

upon the rising ground has a vigor of outline that long ago arrested his attention, but he has become so used to its features that he takes them for granted as we do the face of a friend. Meanwhile what interests him is their ever-changing play of expression. At dawn, noonday or twilight, under grey light or burning sunshine, when storm is gathering or everything is at peace, in countless other vicissitudes of local conditions, those trees, lighted up against the sky, make constant variety of appeal to his imagination, and always somehow fitting in with his own mood of feeling. In our ability to put ourselves thus at one with nature, we ourselves are artists—unable, however, to give utterance to the thought. The creative power is lacking, and this is the distinguishing characteristic of the artist. He is the creator."

ON BUYING A CAMERA.—Last month I had an article in *ROD AND GUN IN CANADA* on this subject and wound it up by advising everyone who contemplated the purchase of an instrument to find out what he wanted to take, and then go and get some friend's advice on the matter. I hinted that anyhow I would prefer not to be asked my opinion on this important subject and that if I was I would probably not answer. Since then I have had two or three more requests for similar advice, and I want to say right here that I am not going to answer those letters or any more of a similar nature. Don't you think it's kind of funny to come and ask me which is the best camera made? I am not going to tell you. And anyhow I don't know. So there.

THE LATE JOSIAH JOHNSON HAWES.—The Boston Evening Transcript contains the following short account of the life of the late Mr. J. Hawes, who died on Wednesday, August 7th, and inasmuch as Mr. Hawes was one of the best known followers of the photographic profession in this country, we reprint the item.

Josiah Johnson Hawes was said to be the oldest photographer in America. He was born in East Sudbury, Feb. 20th, 1808, and was therefore in his ninety-fourth year. He received his education in the common schools, studied art without a teacher, and painted miniatures, portraits and landscapes until 1841, at which time he became interested in the invention of Daguerre through Gouraud, his demonstrator, and in company with Albert J. Southworth opened a studio on Tremont Row, and for more than half a century conducted business in the same rooms which are to-day much the same as when he took possession. He was an ardent admirer of old Boston, and it was a delight to hear him tell of such beautiful places as the Gardiner Greene estate on Pemberton Square on which his back windows looked out.

Among those who sat before Mr. Hawes's camera were Daniel Webster, Charles Sumner, Rufus Choate, Louis Kossuth, Theodore Parker, Emerson, Channing, Jared Sparks, Alcott, Lyman Beecher, Thomas Starr King, Dorothea Dix, Lucy Larcom, Oliver Wendell Holmes, Longfellow, and many more whose fame still lives. Jenny Lind and her lover, Otto Goldschmidt, were taken while seated hand in hand, and she carried to her Swedish home many likenesses of herself by the new process, which was then attracting world-wide attention and admiration. Charles Dickens was a frequent visitor, although he never posed, but with James T. Fields as his companion he often used to climb the winding stairs. The studio or "saloon," as it was called then, was a meeting place for all Boston, and many a pleasant bit of reminiscence could Mr. Hawes relate to an interested listener. The picture that appeals most strongly to his artistic sense was the one he made of Fanny

Carter, a Boston belle, now Mrs. Ronalds, of London. His pictures of Boston as it appeared a generation ago have always been much sought.

He was the inventor of numerous mechanical devices such as the swing-back camera, the reflecting stereoscope, the multiplying camera and the curtain plate holder, the weighted triple lens, a clamp for polishing the vignette, etc. Peace to his ashes.

WHAT HAVE YOU BEEN TAKING?—Here we are in September again and the summer almost gone. How the time does fly. I wonder how many of my readers have done work during the past few months that they consider really good, and that they intend to show during the winter. I hope you all have, at least something, which you think is a little better than anything of the kind that you ever attempted before. I suppose you forget that I am interested in seeing it and knowing how you have done it. I am *always* interested in seeing work that is the production of amateurs. Did you ever get the smell of the big fresh green woods in your nostrils when you are in the bush? Well, that is about the way I feel when I get hold of a really good collection of photograms to run over. I don't mean by a *good* collection one that possesses a lot of technical excellence, but rather one that shows that the artist has *felt*, so to speak, what he was picturing. Why, then, not send me some of yours to look at? I would like to see them.

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#### Correspondence.

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Johnnan G.—There are two methods of marking diaphragms, the first being by expressing the ratio which the diameter of the opening bears to the focal length of the lens as F-16, which means that the diameter of the opening is  $\frac{1}{16}$ th of the focal length. The second method of marking employs the Uniform System Numbers, which bear the same ratio to each other as the area of the diaphragm which they designate. Your stops are marked by the first method, which is perhaps the commoner of the two.

Tom.—The portraits that you enclose are very fair for an amateur. I would suggest that in future you have your sitter posed with the side of the hands toward the camera. As it is the enormous hands which are shown in your picture are the only serious disfigurement to be seen.

C. A. D.—In order to find how long you are exposing when making a snap shot I might recommend you to use a "Pickering Speed Tester," which will accurately determine the speed of a shutter to the  $\frac{1}{100}$ th part of a second. It may be procured of almost any dealer for half a dollar.

Finder.—Finders are seldom accurate in the amount of the view that they show. As, however, they usually err on the safe side and show less than will be actually taken, I think you may trust the one that is on your instrument. In case it shows too much the only thing that I can recommend you to do is to complain to the manufacturer who will no doubt see that the trouble is rectified.

Mavourneen.—A most excellent method of putting the title on the print in white lettering without inscribing it reversed on the negative, is to write it on with India ink (not the waterproof kind) before you print, and then before you tone to wash it off again. It will leave you the desired result.

Accuracy.—Hydrometers or, as you call them, actinometers, are very seldom accurate. Make up a set of your solutions