

H. Howard, who "wrote up" the exhibition for this JOURNAL, as to how the picture was made, Mr. Eickemeyer replies as follows :

' DEAR SIR,—I write to thank you for your very kind words of praise in the CANADIAN PHOTOGRAPHIC JOURNAL in reference to my exhibit at Toronto. It gave us all much pleasure, especially my sister, who posed with her children in 'The Kitten's Breakfast.'

"As the picture seems to have excited considerable comment, I should like to tell you all about it, but the story would be a long one, indeed. There is no trick about the photograph, either in the negative or the printing ; it is simply the result of a time exposure in the studio at my home. The accessories were gathered from different parts of the house.

"I am a great lover of things pertaining to colonial times. Furniture of that period, with its noble lines, with the sitters in the simple gowns of that time, constitute material for an endless variety of charming results. Most of my pictures are as carefully thought out as though they were to be paintings instead of photographs, and as I long since realized the limitations of photography in picture-making, I try to make my compositions as simple as possible.

"Last summer I was fortunate in having my Saturdays to myself, and I utilized much of the time in getting this picture—for a kitten, together with a family of wide-awake children, are not very easy to keep quiet, even for three seconds, and it was not until I had made nine or ten negatives, and had used the best part of three Saturdays, that I got what I wanted.

"I might have succeeded easier and quicker by double printing, but I do not believe in that method, even for skies, as it savors too much of things mechanical, and besides is untruthful.

While those pictures which have been most difficult to make are not always the successful ones, it was a pleasant coincidence to receive on the same day letters from Toronto and Calcutta, the latter telling also of the success of "The Kitten's Breakfast," and the award to it of the special medal presented by His Excellency the Viceroy for the best picture in the International Exhibition of the Society of India.

Yours truly,

R. EICKEMEYER, JUN.

Yonkers, March 28th.

PLATINO-SOLIO PRINTS.

The great strides made into public favor by the mat surface pictures is shown by the number of mat surface papers lately placed on the market in response to the demand for this class of paper, and, indeed, the number of photographs seen everywhere in "mat" or "platino" effects would prove the fast-growing popularity of this style of work.

The latest to enter the field is the Eastman Kodak Co., with directions for making mat surface or platino effect pictures from prints on their "solio" paper. The process is easy, and will at once recommend itself both to the busy photographer and to those who have hesitated to bring out mat surface pictures on account of having to break in their printer (or themselves) on a new kind of paper and new toning baths, with perhaps a small demand in prospect.

To secure the "mat" effect on solio paper, the process, as given by the makers, is as follows : Treat the paper as usual for solio prints for platino effect. After burnishing grind the face of print with fine ground pumice stone, rubbing with the hand all over the surface until the gloss is removed. Brush off the print with a camel hair brush or a tuft of absorbent cotton. It takes about a minute to do the work on a cabinet print, and the results obtained are as rich and brilliant as can be produced on mat surface paper.