

est, and commence now to prepare their work for the "World's Fair Convention" of '93. I wish to impress this on your minds of making a display of photographs in the "World's Fair" City at that time, and competing for a medal. The attendance will be enormous, not only from this country, but from others. We have the assurance of a fine display of work from Europe, and every photographer should commence to select negatives, from which to make prints, and bring them to Chicago at this time. It is to your interest to attend these conventions and compare your work with others. There is no one perfect; one can learn much by comparison. You can learn in a few minutes what it has taken others months to study out, and therefore, improve in your work, which you have got to do to keep up with the fast strides the profession is making. It is an old saying, "that there are none who have original ideas," and I believe it to be true to a certain extent, while you see a great deal of work in photography, that the position of lighting is characteristic of a certain operator. But that person's ideas are based from something he has seen; consequently not entirely original, and that is why I say it is to your interest to get away from home and compare your work with others and get some of the dust and moss off of you. "See?"

You can tell by visiting galleries, especially in smaller towns, whether they have attended photographic Conventions or been around much, by their work. There are some of them using old style card stock backgrounds and accessories that were discarded years ago for the more progressive ones. The officers of this association are at your service, so don't be backward in asking and suggesting anything that will be of interest to the Photographers' Association of America.

FRANK A. PLACE.

An Explanation

OF THE SCARCITY OF N. Y. ARISTOTYPE PAPER.

NEW YORK, June 3rd, 1892.

MULHOLLAND & SHARPE, Toronto, Ont.

Gentlemen,—Replying to yours of the 31st ult., we beg to state that we have been unable to ship any paper for the past week on account of our not being able to obtain any raw stock in this country; we will endeavor to ship your order this week, and in the future will try and keep you supplied. Kindly bear with us in our present difficulty and it will be greatly appreciated by

Yours very respectfully,

NEW YORK ARISTOTYPE CO.

A. M. Cossitt, Sec.

The days requiring the shortest exposures are those following nights of thunder, lightning and rain.

Omega Paper.

IN the front part of this number is our illustration on Omega paper. This paper has been used quite extensively in Canada, and the manufacturers at our suggestion have given us the following formula:

Use negatives of ordinary strength. Print about the same as on albumen paper. Wash prints face downward in clear, cold water, through several changes until all free silver is removed, which is not complete until the water remains perfectly clear, showing no milkiness. Soft water is preferable. Prepare the following solutions:

No. 1.

Chloride of gold 15 grains.
Water 10 ozs.

No. 2.

Borax saturated solution.

FOR TONING.

Water 20 ozs.

No. 1 1 "

No. 2—Sufficient to neutralize,

Testing with litmus paper. As each print reaches the desired tone place in salt water until all are toned. Rinse and fix twenty minutes in the following bath:

Hot water 1 gallon.
Borax ½ oz.
Hyposulphite soda 8 "
Powdered alum 3 "

This bath must be used cold, and made not less than two days before used, that it may be clear. It keeps and should be prepared in quantities. Do not use plain fixing bath, as it will soften the film. After prints are fixed they must be thoroughly washed, the best way is to change from tray to tray, one print at a time. Lift prints from tray on to a glass, let drain and mount as you would albumen paper, using a good stiff paste. When sufficiently dry they may be retouched and burnished in the ordinary manner, using dry Castile soap or any other good lubricator.

Handle prints face downward in all processes, and keep them moving. The toning action must be slow. Do not put too many prints in toning bath at a time, as they will not tone even if they overlap. Do not use warm water in washing.

Before fixed do not touch the face of paper. Do not use trays of metal or that are made on metal in any part of the process. Bad or thin paste or careless mounting will cause blisters or spots in burnished prints. A burnisher too hot will turn prints red.

A milkiness or whitish appearance may be the result of insufficient washing or too strong a toning bath. Red spots or streaks are caused by improper handling in the toning bath. If burnished too damp, prints are liable to have a grained appearance.

Prints may be soaked about five minutes in