

larity of hand cameras, a demand has arisen for a superior class of rapid lens of short focus and moderate cost. Specially to meet this demand, Ross & Co. are introducing a series of lenses admirably adapted for such work. also very suitable for stereoscopic and general photography. These lenses cover well with full aperture, the F8 series embrace an angle of about 60 degrees; they are absolutely free from distortion and flare, and combine great depth of focus with flatness of field.

WALPOLE HYPO.—Extract from a letter from the editor of the Blue Book of Amateur Photographers, who has a world-wide reputation as an amateur photographer :

BEACH BLUFF, MASS., U.S.A.

December 4, 1894.

Walpole Dye & Chemical Co.

Gents.—To-day I found the hypo sent me about a year ago just as *fresh* and *dry* as it had first come from you, while hypo bought in London has *disappeared* and *soaked all its surroundings*.

Faithfully yours,

WALTER SPRANGE.

#### WHAT MUST WE DO TO BE SAVED ?

The above text of a once prominent divine in his sermon to the unregenerate, might, with a slight variation, be made applicable in an address to photographers at this present day. "What must we *use* to be saved?" The writer not long since overheard a remark made to a manufacturer of a photographic product by a photographer. 'Twas their first meeting and the manufacturer was singing the praises of his particular product in no uncertain voice. "The *only* thing on earth," (?) "cheap but good," (?), &c., &c. He rattled along for some time and the more sinned against than sinning disciple of the black art smiled an incredulous but respectful smile and remarked in substance : "You say yours is *the* thing, the *only* thing, and Tonumquick, Develop-easy and Combined-bath all claim the *same* claim. Now, where do I come in, who am I to believe. Photography at its best will not permit of a prospecting

and observation tour over the country in a pullman palace car to learn the true conditions, and I certainly couldn't afford to do it. You are all nice fellows, all tell the truth, I suppose, but I cannot tell which one to fix on."

'Tis all too true, and the only wonder is that photographers searching and seeking light do not destroy the "imps of darkness" who make their lives a burden trying to persuade them to see sunshine through a *smoked* lens.

If we would arrive at correct conclusions we must sift matters quietly in our own minds. There is abundant opportunity to do so. Photographic journals are cheap enough to come within the reach of all, (except the mean man), and by reading them *carefully*, digesting the *contents*, and with the use of our reasoning faculty we can arrive at a just and *possibly profitable* decision, and not be like the good honest jury who is always convinced by the *last* lawyer's arguments. It is the best of policy to buy a good article at a cheap price, but the most suicidal economy is to use a *cheap* article *simply because it is cheap*. You are in reality gradually *losing* the *confidence* of your customers for a *temporary* profit, and sooner or later they will go somewhere else for their pictures, and will dub you a "back number."

Use the best if you can get it, and the best is that which receives the most hearty endorsement of the majority of the better class.

When you purchase some accessory or background get that which the *artist* produced, not the poor imitation of it. You do a wrong to the artist in taking the latter, and an injustice to yourself. The photographer who would appropriate your negatives, take prints off them and sell them as his own production you would have a very poor opinion