

same success in working this paper that we ourselves had, and the further inquiry I have received from a number of photographers is an assurance that the object aimed at was obtained. As an introduction to this article I quoted the information that the successful working of the various so-called Aristo papers was, with the professional photographer, one of the leading problems of the day, the names and derivation of both kinds of Aristo paper, and the name and birth place of the inventor. This information, sir, you will find, if you refer to the original article, was written under quotation marks, the absence of which in the printed article I deemed a mere typographical error, but the subject matter of my article, viz., the formula and directions for the successful use of gelatine-chloride paper is, without the shadow of a doubt, absolutely and entirely original, neither copied from nor inspired by anything that has appeared in the *American* (or any other) *Journal of Photography*, but is the exact process made use of in our studio at the time of your visit, some seven months ago. I thank you, Mr. Editor, for the impartial comments made by yourself *re* this charge, and take this opportunity of again wishing THE CANADIAN PHOTOGRAPHIC JOURNAL continued success.

Yours truly,

A. E. LYON.

Guelph, Ont., October 1.

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Photography at the Industrial Exposition.

To the Editor of THE JOURNAL :

SIR,—Kindly permit me to make a few remarks regarding the exhibition of photography at the Industrial Exposition, held in Toronto from Sept. 3rd to 17th. For a number of years prizes for

the best exhibits in photography in various classes have been offered by the directors of the exposition, and until within the last year or two competition in the different classes was very keen. For some peculiar reason, this has now changed, and there is scarcely any competition whatever. In past years those interested in photography could direct their footsteps to one particular section on the ground floor of the exhibition building and feast their eyes on a collection of photography in its different branches that would please and educate them, and give them a fair idea of the progress of the art. Now, however, a person has to wander around from one point to another, and, if he is quick in the matter of seeing, he may observe in some out-of-the-way corner, covering some blank space in a very poor light, a small collection of photographs. These photographs may be good, or they may be thoroughly indifferent under the circumstances. It is almost impossible to judge fairly of the technical quality of the work. This certainly is the fault of the directors, or the gentlemen who have charge of the allotment of space. This department ought to be in one section, as it is equally as important as the art gallery, and is entitled to the same consideration that it received three years ago.

After exercising a great deal of patience and endurance, combined with a certain amount of skill, I discovered (in some cases quite accidentally) that the total number of exhibitors in photography amounted to six. Think of it, readers! Six photographers, out of a possible five hundred, who were pleased to let the light of their *art* shine before the eyes of multitudes of people from all over Canada. I trust I may be pardoned for using the word "art," for I must say that it has never been my privilege