines are but twenty-five inches wide, so that the larger machine will give them an opportunity of figuring on certain classes of business that has not been practical to when only sensitizing twenty-five inch stock.

Their present equipment is now running full time and in the busy season overtime is the rule. The Photo Products Company have always prided themselves on promptness. "Orders shipped same day received" and "from factory to you prepaid" being their slogans. Their products include developing papers for portraits, commercial and amateur finishing. They sell only direct to the consumer. If you are not acquainted then it would be well worth while to investigate their proposition. Don't overlook mentioning—Abel's.

The absorbing question of the day is artificial light for the Studio. This is not a new subject by any means but with the advent of a dozen or more light systems, each advocating their special advantages, it becomes a matter of rather serious moment to the photographer to know which is which. The latest applicant for favor is the Hallen Light whose pure white rays, free from all glare approximate daylight so closely that artists in color have used it with absolute assurance of color value. A specially designed carbon arc is used, encased in a box like distributor of light made of prism and opal glass. No special wiring is required, connection being made by simply screwing a plug into any convenient electric light socket. About six cents worth of current per hour is consumed. The lamp can be wheeled to any part of the studio and raised or lowered on its standards at will.

THE SEAVEY WINDOW

Adjustable to any height, complete with side-wall, plate-rail, window seat, curtains, etc.

A SURE MONEY-MAKER

Send today for descriptive circular

THE SEAVEY CO.

8 S. Dearborn St.,

CHICAGO, ILL.

AGFA PYRO

GIVES

QUALITY AND SNAP!

BERLIN ANILINE WORKS

213 Water Street

New York City

The inventor, Charles Hallen, is a prominent New York photographer who is thoroughly conversant with the needs of the studio and this lamp that he has invented has been accorded the fullest recognition by men like B. J. Falk, Dudley Hoyt, L. S. White, the big theatrical photographer, Bradley, Jr., and many others. The Twin light, which is the best form for general use in the studio and which entirely eliminates the necessity of daylight, costs only \$100. The lamp is being marketed by the Austrich Arc Lamp Co., of New York to whom all inquiries should be addressed and

**COOPER-HEWITT LIGHT
AS GOOD AS DAYLIGHT**

—Write for P. A. Bulletin—

COOPER-HEWITT ELECTRIC CO.
EIGHTH AND GRAND STS. HOBOKEN, N. J.

W. HEUERMANN

97 LIBERTY STREET

NEW YORK CITY

Importer of

Raw and Baryta coated Papers; all sizes and weights; fine grades of gelatine for papers and plates.

COOKE LENSES

The Best for all Purposes

THE TAYLOR HOBSON CO.

1133 BROADWAY NEW YORK

DISTINCTIVE LENSES

for the Photo Artist

VITAX — VESTA — VERITO — VELOSTIGMAT

ASK US OR YOUR DEALER ABOUT THEM

WOLLENSAK OPTICAL COMPANY

Rochester, New York

It "Stays Stuck"

STICK-EM-FLAT

Mount your prints with STICK-EM-FLAT on any kind of card, thick or thin, and they will remain *perfectly* flat, without bend or twist. Or you can coat the back of the print with STICK-EM-FLAT, and when dry, press it on the mount with a hot iron. It contains no ingredients to injure the print.

A four-ounce jar by parcel post for 25 cents

CHARLES L. MITCHELL, M. D.
1016-1018 Cherry St. Philadelphia, Pa.

THE PHOTOGRAPHER WHO USES
CRAMER PLATES

IN HIS STUDIO WORK, WILL
ASSURE
 THE EXACT RENDERING OF HIS
ARTISTIC CONCEPTION
 WHILE HIS
COMMERCIAL SUCCESS
 IS GUARANTEED BY THEIR CLEANLINESS, SPEED,
AND
CHEMICAL SUPERIORITY

G. CRAMER DRY PLATE CO.

ST. LOUIS, MO.

YOU HAVE TO use developing **YOU CAN**
 papers, but

use

-BLACK LAUREL-
SILK

Special Offer Send one (\$1.00) dollar, and we will send
 three (\$3.00) dollars worth of paper,
 or we will send sample dozen of Cabinet size for \$.25

Rochester Photo Works 65 ATLANTIC AVENUE
 ROCHESTER, N. Y., U. S. A.

who will send you gladly their handsomely illustrated booklet on the lamp.

The Berlin Aniline Works, 213 Water St., New York, ask us to endeavor to secure proper mailing addresses for the following:

No Name—Martinsville, Ohio.

No Name—Keating, Summit, New Jersey.

No Name—Munsing, Michigan.

No Name—Waukegan, Illinois.

All are inquiries from parties who have failed to sign their names. Can you supply the name?

Daddy Lively's Southern School of Photography, McMinnville, Tennessee, opened its eleventh successive year Monday, January 12, with a highly satisfactory enrollment. Later arrivals have increased the student body considerably. Almost every section of the United States is represented.

Homer Harden, vice-president of the Photographers' Association of America was a welcome visitor at the school recently. He gave an interesting and instructive talk, during which he discussed commercial photography and the best methods of conducting a studio for this class of work. Mr. Harden met the students informally in the reception room later in the evening and in response to a unanimous demand spoke again. He told of the opportunities offered by commercial photography and emphasized the need of skilled portrait photographers. He paid a high compliment to Daddy Lively's school and its reputation for turning out first class workmen.

Rox Cowley, traveling salesman for the Glenn Photo Stock Company, Atlanta, Ga., visited the school and gave the students some useful hints regarding the proper methods of conducting a studio.

Indications are that the four weeks' course for professional photographers which begins the first Monday in February will be attended by a record breaking class. A large number of communications from prospective students already have been received.

Isn't It So?

Strong men must expect to be misunderstood and criticised. That is part of the price of rising above mediocrity.

YOU'RE MISSING SOMETHING

If you don't realize that by dealing with us you save money on every purchase?
Our New No. 18 Bargainlist will tell the story,

WRITE TODAY FOR FREE COPY.

NEW YORK CAMERA EXCHANGE, 108 Fulton St., NEW YORK

Nobody ever started anything good but that a dozen others tried to jump in and grab off the glory and shekels.

Good salesmanship is selling photographs that won't come back to customers that will.

Never dictate to your customers in regard to what style they should buy or clothes they should wear, unless

THE DIGNITY

of our profession demands Clean Hands and Nails. My preparation will keep the hands and nails **CLEAN** and **WHITE**.

Sufficient for 12 months use sent, post paid, on receipt of \$1.25.

This is the only preparation which cures and prevents Metol Poisoning.

FRED. W. KENDRICK,
501-508 Southern Bldg. Wilmington, N. C.

Member of Photographers Ass'n. of Va. and Carolinas.

SELL LARGE PORTRAITS AND MAKE MORE MONEY

H. D. BRIDLE

THE PHOTO-ENLARGER

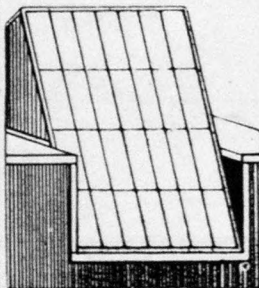
913 Arch Street Philadelphia, Pa.
Over 20 years at the same address

CLARK & FREED

Quality Enlargements
Write for Booklet.

4 East 8th St. NEW YORK CITY

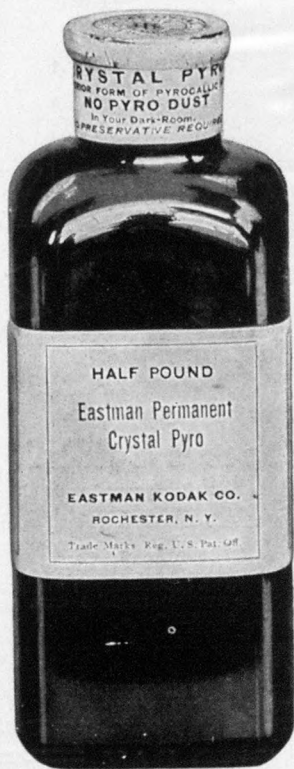
THE SINGLE SLANT LIGHT



The Purcell Single Slant Photo Light made of No. 26 galvanized iron is absolutely water and dust tight. Write us giving size of openings and we will mail you drawings and estimates with any kind of glass desired. Get our prices on white and opaque curtains, with our fixtures for installing same.

**THE PURSELL
CORNICE CO.,**
2917 Washington Blvd.
Indianapolis, Ind.

If you are satisfied with a negative that merely looks good, there are a number of developing agents—if you wish the best printing quality, regardless of looks, there is but one—Pyro.



Buy it in its most convenient form—crystals.

EASTMAN PERMANENT CRYSTAL PYRO

Is easy to handle—
gives off no dust—
stays where you put it.

*Specify Eastman Permanent Crystal
Pyro in your next order.*

EASTMAN KODAK COMPANY,
ROCHESTER, N. Y.

All Dealers.

SITUATION WANTED

Young man wants position as all around man or printer. Fair retoucher. P. E. M., care of this journal. 28-2-2

A No. 1 retoucher, background worker, on positive and negatives grounds. Also oil colorist wants position in high class studio. Address Mrs. J. F. Stewart, 218 Bute Street, Norfolk, Va. 28-2-2

Operator and all round man of twelve years high class experience, carrying excellent references, desires permanent position at good class studio, salary \$20.00. Herbert G. Stokes, 1909 N. 63d St., Overbrook, Philadelphia, Pa. 28-2-2

A thoroughly competent photographer of 16 years experience, especially expert in the handling of developing and bromide papers, and also carbon (Berensen's method), wishes a position where ability, sobriety and industry will be appreciated. C. T., care of this journal. 28-2-2

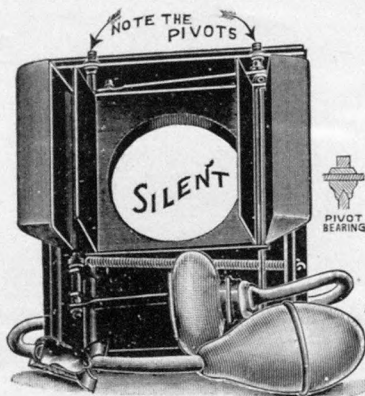
By young man. A1 printer and dark room man. Can operate and retouch. Best of references. L. A. W., 704 Broadway, Lorain, Ohio. 21-2-2

Position 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

HELP WANTED

Operator in high class studio in western New York. One who can help take charge of good business. R. O., care of this Journal. 28-2-4

A good position for a thoroughly competent man for printing and finishing, if he is a good retoucher all the better. Position open at once if reference satisfactory. Spengler Art Gallery, Lexington, Ky. 14-2-4



Notice how simple they are made.

“Silence is Golden”

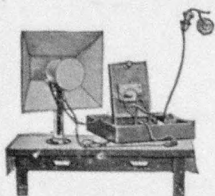
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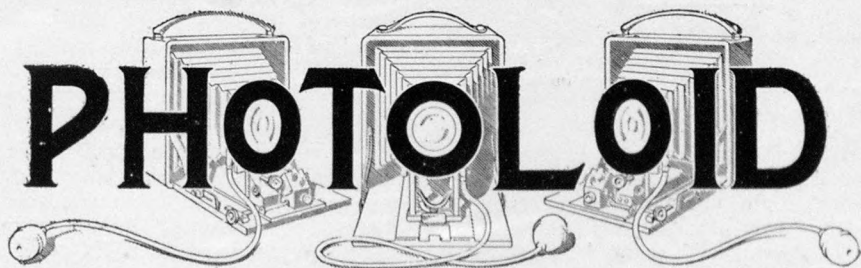


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CAMERA USERS, professional or amateur are talking of **PHOTOLOID**—the new discovery in photographic art.

PHOTOLOID greatly simplifies the securing of artistic results. This process is similar to any "gas light" paper and no more difficult in manipulation.

PHOTOLOID is an impervious product made of Fiberloid, imperishable, stainless, fadeless and easily washed if necessary without in the least impairing the photograph.

PHOTOLOID has a beautifully fine, hard, matte surface and readily receives the most delicately artistic photograph in the minutest detail, and there is a depth of tone and brilliancy in the finished print not possible in the best of paper, for the high lights, deep shadows and graduated half tones are artistic triumphs of **PHOTOLOID**.

PHOTOLOID is not perishable as paper is.

PHOTOLOID does not need mounting and paper does.

PHOTOLOID does not curl up or fray at the edges, paper does both.

PHOTOLOID comes both translucent and opaque—paper is made in opaque only.

The difference in the permanence and beauty of appearance between **PHOTOLOID** and ordinary print paper is so great that the difference in cost is not worth considering.

PHOTOLOID is made in Porcelain White opaque, Veined Ivory and Cream translucent. Blacks, Sepias, Olives and grays printed by direct development.

PHOTOLOID takes water-colors easily, making wonderful miniatures. Assur colors produce beautiful results.

PHOTOLOID is ideal for transparencies.

Its Important Features in brief:

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- ❷ NEEDS NO MOUNTING.
- ❸ NON-CURLING.
- ❹ WASHABLE.
- ❺ QUICK DRYING.

Size	Packets of half dozen	Packets of dozen	Half gross box
3¼ x 5½	\$.50	\$.90	\$ 5.00
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Go to your dealer at once—if he cannot supply you, write to us. We will promptly fill all orders accompanied by remittance, **but be sure and specify the color and size desired.**

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The pictures you value deserve to be printed in permanent form. There is only one way—**PHOTOLOID**

THE FIBERLOID COMPANY 55 Fifth Avenue
NEW YORK

Wanted: Young man, amateur finisher; steady position for right man. Address, Euclid, care of this Journal. 14-7-1

Two Home Portrait men wanted. We equip you with a new Shober Portable Skylight. Good salary paid or commission. MF, care of this journal. 27-12-TF

Wanted: Retoucher and printer, must be good on developing papers, position permanent to right party. Send samples of retouching and give particulars in first letter. D. Perel, 26 W. Federal St., Youngstown, Ohio. 7-2-4

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

HOME PORTRAITURE! HOW DO YOU GO ABOUT IT? FOR THOSE WHO CAN BEST TELL US HOW

Abel's Photographic Weekly offers a first prize of \$25 in gold for the best article on Home Portraiture, its practice and possibilities, etc., sent in not later than March 15th. A second prize of \$10 will also be given, and such other articles as we choose to print will be paid for at regular rates. The sum offered is not a large one, but if you have any gift at all at imparting what you know, why not let the other fellow know some of the things you know about home portraiture? We are not at all particular how your manuscripts look or read. What we want is information of value, illustrated or not.

DON'T FORGET THE CLOSING DATE, MARCH 15th, 1914.

DEALERS WHO WANT YOUR TRADE

ALBANY, N. Y.—Edmund S. Baldwin, 14 James Street.

ATLANTA, GA.—Glenn Photo Stock Co., Eastman Kodak Co., 117 Peachtree Street

BOSTON, MASS.—Robey-French Co., Eastman Kodak Co., 34 Bromfield St.

BOSTON, MASS.—Ralph Harris & Co., 22-26 Bromfield Street. New York City Office, 108 Fulton Street.

BROOKINGS, S. D.—J. G. Oylo, Cor. Main and 3rd Streets.

CLEVELAND, OHIO.—Fowler & Slater, 806 Huron Road, S. E.

CHICAGO, ILL.—Sweet, Wallach & Co., Eastman Kodak Co., 133 North Wabash Ave.

DALLAS, TEXAS—C. Weichsel Company.

DENVER, COLO.—Denver Photo Materials Co., Eastman Kodak Co., 626 16th St.

DENVER, COLO.—The Ossen Photo Supply Co., 415 Sixteenth Street.

DES MOINES, IA.—Des Moines Photo Material Co., Eastman Kodak Co., 517 Locust St.

DES MOINES, IA.—W. P. Henry, 819 Walnut Street.

INDIANAPOLIS, IND.—The H. Lieber Company, 24 W. Washington St.

JACKSONVILLE, FLA.—H. & W. B. Drew Company.

KANSAS CITY, MO.—Kansas City Photographic Supply Co., 1010 Grand Ave.

LOUISVILLE, KY.—Hoerter Supply Co., 321 West Jefferson Street.

LOS ANGELES, CAL.—Howland & Dewey Co., Eastman Kodak Co., 510 South Broadway.

MILWAUKEE, WIS.—Milwaukee Photo Materials Co., Eastman Kodak Co., 427 Milwaukee Street.

MILWAUKEE, WIS.—Henry Reimers, 238-240 West Third Street.

MINNEAPOLIS, MINN.—O. H. Peck Company, Eastman Kodak Co., 112-114-116 So. 5th St.

NEW ORLEANS, LA.—Standard Photo Supply Co., Ltd., Eastman Kodak Co., 125 Baronne St.

NEW YORK CITY.—Herbert & Huesgen Co., 311 Madison Ave.

NEW YORK CITY.—George Murphy, Inc., 57 East 9th St.

NEW YORK CITY.—New York Camera Exchange, 109 Fulton Street.

NEW YORK CITY.—Willoughby & A Square Deal, 810 Broadway.

OMAHA, NEB.—The Robert Dempster Co., Eastman Kodak Co.

PHILADELPHIA, PA.—John Haworth Co., Eastman Kodak Co., 1020 Chestnut St.

ST. LOUIS, MO.—St. Louis Hyatt Photo Supply Co., 417 N. Broadway.

ST. LOUIS, MO.—W. Schiller & Co., 6 South Broadway.

ST. PAUL, MINN.—Zimmerman Bros., Eastman Kodak Co., 380 Minnesota St.

SALT LAKE CITY, UTAH.—Utah Photo Materials Co., 423 Main Street.

SALT LAKE CITY, UTAH.—Salt Lake Photo Supply Co., 159 Main Street.

TOLEDO, OHIO.—George L. Kohne, 602 Summit Street.

WICHITA, KANS.—Chas. Lawrence, 149 N. Lawrence Ave.

The Good Old Summer Time Will Come Again

but in the meantime we will just have to put up with the yellow hazy light which is bound to prevail at this season of the year.

The Central "Special"

will save you a bunch of resittings and that means saving money.

Central Dry Plate Co.
ST. LOUIS, MO.

N.B.-Write for copy of "Dark Room Pointers."

FOR SALE

Two studios. Both doing fine business. One in city of 65,000, the other in city of 30,000 population. Have a fruit farm out west which requires my attention. H. J. Riggert, Bloomington, Ill. 28-2-4

One of the finest appointed, best located studios in Detroit, Mich., at a sacrifice for quick sale—\$1,500 (Fifteen Hundred Dollars), will handle it. For particulars, write A. R. Nicholson, corner Woodward & Warren Avenue, Goldberg Bldg., Detroit. 28-2-TF

Studio in eastern Nebraska, best location in city, doing good business, equipment modern throughout. College town. A-1 chance for photographer, gentleman or lady. \$2000 cash takes this place. If you mean business and have the cash, write K. E. N., care of this journal. 28-2-1

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

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

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.

Reason for selling, have been at the business continuously for 23 years and wish to retire. I. L. Mathison, 111 W. Kiowa, Fort Morgan, Colo. 7-2-4

My portrait, amateurs supply and framing business. Averaging \$300.00 per month. Ground floor, long established, town 12000, one other photographer, 100 miles from New York. \$800 cash buys it before April 1 J. T. Aitken, Port Jervis, N. Y. 28-2-TF

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

SPECIAL

Wanted: A live, going studio, Pennsylvania or nearby states preferred. Tone, care of this Journal. 7-2-TF

WANTED IMMEDIATELY

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

Lady photographer wants lady partner with capital and artistic ideas; experience preferred but not necessary; will be fully taught. Mrs. Geo. R. Buffham, 50 Maryland Ave., Annapolis, Md. 21-2-5

Wanted—To buy second hand 8 x 10 Anastigmat lens and studio camera, separate or both. Must be in good condition. State price and full particulars. T. E. McGuigan, 209 Center St., Oil City, Pa. 28-2-4

Wanted—first-class photographer who is also a good commercial man, to take a half interest in the best studio in one of the liveliest cities in Indiana. Business runs to about \$7,000 a year, portrait; and over \$5,000 a year commercial work. \$1400 will buy half interest, but the right man does not need to have all cash! Present proprietor a young hustler, but with more business than he can attend to. Address inquiries to N. E. H., care of Abel's. 28-2-3

Have Stanley paint your old grounds over, or paint a new ground On Your Studio Wall. I paint tapestries. If you need work write immediately so I can arrange my route to visit your studio. Address Stanley Bros., 343 Terrace Ave., Grand Rapids, Mich. 15-11-TF

SEED

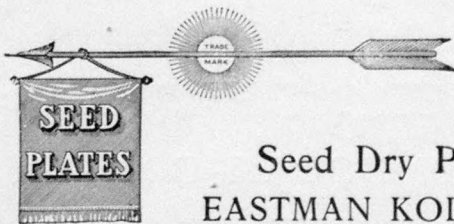


PLATES

Get the most out of your light these dull days with the plate of greatest efficiency—the Seed Gilt Edge 30. Its exceptional speed saves many a negative when exposure has of necessity been short.

However, Seed 30 speed has not been secured at the sacrifice of any of those qualities which have made Seed Plates the standard for portrait quality. They have exceptional latitude, gradation and fineness of grain—are consistently uniform and dependable.

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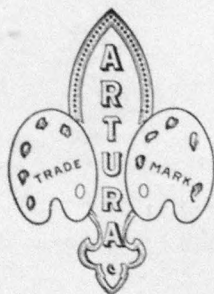
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