

feeling certain that the gelatine dry-plate would soon be adopted in America, in 1878 was the first to commence the manufacture of gelatine dry-plates in the United States, under the name of the "Keystone Dry-plate." Other makers soon entered the field, and for some years since the gelatine dry-plate has entirely supplanted the wet collodion process. The splendid specimens of the photographer's art now on exhibition at the Detroit Art Institute are from negatives produced on the gelatine dry-plate. So much for history.

Especially in the line of permanency should your efforts be directed, that the pictures you produce may not be fugitive. This one thought should be present with you every day, namely, that while you produce chemical and artistic results and present them to your patrons, you should at the same time be able to do so with the consciousness that in years to come they may look upon them as being as permanent as engravings. Being familiar with the various processes of printing photographs from the beginning to the present time, it gives me pleasure to look upon the exhibition here and to note that photographers who have been striving in this direction of permanency have been awarded prizes. Make such pictures for your patrons that their children may look upon the portraits of their fathers and mothers in time to come with the assurance that they will always have them to look upon. The fugitive quality of many pictures made in the past I think many of you regret.

There are three processes that carry permanency with them, and they certainly must, by their artistic appearance, increase the business of the photographer and enable him to realize a larger return for his labors. I speak of the matt surface, platinum, and carbon pictures. The two last especially should have your best attention, since they are undoubtedly the most permanent pictures that can be produced. Certainly is this so with the carbon print. I have been familiar with the last, well, certainly more than thirty years, having made both carbon tissue and carbon pictures. In my mind the carbon printing process is the only one that secures all the value that is in the negative. The matt surface prints, however, as they are made to-day, are so close to carbon that if both pictures are placed under a glass side by side, only the most critical examination will tell which is which. Therefore, taking carbon as the standard of value, the matt surface pictures are to-day coming so close that it is hard to decide between them, even by an expert examination under a glass. I would say, therefore, give your best attention to the art side of photography and to the producing of pictures of a permanent character.

I chanced to find in a closet a few days ago at my factory a few pictures that will illustrate about as well as any the progress that has been made in the photographer's art during the last fifteen years. If there are here any of the older members that were present at the convention in Chicago in 1870, then I will be glad to present them copies first. The picture rep-