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Canadian Photographic Standard

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STANDARD. As I intend issuing a complete catalogue at an early date, and as it will occupy my entire spare time until finished, the STANDARD will not be published for two or three months, but I assure you that it will be resumed at as early a date as possible. It affords me great pleasure to receive so many expressions from all quarters that it is so much appreciated, it has given an impetus to photography in Canada during the past two years, that could hardly be imagined. So in the mean time do not go to sleep.

Return from Europe. I have just returned from Europe, my trip was a remarkably successful one. I was enabled all along the line of photographic goods, to buy cheaper and better my arrangements for quick supply of goods. As heretofore, my customers will have the full benefit of advantages secured, which will be apparent as time rolls on.

Mounts. The first reduction in price as the result of my European trip, will be in all kinds of Mounts. I made arrangements with the manufacturers of the best photographic cardboard in the world, the quality is better than any ever imported into Canada before, I care not from which quarter it came, and the prices of Mounts will be as low if not lower than the cheapest quality ever offered.

Ross&Co. I visited and was shown over the large optical works of Messrs Ross & Co., every minute detail in the manufacture and testing of lenses was fully explained to me, from every thing I learned and saw. I was convinced that they stand unrivalled as the best makers of lenses in the world.

Ross-Goerz Lenses. These "Double Anastigmats" for general work are superior to any existing, some idea may be had of the hold they at once took of the photographic world, from the fact, that during last year, the first year that Ross & Co. made these lenses, their sales reached Fifty Thousand Dollars, notwithstanding, the sale of their own lenses did not decrease in the least.

Ross Cabinet Portrait Lense. Not excepting Goerz Lenses, for Cabinet Photographs this is the finest lense in existence, no first class studio should be without it, exclusively for their cabinet work. I examined thi

lense through a very powerful microscope, when compared with all other lenses, it showed through the powerful glass, a beautiful softvelvety surface, such as seen in the photographs of leading European photographers. I know that others as well as myself, have often thought that this result was obtained by a particular dry plate, it is not the case, Ross' Cabinet Portrait Lense will give this result every time. Every gallery of any account in Britain has one. For many years day in and day out, these lenses have been turned out of their works. Two old men were pointed out to me, whom I should judge were nigh seventy years old, who since they were boys, have done nothing else during their whole lives, but grind Ross' No. 3 Cabinet Portrait Lenses. Do not be satisfied any longer with your Rectilenear or lense of a similar class, not in any particular can they give you the exquisite effects obtained with above lense.

Developers. I see very little disposition so far amongst Canadian photographers to experiment with any of the new developers; I found on the continent particulatly, and also in England, that Metol and Hydrokinone are very largely used. During my abscence, Mr C. F. Stanley, manager of the Stanley Dry Plate Co. here, has been making experiments with these developers, and he finds that the two combined Metol and Hydrokinone gives better results than any other developer on the Stanley plate. Pyrogallic and Sulphite of Soda is a treacherous developer, one moment it is all right, and the next it isn't. Why, oh why, do you not keep abreast of the times.

ILO. Early in March, the Ilotype Company placed a demonstrator to work in Canada, so far he has only operated in Montreal, but the intention is to leave him in Canada until he has covered every nook and corner of it. He is a gentleman fully posted in his work, and one that you will always be pleased to see, even if he walks into your place a dozen times a day. Samples have also been sent out liberally, and will be sent to any desiring them. I have handled this paper now for over a year, as a result of our first real effort to introduce this paper; the sales for March, increased over any previous month six hundred per cent. This paper is feared by every paper maker in the States. Get into the way of working it, and you will use no other.

Spring Trade. Already preparations are commenced for spring work. Outfits are being purchased, studios are being refitted, new backgrounds accessories,etc.,are in demand, the live photographer as usual is on the alert to secure the latest to increase his business. I have everything that possibly can be required in the line.

ILO.

From *Snap Shots*.

"Men may come and men may go but ILO goes right along saying little but "sawing wood" all the time. Probably no paper has made more friends or held them more firmly than ILO. Its working is as simple and as easy as eating, and results are exquisite.

For large prints especially ILO is most valuable, as it does not curl at all, prints quickly without bronze, and tones evenly. The people know a good thing and ILO sales probably lead all other papers.

HYDROCHINON

BY K. S. FENWICK.

After trying developer after developer without obtaining anything like perfect negatives, I at last fixed on Hydrochinon, which I found to be an excellent developer, and would recommend every amateur photographer to give it a trial.

The formula which has given me the most satisfaction is Carleton's Hydrochinon Developer.

It consist of:—

A { Hydrochinon .....½ ounce.
Sulphite of Soda....2½ ounces.
Meta bisulphite of potash. ¼ onc.
Water.....32 ounces.

B { Carbonate of potash...3 ounces.
Water.....32 ounces.

For a well exposed plate, one part of B to two parts of A makes an excellent developer.

For a plate having a pretty fair exposure use equal parts of A and B, and for a poorly exposed plate use more of B than A. With this developer I have sometimes brought out a very poorly exposed plate, and been able to make very fair prints from it.

But never use more of B than A for a well exposed plate, for it will come out immediately on being put into the developing tray, and fade away soon, making a very poor negative.

Posing the Head and Features.

"JUNO," in the *Australian Photographic Journal*, gives the following excellent advice, equally valuable to the professional and the amateur:—

A perfectly beautiful face can be taken in many different positions, and look lovely in each, yet some poses will be more strikingly charming than others, while a few, though really good, would not be liked at all.

Why is this? Because some will be found natural, as well as artistic; and while beauty cannot be wholly disguised, yet in the hands of an unskilled operator who looks upon photography as a mechanical performance a handsome model may be made to look in his or her picture very ordinary, as hundreds of second-rate portraits of good-looking folks daily attest. With a perfectly lovely face there can be little difficulty, but as only one such may occur out of every fifty who enter the studio, it is our task to aim at making the best of each and every one, be they ever so indifferent, to show points of beauty carefully, to hide defects unconsciously, and thus please them and their many friends.

For our model we have a fair, fresh-looking girl of fifteen. We give her a comfortable chair, that she may not tire, for we have many notes to take. As she seats herself, we begin our comments thus mentally. A very nice picture must be the result of this sitting. Let me see now. Pretty face, with large blue eyes, small, well-closed, nicely curved mouth, finely rounded cheeks, dark eyebrows and lashes, full brow over which cluster dainty golden curls, firm nose with small nostrils, but, like many other noses on equally sweet faces, *not quite straight.* In life it might pass unnoticed by nineteen out of twenty, but as it is one of the most frequent defects with which we have to cope, I purposely chose Alice to sit for us, that I may explain how to deal with it wisely, for there must not be the least suggestion of it in her portrait. As I said before, this slight irregularity might not be remarked by nineteen out of twenty; but see how glaring it appears in the camera—in fact, it gives a totally different expression to the two sides of the face. In this way—we place Alice first in profile, focus, and you can take a peep through the camera. We all agree the pose will not do, so she moves more toward us, so that the

other eye is also slightly visible, the glance turned toward an object an inch or so above their level, quite high enough, as they are large and full. The light must not be too strong either, or they will look pale and insipid. We take note of every position till we get the full face, with the result that she does not look so well through the lens as she ought. What is the reason? In each position the nose looks either too large or too crooked; we never noticed she had not a straight one before to-day.

We reverse the face and try the other side, beginning as before with profile.

What a change! We try several positions round to full face, all with one result — namely, that our fair friend's face looks far better in the camera than out of it. In fact we had no idea she would make such a good picture. Ah! We have the better side of the face turned to us, and if the lens magnifies defects sometimes, we can see now what a delight it also seems to take in showing forth points of beauty. We examine closely into the matter, and see that the nose in each position looks straight and comely, the chief difficulty being thus covered. The mouth gently and pleasantly closed gives an idea of a happy remark just made, the eyes appear uniform in size, bright and intelligent, the chin not too tilted, the cheeks finally rounded, with good-natured curves near mouth, the forehead appears to the best advantage with its little fringe of curls; but what of the hair? I must so adjust it that the contour of the head is seen better and by bringing round those long flowing curls from the back, where they nearly reach the waist, we have a picture before us as magnificent as any we wish to see. As I touch those locks of pure gold, I wish that the camera could reproduce their golden tints.

But the day may not be far distant for that achievement also.

Backgrounds and Accessories.

From the German by Jean Paar, Breslau-Scheitnig.

Backgrounds used by the professional photographer in the studio are of two kinds. They are either for the purpose of giving a possible plastic effect to a portrait (light grounds for dark portraits, and dark grounds for light, the latter mainly for ladies in light attire), or else unite this object with the more extended one for giving character to the person or costume as the case may be, by the addition of scenery, such as landscape, salon, garden, rustic, sea view, suitable to the composition in general.

With the exception of dark plain effects, all backgrounds should, in every case, be kept light and vapory. They should be characteristic of the intended *motif*, yet must be delicately indicated in the reproduction without stickling on detail.

With scenic backgrounds especial care must be taken to ensure harmonious distance, artistic effect, and correct proportions in the perspective. Too little perspective is as bad as too great distance, and the latter always appears where too great an area of the intended scene is introduced into the picture.

In most painted backgrounds, such as especial landscapes, this fault is apparent, just as it is in most photographs of landscapes or views taken from nature. "Too much is carried on the plate; less would be more."

True artistic motive becomes lost among the great mass of secondary matter and remains unnoticed. The great trouble is, that in most backgrounds there is too much background, not enough fore or middle ground. In all cases avoid painted accessories that are furnished to supplement a painted background.

To the conscientious, artistically inclined professional, accessories only become of value when he can use them intelligently to complete a composition, on true art lines, by breaking up any unartistic parallel lines or similar eyesore. It is just as awkward to have an accessory in a set place in the studio as it is to have it attached to the background. When once the habit grows on a photographer to use additional pieces of movable accessories, it usually results in a ridiculous extreme.

The latter condition, however, too often appears without introducing extra properties, as many photographers are of the opinion that accessories are intended for the purpose of filling in such parts of the plate as are not covered by the subject that is being photographed.

Thus it appears that frequently photographs appear more like a showcard of a house-furnishing shop, or an advertisement for a photographic stock-house, than an attempt at artistic photography.

To avoid this, the operator should not commence by arranging the accessories in a somewhat decorative manner before posing his sitter The reverse should be the rule, and only in cases where any objectionable void would occur, or when the lines on one side need breaking up by snpport or balance, as in the arrangements of groups—then and only then should the needed accessory be introduced in its proper place.

Nothing should show prominently in a picture, unless it is absolutely requisite that it should be there.

Whenever anyone sees upon a photograph a foreign object that could well be dispensed with, or that was introduced into the composition without aim or object, except to fill up, the conclusion at once arrived at is that the operator. from an artistic point of view, was a slouch and no artist.

A single female portrait rarely calls for any accessory. However, if demanded, it should never be placed on one side only, unless the figure is posed sideways. in which case the extreme line need no further support.

A group of two persons, where one is standing, however, requires some support on the outside of the standing figure, but whether it be a room decoration, a chair with a picturesque shawl fragment, an etagère or similar property, or a rock or fence panel in a landscape, the accessory should never be so placed as to indicate the reason for its introduction into the composition.

The impression should rather be given that the properties were there by mere accident. This object is to be achieved, not by crowding the accessory npon the subject, but by placing it, if possible, back of the focal plane of the picture, at the same time taking care not to set it too close to the background, else a prosaic shadow might mar the artistic grouping and destroy the intended illusion.

Set scenes or universal backgrounds should be absolutely banished from every studio. It is only when every successive sitter leads us to make new arrangements and new combinations, and we are in a position to handle every face and costume in an original and harmonious manner, that we enter upon the path at the end of which true art is enthroned.

But few photographers have thus far given to their backgrounds and accessories the consideration due to these important factors in artistic photography. Among the few—if my brother professionals will pardon me —an amateur stands at the head.

Allusion is here made to Baron Rothschild, of Vienna, from whose work many of us can learn much if we be so disposed.

All envy of this praise will cease when the fact is recalled that no later than last spring Baron Rothschild, in perpetuation of his photographic triumps earned at the Paris Exhibition endowed with 10,000 guilders a home for widows and orphans of deceased professional photographers.

Baron Rothschild is also—and that characterises the importance of the man—one of the few amateurs who acknowledge the true value of retouching, and the justification for its use. This help he uses mainly—and here we again come into touch with our main theme—to tone down the background, and grade the blending down so that some of his pictures give the impression that they are a reproduction of paintings from our old masters, and not merely an original photograph from life,

The fact that it is possible to produce original portraits and pictures which give the impression to the beholder that he is viewing a reproduction of a classic art work, and not a mere photograph, is the best refutation of such as doubt or deny that there is such a thing as a photographic art. Wherein I include such means as retouching, as applied to photography, that can produce results which fulfil all the demands requisite to place them within the category of high art.

It may be seen by the above-named portraits that the producer has fully recognised the true relation and the great importance of the background to the principal subject; and with a true artistic feeling and appreciation scorns to fill the space between figure and frame with meaningless rococo bric-a-brac or impossible cloud formations.

The principles of portraiture rest upon a single law, which however is capable of modification. It demands that for strong, characteristic heads, with rich modelling, a background must be selected a few shades lighter than the prevailing tone of the head. On the contrary, when a delicate light subject presents itself, such as a decided blonde, a ground must be used whose general effect is darker than the prevailing tone of the portrait, care being taken that it be not so dark that the head would appear hard and without detail.

The latter condition, which every one in practice has experienced more or less, goes to show—if one would be strictly governed by this rule how many shades of background would be required in an ordinary gallery to produce truly artistic work in all cases. A condition that seems to endorse the claim made years ago by an oldtime operator in Berlin, "that to produce absolutely artistic work it would be necessary to paint a special background for almost every sitter."

In connection with the rule that for dark heads a light background, and for fair portraits the reverse is necessary, the fact must not be lost sight of, that where darker backgrounds are used, they must always be selected so as to be several shades lighter than the shadow side of the face or head. But even this is not the only requisite to obtain an artistic impression.

It is not only absolutely requisite that the head stand out in relief from the contrasting tone of the background, by contrasting tones, but the foundation must be a perspective one.

The assumption of the present day, that according to the law of contrasts a flat background gives greater plastic modelling to a head than one painted and perspective, is erroneous and misleading.

In proof of this theory take any one of our old masters, about whose honest striving to comply with the elementary requirement of true art there can be no question, and yet they are now ridiculed in so-called modern art schools and circles. The fact, however, is overlooked—viz., that elemen-

tary truths may be ridiculed, but cannot be controverted.

Modern artists refuse to acknowledge the true and infallible laws of true art merely because the ancients promulgated them. Therefore, new round-about paths are trodden rather than travel in the old and beaten road.

To achieve pecuniary success upon the above lines, it does not reqnire dozens of backgrounds so much as a little universal common sense an artistic trainuing to place the grounds correctly and light them properly, and, if found necessary, direct an intelligent and capable retoucher how to change and alter the tones wherever necessary, so as to bring out the portrait.

Another great stumbling-block for the average photographer is the too frequent lack of harmony between background and accessory. Here the crime against true art is perpetrated either through ignorance, a lack or taste, convenience or laziness. Rustic furniture and sandstone balustrades are as much out of place in a drawing room as are rococo chairs aud tables and upholstered plush furniture in a garden scene; the same is the case where a wooden balcony and pillar is placed in front of a sea scape. to say nothing of the introduction of rock work, tree stumps, and artificial flower and grass effects in impossible situations; and yet we have not even touched on universal, interchangeable properties

Unsuitable as carved and plush furniture is in combination with landscape or garden decorations, equally out of place are the combinations of salon furniture with plain backgrounds, abominations perpetrated even in the most renowned establishments.

A blank, absolutely smooth wall and a carved salon chair are seldom or never found together in reality. If such must be used, let the retoucher ntroduce suitable lines to break up he monotony.

The artistic operator should be capable of selecting his accessories only after a careful study of his subject, and by proper arrangement and lighting bring about an arrangement that is artistic and lifelike.

American Journal of Photography.

THE ART CRAZE.

BY WALTER D. WELFORD.

The establishment of the Photographic Salon marked an epoch in our photographic history. Not that the question of art in photography was anything new then. Indeed it has been a controversial subject almost since the days of Daguerre, and is about as old as photography itself. How could the artist, with his brush or pencil, and the engraver with his tools, allow a new method of producing pictures (I use the word in the sense of a representation of an object or scene) – how could he, I ask, allow photography to pass more or less into his realm, his sphere of labour, without challenging its pretensions to artistic results?

For years before the Salon was ever dreamed of, the photographic press was flooded with articles upon art and photography. Then arose one man greater than the rest — Emerson; greater than other workers in his disregard of accepted photographic canons, greater than other writers in the vigour or strength of his writings. He called a spade a spade, and embellished the spade with a wealth of adjective and adverb. For some time he fought along, but none the less he won the fight, and he stands out today as the one man who originated and fostered the artistic side of photography as we now know it.

Strange rumblings of discontent soon followed. A growing feeling that kept photography in too mechanical

a grove, that it was unnecessarily pent up in convention born to a great extent of technique, began to animate the thoughts and actions of a few. Then came the secessions from the Royal Society and the Salon. Why I claim the latter as an epoch is because it marks the point at which the art worker stepped boldly to the front, and endeavoured to prove his argument by results. Prior to this it was a war of talk, of discussion, of wearisome columns in our papers. But now the art worker steps to the front, he not only talks but produces his work, and by means of the Salon challenges those who do not agree with him. The Salon, to my mind, was an honest, straightforward movement to obtain the recognition of artistic photography; and, further, it was the first step of any importance toward that end.

Here let me digress for a moment to say that the title of this paper is not of the happiest kind. In the first place, a very ordinary dictionary reference will show the term "Craze" to be an inordinate or insane passion (Nuttall), to impair the intellect (Webster), and so on. But like many other words in our most comprehensive language, the meaning has become altered. It now implies a fashion, or mania; in fact, it is something between these two — stronger than fashion, but not reaching a mania. So much for "Craze"; now for the word "Art." You will not expect me to define that. I once asked for a definition, and received the reply, "Art is," to which I rejoined, "Is it?" This matter of terms is referred to, because later on I shall show that art photography has largely partaken of the nature of a fashion.

This leads me to a second digression and a confession. Since I gave in the title of this paper, my sympathies have gone over very much to the Salon' es, and, as becomes an Englishman, I freely confess it. They have done, and are doing, good service, not only to art, but to photography as well That is the confession. The digression is, that in most fashions there comes a time when signs of a change are apparent. With the hotheadedness and burning ardour of the enthusiasts, the art photographer went too far. He not only wanted the earth, but heaven as well. Whether he applied for the third location I am unable to say. But the fact remains that this enthusiasm over ran his common sense. If a photograph was artistic, good; if not artistic, bad. Very simple definitions truly, but utterly absurd and grotesque; it shut out every application of photography save the pictorial side. I have always held that artistic photography was one branch of a big tree. The art man considered it the whole tree.

I am perfectly well aware how strongly this has been denied, but reference to bound volumes of our periodicals would amply prove my assertion that the art worker of the past made a bold bid for supremacy. His idea was, that the principal aim and sole end of photography was the making of pleasing pictures.

The craze is altering in character, the fashion is changing. Workers in other fields are being recognised, and spoken of with less sneer and less contempt. We are ariving at the common-sense view of the situation. Whilst we admire and praise the work of the man who photographically produces a picture that pleases us we yet give an equal amount of credit and praise to the worker in quite another field, one in which, perchance, all question of art must be entirely out of the question. Art photography is gradually assuming its correct place as a branch, and, like the tale that arrogated to itself the office of wagging the dog, it recognises that it is not the dog, it is not the whole tree.

Now we come to the question, "Has

this art craze done any good?" I say most emphatically, Yes, It has raised the standard of pictoral work, and we have benefited thereby. Technically, good negatives or prints, as such, have no charm. We want something more, some evidence of artistic feeling in the man, some sign that he has made use of the camera, not the camera utilised him, say, to take the cap off the lens for a certain period. Perhaps a little story will best illustrate this. It was a provincial exhibition, and your humble servant was the judge. After the awards (or mis-awards) were made, he was button-holed by one of the members.

"What is the matter with my picture?" said he, pointing Number So-and-so out.

'Nothing," said I; it's very nice."

"Is it over-exposed, or a bad print?"

"No."

"The lighting is all right, isn't it? There's not too much foreground, and the composition isn't bad?"

"Oh dear, no!" said I.

"But you haven't given it a medal," said he.

"Well," I replied, "what is there in it beyond the fifty others round?"

"Yes, but if it has no fault, it ought to have a medal."

"Very well then," I said, "if you'll let me have fifty medals, one for each of the frames, you shall have yours. But I'm not going to one to your print only when it is in nowise better than the rest."

This is what the art craze has done for photography; it has made the worker strive to produce something beyond what the camera, lens, developer, and print can do. His own ideas must have play, and the apparatus must be made to serve those ideas. There must be something more than the camera; there must be evidence of the man. We are tired of work produced by a photographic camera; we want the work of the photographic man—in a word, artistic expression.

I expect it will be said that we have had art workers for many years. This is quite true; but they were but few, and they had practically little scope. Who would have dared, ten years ago, to send such pictures to an exhibition as are now hung at the Salon? You may say. Who would dare even now send *some* of them? and I'll agree. But the fact remains that the efforts of a few workers, and the establishment of the Salon, have, in the last three or four years, produced a most marked effect upon exhibitions generally,

In the wake of all great movements for good there follows evil. It is one of the equalising forces of nature, from which even the art craze has not been exempt. The zealot is ofttimes a fool at bottom; blinded and crazed with the glory of his mission he rushes headlong into the fray, dealing blows with the right hand that the left hand contradicts. He makes his mark in the good cause, but leaves another mark as well, of evil. Prudence and enthusiasm but rarely work in double harness.

We have seen this in photography. We have seen sneers at the scientist, fierce denunciation of process-mongers, sarcasm flung with a generous hand in every direction. We have sat at the feet of our art masters to learn that any knowledge of chemistry or optics is almost fatal to art work, as if, forsooth a mastery over the tools is detrimental to their proper use. We have been told that the painter does not trouble about the composition of his colours or manufacture of his brushes or canvas; but it is not true that the more he can learn as to the mixing of his colours to attain desired tones and shades, the texture of his canvas and the make of his brush, the better? Then why should we not seek, first, to have command over our pla-

tes, developers, and prints, so that we may bend them to our will? The art worker will say that his contempt was expressed for investigations, such as the action of light, the latent image, the theory of development, &c., not for the command, in actual working, over the tools used. But even this is absurd. It is not necessary that the art worker should trouble his head about these things, but in common justice he should allow credit to those who do. In reality, he is benefiting every day by past scientific research and discovery, and, but for the labours of those he sneers at, would not be in the position he is. This sneering at the scientist and scientific work generally has been the most contemptible feature of the recent art movement. Such a feature can only be the result of fanatical blindness or gross ignorance.

As I have already hinted, I shall not trouble you with pages of extracts to prove these assertions. When I made a rough calculation of the amount of matter I had marked, I found it would take by itself at least five pages of any one of our weekly papers, so you can estimate what the length of this paper would have been. I dropped the idea at once, and have rather jotted down a few stray thoughts that may lead to a fruitful discussion than attempted a full paper replete with extracts and proofs; but, if anyone thinks those proofs are not obtainable, it will be an easy matter to disillusionise him.

I have previously referred to fashion. Well, the art craze has been responsible for still another bad feature—viz., fashion. What is the present rage in the way of pictures? The exhibitions are swamped with swamps, reeling with reeds, marshalled by marshes. The present fashion is a mud-puddle one. It is the day of dreary, dismal, reedy-swamp-marsh-mud puddle, a representation of the wasteful and miserable side of Nature, her sink and cesspool. It is not the representation of beauteous Nature, but the refuse heap at the bottom of her back garden. She screens them from view, but the mud puddle worker finds them out, and makes them into pictures.

The art craze is responsible for this; it has thrown too much stress upon the making of pictures out of commonplace subjects, with the result that the mud-puddler goes as far away from beauty as he possibly can in order to show how he can improve, by his artistic execution, the rendering of a mud-puddle. He searches for stinks to convert them into perfumes—

> "You can break, you can shatter, the tub if you will, but the scent of the butter will hang round it still;"

and the picture conveys to our mind dreariness, dismalness, and darkness. Our judges at present are rather fostering this; they look too much for ability in the rendering of simple subjects, and overlook the beautiful and artistic, because there is, perchance evidence of a greater wealth of snbject.

Artistic photography is passing through a period of depression. Ere long, perhaps, we may extricate ourselves from the dead waters and dank weeds, emerge into the light of more cheerful subjects.

The art crāze has created fashion in subjects. This means base imitation of one or two successful workers. It is detrimental to art in the highest degree; it prevents originality and induces imitation.

Let us glance at the walls of recent exhibitions. The effect is everywhere apparent—*genre* pictures, studies of life, and figure subjects have declined in number considerably. Landseape now rules the roost. I confidently assert that the exhibitions of to-day are not so varied and interesting as those of the past. Who can forget the *genre* studies of H. P. Robinson. John E.

Austin, F. M. Sutcliffe, A. G. Tagliaferro, W. Winter, R. W. Robinson. Lyd Sawyer, H. B. Hare, F. C. Lambert, and a host of others. These were happy, cheerful studies, which produced thoughts of the brighter side of life. And now—well, now we have turned to the dismals. I have upon my walls at least two pictures, "Carolling," by H. P. Robinson, and "When the Day's Work is Done," by the Rev. F. C. Lambert, which I would not exchange for all the reedy swamp mud-puddles in the country. I can look at those pictures to-day with as much pleasure as I did several years ago; they are always pleasing, always refreshing. Shall we be able to say the same of the present style in ten years' time?

We therefore arrive at this, that the mission of the art craze has miscarried for the present. Instead of promoting originality, it has produced and furthered imitation.

With a few words upon the Salon again I must draw these remarks to a close, as, in spite of all my care, they are panning out too long. I have praised the Salon and the work exhibited there, but I must also object to the smudge curiosity. I mean those pictures which have to be carefully labelled "this way up," as they look just the same any way. Take Mr. Maskell's prints. He admitted that other people might not like them, but he did, and that was sufficient for him. Possibly so, but that is hardly a pronouncement of artistic merit. I do not fear attacking Mr. Maskell's work, as he expected it would be attacked; and, moreover, he is at least a genial and courteous opponent. So long as I can tell what is meant, it matters very little whether the picture be fuzzy or sharp, but it is really necessary to be able to see whether it is a tree or a ship, a boat on water or a cart on the road. It makes things so awkward. I thought of asking Mr. Maskell what was depicted, but he might have deemed me sarcastic. Be that as it may. I nearly quarrelled with a very intimate friend over Mr. Maskell's blacking-brush smudges. He would have it that the print consisted of a hill, a road, a cottage with a girl outside; whilst my opinion was that it was a ship at anchor beside a huge tree, with a tiny brook trickling towards a big rock.

But, seriously, the Salon has led to eccentricity of the wildest kind. It only seems necessary to send a picture that no one can understand to have it hung and talked about. I was looking the other night in a household book for a remedy for a blistered finger, and the page opened out at 'The Use of Cat's Whiskers." For the remedy I sought considera pleasing picture, for what I found the smudge of a cat's whiskers upon a piece of paper. The fuzzigraph I will leave alone; tbe element of personal opinion has legitimate scope here, and each individual picture must be judged upon its merits. I like fuzziness in some cases and sharpness in others to lay down a rule for one or the other is absurb. But even fuzziness is carried to extremes. There was one picture at this year's Salon that I went back ten yards in my endeavour to get the effect, then thirty yards, and lastly at the end of the room; but I was not satisfied. I next tried it by reflexion from another picture, and finally, walking out into Piccadilly and jumping on a 'bus, by the time we got to the Circus I liked the picture. It is one of those I like best when I can't see them.

The old proverb has it that "many persons think they are wise when they are only windy." I must therefore now end up briefly with the assertion that the art craze has done good and evil alike, but the evil stands more chance of diminishing than the good.

South London Photographic Society.

HENRY P. ROBINSON.

IT is wonderfully encouraging to younger men to find a photographer who has gone through years of work, and not a little adverse criticism still thoroughly enthusiastic. H. P. Robinson is to-day, at the ripe age of 65, as strong in zeal and fervor as he was forty years ago. It inspires hope in all who have anything to do with photographic art, to find that with him a lifetime spent in its pursuit has served only to confirm and intensify his love for the work, and his confidence in its possibilities. It would seem as though by persistent effort he has succeeded in pulling down as it were from heaven a little of that divine essence which gives a man what some call faith.

Although retired from active participation in photographic matters, he nevertheless devotes a great part of his time to the literary side of the art-science, and produces each year at least one or two pictures of a similar nature to those for which he has so long been famous. In his pleasant residence at Tunbridge Wells, surrounded with books and pictures, he yet generously gives his attention to answering letters which he receives from all parts of the country almost every day, asking advice on such matters as studio building, arrangement of lighting, and other details, upon which he is regarded as an authority. Without neglecting the amateurs, who class him now as one of themselves, he is devoted to professional photographers, and to their interests to an extent which most of them fail to appreciate. He is, in point of fact, an ideal Leader, and we shall never have a better or a more earnest worker. Throughout his life, although the influence he has exerted has been considerable, yet he has never led us to any foolish extremes, nor have his principles of art fluctuated materially, they have rather, as he has advanced step by step, widened as gathered experience afforded a broader outlook. In this we see the value of his deep thought, careful judgment, and ability to thoroughly mature his ideas before sending them out into the world. If, in his writings a suspicion of arbitrariness shows itself, it is caused by the strength of his convictions, and in his personality there is certainly none. He is exceedingly modest, picks holes in his own pictures frequently, and readily accepts the criticism of a novice. He is unusually systematic, for a man of his calling, uses innumerable books for fastening in cuttings pertaining to any subjects in which he is interested, classifies his manuscripts and papers so that he can put his hand on any given paragraph at a moment's notice. He is a great reader and gets through more than a dozen photographic periodicals every week. His books are arranged systematically on their shelves, and though chiefly relating to photographic and art, on which subjects he has one of the choicest collections of volumes in this country, there are also other valuable works, and not a few rarities, for Robinson has found time to be something of a book-man besides a photographer and an artist.

Mrs. Robinson says her husband is never thoroughly at home excepting in his library, and this is quite what one might expect, for in a room surrounded with so many objects of historical interest which link him to the past of photography and its rise and progress, he is really in a world of his own creating. The walls are hung with photographs, including many of his own taking, over the mantelpiece is a choice collection of miniatures on porcelain, and to the left of the fireplace hangs a little picture of Rejlander's, in which the photographer

is offering himself as a volunteer while near at hand are examples of some of Nicephore Niepce's early experiments dated 1826 and 1827. In the centre of the room is a table with writing materials, upon which are strewn letters of the day, and portions of manuscript in process of writing. Seated in his favorite arm-chair on the right hand side of the fireplace, he can trace the past with a masterly hand, he can bring us practically from the birth of sun-painting to the present day, now and then referring to books of reference wherein he has placed cuttings now and then crossing the room to draw from a large mahogany chest an early picture by himself or one of the old photographers, on each of which hangs a story. History is pleasanter in this form than through the medium of dusty old tomes, so we will ask Mr. Robinson to tell us something of the past of photography, and of his own life in particular, as we sit by the warm fire this cold January day. We are fortunate in hearing him, and he is fortunate in holding a key which fits all the locks of the chambers where photographic history is recorded.

"My early leanings towards art," he began, "were to some extent hereditary, for my mother was an artist of considerable talent. This instinct was influenced to a great degree by the exceeding beauty of the country surrounding the district in which I was born, and where the greater part of my youth was spent. I allude to Ludlow in Shropshire, and I am looking forward with much pleasure to the prospect of conducting a little band of photographers to points of interest near this particular town during the Convention in July next. At Ludlow, indeed, nature led me forward by her own charms. I was an art student before I heard of photography, and exhibited at the Royal Academy in 1852. During the same year I chanced to read something about photography in some magazine, and this ultimately led to my setting up a little camera. It was really photogenic drawing I first practiced, and soon after, Talbotype. The great spurt, however, which led to photography occupying a dominant position in my career was brought about by meeting with Dr. Diamond, who, as all photo-historical students should know, was partially responsible for the invention and development of the collodion process,

"Now Dr. Diamond," he continued, "what at that time—and, indeed, for many years afterwards — the head centre of photography. He drew around him a circle of photographic friends, and I used to visit him at Twickenham nearly every Sunday. Here one met with men whose names have since become historical. I become acquainted with Roger Fenton, Delamotte, Chief Baron Pollock, Dr. Percy, Robert Hunt, Count de Montizon, Claudet, Henry Pollock, Vignolles, Wheatstone, Baron de Forrester, Rev. J. R. Major, Hardwich, Roslin. Dr. Diamond's hospitable house was also much visited by literary men and artists. Here I also met Sir Roderick Murchison, Livingston, Douglass Jerrold, Hepworth Dixon, Shirley Brooks, Thoms, Peter Cunningham, and many others, few of whom are remembered in these rapid days."

"Ultimately my interest in photography became so great that in 1857 I established myself as a professional photographer at Leamington, and here later in 1858, I produced my first serious effort—a combination picture entitled 'Fading Away'. This was printed from five different negatives, and the print I am now showing you was made nearly 40 years ago. It is surprising in what perfect state of preservatiod it remains. Of course, at that time I albumenized and sensitized my ownpaper. I am sorry to say that after about twenty or thirty

prints had been taken off the negatives, they were carelessly left in the damp by an assistant, and ruined.

This picture created quite a furore at the time, and received conflicting praise and blame from the press. Some, indeed, had doubt as to the legitimacy of treating such a subject by photography, as to whether the principal model was really a dying girl, as to the propriety of using such a model if she were so, and if she were not so, as to the possibility of truth in the picture."

Some of the press extracts are of interests. The *Daily News* said, "'Fading Away' by H. P Robinson—a consumptive girl surrounded by mournfully solicitous friends—is, considering the inherent difficulties of the subject, a successful effort, all though the grief of the sister is evidently simulated, and the choice of the whole questionable." The *Literary Gazette* was still more adverse in its criticism. "Not the worst, perhaps the best of such subjects here is Mr. Robinson's 'Fading Away,' which has for months past been in every photographic print-seller's window. But look at it steadily a minute, and all reality will 'fade away' as the make-up forces itself more and more on the attention." Other journals were as strong in their praise as the above are in their blame.

"I received many letters from friends in reference to 'Fading Away,'" he went on to say. "They were true friends, for they did not hesitate to pass judgment on the picture."

"In those days," continued Mr. Robinson, I aimed as I do now at producing at least one good picture each year, but in 1859 somehow (made over-confident by success, I fear) I came a cropper, and did some thoroughly bad pictures, bad both in choice of subject, and in work altogether. If ever I feel a bit conceited I turn to the history of this year. I 'took it fighting' and it did me good."

This statement is confirmed by a critic's remark in *Photographic Notes* of March 15th, 1860, which reads as follows: "No. 68, 'The Cottage Window,' by H. P. Robinson. Neither worthy of our notice, nor its author,s name, No. 83, 'Gleaners.' This clever operator seems to be growing careless. No. 103, 'Portrait' A very commonplace affair indeed to come from such a quarter."

"Apropos of criticisms," he added, "this letter from Rejlander is interesting. He was always disgusted at the want of appreciation of attempts at art in photography. In 1859, as now, there were many ignorant people, and the ignorant scoffed at him."

WOLVERHAMPTON.

February 10th. 1859.

Dear Sir.—I thank you much for the photos. I *like* the pose of "Luty," and can see a capital arm through the sleeve—though it is not visible (Hibernia.) The face of "Fading Away" can be painted from, and that ought to be our ambition to produce such work with so much detail that it may serve as a guide to the painter. I shall send you a roll of photos next week—going to town to-morrow. It's a pity that there are so many clever word-writers who get the task allotted to them to write about what they know not. My idea of criticism is: This is good; that is bad: such way would be better; try again; and hope for better. The best we could do would be to do nothing this year, and that would be easier and cost less, and see how they would like that.

Yours very truly,

O. G. REJLANDER.

"The following year," he continued, "I pulled myself together, and

turned out better work. The pictures of that year were 'A Holiday in the Wood,' and 'Here they Come,' the latter picture brought me my first medal. Well I remember what a lot of telegrams I received about it. Since then I have received a great many more medals, but fewer telegrams. Rejlander was in his prime at that time, and had a year or two previously brought out his wonderful composite picture 'The Two Ways of Life,' produced by combination printing from about thirty negatives. Inspired by his success, in 1862 I produced 'Bringing Home the May', which measures 40 inches by 15, and was printed from nine negatives."

This picture was well received. A little extract from *The Photographic News* gives the sentiment of many other reviews. "We have before us a production which we confidently aver to be the finest composite photograph which has ever been issued, and in reference to which we should not feel much hesitation in stating our conviction that it is the finest picture which has ever been obtained by the art of photography. Having said this much we feel somewhat at a loss to proceed, because we feel it to be utterly impossible to convey by criticism or description anything like a perfect idea, either of the picture itself, or of the impression it produced upon us on seeing it."

"This brings us down to recent time," he went on. Since I retired I have confined my attention solely to photography as a means of pictorial effect. The little studio at the foot of the garden is carefully built so that it is impossible to take a portrait in it. In fact, it is more of a laboratory than a studio. With all due respect to other branches, and gratitude to real science, of which we have too little, and of the spurious article too much, with all due respect and gratitude to them, I say, for providing us with methods and materials, I consider the field now occupied by all the arts, sciences, and manufactures that are classed under the head of photography, much too wide for the serious attention of any one mind. There are still those who say photography has no claim to art, and that it is merely a mechanical process of holding the mirror up to Nature. To such I reply that Nature supplies the raw material, the photographer exercises his powers of selection, and in his ability lies the possibility of making a merely mechanical reproduction or creating a work of art. It has become the fashion to say that art in photography is the outcome of only a few years. But those who take even a slender interest in history know that for more than thirty years past I have been trying to instil art principles into photographers, not only by my writings but also by a long series of examples.

"I must also mention that attention to photography as an art was greatly revived by the publication of Dr. Emerson's *Naturalistic Photography* in 1889, but it is a question whether more good was not done by the strong opposition which arose to the doctrines he enunciated therein and afterwards by their renunciation, than by any lessons taught in the book itself"

"I have ceased to compete for medals, and I seldom exhibit now, except at the Salon," he said. "I have withdrawn because medals are now offered in such quantities and in my opinion for such frivolons reasons that they have become a farce. Winning a medal used to mean that one had at anyrate some claim to being a master of the art, but it would need much vanity on the part of many medallists to think so now. Why, more than a thousand medals were awarded last year!

"I ought to allude to the step I and

some of my friends took in retiring from the late Photographic Society of Great Britain three years ago, and establishing an exhibition entirely devoted to the art—the Salon. This project, as everyone knows, met with strong opposition, but is now admitted even by its strongest opponents to be an unqualified success."

"Fading Away" was his first *genre* photograph. It was, of course, taken on wet plates not long after collodion was generally adopted. 'Somebody Coming,' 1864, and 'When the Day's Work is Done,' 1874, bring us nearly to the end of the wet plate days. 'In Maiden Meditation Fancy Free,' 1880, was made on one of the first four dry plates he exposed. 'A Strange Fish,' 1890, concludes a series which give us a very good grasp of Robinson's rise and progress.

A word or two must be said about Robinson's latest pictures in the Salon. They may be roughly described as upright landscapes, representing the poetical effects, rather than the prose facts of Nature. The first of the series, which appeared in 1893, was called 'Morning Mist' and represented mist at sunrise, a powerful effect. Last year's picture depicted a 'Storm Clearing Off,' in which the photographer may be said to have touched the highwater-mark of perfection.

How prominent a position he occupied in photographic literature can be gathered by looking over the pages of almost any book or magazine on the subject. Few volumes there are but contain some reference to his writings, as indeed, formerly few notices of exhibitions were written without the necessary allusion to his pictures. His writings betoken much thought, the sentences are carefully worded, and their meaning is at once clear. The following is a list of his books:—"Pictorial Effect in Photography," "Picture Making by Photography," "The Studio and What to do in it,' Letters on Landscape Photography," "Photography as a Business," "Art Photography, and in conjunction with Capt. Abney, "The Art and Practice of Silver Printing." Nearly all these works have been translated into several languages.

In this busy world those who would advance wisely must build upon the foundations laid by those who have worked and thought before them. Mr. Robinson has provided us with solid foundations, with a well-marked path. Let us follow in his footsteps and strive to reach even higher levels. —MATTHEW SURFACE *in Practical Photo.*

COLOUR PHOTOGRAPHS.

Few persons are aware of the advances which have been made recently in the art of reproducing the natural colour of objects by the camera. The following account will, then, be of interest not only to the photographer, professional and amateur, but to the general public, which has come to regard the long-looked-for solution of the difficulties in the way of fixing the colours of an object in a photograph. Ever since the secret of making the sun draw pictures for us, by imprisoning his beams in the *camera obscura* and setting them to work there, was given to the world by Daguerre and Niépce, men have been hoping and working for the knowledge of how to make his solar majesty *paint* pictures for us. But until recent years nothing but discouragement has resulted. A sunbeam falling upon a prism is magnified and glorified into a splendid mass of glowing colour—the solar spectrum. The same beam falling upon an object, such as a dish of fruit or a bunch of flowers, is reflected from it in an image of the object full of delicate beauty.

And on the ground-glass screen in the camera, the colour, as well as the form, of the object is perfectly reproduced. But, until now, all has stopped here. "Thus far and no farther" has seemed to be the law, limiting photographic art to a mere reproduction of form. True that by the use of the stereoscopic camera, in which two photograps are taken of the object as it would be seen by the two eyes of an observer, the fidelity to truth of the ordinary or "monochrome" photograph is much strengthened. But even this is far short of the verisimilitude which would be given by a reproduction of its colour.

To come now to the work which has been done, and the attempts that have been made to solve the great problem which forms at the same time the completion and fulfilment of the photographic art, brief mention must be made of the most prominent results achieved by those who have been the predecessors of the inventor of the three-negative-and-colour-screen process (to coin a compound word like our German scientific friends), which forms the subject of this article. Without attempting to follow chronological order or to mention any but the more prominent investigators in this field and their results, it may be broadly stated that their attacks on the problem of colour reproduction have been directed along three different lines—which include, in general method, all work of lesser note than that to be referred to here. These three principal methods are: First — The production of *pigment* colours on a sensitive plate by the direct action of light (as in making the ordinary photographic negative in the camera). Second—The production of so-called "interference" colours by the action of light reflected back from a surface behind the sensitive film. It may be observed in passing that the colours seen in a soap bubble are produced by the phenomena of "interference" made use of in this process. Third—The production of "composite colour photograph" as they are called by their inventor, and their use in special apparatus, to be described presently.

The first method, although the one in which, probably, more labour has been spent (and thrown away) than in any other, is one which would most readily occur to a photographer without much scientific knowledge of the nature of colour, and who hoped to hit upon some lucky combination of chemicals sensitive to light which would enable him to make a photographic plate capable of reproducing the colour itself, instead of its "value" in shadow or opacity. But a correct conception of the laws of colour forbid anything to be hoped for in this direction, and in fact this method has never produced colours that were either permanent or true to nature. The second plan referred to is due primarily to Professor Lippmann, of Paris. By means of a difficult and somewhat haphazard method or exposing in a camera a special plate carrying a thin film backed by a reflecting surface, an approximation to the natural colours of the object photographed are seen when the plate, after a special "development," is viewed at a certain angle. The results produced have been unsatisfactory; and, though pleasing to the eye, by no means perfect colour reproduction. It is curious, also, that the defect referred to of having to view the picture at a certain angle in order to see it at all was one of the disadvantages of the original daguerreotype. As is well known by those having old family picture taken by this process, it requires some practice to see the image correctly, especially in a strong light; if it is not observed at a proper angle, one sees either a "negative" image, or no image at all. The inhe-

rent difficulties of the Lippmann process would seem to prevent it from ever becoming anything more than a "laboratory method"; of possible service in special cases, but not adapted to extended popular use.

In regard to the third method, however, it may be stated that here for the first time the problem of colour reproduction has been attacked in a spirit at once scientific in conception and eminently practicable in operation. And yet, at first glance, it seems much more complicated than either the first or the second of the schemes above mentioned. It is, indeed, a process sufficiently far removed from ordinary methods of producing a "photograph." Yet it is very successful, and, in fact, well-nigh perfect in its results, simply because it has been worked out in obedience to, and under the guidance of, laws of colour as they are known to science.

It has long been known that the solar spectrum, comprising the component colours of all the tints and shades we ever see in nature, may be considered as made up of but *three* so-called "primary colours," which, by their admixture in varying amounts in different parts of the spectrum, combine to produce the different tints —shades, which fading imperceptibly into each other, from deep purple, or violet. to dark red, were formerly classified as *seven* primary colours—viz., red, orange, yellow, green, blue, indigo and violet. The spectrum thus made up has been carefully mapped by Fraunhofer, and others, into thin lines of solid colour set close together, thus producing the effect of gradation as observed. Thus any one of these lines represents a point on the spectrum where there is an admixture of a definite amount of each of the three primary colours. These three colours are definitely fixed by a knowledge of "wave-length," which furnishes a much more scientific and accurate means of determining and reproducing them than by attempting to classify them by the colour impression which they produce on the eye. According to the nomenclature of Fraunhofer, the researches of Young, Helmholtz, and Cleak-Maxwell show that at points on the spectrum designated on "Fraunhofer lines" C, E, and just below G, are located the pure red, green, and blue colour sensations, respectively, which go to make up all the colours of nature.

It was by a careful study of these facts that Mr. Frederic E. Ives, of Philadelphia, based his solution of the photography-in-colour problem. His experiments, which have produced truly startling results, were based on the use of a triple negative forming a mere colour record, as he calls it, of the amount and distribution of the above primary colours as present in the object photographed. To explain this more clearly, just what he does to accomplish the result is to take at the same time in a special camera three pictures of the object on a single plate, the three impressions being arranged in a trefoil; the light which acts upon each of the three portions of the sensitive plate being made to pour through a "colour screen," by an ingenious arrangement of mirrors and lenses. The object of the colour screen in each case being to strain out from the beams of light directed at that portion of the plate all light but that of the "colour screen," which is stained so as to allow only, say, red rays to pass through out. Thus there will be produced on the sensitive plate three separate images of the object, one corresponding in light and shade to the amount and distribution of red light in the object, and similarly for the other two images for the green and blue elements of the object. An example will make this clear. If the object photographed were a landscape with green trees. But the three nega-

tives, or "positives," made from them by the usual method are, themselves, not colour photographs: they are merely "colour records," just as the photograph cylinder is a record of sounds. Like the latter, it must be manipulated by a special machine to make it give out its hidden qualities In order to make our triple positive show an image of the object in its natural colours, it is only necessary to place it in a special instrument, or "reproducer," arranged with mirrors and lenses, so that upon looking through the eye-piece the three positives are seen superposed, one over the other, but each positive being illuminated with pure red, green, and blue light, respectively, so that it will furnish to the composite image seen at the eye-piece just the same distribution of primary colour which issued from the object to the sensitive plate in taking its negative. A little consideration shows at once that the composite view thus seen at the eye-piece will then be correct in distribution and amount of colour, as well as accurate in form or "drawing," like an ordinary photograph. In a word, by means of the triple positive viewed in the instrument described, which Mr. Ives calls a "photochromoscope," we see a view of the object correct to the life in colour and form, and "photography in colour" is an accomplished fact.

The result produced by this method, based on a true and scientific conception of the requirements to be met, are wonderfully, even startlingly, life-like. Tnose who have heard Mr. Ives deliver a lecture before a scientific society, and have seen his pictures, find it hard to believe that they are not being hoaxed; indeed, some have thought that the image seen through the eye-piece was a reflexion, in a mirror, of the object itself. The semi-transparency of a bunch of grapes, and the soft down on a peach, in a photograph of a dish of frnit, are seemingly as perfect as in a view of the original. Indeed, in comparison with the reproduction of sound on the phonograph, the results shown are perfection itself, and certainly nothing which science has ever given us could be more pleasing and satisfying to the eye.

Hitherto, Mr. Ives has shown only the photochromoscope with a single eye-piece; but the other night, at a meeting of the Society of Arts, there was exhibited for the first time in Boston the double or stereoscopic form of instrument, by means of which the fidelity of the reproduction and the startling quality of the likeness to the object itself was still further increased by the application of the principle of the well-known stereoscope to the photochromoscope. In this instrument the picture is viewed by both eyes, and appears "solid"—*i.e.*, like an object seen at a short distance from the observer by both eyes.

The application of these results, which mark nothing short of a revolution in photography, cannot be over estimated. To mention here but one feature, the perfect reproduction o famous paintings will be an inestimable advantage to those unable to see the originals. Further, the public will be no longer satisfied with lectures illustrated by lantern slides in monochrome or coloured more or less dubiously by hand. In future a lecture on Switzerland will be accompanied by views which will be perfect reproductions of the original landscapes, because taken directly from nature, with all the delicate colours preserved. And finally, photography will be raised at a bound from its present false position half-way between the mechanical and the artistic to a place of honour and vast possibilities among the arts. —*Boston Transcript.*

Business Aphorisms.

Carlyle wasn't a man of business, but he would have made a success of it, had he tried it. In his writings one finds these lines of solid business truth:

A laugh is worth a hundred groans in any market.

Have a smile for all, a pleasant word for everybody.

To succeed, work hard, earnestly and incessently.

All honest men will bear watching. It is the rascals who cannot stand it.

Better have the window empty than filled with unseasonable and unattractive goods.

When you hang a sign outside your place of business, let it be original in design and of good quality.

Wondrous in the strength of cheerfulness; altogether past calculation its power of endurance. Efforts to be permanently useful must be uniformly joyous, a spirit of sunshine, graceful from very gladness. beautiful, because bright.

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6½ X 8½	0 75	24 X 30	8 75
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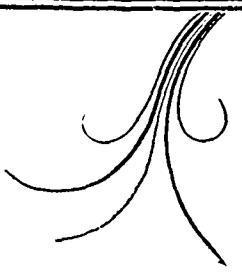

For the Spring Trade

8 x 10 Portrait Cameras
Double Swing Back, from $25.00

8 x 10 Portrait Lenses
From $20.00, Upwards.

8 x 10 View Cameras
From $15.00, Upwards.

8 x 10 View Lenses
From $7.00, Upwards.

&c., &c., &c.

DAVID H. HOGG,

84 Bay Street, TORONTO.

662 Craig Street, MONTREAL.