

They are going to have a great Convention this year. Our friends in the States will make a special effort this year, as they are arranging to form State organizations, and will not hold another P. A. of A. Convention for three years. Particulars of both conventions will be found in this issue.

THE following communication from Secretary-Treasurer Poole speaks for itself :

"MR. EDITOR,—In our prize list I have just discovered that it does not appear that the prizes are *silverware*. Kindly emphasize that fact in your journal, please—that they *are* silver. You may say truthfully they are a magnificent lot of prizes.

"Yours truly,

"E. POOLE, *Sec.-Treas.*

"St. Catharines, July 8th."

PARTICULARS are also given in this issue of the annual exhibitions of the Royal Photographic Society of Great Britain and of the "Salon." We hope to see the names of some of our Canadian workers in the catalogues of both exhibitions.

OUR Canadian photographers are too apt to let their diffidence, or modesty, keep them in the background. Canada has men, in both the professional and amateur ranks, who only need to come to the front boldly at the exhibitions of England or any other country to be recognized as their worth merits.

COMPETITION is said to be the life of trade. It is certainly often the life and soul of improvement. Many of the best workers of the day were satisfied with a medium quality of work until aroused from their mediocrity

by a first showing at a photographic exhibition. With their eyes opened to the real standing of their work, shown by comparison, and an incentive given for improvement, the first day's work on returning home, and that of every day after, was done with the purpose in view of getting the work up to the standard of the prize winners. A healthy appetite for *good* work, that needs steady improvement to satisfy it, is what the tonic of competition generally builds up. We hope to find a large number taking the tonic at the coming Convention of the P. A. of C.

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## SUMMER DEVELOPMENT.

By T. H.

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UR summer with some of its dreaded—dreaded at least by the photographer—hot days, is here apace. We all know how the mechanical action of heat accelerates development, and most of us have at some time or other been troubled with the foggy, flat negatives resulting from it.

There are, however, a few precautions which, rightly used, will prevent much trouble. To begin with, the plates should always be kept both before and after exposure in a cool, *dry* place. Dampness is injurious to the film.

We almost invariably overtime our plates in summer, failing to appreciate the difference between the glaring light during this season and that of