

are generally officials to whom is due the continuance of the competitions. They organize and carry out the entire business—including the awards.”

Mr. Welford then gives the following figures to prove his case, taken from the society spoken of, having a membership of 200. The average number of exhibitors for the three years was but thirty-nine, with prizes awarded as follows :

	<i>Officials.</i>	<i>Ordinary Members.</i>
First year . . . . .	12	4
Second year . . . . .	14	4
Third year . . . . .	14	6

We quite agree with Mr. Welford that this is taking care of “number one” with “a vengeance,” even to the entire exclusion of the above-mentioned “to further,” “to encourage” and “to promote.” There is more “truth than poetry” in Mr. Welford’s article.

Our Prize Articles.

IN our fifty-dollar article contest we have received several papers on the second subject, “Focusing,” but none on the first, “The Camera and How to Use It.” This was the subject for publication in this issue. As none have been received, we will begin with subject No. 2, “Focusing” —prize paper to be published in July— and give out the subject for the next month, which is “Development of the Exposed Plate.” This subject should bring out a number of writers, and is given now for that reason. Send in your papers.

The Maddox Fund.

THE fund for Dr. Maddox has been closed. The amount handed the doctor was, we hear, about \$2,000, and proved no doubt a welcome donation and a very pleasing one to the doctor, as showing the appreciation of his labors for the cause of photography by his fellow-workers.

Working Aristo.

WE have had several requests for a good article on working Aristo paper. The following, from the pen of one of the most successful users of Aristo, will be of interest to all our readers:

One of the leading problems with the professional photographer at the present time is the manipulation of the various so-called Aristo papers, not only in this country, but throughout the civilized world. The name Aristo-type is taken from the Greek *Aristos* (best) and *typos* (type), and was given to this paper by Dr. Liesegang, of Dusseldorf, Germany. These papers consist of two kinds, viz., the original Aristo, where the paper is coated with a collodion emulsion, or, in other words, a collodio-citro-chloride paper, and the more modern and by far the most popular brand, which is coated with a gelatine-chloride emulsion. This difference should be carefully noted by those using these papers, as the favorite formulas for working the former will entirely destroy the latter. Gelatine-chloride is rapidly coming into favor with the profession, and promises to seriously interfere with, if not entirely displace, albumenized paper in the near future, and it is of this brand of paper I purpose dealing with in this article. One great point in its favor, exclusive of more beautiful results, is the simplicity of manipulation. Prints can be toned and fixed separately, or else fixed and toned by a single operation, the former method being by far the most preferable for the professional photographer. To obtain the finest results use negatives of ordinary strength, print slightly darker than for albumen paper, wash prints face down in cold water, changing water while any trace of silver remains. This must be carefully observed, as the the after results depends materially upon the proper washing of the prints. Never allow the fingers to touch the surface of the paper until after they are in the water; handle prints face down in all solutions, and keep them moving. Do not put too many prints in toning bath