



EMIL'S CANYON, BEAVER

CALGARY,  
N. W. T.

614.—THE DEVIL'S GAP, BEAVER CANYON.

PHOTO BY

# The Canadian Photographic Journal

DEVOTED TO THE INTERESTS OF THE

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“A Merry Christmas.”

WE would like to shake hands with *every* one of our readers on Christmas day, and have the pleasure of saying to each one how sincerely we wish them a Merry Christmas and a Happy and Prosperous New Year. We might, perhaps, be tempted into eating a bit of Christmas turkey, if strongly urged, but as neither of these most pleasant duties can be ours, we can only wish you all a joyful Christmas time, with no shadows to come between you and contentment, which is as near perfect happiness as we mortals generally get.

This same feeling of good-will leads us to make a few uncopyrighted suggestions regarding an important sitting which most photographers have booked for Christmas day. When the exposure is made of the festive and likewise toothsome turkey, at the Christmas dinner of our readers, the bird should prove to

have been fully developed, well timed and thoroughly fixed and to have plenty of detail. Over-timing is not desirable, but is generally considered better than under-timing. It should be left in the fix until film shows the proper color.

We should advise the use of a good sized plate, not necessarily orthochromatic, but one easily handled and capable, if you get a good thing on it, of being readily reduced and intensified. We incline toward a warm, brownish tone for the mince pie, but this is a matter of *taste*. Don't use a too strong or mixed developer, as a bad case of fog might result.

Any samples sent us of good results obtained through use of the above suggestions will receive the usual notice in our columns.

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Our Illustration.

The illustration which accompanies this issue of THE JOURNAL is one of a series of the famous North-west scenes produced by the firm of Boorne & May, Ltd., Calgary, Alberta. This firm was established in 1886 and incorporated in 1891. Mr. W. Hanson Boorne, the

managing director, comes from Bristol, England, and is the founder of the business; which, starting six years ago, in the then infant town of Calgary, has already attained considerable proportions. The headquarters of the firm is situated on Egan avenue west, Calgary, where a large building is entirely devoted to the production of stock photographic views and numerous specialties, souvenir albums, lantern slides, etc. Besides this, they occupy a portrait studio and art repository on the ground floor in the Barber block, Stephen avenue; with a branch studio at Edmonton, and other branches in contemplation; the different departments at present furnishing employment for eight hands. The art repository and studio in the Barber block, is well worth a visit by tourists and other travellers, spending a day or so in the rising western town of Calgary. The art repository, which occupies the ground floor in front, is well stocked with engravings, pictures and art goods of all descriptions, among which the numberless photographic views of ranching, prairie and mountain scenery, produced by the firm, of course hold a prominent place. Besides these, a large variety of articles of buckskin and beadwork, manufactured by the native Indians, Indian pipes, weapons, tom-toms, etc., and a choice selection of Japanese art curios, attract the eye and loosen the purse strings of the visitor. Behind the store, and connected by a passage, is a roomy and convenient studio, well furnished with all the most modern appliances for securing a first-class portrait. Those who cannot afford a trip out west, and yet wish to obtain pictures of the wonderful scenery of the Rockies, or of life on the cattle ranches, or among the red-skinned natives of the North-west, cannot do better than write to the man-

ager of the firm for their catalogue of over twelve hundred views, the excellence of which is sufficiently guaranteed by the enormous quantities produced by this firm, which are finding a sale in all parts of the world.

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#### Variety.

**S**TUDENTS of human nature would be puzzled to account for the curious fact, that of all the various classes of people who cater to the public wants, photographers only, in America at least, never seem to understand the ever-present desire in the human mind for variety. They have continued from year to year ever since the print from the negative displaced the collodion positive, or so-called "ambrotype," to supply to their patrons silver prints on albumenized paper, varying only in the degree of glossiness, and in the shades of what was wont to be called "photographic color"—from browns to purplish blacks; and even this latter variation has been taken advantage of to but a limited extent, ninety per cent. at least of all professional work having been, and even now is, toned to a purplish brown.

No wonder that the people, the cultured people at least, get tired of this everlasting sameness, and only employ the photographer to make an occasional dozen of small pictures of themselves to be given to pressing friends, and laid aside and forgotten almost as soon as got. And the wonder is still less when we remember that the people now know that "photographs," as they know them, are of doubtful permanence, and have ample evidence that sooner or later they, or most of them, will become candidates for the title given to one of H. P. Robinson's earliest and

most beautiful pictures, "Fading Away."

This state of matters is all the more surprising from the fact that there are several methods of printing from negatives as simple, more certain, and hardly more expensive than ordinary silver printing, which are not only absolutely permanent, but by which any variety of tone or color may easily be secured.

Carbon printing is one of these methods. I know that there is in the minds of many a prejudice against it. They think it is attended with difficulties—difficulties inherent to itself, and climatic difficulties, especially during our hot summers; but the prejudice, like prejudices generally, is born of ignorance: they have never tried it. Carbon tissue of excellent quality, and of all the colors of the spectrum, can now be obtained at most stock houses. It is as easily sensitized as albumenized paper, prints in much less time—a matter of some importance in dull weather—and is developed by the simple action of hot water. There is no fixing required, and consequently a wash in two or three changes of water completes the process.

Why will professional photographers, especially the more advanced of them, not see it to be to their interest to include carbon printing in their practice? A few specimens of, say, three or four-inch vignetted heads, especially of children, printed in several colors and various shades, judiciously shown, would inevitably secure an order for one or two copies over and above the usual order, and at a good price.

Then there is platinum printing, against which there is no such prejudice as that against carbon, already alluded to. By the recent introduction

of the cold development process, platinum printing has become the simplest and most certain of all printing methods, and yields results, so far as exquisite transparent blacks and delicate detail are concerned, unapproachable by any other method. I have said that people tire of the monotonous "photographic color," but a good black is like the bread and butter of the breakfast table. We never tire of the color of fine engravings, and no engraving can hold a candle to a good platinum print from a fine negative.

Platinum paper for cold development is now a commercial article, so packed as to keep indefinitely. It prints in less than half the time required for albumenized paper, the image is easily seen and there is no difficulty in giving just the right exposure, and the inconceivably beautiful picture, inconceivable to those who have not seen it, is developed by floating for a few seconds on a solution of oxalate of potassium, or, perhaps better still, by applying a mixture of that solution and glycerine with a brush. Although platinum is much more costly than silver, and the platinum paper consequently costs more than ready sensitized silver paper, the actual cost of platinum-type prints is little, if anything, more than that of silver prints. A pound of oxalate of potassium will make at least two hundred ounces of developer—sufficient to develop several thousand prints—and as there is neither gold nor hypo employed, and only three or four changes of water required to secure perfect washing, there is a large saving in both time and material.

Platinum prints have for some time been introduced with great satisfaction and much profit by almost all the better class of British photographers, and I have no doubt the same results

would attend its introduction in Canada and America.

Every reception room should contain a few neatly framed platinum prints from good large landscape negatives, and negatives of tolerably large heads, which should be judiciously brought to the attention of customers; and if similar prints, mounted, but not framed, as well as copies of such well-known pictures and engravings as the copy-right laws will permit, were kept in a portfolio on sale, they would bring many welcome dollars.

But the exhibition and judicious introduction of such pictures will do more—it will help to raise the tone of the establishment in which they are produced, probably a more valuable thing. It will be admitted, and it is true whether admitted or no, that photographers do not, as a rule, enjoy the social status to which they should be entitled—are not socially on the plane of, say, the doctor, the lawyer, or the clergyman. It is true that a few who are commercially successful enjoy the social position that is an attendant on wealth, however produced, but the great bulk of the fraternity are, in public estimation, merely photographers. Much has been written about the status of photography, but photography itself is all right enough—it is the status of the photographer that needs raising, and anything that will act as a lever in that direction should be regarded with favor.

The man who goes on year after year supplying an article, and that too of doubtful quality, just as his father did before him, is apt to be regarded merely as a tradesman, and a petty tradesman at that; while he who will from time to time introduce something new, something out of the beaten track, something the beauties and advantages of which he can point out to his patrons

and into which some of his own individuality has been infused, will, in their estimation, have emerged from the realm of trade and entered into that of the professions. His status will be raised and he will be seated above the salt.

JOHN CLARKE.

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### Stereoscopic Photography.

BY ELLERSLIE WALLACE.

It not unfrequently happens with the cheaper and commoner sorts of lenses, that the so-called "matched pairs" of equal focus are not so in reality, and much inconvenience is experienced in consequence, the two halves of the twin negative being unequally sharp. Sometimes the trouble can be gotten over by adapting a ring cut out of cardboard between the flange of the lens and the woodwork of the camera, thus increasing the focus of either lens one-twelfth inch, or thereabouts. For single lenses and some doublets this plan would answer, but some times pairs of double combination lenses will be found that can only be made to work by interchanging the combinations; as, for instance, by transposing the back lenses of the pair.

If old-fashioned portrait combinations of the one-sixth or one-fourth size are used, it is well to remember that their front lenses, when used alone, will make good landscapes. The position of the lens must be reversed, however; that is, turning the flat or rear surface towards the view, and adapting a proper-sized stop in front at a distance equaling one-fifth of the focal length. The focus of a front lens thus used alone is about double that of the combination.

As I do not wish to consume space in speaking of photographic and chemical matters, which are precisely the same for stereoscopic work as for single



*Negative and Half-Tone.*

POSING.

*R. Laidlaw.*

pictures, let me proceed to another portion of the subject which is at once more interesting and more instructive.

Stereoscopic vision is possible only when both eyes are used in regarding objects. The convergence of the lines of sight produces the effect or appearance of solidity in objects when vision is normal. Either eye alone will not accomplish the same purpose. But from the fact that we all gradually contract the habit of depending upon one or the other of the eyes during temporary interference of function of its fellow, many persons would thoughtlessly boast that they could see about as well with one eye as with both. But a simple experiment will show that this is far from being the case, and at the same time prove that both eyes are necessary for the proper stereoscopic perception of objects. Let one eye be gently held closed; then walk across the room and try to pick out any particular flower from a bouquet on a table there. The first attempt is almost sure to end in failure, though repeated trials will make it possible. The experiment may be varied and made very amusing by standing a full box of matches in an upright position, and then having pulled up one match till it projects slightly above the rest, to ask a friend to close one eye and walk across the room and get it. I may say that in making the experiment myself I failed twice in succession, each time missing the match by fully six inches.

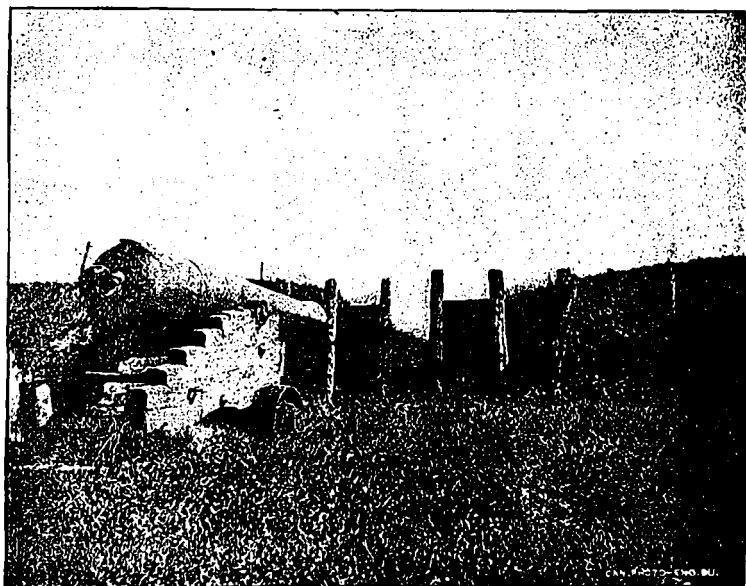
Now, the popular idea of the stereoscopic camera is, that it is a binocular or twin lens instrument; so it is, in the modern form; indeed, for all subjects that move or have life, it must necessarily be so. But, on the other hand, excellent stereographs of still life, architectural subjects, etc., may be made with the older form of stereoscopic camera which

consists of a single small camera with an oblong plate-holder. The camera carries any ordinary lens, and is arranged on a long board, so that, an exposure having been made on one end of the oblong plate, the camera is shifted over to the other end of the board, and a similar exposure made on the other half of the plate. Guides at both ends of the board or table ensure the proper centring of the images on the ground glass. The distance which the camera moves between the two guides depends upon the distance of the principal object from the camera. For instance, in taking a landscape comprising distant mountains with important objects close in the foreground, the camera may be moved about 12 inches for a foreground 75 feet away. The resulting negative would have all the foreground objects very strongly relieved against the distance. But a portrait at a distance of say 20 feet would be a caricature if the camera were moved so much. Half the distance, or even less, would be sufficient. An old custom used to be to give an inch of separation between the exposing points for every 3 feet of distance up to 40 inches.

It is but fair in this connection to call to mind the fact that stereoscopic pictures made in the above manner would probably be criticised nowadays as showing excessive relief. Our eyes have become accustomed to the flatness of the ordinary stereo-picture made in the binocular camera with a distance not exceeding 4 inches at the uttermost between the lenses. In fact, for groups of people in medium-sized rooms a separation of 3 inches between the lenses is enough. It is a cardinal principle in stereoscopic photography that the greater the distance of the subject from the camera, the greater must be the interval of separation be-



ON THE DON, AT THE PAPER MILLS.—A. M. ROSS.



GUN AT OLD FORT.—W. HAMMOND.



tween the lenses ; or what amounts to the same thing in the case of the single camera, the greater must be the distance between the exposing points.

Those who have never experimented in stereoscopic photography could spend a spare hour to advantage by making a trial in this way. Select an upper window in the house from which a distance of half a mile or more can be commanded, and screw a seamstress' lapboard to the sill. Set a small camera at the left-hand side of the board and focus upon some principal object in the middle of the plate. Now, having marked the exact position of the camera on the board with a pencil, shift it over to the right side, say 12 inches or so, bring the same principal object into the centre of the ground glass, and again mark the position of the camera. Two plates in an ordinary double holder may now be exposed from the two positions, remembering that the one exposed on the left side must be used as the right half of the double negative. By altering the distance, it will soon be seen what wonderful effects can be produced, and the life-like effect of views made in this manner cannot fail to delight those who are familiar only with our flatter results as made at the present time.

Another interesting experiment for those fond of sailing at sea may be made by exposing on a coast line from a distance of say 5 or 10 miles. One plate may be exposed, the spot marked by a float, and the other one from a new position several yards to the right or left. In all these trials the same principal object must be brought accurately on the centre-spot of the ground glass.

The faculty of binocular vision by which the eyes can combine the stereo-

picture without the aid of the stereoscope can be quite readily acquired by some persons, while others can never learn it. Hold a stereo-view at arm's length level with the eyes, and look fixedly at the opposite wall of the room for a few moments, then gently drop the eyes to the picture, when the two halves will be seen to move toward each other and coalesce. Do not persevere in the attempt more than a few moments at a time, or the eyes might be permanently injured.

Before concluding, it will be well for me to say to those new at this work that, in selecting subjects, all very strong lights or flat surfaces like roofs of houses, heavy foliage, paved streets, etc., should be avoided as tending to create a "snowy" effect in the picture. In developing, never push the density too far, but leave the negative quite soft, so as to yield prints that might be called rather wanting in brilliancy. There will then be none of the ugly snow-like effect. Take care to develop the two sides of the negative equally dense, and make the prints of equal depth and tone ; and in selecting the point of view, be sure to keep the camera level transversely, otherwise the centre of one side will be higher than that of the other and cause much trouble in mounting the negative or prints.---*Anthony's Photo. Bulletin.*

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Amidol.

By G. C. GENNERT.

THE new developing agent which at present claims the attention of European experts, offers more justification for the popular belief that pyrogallol will soon be superseded, than any of the coal-tar products. This fact can be directly ascribed to its great energy of development, extreme sim-

plicity of working, and the beautiful color of the deposit.

My experiments have led me to believe that amidol gives truer value of light and shade, more perfect half-tones, and better printing quality than any other developer, and that the prints from amidol-developed plates are a truer representation of the original subject, and consequently much more satisfactory. Delicate details and full density go hand-in-hand, and there is no forcing for detail at the sacrifice of density, and *vice versa*; in fact, amidol-developed plates render a softness and roundness coupled with a clearness of high-lights and shadows seldom found in plates, except where the subject, time of exposure, and other conditions have been exceedingly favorable.

Development with amidol is reduced to a mechanical basis, demanding but a sufficiency of judgment to enable the operator to tell when his plate has been sufficiently developed, and even this is much simplified by the minimum loss of the plate during fixation, which is hardly noticeable.

The best results are probably obtained by developing with the following formula :

Amidol .....	80 grains.
Sulp. soda (cr.) .....	360 "
Water .....	40 ounces.

Unlike similar substances, amidol is very easily soluble in water, and should be added after the sulphite is entirely dissolved. As in pyrogallol development, the addition of a small quantity of citric acid has a beneficial effect. The absence of an accelerator will be noticed; this is one of the peculiarities of amidol.

The process of development is very rapid, in fact takes place almost immediately following the immersion of the plate in the solution and goes on

with the same rapidity, detail, and density, bursting into view simultaneously, and the development is completed in from three to four minutes.

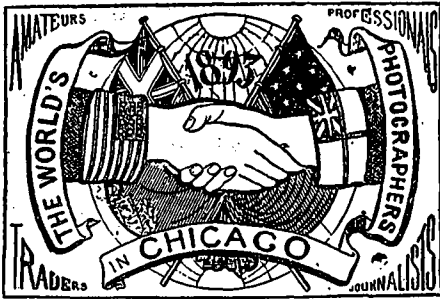
Under-exposure is hardly noticeable in developing with amidol, as the only difference noticeable is the additional time required for the negative to fully develop, and the eventual result (if plates are not entirely too much under-exposed to offer any hopes of a picture being obtained) is almost equal to a correctly exposed plate. One thing I feel certain of, if any developing agent is especially advantageous for under-exposed plates, this developer is amidol. There being no carbonate in the solution, it stands to reason that the liability to chemical fog resulting from forced development is reduced to a minimum.

Amidol, like coal-tar agents generally, may be used repeatedly, but on discoloring should be discarded at once.

Over-exposure is regulated by the addition of potassium bromide (preferably a 10 per cent. solution) at the discretion of the operator, and care should be taken not to carry the development too far to avoid cast-iron negatives, as the plates lose very little in the fixing bath and print all you can see on the negative.

In conclusion I would offer the opinion, that amidol is bound to rank with pyro as the best photographic developing agent extant, even should future experiments prove that it will not supersede this long-time favorite of the professional photographer, and all who experiment with this new agent will have a novel and gratifying experience to relate.

.....  
 "I suppose you visited some of the most famous galleries when you were abroad?" Mrs. Quickrich—"Yes, an' here is some tintypes me an' Ezra had took at one of 'em,"—  
*Chicago Inter-Ocean,*



**Y**OUR letters from America have been most gratifying. If they were not so numerous we would acknowledge them separately. Suffice it to say, that Mr. James B. Bradwell, chairman of the World's Congress Auxiliary Committee on a Congress of Photographers, writes:

"We are glad to hear from you and send our appreciation of the interest you have taken in our behalf. We shall be glad to welcome all who come, and extend the right hand of fellowship. Being myself a native-born Englishman, I can assure you of a hearty welcome by one at least."

And others write in similar strain.

Although the trip taken by the Polytechnic is the one most strongly recommended for those who want to see all possible of America in a short time, there is another strongly recommended and exceedingly beautiful route, of which Mr. R. P. Drage, a gentleman who knows the ground well, has given us an outline. It has the advantage of passing through part of Canada. Here it is:

Allan or Dominion Line from Liverpool to Montreal (calling at Quebec). Short train ride to Brockville. Thence per steamer through the "Thousand Islands," by daylight, and through Lake Ontario to Toronto. Steamer to Niagara Falls. Short train ride to Buffalo. Thence steamer on Lake Erie, calling at Cleveland and Detroit, and

through Lake Michigan to Chicago. Thence by train to Washington, Philadelphia and New York, and so home.

In addition to the Bureau of Public Comfort, a committee of the Chicago Exposition Directors has been formed to secure reasonable rates, at hotels, etc., for visitors. They will publish a list of hotels and fixed tariffs.

The official photographer of the Exposition has sent the following communication to Mr. F. C. Beach, of the *American Amateur Photographer*:

"Hand-cameras using plates up to and including 4 x 5 inches, without tripods, will be allowed within the grounds of the World's Columbian Exposition on and after this date, on payment of a fee of two dollars in addition to the regular price of admission for each day. Cameras using stereoscopic lenses will not be admitted, however small the plate may be."

Mr. D. H. Davies (of Davies Bros.), Johannesburg, who will be one of our party next year, is completing his series of mining and general Transvaal views, and intends to have a full set of the prints with him in Chicago.

The National Association of Professional Photographers is the first photographic society to appoint delegates to the World's Fair Congress on Photography. Three of the delegates are booked with our trip, and the fourth, Mr. Thos. Fall, will be in touch with our party.—*The Practical Photographer*.

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#### What Developer Do You Use?

**A**S this is a question that I have been frequently asked by photographers, both professional and amateur, at the risk of being thought wearisome I shall give it through the columns of your journal: not that I claim anything original about

it, but simply give it for what I find it, viz., a good, simple, yet effective developer.

I mix all stock solutions by the hydrometer, as I find it the only safe plan, as the sodas will vary when used by weight, and an excess of either will lead to clogging up of the negative.

Keep each solution separate so that you can add more of any one of them if the plate demands it.

Prepare the following solutions :

- (a) Sal soda, 40 grs. strong.
- (b) Sulphite soda 60 grs. strong.
- (c) Pyro, 1 oz; water, 16 oz; add 10 drops sulphuric acid.

To develop, take 1 oz. each of the soda solutions and 1/2 oz. of the pyro, and add water to make up to 8 oz.

Time fully, when you can afford to add a few drops of a ten per cent. solution of bromide of potash; and I think you will be pleased with the resulting negative.

I find the easiest way to mix the stock soda solutions is to have always at hand a saturated solution of each, when it is only the work of a moment to reduce them to the proper strength. Of course, at this season of the year temperature has a great deal to do with good results; keep the developing room warm and use enough warm water to bring the temperature of your developer to at least 60°, and very many of your troubles will disappear.

A. M. CUNNINGHAM.

The N. Y. Aristo Co.'s New Paper, "Kalona."

**I**N regard to their new collodio-chloride paper, "Kalona," advertised in this issue, the N. Y. Aristotype Co. write us :

In acknowledging the growing demand and the difficulties and delays that photographers have been subjected to in procuring a paper of this kind, we have delayed placing it on the

market until we were in a position to turn it out in almost any quantity, and with our increased facilities, resulting from large additions to our plant, which now has over 15,000 square feet of floor space, we believe we can supply this paper in quantities to suit dealers and consumers. In regard to quality we will let the paper speak for itself. It is as near perfect as chemical and mechanical skill can make it, and is the result of long-continued experiments, and we offer it to the photographic trade as the best thing in its line that has yet been produced.

Two Good Suggestions.

To the Editor of THE JOURNAL.

SIR,—Herewith find two sketches. No. 1 is a rack to hold graduates. Simply get heavy



GRADUATE DRAINING RACK.

telegraph wire and bend it as above, some folds or bends larger than others. Tack it to uprights of shelves or any other uprights by staples, tacked just the same as when holding the sheet of paper flat.

The other is a long trough, deeper at the one end than the other and quite round at bottom. The inflow of water at the shallower

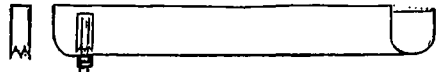


PLATE WASHING TROUGH.

end and the waste at the other. This trough is used for washing plates. Put a plate fresh from clearing, film down, and it will wash more thoroughly in a given time than in any other position. Plates can be even piled into

SECTIONAL END VIEW.



HORIZONTAL LINES ARE PLATES.

the trough and get washed unharmed. At the deeper end the waste-pipe should rise to within say one inch of top. As the hypo will surely find its way to the deeper end and would otherwise there remain, a piece of pipe considerably larger, say one inch in diameter and one-half inch higher, should be placed over the other, taking care to have the lower end scalloped or broken. It will be seen that the waste water thoroughly impregnated with hypo, *must* go under the scallops and up between the two pipes to find an exit. Thus the plates are supplied with running water and are soon freed from hypo.

E. POOLE.

## The Proper Handling of Plates and Negatives.

*To the Editor of THE JOURNAL :*

In response to your very urgent request for an article for THE JOURNAL, I will say that your JOURNAL is so well supplied with first-class articles on all points pertaining to photography, that I, a very inexperienced hand at literary work, am almost afraid to attempt to say anything, for fear some of the many readers of THE JOURNAL (if they stop to read this) will say "chestnuts," or some other equally as insinuating a remark, but I feel that if I can add a few words of advise or information for the benefit of your many readers, it might be doing something towards paying for the benefit I have derived from a careful perusal of the many excellent things to be found in this, Canada's first photographic journal.

We are continually seeing articles on lighting, posing, developer, papers, printing, toning, blisters, etc., etc., but we see very little on how to handle a plate so as to make a good negative, and how to handle a negative so as to get a good print. Very few photographers seem to realize, that to obtain first class negatives, care must be taken in handling them.

A great many operators have a boy to change the plates, and if the boy is not back with the plate-holder ready for the second exposure, by the time the second pose is made, the operator calls out in a harsh tone of voice, "Plates," and, perhaps (mind, I say perhaps), after the sitter is gone, gives the boy what he calls the "deuce" for being so slow. This causes the boy to rush for all he is worth; he yanks the back of the holder out, drops it, and grabs the plate, and carelessly chucks it into a box for exposed plates—no matter how many plates there are in the box for it to hit against, perhaps cutting slits in the film; if not, there will be particles of glass broken off and get between the films and cause little fine slits and scratches, perhaps so fine that they are not noticed before development; but when the negative is dry, the slits and scratches are cuts clear through the film.

But, we have left the operator's assistant in the dark room, with his plate-holder empty, and the operator is liable to call out "Plate," so we will return and see how he puts the plate into the holder. In all probability he will grab a plate out of the box, put it into the holder

with a bang—not stopping to even make an attempt at dusting it—bangs the holder door to, and rushes out to the operator, all the time expecting to hear that call, "Plate." This same rush and carelessness goes on whenever there are sittings to be made; when all are finished, the operator and his assistant tell a few stories, perhaps get a chew of tobacco in the corner of their mouth (you know some think the dark room a capital place for a chew, as they can expectorate very copiously in the sink without any trouble), slowly get their aprons on, and by 4.15, or perhaps 4.30 p.m., they are ready to proceed with the development. They have, perhaps, from thirty to fifty cabinet negatives to develop, and they must be ready to leave the studio by 5 p.m. (all employees in a photograph gallery think they must be through work and ready to go by that time), and in order to accomplish this, they must contrive some way to develop their plates quickly. This is usually done by getting a large tray that will hold from eight to sixteen plates; into this they douse the developer in its concentrated form; then run in water from the tap until they think they have enough to nicely flow over the plates; no matter how cold or how warm the water may be, it always goes in just the same. Now they put in the plates; perhaps the assistant this time makes an attempt at dusting them; the operator puts the plates into the tray, commencing at one corner, and as he puts in a plate, tips the tray a little to cause the developer to flow over it; this goes on until there are, say, five or six plates in the tray; then the operator is kept pretty busy, sliding one plate from on top of another, where it has slid during the process of "dipping" the last plate put in. During all this time the plates have been bumping together, causing little particles of glass to be chipped off the edges and get on the films.

With such proceedings as these, is it at all surprising that their negatives are full of holes, slits, and scratches? But this does not finish the punishment of the poor negative. When it is developed, it is taken from the tray, held under the tap, and perhaps rubbed with the hand to remove any sediment that may have gathered on it. Then it is placed in the fixing bath, which is liable to be full of dirt, and perhaps so old and discolored that it is impossible to see the negatives when they are placed in it. They remain in this until they are fixed, then are again treated to another dose of washing under the tap, and more rubbing,

then put in the washing. This is done in many ways; when washed they are set up to dry; in the morning when they come to be taken from the drying racks, some of them that have been fortunate all the way through are clean and good, others that got a little punishment are fairly good, but have a few small holes and scratches, but some of them are sights, simply full of imperfections, so bad that it is almost impossible to spot them so they can be used, and when the operator is asked what the matter is, he simply says, "Dirty plates." There, I think I have described quite clearly how these scratched, spotted negatives are produced. So I will now describe how good, clean negatives can be and are made.

We will go right back to the operating. Instead of having a plate-holder that will hold only one plate, we will get two, each holding two single cabinets, or one  $6\frac{1}{2} \times 8\frac{1}{2}$ , or  $8 \times 10$ , as we may desire. We will have these filled, being very careful that the holder and camera box are both free from dust, and when the plates are put in the holders we will dust them carefully, and also be careful not to hit the edges together. By so doing we avoid many splinters of glass getting on the film. When the party comes up we will carry both holders out to the operating room. Now we have four plates, or plates for four cabinet exposures. In this way the assistant is at liberty to move the camera when the operator may designate while making the pose; when this is done, the operator focuses, the assistant places the holder in place, and all is ready for the first exposure; this is made and we proceed as before, the operator posing, and his assistant moving camera and accessories as directed. When the exposures are made, the assistant takes holders to dark room, removes the plates, and refills the holders. When the exposed plates are taken from the holder, they should be placed in pairs, films together, with a separator between, if to be laid down; if stood on end, the separator is not as necessary, as there is very little pressure to cause them to hit together. We are now ready for the next sitter. There has been no rushing, or banging of the plates; therefore, there will be no cuts or pieces of glass in the films when we develop. This same quiet, careful work goes on until the day's exposures are all done.

Now for the development. Always have your developer carefully prepared by some

good formulas, of which there are many, and if you use a developer in a concentrated form, requiring the addition of water at time of developing, do not add water direct from the tap, as it is never the same temperature as the mixed solutions, but have several large bottles of water sitting in some handy place in the dark room (the bottles in which you get your sulphite of soda are just what you want); by so doing you have all your different solutions, water, plates, trays, etc., at the same temperature, and much better chemical effects are obtained thereby. For developing, we will have, say, three  $8 \times 10$  trays; these are as handy for developing two single cabinets or two  $5 \times 8$ , and will also be what you want for any other sizes, up to and including,  $8 \times 10$ .

When you are ready to proceed with the developing, carefully rinse the trays, let the assistant get the plates, carefully dust and place them in the tray; now have sufficient developer in your graduate to nicely cover the plates, and with one careful sweep of the hand, flow it over the plates; be sure that the entire surface of the plates is covered at as near the same time as possible; by so doing you avoid developer streaks. Now, you can place another tray on top of the one you have in your hand, and proceed as before. Let the assistant start another tray in the same manner, and by occasionally changing trays the man developing can carefully watch all six of the plates. When one trayful is developed, let the assistant again fill it; in this manner you have six plates developing all the time, and you will be surprised to see how soon you can get through with fifty negatives.

Now a word in regard to the rinsing of the developed plates before placing in the fixing bath. Do not hold it under the tap and allow the water to run over it, as by so doing you are liable to start it to frill and injure it by the force of the water running on it, but put it into your washing box for about a minute or two, then take out and place in the fixing bath; it will be thoroughly rinsed, with no danger of frilling or scratching.

For your washing box, have a box so to wash the plates standing on the edge, and have your fixing box the same. Allow the negatives to remain in the fixing bath several minutes after they are fixed, to ensure permanency in the negative. When taking them from the fixing bath, examine closely, and if there is any dirt or spots on the negative, carefully remove them with a tuft of cotton wool.

When this is done, place the negative in the washing box, and allow it to wash for an hour. This will ensure a thorough elimination of the hypo. When washed, place in a rack to dry. Do not place in the sun or near heat to dry, as they will be liable to melt and dry in streaks, but dry them in a room where the temperature will be even, and give them plenty of time to dry.

GEORGE KNOWLTON, S. D. P. Co.

### Lantern Slides.

HERE is no branch of the art of photography productive of more genuine pleasure than the making of lantern slides, the results when reproduced on canvas by the aid of a good stereopticon affording an amount of gratification to the maker and the audience that no picture reproduction as a photograph can. So much for a text. Another point in favor—a good lantern slide can be made from a negative which will not by any process of printing give a satisfactory picture, so that the intelligent amateur can often save the results of his outings which, by reason of improper exposure or development, or both, have been spoiled. The writer has many such among his most popular slides. In submitting this paper for your readers, the author wishes it distinctly understood that he does not presume to teach those of his colleagues who have made slide making a study, but among the hundreds of amateurs in our city and elsewhere only a small proportion touch this most interesting branch of our work. It is to them this article is addressed, in the hope that by it many of them may be induced to do so and thereby find additional pleasure and profit. The first and simplest method of making slides for use in the lantern is by contact printing, which, so far as its operations goes, is similar to silver printing, and may be done either by daylight, gas or a good oil light, the last two being most in use, as the majority of amateurs have little time during sunshine hours for that kind of thing. In my work I have strong preference for the Carbutt or Eastman plates, which give uniformly good results. Having selected your plates and the negatives you wish to utilize, judge by holding one up to the light as to its density, for there is where success or failure largely depends, as exposure on the plates named varies, in the case of very thin negatives, at a distance or one foot from light, from 2 to 5 seconds, and in

good to dense ones from 5 to 45 seconds. Place the negative in printing frame face up as in silver printing, and in your dark room open box of plates by ruby light; place one of the slides face down on the negative and adjust it so as to have the part of the picture you desire squarely on centre of the slide; close frame down carefully; turn on the gas and expose for time you have determined on, and you have it ready for development. As to developer, the writer has used, with good results, hydroquinone, eikonogen and oxalate and iron, preference being for the last, as giving better blacks and more brilliancy in whites. Formulas, as given with the Eastman plates. Your developer prepared, say oxalate, take plate out of frame and drop into cold water for a few seconds; then change into developer, and note that no bubbles show on the plate; if they do, remove at once by touching slightly with *clean* fingers, and soon you will see the image appear exactly as when developing a negative, the blacks growing stronger, while the color of the high lights and bright parts remain the same as when fresh put into the dish—if your exposure has been correct. If, on the contrary, you have over-exposed the plate, the high lights will darken before the shadows have been developed, and your plate be spoiled; if under-exposed, you will not be able to bring the picture up to the required density, and fail also in acquiring the object sought after. Presuming you have been correct in exposure, continue development until the image is a good black and contrasts well marked, not forgetting the clear whites, as before mentioned. This point arrived at, take slide from bath, and, without washing, place in an acetic acid solution of, say, 1 to 20 parts water, which will remove any tendency to stain from the iron in developer, and also add clearness to the whites. Then wash thoroughly and immerse in fixing bath of plain hyposulphite of soda, 1 to 5 parts of water, allowing it to remain in this for fully five minutes after all trace of creamy-yellow has left plate, after which wash in running water at least half an hour, and dry same as a negative. In mounting slides for use in the lantern, you require mats, which can be had of different shapes and sizes, and covering glasses of same size as plate you are using and binding, which can be procured at any of the supply houses. Having these ready, place your slide face up and lay on it the mat which is most suitable to the subject in hand, and cover with the plain glass,

exercising proper care that no dust or other particles are between the glasses, as these mar the effect when the picture is put on screen. Cut strips of the binding exact size of each side and end; moisten one of these slightly with tongue, and, laying it face up, take hold of the slide and covering glass firmly with thumb and finger, and press end of the double glasses down upon the strip, which will adhere to the slide; reverse same and press the binding carefully down over the edges until it is fast; repeat this operation until it is complete. Very little practice will enable you to do this very quickly. Now that the slide is mounted you require some mark thereon which will show at a glance the face and bottom of the picture. For this purpose use one of the ordinary gum labels about size of five-cent piece for left-hand lower corner, and an oblong label for right corner, on which name of subject can be inscribed. This done, your slide is ready for the lantern; and, if properly made, it is a thing of beauty and a joy for ever. The making of slides by reduction requires the use of special apparatus, which, however, is simply and easily made. In reducing from full plate, we use a box lined with black, a little larger than plate, and about three feet long with suitable carrier to hold the negative. This is suspended by means of cords in a window facing north, at an angle, so as to shut out everything but the sky. We adjust our  $6\frac{1}{2} \times 8\frac{1}{2}$  camera on its tripod at same angle as box, and, having marked size of the lantern slide plate on the centre of ground glass, it is a simple matter, by the use of a focusing glass, to get the image perfectly sharp down to any size you wish on this space. Then, by using a kit in your plate-holder, you can expose the slide plate the required time, 30 to 40 seconds in good diffused daylight being about right. Develop same as in contact printing, and mount by covering in excess of glass, if you cannot get mat to fit, by pasting strips of black paper on film side of slide in lieu of matting. While slides by contact are good, there is no question as to those made by reduction being of greater merit, for the reason that in the majority of cases the larger negatives are all studied subjects, of more or less artistic excellence, and their reproduction enhances the beauty and brings out all the details of the original. A second paper might be written on toning and intensification; but to those who wish formulas for this most interesting study, and further light

beyond what it is the purpose of this article to give, we would commend a pamphlet, "Lantern Slides and How to Make Them," by A. K. Dresser, which can be had of any dealer in photo supplies, and which very fully explains all requirements in lantern-slide making.

H. ENGLISH.

## Talks in Our Studio.

POSING.

A DULL November day, with leaden clouds sweeping across the sky; Joe and I inwardly, and occasionally audibly, cursing our fate at the printing being carried over to the next week, for we are at the end of this, when a familiar form enters our sanctum and we simultaneously exclaim, "The Professor! How are you, old boy?" Greetings having been exchanged, we gathered around the stove for a cosy chat.

By the way, I might as well describe the Professor. Height, 5 feet 4; once fair complexion, now somewhat bronzed, with keen blue eyes, in repose a serious face; lighting up when speaking and full of fire and vigor; a long and well-waxed moustache with imperial on chin, and still under the forties.

We delight to get him with us whenever opportunity offers, as his long and varied experience in the "profesh" makes it a treat to hear him talk. Trained in the old English school of wet-plate days, he carries some of its polish along with him now.

Handing a photo, Joe enquired his opinion respecting it.

"My dear boy," began the Professor, "I am extremely glad this is not one of your productions, and while I look at it the thought of the vast number of photos of the same description that are spread over our Dominion" (here I might remark he is a thorough Canadian) "it is a great, great pity!—oh! the quantity of vile work that has gone forth in our day; one of the characteristic faults, as in this case, being the posing, or, I should say, the want of it."

"Well," quired I, "that depends mostly on your sitter, not you."

The prompt reply came.

"No, no; there is one of the greatest mistakes made. Control your sitter, not the sitter you; for instance, take this photo. Here you have a cabinet full length of a young man not particularly awkward nor yet renowned for grace. He stands, legs planted firmly



but wide apart; full front to lens; left arm hanging loose, right arm angular, with hand of some desperately clutching at a lady's easy chair, for fear, apparently, he might topple over. To make 'confusion worse confounded,' here the background is part interior and part exterior. Printing all right; retouching fair. Now, how comes it that a man calling himself an 'artist' perpetrates such outrages on common sense? Ah, I see you have some more here; but suppose, instead of criticising, you tell me your idea of what posing should be."

Being thus appealed to, I replied: "Making the photo the way the people want."

"And you Joe?"

"Well," said that worthy, "putting the folks in a nice position."

"Both of you have touched on parts of posing, but I scarcely think you expressed it right. Take yours, for instance. Don't you find the people often ask for something you know to be radically wrong?"

"True, O King! they do, and well I know it," came my reply, and inwardly I groaned over many a rough experience that came surging through my mind.

"And as to yours, my dear boy," the Professor remarked, "you know that an impossibility in some cases."

"I give in," said Joe, "to that. Now tell us what you think."

"I take posing," said the Professor, "(and I am open to correction) to be that careful arrangement of your sitter, which, whilst conforming to the demands of art in regard to gracefulness, as far as in us lies, shall bring out some characteristic point about your subject. Never, under any circumstances, if in any way you can avoid it, in sitting full or three-quarter length, place your sitter square front to the lens. Suppose you follow these rules for awhile and watch results. Take them; advice is cheap, and I'm generous. First, never keep your sitters on the rack while you make up your mind what you will do; the direct road is best; don't use the head rest. Next, study good examples, but be careful not to become a copyist. Above all, study your sitter; observe every movement made and strive to bring out some salient point of individuality. It's hard these days, when the cry is for 'finish,' to be fully up to the mark, especially as there are such a number who, never having learnt the A, B, C of composition, are able may be to falsify well

by the much-abused art of retouching, who can manipulate the burnisher and above all, as Joe says, 'make them cheap.' It has unfortunately brought about a degradation from which we are but slowly recovering. The public lead, not we lead the public. They, as you say" (indicating with his cigar your humble servant) "want to lead you along in paths unsafe. Now, how often have you had them ask for something odd, meaning by that a theatrical effect, when you knew the simpler the pose, the better the effect?"

"Well," remarked Joe, "what you say amounts to this: Be natural."

"Exactly, and the more you hold the mirror up to nature, the better for you, the people, and last, but no no means least, your pocket." And with that, off trotted the Professor.

STUDIO.

## Backgrounds: Their Use and Abuse.

BY J. C. CAMPBELL.

IN accordance with your request, Mr. Editor, I venture deferentially to treat upon this important subject through the columns of your journal in a colloquial manner.

"In the first place, Campbell, what is, or, rather, what constitutes a background?"

"Well, sir, in my opinion a background should be a work of art, not *only* from a photographic, but from an artistic, standpoint."

"Why so?"

"Because it is used to set off the 'human form divine.' Without wading beyond my depths in philosophy, I might remark that the grandest study of man is not man, but woman."

"That's so; but ain't you wandering from your subject somewhat?"

"Well, no, from the fact that, if you were not quite so impatient, I should have made them one. As I was going to say, a background should be a background and still a picture having boldness without crudity, with depths portraying vistas in exteriors, or atmosphere in the interior background, taking care that your background should not be submerged in detail, which is an evidence of very bad taste and insipidity, because one individual can only see just so much and no more. Anything portrayed beyond this is simply unnatural and out of place. In the next place, it should be drawn correctly in perspective where necessary detail is required; otherwise it is a failure, especially so when we consider that

the present generation is becoming much more critical than those of the past, being initiated into the practical rudiments of drawing as a part of their education."

"Yes! I believe you are right there; and, though only an amateur, I try to follow your subject in a professional manner as near as I can, because I consider it a respectable and interesting business in which there is plenty of room to excel."

"Dear me, from what you say one would infer that you were about to enter the business."

"That is my intention."

"Well, sir, if you would not think it impertinent of me, I am sure that I could give you a little good advice upon that subject. Of course you read the daily papers, such as the *Telegram*, etc."

"Yes, sir, I do."

"Well, if you do, you must have noticed among the advertisements that our worthy president of the Canadian Photographic Association is glad to obtain \$2 per dozen for his cabinets, which are deservedly considered above the average."

"Well now, that is too bad."

"What is too bad?"

"Why, having to sell cabinets for \$2 per dozen."

"Look here, Mr. What's-your-name, I do not desire to discourage you. This gentleman, being unknown, may have a reputation to work up. But there is another side to the profession, for I know some high-toned photographers who get as much as \$4.50, \$5 and \$6 per dozen for their cabinets, and are eagerly sought after. But my advice to you is—keep away from the profession, unless you are a genius with a very long purse."

"Many thanks. I shall give your advice due consideration; but excuse me for taking you away from your subject."

"O, that is all right. As I was saying, the drawing had to be correct and I shall show where the genius is required. The photographic artist must be qualified to characterize his subject with the surroundings, or rather, as I should say, make the surroundings characterize his subject, so that anyone with critical taste will be able to see and readily acknowledge the 'eternal fitness thereof,' be his subject an American ballet dancer or lady leader of the Primrose League.

"But meanwhile I trust you will kindly excuse me from going into details any further to-day, as I see it is getting late, but you can

depend upon me furnishing you with some critical, practical and laughably ridiculous illustrations of our interesting subject in a week or two."

"All right, Mr. Campbell. Good-bye sir."

(*To be continued.*)

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### The Platinotype Up to Date.\*

BY ALFRED STIEGLITZ.

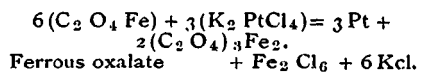
It is not my intention, nor do I propose, to deliver an elaborate scientific lecture this evening. My sole object in being here is to give you a short history of that photographic printing process called platinotype, and show to you, by demonstration, how to work its new perfected modification, the "cold bath" paper.

To all of you who have not tried it, the simplicity and quickness with which it is worked will be a revelation, and all those who still hold the opinion that platinotype printing is difficult will, within a short time, I hope, be convinced of their error.

It is a well-known fact that very many of the ferric salts, in the presence of organic matter, are reduced by the action of light to ferrous salts, this phenomenon being the basis of many of our present photographic printing processes—kallitype, blue print, platinotype, etc.

Inorganic iron salts, as, for instance, iron chloride, sulphite of iron, etc., are not generally affected by light; but in the presence of any organic matter, as oxalic acid, citric acid, paper, gelatine, they are reduced from the *ferric* to the *ferrous* state, the organic matter being oxidized,

The platinotype printing process is based upon the reduction of ferric oxalate, by the action of light, to ferrous oxalate, which in turn, in the presence of potassium oxalate, reduces the platinum salt to platinum black; the formula for this reduction being:



The platinotype printing process was invented by William Willis, of London, and a patent for the same was granted him in 1873. The original process consisted of coating either paper or wood with a mixture of ferric oxalate and platinum salts, and after exposing the same to light under a negative, developing the faintly visible image with potassium

\* Read before the Society of Amateur Photographers.

oxalate. In 1878, Willis received a second patent for the improvement of his process, the improvement consisting of the addition of oxalic acid and lead chloride, or a mercury salt to the sensitizer, and potassium platinous chloride to the developer.

In 1880, he again improved the process, by dropping the lead salts in the sensitizer and increasing the platinum salt in the same, to such a degree as to be able to eliminate it from the developer. By this time, if I am not mistaken, the London Platinotype Company was in full blast, producing very beautiful prints under Mr. Willis' personal supervision. Up to this period no one outside of this party was able to produce platinotypes, and it was only a few years later that the process gradually found its way into the photographic world in general. Other experimentalists were at work by this time, but with little or no success, in trying to produce paper equal to the Willis production. Pizzighelli's and Hubl's combined researches were, however, crowned with success and were published. They were awarded with the highest prize the Vienna Photographic Society was empowered to give. It is to these men that the photographer ought to be especially grateful; for what Willis had kept secret and was using for his personal gain, Pizzighelli and Hubl presented to the world *gratis*, thus enabling every one to produce pictures with the help of that beautiful printing method—the platinotype. Besides having benefited the world thus, many of their experiments were of great value to the chemist and photochemist, leading naturally to further research and the still further improvement of the process. In 1887, Pizzighelli published his method of preparing the printing-out platinotype, which, though it has been quite successful, still it is too uncertain in its results to become very popular, at least in its present state. If ever perfected, it will be the platinotype process *par excellence*.

One great disadvantage of this process consists in the danger one runs in spoiling the negative which is to be printed. The paper, if not handled with the greatest care, and even then at times, while exposed to light under the negative, will precipitate specks of metallic platinum on the latter, thus very often ruining such a negative.

In 1888, Willis introduced a new paper into the market, called the "cold bath" platinotype. This consisted of a paper sensitized with a coating of iron salts, which was, after

having been exposed to light under a negative, developed with a solution of platinous chloride, oxalate of potash and phosphate of soda. The life of this paper was rather short, although the results obtained with it were very beautiful, the deposit of platinum being very fine. Its great affinity for moisture, which spoiled its quality, was its great drawback. In 1892, Willis produced the latest modification of the platinotype process, the "cold development" paper, which bids fair to supersede all the other platinotype processes so far known. Until this latest paper had been introduced into the market, the Willis papers were developed with a hot developer, which was bothersome to the comfort-loving amateur, and which was considered a great drawback in the general use of platinum papers. With the new paper, this inconvenience has been done away with.

As regards the great value of the platinotype process, I am able to decide that, after a long experience and an exceedingly careful examination into all the existing printing papers, the platinotype process is the prince of all photographic methods. On artistic grounds, there is but one printing process which holds its own with the platinotype, and that is the carbon.

For many years, and even to-day, the makers of platinotype papers claimed that so-called "plucky" negatives were necessary to obtain good results on their papers. Now, I claim that such people know nothing about it, and that, on the contrary, the platinotype is especially adapted for those beautiful grey effects we so love to see in nature. In order to obtain these results a "plucky" negative is out of the question. What we do want, though, is a negative full of quality—that is, full of gradation—and one not too dense.

One of the chief difficulties with the old kind of paper was the great care necessary to preserve it from moisture of any sort, and it was always shipped and kept in special metal tubes having at the bottom a separate compartment, provided with perforations containing calcium chloride, which absorbed the moisture and kept the air perfectly dry. A broad rubber band tightly encircled the joint where the cover slipped over the box, to exclude air from entering there. It was also found necessary in printing to prevent the moisture in the air from getting in at the back of the printing frame, and a sheet of rubber was generally laid over the back of the sensi-

tized sheet before the back of the printing frame was inserted. I have kept such paper in fairly good condition for a year, but experience shows that it is not an easy thing to do, and that there is, in a measure, some deterioration in tone and quality. Many workers still prefer the paper when it can be obtained fresh, but I am sure the new paper will be mostly used.

(To be continued.)

### Will Be Popular.

AT the risk of being a little premature, we will say that an inkling obtained lately regarding the prize list to be offered by the Stanley Dry Plate Co. for the next P. A. C. convention, would suggest the fact of the photographers of the smaller towns being particularly well catered to. It is probable that quite a number of prizes well worth winning will be hung by them within the ready reach of operators in the smaller towns. We hope to be able to give the list officially at an early date.

This move suggests a few words regarding the division of prizes for the next convention. Would it not be a wise move on the part of the Executive Committee to cater more to the "many" at the next convention, now that there is a well-defined prospect of a "fat" prize list, and not quite so much to the "few" who have large galleries, opportunities and experience, and who can generally better afford to get up a large exhibit than can the "many" we speak of a small one? The majority of Canadian photographers rarely have occasion to make anything larger than 8 x 10, their work principally being cabinets and smaller. Let us bear this in mind when arranging the prize lists, and endeavor to make it an object for them to show the work of which they are familiar. Let all understand by the prize list that they and their work are wanted; that the feeling a number now have that the "big fish" have a *cinch* on the prizes, and it's no use for them to try, as a photographer expressed it the other day, is erroneous. Then note the difference in the attendance.

The plan of appropriating part of the prize-money offered for use in giving demonstrations will undoubtedly prove a popular one, and should also have a marked effect on the attendance at the P. A. C. convention of '93.

### The Knowlton "Bon-Ton" Washing Box.

WHILE in Montreal lately we were shown a sample of a negative washing box, which will be put on the market about the first of the year by its originator, Mr. Geo. Knowlton. We predict it will prove a most useful addition to the dark room. It comprises a box of galvanized iron (securing lightness), in size about 17 inches long by a foot in width and depth, and in this seemingly small space can be easily placed fifty cabinets, and nearly the same amount of 5 x 8, 6½ x 8½, and 8 x 10 plates, combined. The flow of water is so nicely arranged as to secure perfect washing of all negatives in from 30 to 40 minutes, with no possible danger to the delicate film. It should satisfactorily fill a long-felt want.

### Carbutt's Giant Films.

To the Editor of THE JOURNAL.

SIR,—We note in your November issue description of the panoramic camera in use by Mr. Henderson of the Canadian Pacific railroad, but you do not mention the fact that the flexible films for this camera are made by us. Their size is 20 x 48 inches, and mention of them should be interesting to your readers, as showing to what perfection we have arrived in coating these films, when we can supply them of the above size, something never before, we believe, attempted. Yours truly,

KEYSTONE DRY PLATE AND FILM WORKS,  
Jno. Carbutt, Proprietor.

A pretty design which will be found convenient for a number of photographs affects the shape of a glazier's box. The four straight laths at the back are covered with gold galloon, while the four horizontal ones have velvet bands crossed with scalloped gold lace, in keeping with the sides of the box, which display either some Eastern embroidery or fancy brocade. Gilt escutcheon in the centre. The box itself may be used to contain photographs. The box should be lined with velvet.

We see announced the engagement of Miss Catherine Weed Barnes, associate editor of the *American Amateur Photographer*, and Mr. Snowden Ward, editor of the *Practical Photographer*. We extend our congratulations to these bright lights of photographic literature.

### Plenty of American "Aristo" Now.

We are pleased to be able to state that the American Aristotype Co. have overcome all their difficulties and are now in a position to supply the demands of the trade for their paper. We know this will be pleasant news for the many Canadian users of this popular paper. Regarding this fact, they write us as follows:

"As we have been obliged to refuse the orders of hundreds of photographers for the past few months, it will be of interest to many of your subscribers to know that our recent control of essential raw materials heretofore unreliable in supply, enables us now to guarantee a large enough output to meet all demands promptly."

We also receive notice from this firm of the placing by them on the market of their latest and most perfect production, "Blue Label" Aristo. The claim is made for "Blue Label" that it excels all other printing-out papers for speed and latitude of printing, small quantity of gold required to tone, and in brilliancy, freedom from mechanical defects, permanency, ease of manipulation, and uniformity of manufacture.

### Books and Pictures Received.

THE AMERICAN ANNUAL OF PHOTOGRAPHY AND PHOTOGRAPHIC TIMES ALMANAC FOR 1893. New York: Scovill & Adams.

This "Annual" comes to us this year full to overflowing with good things. It is, if possible, better than ever; contains calendars, formulas, tables, and information of all imaginable kinds, and interesting and instructive articles on most every conceivable photographic subject. The frontispiece is an Aristo print by Sarony, and 26 process prints through the reading matter, besides a number in the advertising pages, help to make up a volume which will, as usual, be eagerly sought after by both professionals and amateurs. We notice an early shipment to the Toronto stock houses, through whom they can be obtained. The price remains as usual.

THE CHRISTMAS ANNUAL OF THE PRACTICAL PHOTOGRAPHER. London: Percy Lund & Co.

From the *Practical Photographer*, London, Eng., comes a very unique Christmas annual, comprising a portfolio of eight choice studies done on heavy paper in half-tone blocks, with description of each study and name of artist whose work is so faithfully reproduced. At the price of one shilling it should be on the

table of every well-regulated reception room in Canada, as well as England, if, indeed, it is not taken home to the drawing room.

### THE BAUSCH & LOMB TEST CHART.

We have received from Messrs. Bausch & Lomb, one of their Test Charts for use in testing the capacity of photographic lenses. We understand that one of their charts accompany gratis, every Zeiss Anastigmat lens sent out by this firm.

From W. J. Mertens, of Stouffville, Ont., come some splendid specimens of work done on Solio paper. We particularly notice a charming picture of a mother and baby, and one of a sturdy blacksmith just from the anvil with apron on and hand full of tools, having apparently left a horse half-shod to step in and have his picture taken. We understand Mr. Mertens to have one of the best fitted galleries in Canada.

To Mrs. Black, Gananoque, we are indebted for some excellent views of the Thousand Islands and the St. Lawrence. Anyone wishing views of this most interesting locality can secure them from Mrs. Black.

### Toronto Camera Club.

OFFICERS 1892-93.

E. HAVELOCK WALSH,	President.
A. W. CROIL,	1st Vice-President.
W. H. MOSS,	2nd Vice-President.
ERNEST M. LAKE,	Secretary.
R. G. MUNTZ,	Treasurer.

Club Rooms and Studio:  
COR. YONGE AND GERRARD STREETS.

Second Annual Exhibition to be held in the club rooms, corner of Yonge and Gerrard streets, Toronto, on 12th, 13th and 14th January, 1893.

### CLASSES.

Section A—For plates of any size. 1, Landscape; 2, Marine; 3, Architecture; 4, Interior; 5, Portraits; 6, Groups; 7, Lantern Slides; 8, Enlargements.

Section B—For plates 4 x 5 and under. 1, Landscape; 2, Marine.

### PRIZES, REGULATIONS, ETC.

1—In classes Nos. 1, 2, 3, 4, 6 and 8, in both sections A and B, the club will give a silver medal for the best picture in each particular class, and will give a bronze medal for the next best picture.

2—In class No. 5, a valuable gold medal,

kindly donated by Mr. Charles Riggs, will be given for the best portrait; the club will give a silver medal for the second, and a bronze medal for the third.

3—In class No. 7, the club will give a silver medal for the best set of four slides, and a bronze medal for the next best set of four slides.

4—The club will give a gold medal for the best general exhibit, but no competitor shall be eligible to receive the same unless he has an exhibit in each of the eight classes.

5—In classes Nos. 1, 2, 3, 4, 5 and 6, each competitor must exhibit not less than four pictures, and not more than six.

6—In class No. 7, each competitor must exhibit four slides only.

7—In class No. 8, each competitor must exhibit not less than two pictures, and not more than four. Each enlargement must be not less than two diameters.

8—Either amateur or professional printing will be allowed in all classes except Nos. 7 and 8, which must be amateur work throughout. In the event of a tie between two pictures, preference will be given to the one which is amateur work throughout.

9—Any process of printing will be allowed.

10—Entries, which must be made to the secretary, will close on 8th January, 1893, and all pictures must be in the club room, ready for hanging, not later than 10th January, 1893.

11—No entrance fee is required.

12—No exhibitor shall place his name, or any mark by which he may be known, upon any of his pictures until after the award of the judges is made known. Each exhibitor will be furnished by the secretary with a number, and each picture or frame of pictures shall bear that number.

13—The exhibition and competition will be open to all amateurs.

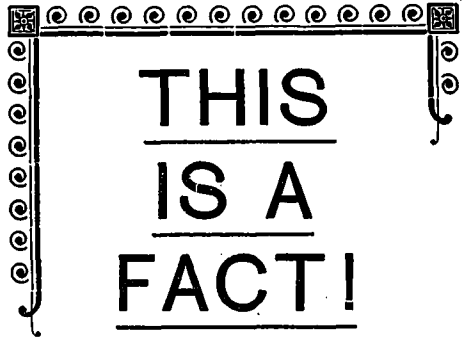
14—All pictures shown at any previous exhibition of the club are excluded from competition.

15—All pictures must be mounted, but not necessarily framed. If framed, each picture in the frame must be of the same class.

16—All lantern slides must be properly mated and mounted, and an indicating mark placed on the lower left-hand corner.

17—In class No. 5, professional retouching will be permitted. Not more than two figures will be allowed. If more than two figures, the picture must compete in class No. 6.

18—All entries must be made on a printed form, which may be obtained from the secretary.



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19—Negatives of all pictures must be produced if required.

20—Rules Nos. 5, 6, 7 and 14 refer only to pictures entered for competition. Other pictures may be sent in if marked "For Exhibition Only," but no prizes will be awarded them.

#### SPECIAL PRIZES.

The committee, through the kindness of several firms of plate manufacturers, expect shortly to be able to announce special prizes for work done on their plates. As soon as the details are completed, particulars of same will be forwarded to each member.

The club membership steadily continues to increase. Since the last monthly report was sent out 18 names have been added to the roll, our membership now standing at 117. The membership should be increased to 150 before the 31st December. Who will help to bring it up to that figure? There are many amateurs in the city who will gladly join the club as the advantages of doing so are placed before them.

The exhibition takes place 12th, 13th and 14th January next. Every member should make an exhibit and secure a successful exhibition. The classes and prizes are numerous.

On 21st November a successful lantern night was held. The lantern was kindly supplied and operated by Mr. H. English.

The lantern competition for two prizes, kindly offered by Mr. Neilson, took place on Monday evening, December 5th. Prize given for the best six slides (any subjects), won by W. H. Moss; prize for the best landscape slide, won by Mr. Glover. All slides heretofore shown in competition were excluded. A powerful lime light was secured for the occasion.

Dr. N. A. Powell has very kindly offered the club the use of his 5-foot reducing apparatus for making lantern slides by daylight. The apparatus will soon be placed in the rooms, and will no doubt be appreciated by the members.

It is the intention to construct an enlarging room and 20 new lockers.

A first-class pneumatic shutter has been placed on the portrait camera, making the instrument complete in every detail.

If it is possible to arrange the matter, interesting demonstrations or lectures will be given in the club rooms, at such times as they can be arranged.

#### Decided in Favor of Mr. Livernois.

At Quebec, on December 5th, Judge Chauveau rendered judgment in the case of the Druggists' Association against Mr. Livernois. This case was brought about by the plaintiffs charging the defendant with selling chemicals to amateur photographers, a privilege hitherto enjoyed by plaintiffs only. The defendant pleaded that his goods were only sold wholesale and not retailed, and that the association should not proceed against wholesalers according to charter. The case was a test one and has excited much interest.

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### SITUATIONS WANTED

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*Advertisements under this heading inserted free.*

#### SITUATION WANTED

A first-class, all-round man wants a position as operator and retoucher. Samples and references if required. Address:

"OPERATOR," this Office.

#### SITUATION WANTED

Young man wishes position in a Toronto gallery as operator, retoucher or printer; willing to work for moderate wages. Address:

W. J. BATEMAN,

Belleville, Ont.

#### SITUATION WANTED

By young man, seven years' experience, good retoucher and printer, can also operate.

Address: JOHN WEST,

Paris, Ont.

#### SITUATION WANTED

By young man as all-round workman, or will work in any branch. Address

"PHOTOGRAPHER,"

Box 636, Brockville, Ont.

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### WANTS

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#### WANTED

Good second hand 6½ x 8½ or 8 x 10 view camera, rectilinear lense and complete outfit.

C. P. GEE, Photographer,

Red Deer, Alberta.

#### WANTED

A second-hand 15-in. roll burnisher, in good order.

Address: "PHOTO,"

Care of this Journal