

Let me ask you to separate that face into different parts, and we shall understand each other better.

First, then, here is the forehead and nose, and lighted cheek bone, in full strong light. How much time will they require to make a properly exposed negative?

Let us say two seconds and a half. All right. Now for the deep shadows under the eyebrows, and lower half of shadow cheek. How much time do we need for these to get rich shadows full of detail? *Oh, about six or seven seconds.* Ah, now we have it. If we can expose part of a plate two and a half seconds and part seven seconds, we can get a correctly exposed negative, but unfortunately we can't do that.

What can we do? Average it and give about five seconds to the whole plate, and what do we get? Raw under-done shadows and dense blacked-up high lights.

I could show you lots of such pictures in *my* gallery, *not* in yours of course.

What then must we do to get good effects, to light the face that every part of it will be correctly exposed at the same time? The lights must be so toned down that they will stand, let us say, five seconds exposure without being in the least over-timed, while the shadows must be so lighted up that they will be fully exposed in the same time.

It matters not in the least how this is accomplished. Use any kind of screens that will effect your object. But train the eye to see when the lights and shadows bear a proper relation to one another, and to be able to give the correct time. If you can do this, you will be a happy man, and unless your posing is horrible you will get out some fine work. Now, let me tell you honestly, I can't do this, but I try. But the men who have made themselves famous, the great men in photography, are those who have learned this lesson most thoroughly and practise it most constantly.

Place then this motto before you : "EACH PART OF THE FACE MUST BE CORRECTLY TIMED." Then the sha-

dows will have detail and the high-lights crispness and snap.

It was moved and seconded that a vote of thanks be tendered Mr. Bayley for his paper.

Mr. J. F. Edgeworth, the well-known genial representative of G. Cramer Dry Plate Co., of St. Louis, was called upon by the president to address the meeting, if possible, along the same line as touched by Mr. Bayley. Mr. Edgeworth, who seems perfectly at home on any subject connected with photography, responded, saying that on returning to the convention after an absence of three years, he found members, perhaps, fewer, but work shown perceptibly improved. He advocated plenty of light, well handled, most photographers being afraid to use their light, and tried to make their pictures in the dark room, instead of under the skylight. He did not like the usual white-cloth screen, one more opaque being much better. (Several of our operators have found this point exceedingly well taken, and are busy putting a layer of brown paper over their head screen.)

Mr. Edgeworth having seductively worked the Cramer plate into his address in a very praiseworthy way, then spoke instructively of developing for several minutes. His interesting address led to a motion being made by Secretary Poole, seconded by Mr. Lee, and carried, That Mr. Edgeworth be asked to meet the members of the convention at J. C. Walker's studio at 9 o'clock the following morning to give a practical demonstration of lighting and developing.

Mr. Geo. Knowlton, of Montreal, in response to an invitation from President Cochran, gave the members a few new points about the Stanley plate.

Mr. C. A. Lee, of Listowel, then entertained the members with some very good advice on printing, and said that he would never use a hot hypophosphite solution because heat will force chemical action and forced results will follow. Mr. Poole asked several gentlemen to give the strength of the "hypo" solution used in fixing. He said that he was sure there would be as many different answers as there were men in