

plished, we will go home with a feeling that it did not pay us to attend the convention. In order to accomplish what was desired in this respect, every member must make up his mind to work, and work hard, for the general good of his brother photographers. If a man knew something in regard to manipulation in lighting, printing, toning, mounting, developing, varnishing, posing, or any of the little details of the photo business, it was not only his privilege, but his duty, to 'spit it out,' and not keep it locked up in his little heart, with the key thrown away."

IN our travels through Canada we have found all too prevalent the idea of keeping carefully to oneself the little time or money-saving dodges, the developer or toning bath that works so well in "our" gallery, or some other thing that is religiously guarded as a trade secret. This feeling generally goes hand-in-hand with the similar one that every other photographer in the town is an enemy, or is at least only awaiting a chance to get the better of you, and must be treated accordingly. Both feelings are wrong. Both are a drag upon the advancement of the profession and the photographer. Let us consign such feelings to the dark ages of which they savor; and conduct our business in a way creditable to man and the advanced world in which we live. Be friendly with your opposition; confer with him frequently; exchange ideas with him. When you attend the convention, learn all you can and *teach others* all you can. Continue this method of receiving and giving benefit with your trade journal. "Do as you want to be done by" holds good in photography as well as in other things. Do this and your business will reward you, to say nothing of your conscience.

ANOTHER one of those rare instances in which the "forked fury" has drawn a photograph upon glass is reported from

the observatory situated on Mount Arie, near the summer resort of West Baden. One of the astronomers of that institution, on making an examination of the object glass of one of the telescopes, was surprised to find a perfect photograph of a flower upon both lenses of the instrument. It is believed that the photograph was drawn by lightning, the glass having been left exposed during a storm on one of the upper platforms of the observatory. The flower is one known only in the Mount Arie country.

IN regard to the Great International Prize Photographic Exhibition, an account of which appears in another column, we wish to say that, if desired to do so, we will receive and forward the entries of any of our photographers who may wish to enter work in this exhibition. We have a few entry blanks for distribution. In sending entries to be forwarded, it will be necessary to also send amount of entry fees and postage *both ways*.

"THE KITTEN'S BREAKFAST."

The picture entitled as above, the work of Mr. R. Eickemeyer, jun., and entered by him in the late Toronto Camera Club Exhibition, was the *piece de resistance* of the exhibition. It attracted a great deal of attention, and created much comment as to the means adopted by Mr. Eickemeyer to obtain a photograph—evidently taken in a house-room under subdued light where very quick exposures would seemingly be impossible—and yet portraying several small children, and a kitten lapping milk, with no sign of movement, and every line in the picture graceful and artistic. Many theories were advanced by visitors, many laughable, and a few probable.

In answer to an inquiry from Mr. A.