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THE  
CANADIAN PHOTOGRAPHIC  
JOURNAL.

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DEVOTED TO THE INTERESTS OF THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

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THE  
**Canadian Photographic Journal.**

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ADDRESS: P. O. DRAWER 2602.

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**Renewals.**—Subscribers wishing the JOURNAL stopped at the expiration of their subscription should notify us to that effect; otherwise we shall consider it their wish to have it continued.

**Articles Solicited.**—Contributions are invited on every subject relating to photography, also practical ideas, helpful suggestions, useful formulæ, etc. Payment will be made on accepted articles if required, but unless distinctly asked for, all articles will be accepted on the understanding that credit on subscription will be considered sufficient remuneration.

**Answers to Correspondents.**—Questions to the EDITOR on any subject pertaining to photography are invited, and will be answered as fully as possible through the columns of the JOURNAL.

We want Agents in every city in Canada and the United States to push this JOURNAL, with whom *satisfactory* arrangements will be made. We would esteem it a great favor to hear from, or be placed in communication with, persons desirous of *making money*.

Address all communications to

**Canadian Photographic Journal,**

P. O. Drawer 2602, - - - TORONTO.

OUR ILLUSTRATION.

We are pleased to be able this month to give our readers a purely Canadian illustration. By purely Canadian we mean that the photographer, the paper, the mounts, are all Canadian. Our illustration shows in a pleasing way the effects to be secured on Mr. Landon's paper.

Mr. Landon has spared neither pains nor expense in making his paper a satisfactory worker, and has succeeded now in placing upon the market a good, even printing paper that is spoken highly of by those using it. The negatives are by Messrs. Kellie & Co., whose reputation for good work is well known.

TO ADVERTISERS.

At the rates we are quoting on advertising space, we fully believe that we offer advertisers the best value for their money that they can obtain. Manufacturers and dealers wishing to do business in Canada should place their announcements before our consumers in their HOME JOURNAL.

### THE OUTLOOK.

We are glad to say that we believe the depression which has existed for the past few years is about at its ending, and that the prospects and hopes for the coming months are more cheerful than we have witnessed for some time. While no one looks for a sudden return of business activity, yet there is a steady conservative gain in all lines, with values increasing in ratio to the increased demand, and money more accessible and more freely spent. Business confidence is returning and dealers in all lines are laying in heavier stocks not confining themselves to simply enough to carry them along.

And right here it is quite fit to remark that as the cloud of depression passes and we gradually recover clearer sight, we may learn some useful lessons from the events of the past few years. We have all to admit that in the time of seeming prosperity many things were raised to a fictitious value. Money was easily earned, and therefore not being appreciated was easily spent. False ideals and false standards were raised only to be shattered and reduced to their true value when the time of trial came. Not content with the slow but steady gains of our fathers, we rushed into wild but pleasing speculative schemes that were to bring us quick and large returns, and though some of these fulfilled their promises for a time, when the tide turned and their stability was questioned they were found wanting. And it is here where we think the silver lining of the cloud is seen. Lessons taught by experience are best learned, and we are sure that hereafter many of us will be more careful and more conservative in our plans and in our expenditures.

And in all of this, which is general and observed in all lines of trade, we see

much hope for the photographer. While we must regret that, from the fact that their products are luxuries, the photographers are among the first to be affected by any general business depression, and among the last to recover, we think that the late hard times will redound to their benefit. Their ranks have been thinned, the times having forced many of the weaker ones to the wall. While we express our sympathy for the unfortunate ones, who can say it has not been for the good of the profession, overcrowded as it has been? Again, as mentioned, it has shown us where we must be more strict in our financial policy, where we must insist on our customers paying promptly, and where we must do the same. It has shown us that we need more business method, that we must be keener and more alive to the requirements of the day and able to fulfil them, that we must have brains and must *use* them. It has shown us how good honest work at good honest prices meets with the deserved reward. And last but not least it has shown us how that it is to our interest to be neighborly with our competitor; how that, knowing we are all working to a common end, we must stand shoulder to shoulder for the good of our profession, which in other words is for our own good, and not embitter and harden our lives with controversy and petty bickering which degrade our profession in other's eyes. And it is right here that the JOURNAL hopes to stand in line, giving of its best, alive to the requirements of the day, with a cheerful helpful word for all who are working for the best interests of photography.

We think a few months hence will again see our operators busy and printing frames full, and when the time comes may we not return to the old rut or forget the lessons of the past.

## THE STUDIO GRAND.

AND ITS SUCCESSFUL CANADIAN  
PROPRIETOR.



F. R. PARSONS.

here given, that we had space for last month.

Mr. Parsons is a Canadian, having been born in Ottawa in 1859, and educated at Toronto. At the age of fifteen he began his photographic career with Mr. W. J. Tapley, of Ottawa, with whom he stayed two years. After an experience of a year in East Saginaw, Mich., in premises for himself, he went to Winnipeg and opened up a studio, one of the finest there, which he ran for a year. A studio in Chicago, followed by two years with a travelling outfit making views, were his next ventures, and he finally struck St. Louis, where, after a two years' stay in the Strauss gallery he opened up for himself and has continued there since. Mr. Parsons generally spends his summers in Canada at his old home.

Mrs. Parsons is also a Canadian, having lived in Goderich, Ont.

As a description of the Studio Grand will probably prove of interest to the readers of this journal, the well-written account of it as given in *The Photo-Beacon* is appended, with the hope that it may serve to encourage others in making their studios attractive. We cannot all go in so lavishly as has Mr.

Parsons, but we can all follow to some extent the ideal he has set before us:

"Some three months ago this gentleman concluded arrangements for the purchase of old St. Peter's Church, Olive and Grand Streets, St. Louis, and has accomplished with remarkable success what looked to be the almost impossible task of converting a church into a studio. Not only has he achieved this aim, but by the liberal use of money he has made it one of the finest and certainly the most unique portrait establishment in this country.

"The exterior of the building remains practically as before, but the interior has been transformed from the large open hall of a church into the spacious and artistic arrangements essential for the conduct of a first-class portrait business. In the remodelling of the interior the question of cost has not been considered in the very slightest, the sole aim being to attain as near perfection as human knowledge could make it. The result is the most modern, practical and perfectly equipped studio in this country at the present day, and one that will be a standard for ambitious men to attain to in the future.

"A brief description will be interesting to our readers. The entrance is through the old lobby of the church and is decorated in blue and gold. Here Mr. Parsons follows the admirable example of Steffens in making no exhibit of portraits at the entrance, the sole indication that a studio is within is the placing of very artistic plates on each side of the entrance, which simply read "Studio Grand, F. R. Parsons." We go from this hallway to the office proper, which is worked out in a dark red color scheme, the woodwork being natural oak. This, as the balance of the studio, is lavishly draped in silk and satin. The carpeting here is the finest

velvet, and this material has been adhered to throughout the entire building.

"Passing from the office we reach the art library, in which are hung all the pictures that are on exhibition. This room is furnished in mahogany red, and the wall is draped with the finest broadcloth of the same color. The reception room comes next and is a spacious apartment lit by a beautiful stained glass window. The original height of the auditorium of the church has been retained here, giving a height of possibly thirty-five feet. This room is furnished in carved oak and possibly no room in any photographic establishment in this country has been so lavishly and at the same time tastefully decorated.

"On the right of this room are two ladies' dressing rooms as elaborately fitted as the rest of the studio, and containing all the conveniences of the toilet that are usually found here, and some novelties that are not generally considered essential. Everything is of the finest material and design.

"The gentlemen's dressing room and Mr. Parson's office are to the left. These rooms are decorated in a darker key than the others and are gems in their way.

"From the reception room a short flight of steps leads to the operating room. This is exquisitely furnished as a parlor, and one is especially impressed with its warmth and cheerfulness, the color scheme being in warm red tones. The accessories are of the finest gold and brass work, the tools of the trade being suppressed as much as possible, only the essentials being visible to the sitter. The conventional background is used to a very meagre extent, reliance being placed upon the marvellously rich tapestries, brocades and similar draperies that hang around."

### VARIOUS METHODS OF IMPROVING NEGATIVES AND PRINTS.

BY EDWARD DUNMORE.

The treatment of negatives and prints in order to effect some improvement, real or fancied, on the purely photographic image has been a source of contention and quibbling ever since photography became a popular occupation or amusement. That negatives especially lend themselves to the skilful manipulations of the improver, few will dispute, and that they may be considerably advantaged by the treatment is also patent, as well as spoiled, witness the elaborately retouched monstrosities that pass for portraits at the present day, more's the pity of it. However, the abuse of retouching is not by any means condemnatory of the process itself, which in the hands of an artist is really valuable, I might add an indispensable aid to truthfulness.

In the following article I propose to treat of hand work in its various forms, hand work from my point of view being *any* addition, alteration, or modification of the image produced solely by the action of light through the lens on the sensitive surface, or on the positive made from it. The wide divergence of opinions as to the legitimacy of doing *anything* to a negative in certain directions other than stopping out actual blemishes should, I think, without better knowledge of the process and advanced art training, be nonexistent.

Perfection having been attained long since in the production of chemical image—in the use of our tools—we can hardly expect any further improvement in this direction. What is left us is the modification of this image by hand work so that its shortcomings are lessened, and its artistic and picturesque qualities augmented. There are,

of course, certain cases which forbid any alterations, even the slightest, of the light-formed image produced by the lens. Legal and other documents are in this category; in such instances, hand work is entirely out of the question, and to such these remarks will not apply. Hand work may be classed under the following heads, all being intended to improve the purely photographic image, namely, local reduction and intensification, pencil and brush work, papering, scraping and cutting out, clouding, masking and tinting, combining several images in one print, stopping out with opaque color, and the application of varnishes colored and uncolored. In this comprehensive list much is approved and adopted by all photographers, but it is not usually termed hand work, although it undoubtedly is. Brush and pencil alterations are selected for this distinction almost exclusively; why, it is difficult to say, unless it is a survival of a tradition of early days before the capabilities of the process were so well understood, when by a few well-placed touches the artist photographer could so improve his picture that his less artistic brother was placed at a disadvantage in competitive exhibitions, or, it might be, too much was expected of photography, *per se*, in an artistic sense, at any rate there is now a widely disseminated feeling that the *improvement* of the photograph by any means is legitimate. This does not mean that any less skill is required in the first stages of the pictorial inception, for the best work always will be the best, but that it may be afterwards modified in various manners to enhance its pictorial qualities.

There are a few negatives and prints that cannot be improved by hand work of some sort, as indicated by the foregoing catalogue; at the same time,

whatever it is, it should not be aggressive or pronounced in character. *Ars celare artem*. With regard to its application, more especially to negatives, it is advisable to make a rough print in strong diffused light, good as it can be made, without partial shading or any other special precautions, before anything is done, with the idea of modifying or improving it; we shall then see exactly the line of treatment necessary to be adopted. The first alterations come under the head of chemical, being local intensification and reductions, or mechanical, or rubbing down, or scraping out. The method generally adopted for local chemical reduction is the application of a solution of perchloride of iron mixed with a little gum mucilage to prevent spreading, and applied with a brush, afterwards dissolving the chloride formed with hyposulphite of soda solution, or, dissolving the image with ferricyanide of potassium, and hyposulphite of soda mixed in solution, also with the addition of gum, care being exercised not to carry the reduction too far. Chemical intensification cannot be so well performed on *sharply defined spaces*, although there is little difficulty when larger areas are to be dealt with, such as the bed or foreground of a negative.

Mechanical reduction by friction of a pad moistened with spirit of wine is a most useful device, and available during the unvarnished state of the negative. This should be done using as little force as possible, and with *strong* spirit; a weak spirit softens the gelatine and gives rise to trouble. The negative also must be thoroughly dry to begin with. Scraping may also be resorted to in certain cases, when the appearance of a coarse texture is desirable, as, for instance, a rough log of wood or post and rails, that reflects

too much light, may by this means be brought into better harmony. Specks of light occurring in masses of shadow can be picked out with a knife point. In seascape the separating of the sea and sky is affected by ruling a pencil line, faint or strong according to the density of the negative, and softening off the line into the sky with a little black lead rubbed on. Thin places may be improved by rubbing them over with black lead on the tip of the finger. In fact, any improvement to be made before varnishing is more easily done before varnishing than after. With regard to varnishing, I think all negatives that are worth keeping are worth varnishing, although there are many who have an insuperable objection to protect their negatives by this means. On gelatine films varnish makes *no* perceptible alteration in the printing detail, as it used to do occasionally on wet collodion, especially after intensification. It was, of course, *absolutely necessary* to varnish the collodion film before it could be printed from, even with the knowledge that the negative may be somewhat impaired by the process. Varnishing also, under certain circumstances, improved the wet-plate negative, giving more transparency to lights that would otherwise be too dense. Gelatine is not, however, affected in any way, other than being rendered less liable to injury; if any store is set by the negative, it is as well to do it. It is particularly needful if the negative is sent to the professional printer. Many copies being wanted, it stands to reason, where many negatives have to be printed and attended to, the same care cannot be bestowed upon them as when only a copy or two is worked off at home, nor would it be reasonable to expect. This applies particularly when albumenized paper

prints are required and the printing is conducted in the open air in damp weather. In a very short time the unvarnished negative will become spotty, and eventually quite spoiled, in spite of any care that may be exercised in printing. In case of *many* copies being wanted it is advisable to give the negative a coat of plain collodion before the varnish, which will make the film quite safe with ordinary careful treatment. The negative having been varnished, we may proceed to further modifications and improvements. In the first place, stop out pin-holes, those small defects familiar to photographers. More skill is requisite to do this well than appears at first sight. In a general way, early attempts are anything but successful, the familiar appearance on the print of a large white spot with a black centre being a frequent result. It requires a certain knack to place a small modicum of color in the centre of each pinhole without smearing it on the surrounding film. The inexperienced generally use too much color, and that too thin. A very little, dry as it can be worked, should be taken up on the point of a fine sable brush, and the centre of the spot delicately touched. Pinholes appear much larger than they really are, by reason of irradiation. The stronger the light by which they are examined the larger they appear. Begin by stopping out the larger ones; the smaller then becomes conspicuous, and may be attended to in due course. The *very* small ones will not show on the print, and are better left untouched, as are any that occur in the darker or shadowed parts of the picture. Larger holes or accidental tears must be matched up to the surrounding parts, following the design of the picture in form and texture. A large gap is all

the better for a piece of *papier mineral* gummed on the back of the negative over the fault before beginning to work it up, as this tends to harmonize the *printing* effect with that of the gelatine film. Some parts of a negative, although perfect in technique, may print rather too deeply in comparison with other parts, or the requirements of the picture. We equalize it by gumming *papier mineral* smoothly over the back of the negative, and, when dry, cutting through the papers with a sharp-pointed knife, and those portions requiring added strength, and an eighth of an inch or so outside of them to permit of a rough serrated edge being given, in order to prevent any line showing during printing. With architectural subjects, advantage should be taken of any dark lines which can be followed, in cutting straight ones by the aid of a flat rule. The cutting being finished, a little moisture is applied with a sponge over the portions to be removed. In a minute or two they will be found to strip off quite easily. This is the advantage of using gum as a cement. When *dry*, the edges can be serrated where desirable, and small bits of paper picked off over dense spots; or increased density may be given with a lead pencil. At this stage clouds can be added, first, by drawing on the back of the negative those of a suitable pattern. If the negative happens to be *very dense*, clouds need be merely *outlined* in black varnish on the bare glass, this showing sufficiently strong to break up an even tint; more cannot be expected with such a rough-and-ready method—it is an improvement, and that is all that can be said for it. Clouds added from separate negatives is by far the best plan. It frequently happens that clouds showing on the negative are not more than faintly indicated on the print. If

the density of this portion of the negative is reduced, the probability is that the clouds will print, but print flat and poor; therefore, unless the development has been so managed that they have the proper relative intensity, it is better to neglect them, and print in from another negative. It rarely happens with *ordinary* landscapes that the clouds cannot be much improved upon by selection, than contenting oneself with the original pattern as it appeared when the landscape was taken.

With moonlight views it is the general custom to attach a circular opaque disc or portion of one—to represent the moon—but on a much larger scale than the real moon appears, or ought to appear, the result is a round white patch no more like the moon than a plate, and does not convey the idea of solidity, distance, or space. We have been so accustomed to see the moon painted on this gigantic scale, that we *fancy* it all right. The same principle has been applied to distant mountains, but we are gradually realizing the mistake. A moon on the correct scale will give expanse to the cloudscape, and, although it occupies such a small space, it is worth while to copy a suitable photograph and insert it, either by printing in or transference of film, the fact of giving solidity and rotundity to the moon more than makes up for its diminished size, adding much to the realistic appearance, *especially* if shown as a lantern slide.

In architectural subjects, ornamental work, relieving against the sky, frequently merges into it and becomes lost; in such cases, it is advisable to stop out the sky entirely with opaque color, *accurately* following the outline of such objects: where large spaces have to be treated, a favorite method is to paint a broad line round the object and



fill up the space with opaque paper attached to the back of the negative: waste sensitized paper answers admirably, it can be roughly printed as a guide, cut out, and allowed to darken—a good opaque *water color* will be found best for lining round, and black varnish for filling up smaller spaces, the reason black varnish is not used entirely for this purpose is because of its disposition to spread, unless of exactly the right consistency so encroaching on the work and obliterating it; but, independently of this, the difficulty of working an intricate edge with it is much greater than with water color, to which it has almost universally given place for this particular purpose.

Colored varnishes made by the addition of a little aniline dye to spirit varnish and applied to the back of the negative, are often very useful, scraping it off over those parts that are already sufficiently dense. Ground-glass varnish used in the same way is good for slight alterations in intensity.

The powder process has been highly spoken of as a method of improving negatives, but is rarely used in this process. The back of the negatives is covered with a coating of bichromated gum, or dextrine, exposed to the light, and dusted over with finely powdered plumbago, which adheres to those parts unacted on by the light in proportion to the gradations of the negative; the difficulty is in so regulating the hygroscopic nature of the film that the powder development shall be smooth and even, a little glycerine is added proportionate to the humidity of the atmosphere of the apartment in which the process is carried on. A successful worker states that he allows a drop of glycerine for each degree of moisture beyond a certain normal standard. If this process is used, it is

requisite to protect the back of the negative carefully from abrasion during printing.

A very thin over-exposed negative can be made to give much improved results by making a very thin duplicate negative, and printing them in close contact, seeing, of course, if they are accurately registered. No matter what means of improvement is adopted, it is asserted that care and skill are exercised, combined with artistic knowledge, or, in all probability, the last state of the negative will be worse than the first.

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#### GREAT INTERNATIONAL PRIZE COMPETITION

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AND SUMMER PHOTOGRAPHIC EXHIBITION,  
ARCADE GALLERIES, ROYAL AGRICULTURAL HALL, LONDON, N., JUNE 29TH  
TO JULY 6TH, 1895.

*To the Editor:*

DEAR SIR,—Will you kindly announce the above Exhibition in your columns? It is a well known fact that the majority of Photographic Competitions and Exhibitions are held during the Autumn and Winter months, when small society competitions clash one with the other. It has therefore been decided to hold the above in June, 1895. This Exhibition will run concurrently with "The International Tobacco Trades' Exhibition," to be held on the above dates.

Handsome medals and other prizes will be placed in the hands of the judges with which to reward meritorious work. Owing to the space being limited, there will be a Selection Committee, and therefore acceptance and hanging of any picture will in itself be an honor.

The great feature of the Exhibition is that the prints need not be framed, thus doing away with the expense of



MISS LILLIAN RUSSELL.

frames, railway carriage, etc., the only outlay being postage and the entrance fee of one shilling per print.

Special efforts will be made to obtain representative exhibits from Australia, India, New Zealand, America, Canada, Japan, France, Germany, Belgium, Holland, etc., and photographers abroad are earnestly invited to compete.

Prospectuses and full details will be ready shortly, and will be sent upon receipt of name and address. The entries close and exhibits must be received not later than June 10th, 1895.

Faithfully yours,

WALTER D. WELFORD,

*General Manager,*

(*Editor Photographic Review of Reviews*),

59 & 60 Chancery Lane, E.C.

PERCY BARRON,

*Assistant Manager,*

222 Strand, W.C.

London, Feb., 1895.

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#### THE MECHANICAL PART OF LANTERN SLIDE MAKING.

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READ BEFORE THE PHOTOGRAPHIC  
SOCIETY OF PHILADELPHIA.

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It may seem superfluous on my part to call your attention to so trivial a subject as the matting and mounting of lantern slides, and my excuse must be that while for many any explanations would be out of place, yet there are some to whom a word of advice will not be unwelcome. I wish to call your attention particularly to the purely mechanical part of the work. In this I include the various adjustments of the camera, negative and plate holders, the making of the mats, and binding. It is an absolute rule that the centre of the picture on the slide must coincide with the centre of the glass, no matter what may be the shape of the mat opening. The reason for this is, that

to secure the best definition in the lantern the centre of the slide must be in the optical axis of the instrument, all lanterns being made and adjusted so that the centre of the slide carrier is coincident with the axis. Some imagine that if the opening in the mat is anywhere on the slide it will suffice, trusting to the lantern operator, by an almost impossible adjustment, to rectify the error. Thus it is that we often see a picture projected on one corner of the screen, or possibly with a portion cut off, and all more or less out of form—a disgrace to any exhibition. All this may be overcome by care and attention. In providing a copying camera, or other equally convenient apparatus with which to make slides, the operator should look to the various adjustments needed. First of all, the focussing screen and the plate holder must register absolutely, otherwise sharp slides are an impossibility. Focussing should be done with magnifier, and the slide must be just as sharp as a lens will make it. Second, there should be two movements to the carrier holding the negative—one a vertical and the other a horizontal; where such are not provided, the same results may be obtained by mounting the lens on a double-sliding front board for convenience in manipulation; this latter plan is preferable. Without these adjustments it is impossible to properly centre a slide. Now find the exact centre of the sensitive plate as it is carried in the plate holder and transfer that point to the ground glass focussing screen. From this centre lay out accurately the various shapes of mat openings, drawing the lines carefully on the ground glass with a lead pencil. It will thus be seen that if the work is carefully done an image focussed on the ground glass within the lines marked

will occupy the exact centre of the sensitive plate. With these lines it is very easy to adjust the image by means of the vertical and horizontal movements of the negative carrier, so that the negative, or any part of it, may be brought to the required mat opening and be absolutely centred on the plate. I have dwelt at length on this subject, for it is the keynote of accurate slide making, and while adding to the beauty of the picture, renders its projection in the lantern a matter of certainty. Now as to mats. The usual form of mat made of black enamelled paper with gilt lines has been sanctioned by usage for so long a time that to break away may seem radical; but progressive ideas are always in order. To my mind, the ideal mat is made of a heavy paper, white on one side and black on the other. On the white side (which is always placed next the condenser in the lantern) is written or printed the title and any other data which may be desired; also the maker's name, and in the lower left-hand corner a "thumb mark," to denote the proper position to place in the lantern carrier. Over this mat is placed the cover glass, thus protecting the writing and avoiding the necessity of an outside label. To the lantern operator the readiness with which the white side may be distinguished, and the ease with which the titles may be read, when necessary, in the dim light of a darkened room, are great sources of satisfaction. From the lanternists' standpoint all pictures should be uniform in size and shape, so that they will "dissolve into" each other perfectly. To do this the regulation mat has an opening very nearly square, with rounded corners. This is all very well, but from an artistic standpoint square pictures are objec-

tionable, as not giving sufficient scope to good composition, and as all plates used are more or less oblong, it seems somewhat incongruous to make an oblong picture in the camera and cut a square out of it for the lantern. In my opinion, therefore, it is far more desirable that the artistic side be given the preference over time-honored custom, and that we adopt mat openings which best harmonize with the subject of the picture, whether square, oblong, or round. With this end in view I have, in addition to the usual square form, which is oftentimes very desirable, three other forms—one for horizontal, one for upright, and one for circular pictures, the openings in the former being an exact reduction of the proportions of a  $6\frac{1}{2} \times 8\frac{1}{2}$  plate. To cut these openings I use a set of steel guides, made exactly  $3\frac{1}{4} \times 4$  on the outside, the inside openings being as first described. By placing one of these guides on the mat on a piece of glass, and using a "Robinson trimmer," the opening can be cut out with great ease and accuracy.

A few words about cover glasses. The desire for a very transparent thin glass has caused many to use a French or German make which, at first sight seems admirably adapted to the purpose; but unfortunately there is something in its manufacture whereby the alkali exudes and condenses on the surface in peculiar arborescent markings. This incrustation on the under side of the cover is frequently so great as to almost obscure the picture. This may be overcome by varnishing the cover; but better yet, use a hard English crown glass like Chance's "B. P.C." I have found ordinary negative glass answer perfectly, care being taken to select thin lights, free from bubbles and scratches. Where old negatives

are used for this purpose the side on which the film has been should be marked and put on the outside. Over a year ago I mounted two plates—in the manner of a slide—one of German glass and one of English crown. Both were chemically cleaned before being put together, and in the time elapsed the incrustation on the German glass is very marked, while the other is perfectly clean.

C. R. PANCOAST.

### TORONTO CAMERA CLUB EXHIBITION.

The successful competitors in the annual exhibition of this Club are as follows :

#### PORTRAITS.

- 1st. Clarence B. Moore, Philadelphia, "Flo."
- 2nd. W. B. Varley, "Cynthia."

#### INTERIORS.

- 1st. Miss Jennie Mather, Ottawa.

#### ARCHITECTURE.

- 1st. A. M. Ross, Toronto.

#### LANDSCAPE—CLASS A.

- 1st. R. Eickemeyer, Yonkers, N. Y., "Now Draws the Still Evening On."
- 2nd. W. B. Post, New York, "A Country Road."

#### LANDSCAPE—CLASS B.

- 1st. Bert Smith, Toronto, "A Mountain Stream."
- 2nd. J. Wilson, Ottawa, "Ploughing."

#### MARINE.

- 1st. J. Wilson, "Sunset on the Ottawa."
- 2nd. W. B. Post, "On the Quay."

#### GENRE.

- 1st. R. Eickemeyer, jr., "The Kittens' Breakfast."
- 2nd. W. B. Post, "Pic-nic Coffee."

#### ENLARGEMENTS.

- 1st. W. H. Moss, Toronto.
- 2nd. W. B. Bayley, Toronto.

Judges were Messrs. Park and Manley. A description of the leading pictures by Mr. Howard begins the next column.

### SOME IRRESPONSIBLE REMARKS BY A MERE DRAUGHTSMAN.

THE TORONTO CAMERA CLUB EXHIBIT.

A. H. HOWARD.

Time was, centuries ago, when such a picture as the little gem that took first prize in landscapes (Class A), at the Toronto Camera Club Exhibition this month, would have been regarded by amateurs of that dark age as lacking in the very first, and last, quality of perfection in a photograph, viz., "sharpness," and they would have shrugged their shapely shoulders with an air of patient resignation, as washing their hands of all responsibility, seeming to say, "You *would* call a *painter* to judgment, now here's the result."

But the amateur of to-day is quick to absorb ideas. He is fast learning to look for the more subtle qualities in a picture, and to regard with an appreciative eye tender twilight effects that erstwhile he would have dismissed as "foggy." He is learning the difference between atmosphere and "halation," and to understand that there is a diviner poetry in a picture that calls the imagination into play than in a clear and crisp, though it may be beautiful record of mere local fact. He is disposed to doubt the soundness of Mr. Gradgrind's doctrine, that "What is called taste is only another name for fact," and subscribes less readily than of yore to that gentleman's dictum, "You must discard the word *fancy* altogether."

And so the charming little picture by Mr. R. Eickemeyer, jr., of Yonkers, N. Y., entitled "Now Draws the Still Evening On" is labelled "First Prize," and everybody smiles amiably.

The picture is not a representation of sheep, though there are sheep in it. They, indeed, might easily be mistaken

for boulders. There is no one fact which an inquiring mind could make itself quite certain about, except that "now draws the still evening on," but there can be no mistake about that.

Anyone can photograph sheep if he has patience. It takes an artist to convey an impression of the drawing on of evening.

Mr. Eickemeyer showed several other beautiful specimens of landscape, including a cattle piece, "In the Shade of the Willows," which, in spite of the advanced views to which I have been, by implication, committing myself, I must admit appealed to me more forcibly than did the prize picture, though the cows and the willows were most undoubted, if eminently picturesque, facts.

I wonder why Mr. Eickemeyer called his beautiful snow picture "Sweet Home." He could not have meant that "there is no place like it," for there are such places wherever the snow by-law is not enforced.

A title suggestive of what seems to me the chief beauty of the picture, the broad expanse of snow, with the deep foot prints tracked through it, would have added much to the interest of the picture. The dark line of buildings and trees, among which I suppose "Sweet Home" lies hidden, serves only to enhance by contrast the chief element in the composition. But I'm a crank on titles, I know.

The second prize in this class was taken by Mr. W. B. Post, New York, for "A Country Road," a somewhat disappointing picture.

In Class B, landscapes of smaller size, both prizes were taken by Canadians. First, Mr. Bert Smith, Toronto, for "Trout Stream." Second, Mr. J. Wilson, Ottawa, for "Ploughing," both excellent pictures.

Mr. Wilson had another beautiful thing labelled "Sheep." I said, with a boldness which surprised myself at the time, and utterly disconcerts me now, that anybody could photograph sheep, but I doubt whether everybody could produce so charming a picture as Mr. Wilson has done. The animals were so well defined that really I don't see why Mr. Wilson should have been at pains to label them so specifically. And his prize picture, too; the most careless observer could hardly mistake the subject for sowing, or reaping, or shoemaking, or even hairdressing.

The picture of the Exhibition was, beyond dispute, Mr. Eickemeyer's prize genre, "The Kitten's Breakfast." Much curiosity was expressed as to how it was done, and divers theories were advanced. Flash light; time exposure; several negatives combined; part flash light, part exposure; photographed from a painting. Each of these theories found its adherents, and party feeling ran high.

One gentleman, after examining the picture with great intentness for many minutes, at length raised his head, and gazing with astonished eyes into vacancy, murmured as one who had stumbled accidentally upon the secret, "Well, if the devil ain't in it!" If his satanic highness were in it, however, he had very effectually concealed himself. All was simplicity and innocence. A family of sweet little persons, with their equally sweet-faced mother, watching with absorbed interest their feline pet lapping contentedly its morning dish of milk.

The figures are dressed in the quaint high-waisted gowns of the time of our great grandmothers. The panelled wainscoting of the room, the polished oak floor, the tall case clock, the antique solid furniture, all take us back

to the good old days when George the Third was king.

How insipidly prosaic the modern fashions seem compared with the dainty quaintness of that period.

I wonder if the art lovers of those days were conscious of the quaintness of their surroundings, or whether they looked with weary and dissatisfied eyes upon the prevailing modes, and sighed for the poetry of life that had departed with *their* grandmothers. One can hardly fancy it possible.

This picture is so fine in conception and composition, so exquisite in finish, so entirely free from any suggestion of its mechanical genesis, that the art student, gazing enraptured, may well turn faint with apprehension for his future—may well ask of himself to what end he shall slave eleven days of the week at his life classes, and the balance studying anatomy and perspective if he is to be knocked out so completely by a mahogany tea-caddy with a glass eye in it.

He will, perhaps, dry the starting tear on reflecting that he can at least claim the domain of "color" as his own, but the complacency engendered by this thought must give place again to a settled despair, as it occurs to him that ere a thousand years have passed over his devoted head, the all-conquering camera will have invaded that field also.

These things make me profoundly sad.

Mr. Eickemeyer showed a number of other genre subjects, all bearing more or less the impress of his own peculiar genius. One that specially attracted me was "Mischief," a little busy-body with an intensely startled face—caught red-handed in the nefarious investigation of a bureau drawer.

Apart from Mr. Eickemeyer's work, Mr. W. B. Post's "Pic-nic Coffee," which was awarded second prize in this

class, would doubtless have impressed one as a very fine picture. The smoke from the camp fire, trailing among the trees and losing itself in the dark shade of the forest, was beautifully suggested. Another picture by the same artist (a girl in a boat, I forget what it was called) was a bright little composition, though the subject is rather hackneyed.

As a study of logs, "Love's Messenger," by Mr. W. S. Wakeman, Batavia, N. Y., might be considered not altogether without interest, only he has foolishly induced an unfortunate little sprite from some third rate pantomime to perch itself upon the pile—property wings and all, and that spoils it. The only sentiment which this and the companion picture "Love's Outing" inspires is one of profound pity for the poor little midget who so meekly and uncomplainingly bears the indignity cast upon it by the thoughtless and eccentric operator.

The first prize for portraits was awarded to Mr. Clarence B. Moore for a very beautiful head, "Flo." The second prize falling to Mr. W. B. Varley, Toronto, for "Cynthia." A sweet face has Cynthia, a good face; and gazing, one realizes the poet's frenzy that bade him declare

"Let her be mine, and let who list  
Take all the world beside."

Mr. Eickemeyer was well represented in this class. "My Sister Apol" was a composition rather than a portrait, and a very beautiful one. "My Father," was a strong characteristic study of a head, very suggestive of Tennyson.

There was really nothing in architecture or marine that seemed to call for remark of any kind, and when I say that Mr. Moss secured first prize for a very fine picture, "In Rosedale," in the "Enlargements," Mr. W. B. Bayley's picturesque subject, "A Message," tak-

ing second, I may perhaps be permitted to seek that repose which I find the severity of these labors have rendered so really essential.

#### THE PHOTOGRAPHIC SOCIETY OF JAPAN.

A regular meeting of the above-mentioned Society was held at the rooms of the Geographical Society (Chigaku-kiokai), Nishikonya-cho, Kio-bashi-ku, Tokyo, on Tuesday, January 29th, at 5 p.m., Mr. K. Ogawa in the chair.

The business part of the minutes of the last meeting were read and approved, the part referring to technical matters, being long, and having been read by all members present, either in the *Shashin Shimpō*, or the *Japan Mail*, was taken as read.

Mr. H. C. Pigott and Mr. Rokujo were duly proposed, seconded, and elected members of the Society.

Mr. K. Nakahara showed a cyanotype print, much superior to anything of the kind generally seen. It was from a mechanical drawing, line sectioned, and showed deep black clear lines on a perfectly white ground. Mr. Nakahara described the precautions necessary to get this effect, and the difficulties that were likely to be met with. Briefly put, the process is as follows:—

A paper highly sized should be used. Small sheets can easily be worked, but the difficulty increases greatly with dimensions, a sheet about 20 × 18 being the largest that he had, so far, been able successfully to manipulate. Want of equality in the depth of the lines, and staining in the whites are the defects difficult to overcome. All manipulations are with a view to avoid these.

The sensitizing solution is as follows:

Gum Arabic.....	15 grams.
Water.....	110 c.c.
Tartaric acid.....	2 grams.
Chloride of sodium (common salt).....	9 grams.
Sulphate of iron.....	10 grams.
Iron perchloride.....	15 grams.

In mixing the solution, the gum arabic is first dissolved in water by the aid of heat, and the other salts are added whilst the solution is still warm.

The solution is spread over the surface of the paper with a sponge, and after allowing a little time for it to penetrate the surface all superfluous moisture is removed, using the sponge again well wrung out. If this precaution be not attended to, the depth of the lines is not equal. The paper is then dried as quickly as possible. If the drying is not rapid the whites stain.

Exposure is somewhat longer than would be needed with sensitized albuminized paper. The color of the sensitized paper is yellow. During exposure, all but the lines turn to white.

Development is by a plain aqueous solution of gallic acid, the strength of which is not important. Care must be taken not to leave the print too long in the developer, otherwise staining will result. After development the print is rapidly washed, when superfluous moisture is carefully sponged off the surface. If this precaution be not observed inequality in the depth of the lines will result.

The success of the process would appear greatly to depend on the sponging off of superfluous sensitizing solution and water from the surface of the paper, and on quick drying after sensitizing.

Mr. R. Konishi showed a "Moderate Power Tele-photographic lens," consisting of a Dallmeyer Rapid Rectilinear of  $8\frac{1}{4}$  in. focus with a negative



element of 4 in. focus by the same maker. The Rapid Rectilinear was fitted with a pair of the new Burchett color screens, one green the other yellow. These are used for getting orthochromatic effects, which it is claimed can be got with their aid, even on ordinary plates.

Mr. Kinishi presented to the Society samples of Marion's "Academy" and "Special Portrait Plate," as well as of Illford's Orthochromatic plate. These were handed over to Mr. W. K. Burton, who was instructed to test them and to report to the Society at his earliest convenience.

The proceedings ended with a vote of thanks to the Chairman.

#### TORONTO CAMERA CLUB SLIDES IN NEW YORK.

The *Journal* of the Society of Amateur Photographers of New York gives the following interesting and flattering criticism of our Toronto Camera Club's set of interchange slides:

"For the second time within a month we have been entertained by an interchange set of more than ordinary merit, the slides of the Toronto Camera Club having been exhibited before 'our resident members' on the evening of January 30th. The Toronto Club is a new comer in the interchange, and has furnished a set of considerable interest and, in point of photographic workmanship, very near perfection. Many of the slides were devoted to the illustration of prominent features of Toronto and vicinity, and in this portion the slides of A. W. Croil, the President, and W. H. Moss, the Vice-President, of the Club, are worthy of mention. Good work was also done by J. J. Woolnough, Dr. E. E. King, and E. Hoch. These slides were clear and

brilliant, almost to a fault; however, a few of them would have been much improved by a suggestion of clouds. There were some praiseworthy attempts at portraits and figure work. F. Jeffrey's 'Study of Posing,' though somewhat conventional, was good, and in W. B. Varley's several pictures of the same model, 'A Fair Chorister,' 'A Study' (profile), and 'Thine Eyes so Blue and Tender,' the simplicity of the posing, the disposition of the draperies, and the management of the masses of light and shadow, were admirable. The companion slides of J. J. Woolnough, 'Two's Company,' and 'Three is None' told the story well, especially the second picture in which the figures were judiciously placed and the action well carried out. A. W. Croil's 'Criticizing the Negative,' though containing a good idea, was marred by the spirit of levity manifested by some of his models. J. J. Woolnough's 'Feeding the Chicks,' would have been better but for the troubled expression on the little girl in the centre of the picture: 'The Old Dame's Pets,' a similar motive by the same maker, was more successful. 'Fording the River,' by W. Bohne, was the best landscape of the collection, and the figures were charmingly introduced. 'Moonlight on the Grand River,' by A. M. Ross, was a little confused and out of harmony, as if the clouds, which seemed to be printed in, and landscape were not in agreement. Dr. Harold Clark's 'Moonlight' was somewhat hard and his 'Cloudland' showed a bad arrangement of lights. 'Reflections,' by W. H. Moss, was good, in fact almost too good, the insistence on the reflections of the group of horses, rather emphasizing the multiplicity of details to an extreme degree. There was much, however, that was pleasing

in this picture and the technique of the photographic work could hardly be improved. Dr. E. E. King in his 'Meals at all Hours' succeeded in presenting his story in such a humorous manner as to cover up the riskyness of the subject. The landscapes of the Toronto set were generally without meaning and almost totally without atmosphere. Except for the few special cloud pictures it would appear that the weather in the neighborhood of Toronto is, on the average, remarkably clear, or else that the members of the club have a wholesome fear of haze and fog. Still the slides, as a whole, must be pronounced good; in fact there is not one of them that could be justly rejected on the score of poor technique. The contributors of this set are evidently experienced in photographic operations and a few of them show not a little artistic feeling."

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#### THE CAMERA IN THE MISSION FIELD.

##### THE NORTH-WEST.

(Continued from page 39).

BY REV. P. L. SPENCER.

At Grenfell, a village 300 miles west of Winnipeg, and the centre of a large mission for English and Canadian settlers, I had the pleasure of meeting many old friends whose acquaintance I had made four years previously as missionary *pro tem*. I found that the mission house had grown and developed into a vicarage, that the unmarried lay reader had been succeeded by a married clergyman, that bunks had given place to bedsteads, and that, to colored blankets, had been added white sheets. The whole establishment bore an air of culture and refinement, and the condition of affairs was a vast improvement upon that which prevailed when the habitation

might have been designated "bachelor's hall." So marked was the change that I was moved to take a flash light view of the interior of one of the rooms in order to show to eastern people the comfort of the west. A neat new church in Broadview, in which village a school house had formerly been used for service, gave an image to another plate. While perambulating the little town I was fortunate enough to cross the path of a well-known native woman, whose age was judged by the fact that she had succeeded in keeping a daughter under motherly influence for more than 80 years. "Old Auntie" as she was called, was in appearance as like a mummy as a living creature can be imagined to be. The difficulty of obtaining a good photograph of this remarkable person had long been experienced by professional and amateur alike until in an unguarded moment she was persuaded to stand in the door-way of a butcher's shop and look towards the street. The local artist thus succeeded in getting one of the most surprising pictures of which the human form has been the subject. I was glad to obtain a print from his negative and thus save myself the peril that would have been occasioned by an attempt to take the face of this poor degraded heathen. "Old Auntie" belongs to the reserve that lies a few miles north of Broadview, and north-east of Grenfell. She was too old to be easily influenced for good when the indians were placed there by the Government and missionaries came to labor among them. The contrast which her condition presents to that of the aged among the *Christian* aborigines is one of the strongest arguments in favor of religious training. Without it the outward visible signs are those of deep ignorance, gross superstition, and an extreme lack of self-respect.

The difficulty of getting the heathen to submit to the ordeal of posing before a camera was illustrated at Swift Current, before describing which, however, I must say something respecting my trip 70 miles by wagon from Qu'Appelle to the Touchwood Hills in order to see another successful Indian mission and school. The first 20 miles, ending at Fort Qu'Appelle, were traversed without any unusual incident. The stage coach at rest during the changing of the mail at the half-way Post Office was impressed upon a film successfully. The journey northward from the Fort occupied portions of two days. The equipage comprised a team of fairly good horses, and a buck-board conveyance that had done duty for many a previous trip. To the rear rail of the vehicle was attached by halter another horse, which a citizen of the Fort had consigned to the care of the driver, requesting him to deliver the same to a certain resident of the hill country. Either through physical disability or natural disinclination, this four-footed fellow-traveller showed an unmistakable disposition to slacken speed, which fact was made cognizant to the human occupants of the mail coach by a certain tremor experienced every time at which a tug at the rear rail took place. At length the animal, probably unable to guard against badger and gopher burrows on account of its proximity to the moving object in front, stumbled at one of these and, falling upon its knees, caused its whole weight to act as a brake. The leading and hauling quadrupeds, not being apprised of this accident to their unfortunate friend, continued to exert their full power, whereupon, since interests and aims were now divided, the carriage also became divided, the fore wheels continuing their onward motion and the hind wheels coming to a sudden halt,

while passengers, merchandise, and Her Majesty's mails were left to fill the intervening space. Fortunately the coachman was able to keep his bronchoes from traversing the remainder of the course by themselves, and the animal in rear had the sagacity to keep itself free from undue excitement. Hence, besides a delay of some hours, caused by a search for another vehicle in a sparsely inhabited region, sundry bruises of a trifling nature, and some vexation of spirit, the damage to my errand and person was less than it might have been. One thing I regret is that photography has not yet been brought to that degree of perfection which would enable a person to take himself just at the moment of such an occurrence. Another is that my skilful charioteer should have suffered pecuniary loss on account of the necessity of repairs to his long-used mail car. There seemed to be lurking in his breast a secret suspicion that the mischief that had befallen his prairie ship was in some way connected with the fact that his passenger belonged to a vocation related to that of a certain traveller of olden time who had brought a Mediterranean ship into extreme peril. This suspicion manifested itself the next day, for, after a number of other and minor misadventures, he said, "Well, if anything else goes wrong, I'll never bring another clergyman with me." I am happy to say that nothing else went wrong and so there is passage available for any other clerical tourist on that route. Before dismissing my friend of the Touchwood trail, I will testify to his solicitude for my welfare at night, for he gave me the best room in his shack, assuring me, lest I might not consider his dwelling quite equal to the requirements of a prairie half-way caravansary, that Lieut-Gov. Dewdney had lodged under its roof. I will also state that notwith-

standing the many trials that beset him on this trip he did not use a profane word.

At the end of this journey northward I was met by a missionary, Rev. L. Dawson, who, after showing much that was interesting in his mission, transferred me to the care of Rev. Owen Owens, whose school for Indian children I had longed to visit. Here I exposed several plates and had an interview with Chief Mo'okaseekwykagwan, who begged me particularly to remember him and his people when I pleaded the cause of the Indian in the country of the great Mother across the big water. I also preached to an Indian congregation in the St. Luke's log church, two miles from the school.

Having been conveyed the greater part of the way back to Qu'Appelle by Mr. Owens, I proceeded by C.P.R. At Swift Current, seeing an interesting and picturesque group of Indian women sitting on the station platform employed in selling polished buffalo horns, I prepared to take a view. Standing on the car step, I innocently pointed the camera towards them. They, however, were not so eager as I was for the posing. They did not move away, they did not turn away, they did not audibly protest. They quickly enveloped their faces in their many-colored blanket shawls. Not wishing to offend these ladies of nature, I of course, retired from the scene. Nevertheless, as the train slowly moved past the station, I hastily walked through the cars and, taking my stand at an opened window of the rear coach, pointed the camera in the direction of the group, the members of which had by this time recovered from their fright and resumed their wonted composure and appearance. The pressing of the button was not more unperceived than the stationing of the

camera holder. The result proved highly successful. I afterwards learned that the heathen Indians, whether male or female, entertain a superstitious dread of the little box with one eye, imagining that it puts "bad medicine" upon them and therefore exercises an injurious influence upon mind and body. Sometimes, however, the promise of money serves to correct this fear. At any rate it encourages the timorous one to "run the risk" of possible harm. I will merely add in closing this paper that when I was returning from the coast a few weeks afterwards I found the same station platform occupied by the same or a similar group of women, and partly in the hope of leaving behind an impression of my previous good intentions I purchased from one of the little company a pair of the buffalo horns. We therefore, I trust, parted good friends.

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#### NOTES FROM A TRAVELLER.

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MESSRS. KELLIE & Co., Montreal, state their intention of removing from Montreal on May 1st, and opening up a studio in Boston. They will undoubtedly meet with their usual success.

ALF. G. PITTAWAY, Ottawa, was seen not long since, happy and as genial as usual, but sorely afflicted with rheumatism. He was gradually recovering, and hoped to be about in a day or two.

CHARLES W. PARKER, Ottawa, is at present rejoicing over very fine photos of a baby boy named Parker. They are certainly very fine, and the little photographic Parker-elect is smiling just as if he knew all about it.

MR. JOS. H. DAGENAIS, Montreal, is busy at present superintending the building of a summer residence at Laprairie, a very historical town, by the way, the first railroad in North

America having operated there. Mr. D. has kept pace with the times.

LOOKING over Mr. S. J. Jarvis' collection of photos and photographic productions one is struck with the number of his beautiful composition pieces. A casual glance at his "Supreme Court" photo will entirely dissipate the idea that art and photography cannot go hand in hand.

MR. ALF. G. WALFORD, one of Montreal's oldest and most respected photographers, will shortly open a branch studio on Wellington Street, at Pt. St. Charles, a suburb of Montreal. If Mr. W.'s usual success attends him in this venture, he should have no cause to complain.

ONE of the nicest situated photo studios in Canada is that of Mr. W. J. Topley, Ottawa. It is on the ground floor, centrally located on Sparks St., the Broadway of Ottawa. A number of easy chairs, cushions and divans are placed over the floor of the reception room for the convenience of patrons, and the walls are tastefully decorated with masterpieces in photographic art. Mr. Topley is a most courteous and agreeable gentleman to meet; he is a first-class photographer and enjoys an "A1" patronage.

MR. CHAS. ROBERTSON, of Cunningham & Robertson, Montreal, was seen the other day in that city for a few moments. A few silver threads are now scattered through the once raven locks, but they simply add to a charming personality. Mr. R. has been in Canada for many years, but originally came from Bonnie Scotland, the land of "Bobby" Burns. He was born and brought up near the historical field of Prestonpans. Mr. R. is respected highly, and enjoys the friendship of a large circle of people in Montreal.

MESSRS. LAPRÈS & LAVERGNE, Montreal, met with a very severe loss by fire on the 28th Feb., caused by the explosion of a bottle of ether. Their magnificent operating room, together with its gorgeous fittings, including a first-class outfit, was entirely consumed, and Mr. J. N. Laprès was severely burned about the face. The latter gentleman is now convalescing, and is busy ordering the *latest* in photography. Mr. Laprès is a young man, very progressive, and has built up a very profitable business in the East end purely on its merits and his ability as a photographer and a business man.

#### RAMBLING INCOHERENCIES.

A. H. HOWARD.

#### NO. 10.—A DISSIPATION.

"Are you coming to our Jamboree to-night?"

The word naturally shocked me, and I said: "Well, I have made it a rule for many years to avoid anything that might seem to partake of—er—er—. Not," I added hastily, "that I think there is any real harm in it, but for the sake of the example to my family. For some people it may be right enough, I have no doubt, but for myself anything that might seem to partake of—er—er—you know."

"Oh," laughed my young friend, "you'll not be asked to partake of anything stronger than coffee."

"Ah!" said I.

"And there'll be ladies present, so there'll be no smoking."

"Oh!" said I. That seemed to be going, perhaps, *too* far, for I'm fond of a weed myself. However, when he mentioned "lantern-slides," that decided me, and I promised to be there. This was Saturday, the ninth of February.

Have you ever ascended one of the towers of Notre Dame cathedral, Montreal? The guide book informs us that there are three hundred and seventy odd steps from top to bottom, but with true Jesuitical reserve omits to state how many there are from bottom to top. The chance visitor, incautiously assuming the number to be the same, commences the ascent with a cheerful confidence, that diminishes as he ascends in inverse ratio to the squares of the distances, and he at last steps exhausted upon the roof, to realize by the intolerable pain in his knees that he has climbed at least six thousand. When he recovers sufficiently to gaze around him, however, he feels that he is well repaid for his enterprise and perseverance. Town, river, mountain, valley, shipping—all on a small, yet mighty scale—are spread out around him like a sublime cyclorama. He stands breathless but inspired.

I thought of this experience as I tottered into the rooms of the Toronto Art Students' League and panted out in answer to a hearty greeting from a prominent member:

"Huh-hah—huh-hah! I just—huh-hah—thought I would—huh-hah—look up—huh-hah—andseewhatwas—huh-hah—go-non!"

"I'm sorry we can't offer you a seat," said my usher, "but all our available stools are—there."

I looked "there," and perceived a group of absorbed individuals engaged in erecting a column-like structure of stools and packing cases, the model-platform being utilized as a base. Upon this monument, when completed, was placed the lantern, which was, not without much backing and filling, at length adjusted to a correct focus, and the lights were turned out.

Under the skilful manipulation of

Mr. W. H. Moss, a gentleman not unknown to fame in camera circles, a series of views were projected upon the screen, representing snap-shots in Europe, taken on a recent trip by Mr. W. W. Alexander.

The slides were, perhaps, hardly up to the standard demanded by the Toronto Camera Club, but Mr. Alexander explained that they were treated in the broad French Impressionist mode, for which the Art atmosphere of Paris he had been breathing lately, was responsible. To me they suggested rather the proverbial atmosphere of the great English metropolis.

Apart from their lack of technical finish, however, they were excellent pictures, and served their purpose most admirably.

While the views were being shown, Mr. Alexander, seated near the screen, made running comments upon the places represented, related reminiscent anecdotes, and held forth generally in the most charmingly desultory and impromptu fashion. Without the least pretention to lecturing, he kept us interested for an hour. Through London, Paris, Dublin we followed him; visited several of England's famous cathedrals, and at last crossed the Cheviots, where Miss Jessie Alexander, Toronto's pride and glory, took us with her on her Scottish coaching trip.

During this side-splitting recital, I observed a gentleman sitting on a camp stool. My attention was directed to him first by a brilliant light in my eyes, reflected from a highly-polished spot at the back of his head. I shifted my position so as to avoid the light and caught a view of his face, which wore a slightly bored look. Every now and then he would burst into laughter at some exquisite piece of mimicry, but his face would immediately lengthen



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again, as if he had laughed in spite of himself and regretted it. Taking advantage of a short interval in the proceedings, I accosted this gentlemen.

"What do you think of it?" I enquired.

"Oh! it's all right," he replied, "but blow it all, it's a darned shame they won't let you smoke," and turning his back to me in disgust I was nearly blinded by a flash from his reflector. I wonder if he knows it is there! Maybe he is subject to headaches, which he ascribes to the weight of his hair.

Time was when I used to be instructed to require the barber to "thin it" when sent to have my hair cut. Alas! he is now hampered by no such demands upon his skill. Entering a barber shop some short time ago, I seated myself comfortably within the ample recesses of a red plush cushioned chair, laid my head back cosily upon the roll, submitted to an envelopment of red and white striped, blue-dotted linen mantle, and while the operator went away to consult somebody about something, gazed indolently into the large mirror in front of me.

By and by I became aware of the reflection of a person sitting apparently at the other side of the room, with the back of his chair to mine, and above it a shapely head, with a brilliant ivory spot about the size of a camera lens at the poll thereof. "Dear me!" thought I, "that distinguished looking gentleman ought to have his hair attended to, or he'll be bald in an inconceivably short space of time. I will venture to address him on the subject." So thinking, I turned around and was utterly discomfited to find no one in the apartment but myself.

Turning again hastily to the mirror, I was again confronted by the apparition of the noble head with the waning

hair. Then the truth flashed upon me. 'Twas my own reflection in a mirror on the wall behind me, reflected again in the mirror in front.

A young friend of mine, just a year my junior, has a little ivory patch on *his* poll, but when I draw his attention to it he indifferently remarks, "Oh, bless you, that's been there ever since I was a boy!" But I could not lay that flattering unction to my poll, and I wept, on that occasion, the bitterest tears I had shed for weeks.

Well, the gas was turned on again, and we all quaffed deeply of the juice of the coffee bean.

If I have a weakness, it is that I can never take one cup and let it alone. I applied myself to the coffee jug again and again, till my throat seemed on fire, and I scorched my tongue. Then I took a sandwich to cool it

After another recitation by Miss Alexander (I tied my face up in flannel that night under the impression that I had caught cold in my jaws), we joined hands in the only genuine Scotch manner and, at a sign from Mr. Sam. Jones, right lustily carolled that ancient Hebrew psalm, beginning "Should Auld Acquaintance"—I dare say some of you will know it—and then we all broke up—all, except the bored gentleman, who was all "broke up" before. He visibly brightened as the room began to thin, and, producing a blackened corn-cob, he heaved a sigh and said, "Thank goodness, now I can have a smoke, blow it all!"

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#### AN EVENING OF LIVING BOOKS.

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To raise some funds for our hospital it was decided to open the Town Hall and give an entertainment known as a circulating library, writes Ellen C. Candee in the *March Ladies' Home Journal*.



About fifty girls selected names of books which they were to represent, and dressed themselves in a way that would best express the idea. The girls were all catalogued according to their book names and stationed behind a large curtain.

Catalogues were held by five or six librarians, who called the books from behind the curtain when they were asked for, and they were given into the hands of the borrower for fifteen minutes. The orchestra played dance music, and the partners could dance or have a little chat or promenade. The girls were all masked, which greatly increased the fun, for they were only known by their book names, and their identity was the subject of much speculation. At the end of each fifteen minutes a large bell was rung, when all the books were returned to the library, to be taken out again presently by other (or the same) subscribers.

Twenty-five cents was the fee for a single book, and one dollar purchased a subscription ticket, which was good for the entire evening. Twenty-five cents admission to the hall was also asked. All the seats, which were arranged in rows around three sides of the room, were occupied by delighted spectators.

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#### REPORT OF THE PROCEEDINGS OF THE EXECUTIVE OFFICERS OF THE P. A. OF A.

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At a meeting held at the Hotel Cadillac, Detroit, Jan. 17th, there were in attendance the President, J. S. Schneider; First Vice-President, R. P. Bellsmith; Treasurer, J. Ed. Rosch, and in the absence of the Secretary-elect, Mr. Perie McDonald, and as his resignation for that office was accepted, by the authority vested in the President, Art. 5, Sec. 1, in the By-laws, the Secretary's place was filled by appointing C. Hayes, of Detroit. The

resignation of Mr. Perie McDonald, as Secretary, owing to health and business matters, was read with much regret. The bond of Mr. Ed. Rosch as Secretary, for \$2,000, signed by George R. C. Wagner and M. P. Zimmer, of St. Louis, was accepted. The meeting was then called to order by President Schneider and the regular business taken up. The books of the Secretary and Treasurer were examined and found correct, showing a balance of \$989.56. The date of holding the convention for 1895 was fixed from August 6th to 9th inclusive, and a formal request to the Director of Art Museum was made by the Secretary for the use of the Museum of Art Building for holding the convention in with a favorable reply. A motion was made, seconded and carried, to instruct the Treasurer to select from the foreign exhibits such pictures as were deemed advisable by the committee as of sufficient merit to be desirable at the exhibition of the coming convention and pay the duty on the same. A motion was made, seconded and carried, that the Secretary send a communication to the Iowa, Indiana, Missouri and North Western Associations of congratulation and invitations to the National Convention.

List of awards for 1895, are as follows :

The special prize will be an elaborate silver cup for the best illustration of Ella Wheller Wilcox's poem "Maurine." One picture, thirteen inches or larger. To be framed at the discretion of the exhibitor, with or without glass; the standard of this reward must be 21 points out of a possible 30.

General prize, a diamond charm. Three pictures, thirteen inches or larger on any mat surface paper, subject to be chosen by the photographer; the title to be appropriately inscribed on each picture. To be framed at the discretion of the exhibitor, with or without glass.

The grand prize, a bronze or marble figure piece (portrait photography exclusively). Thirty-six pictures, exhibit to consist of twelve cabinets, twelve Paris panels, and twelve pictures, thirteen inches or larger.

Class A.—Six pictures, sixteen inches or larger, one gold medal, one silver medal, one bronze medal and one diploma.

Class B.—Twelve pictures, Paris panels to sixteen inches, one gold medal, one silver medal, one bronze medal and one diploma.

Class C.—Twenty-four pictures, cabinet to Paris panel, one gold medal, one silver medal, three bronze medals and one diploma.

Class D.—Rating competition, (twelve cabinets only, one silver medal, one bronze medal and diplomas to all over twenty-one per cent. (Competitors in classes above this cannot compete in this class but can in all classes below.)

Class E.—Landscape photography, twelve pictures, seven inches or larger, one silver medal, one bronze medal and one diploma.

Class F.—Landscape photography, with figures introduced, twelve pictures, seven inches or larger, one silver medal, one bronze medal and one diploma.

Class G.—Interiors, twelve pictures, seven inches or larger, one silver medal, one bronze medal and one diploma.

Class H.—Marine views, twelve pictures, nine inches or larger, one silver medal, one bronze medal and one diploma.

Class I.—Combination pictures, three combination prints, size to be left at the discretion of the photographer, framed with or without glass, one gold medal, one silver medal, one bronze medal and one diploma.

Class J.—Composition groups, this class to consist of single photographs or groups, grouped with background worked in, one gold medal, one silver medal and one bronze medal.

Class K.—Commercial work, one silver medal, one bronze medal and one diploma.

Class L.—Most tastefully arranged exhibit, one diploma.

Class M.—For best improvement in photographic appliances introduced since the last convention, one diploma.

Class N.—Foreign exhibit, best collection of photographs, any size framed or unframed, to be delivered to the Association free of all charges, one silver medal and one diploma.

Competitors are allowed to compete in all three of the special, genre and grand prizes.

#### RULES AND REGULATIONS.

1. All prizes offered by manufacturers and the manner of awarding must be submitted to and accepted by the Executive Officers.

2. All competitors must be members of the Association.

3. Exhibitors in special, genre and grand prizes cannot compete in Class A, B, and C. All photographs for Association prizes must be made from negatives taken since the last convention.

4. The one diamond given applies to either length or breadth of pictures in all classes.

5. Should any exhibitor or exhibitors use his or their influence in any way, directly or

indirectly to the judges, during their term of office, in favor of any exhibit, it shall be the duty of the judges to strike their exhibit or exhibits from the list. It is requested that all exhibits of pictures shall be framed in moulding not to exceed two inches in width.

6. Any manufacturer or manufacturers who desire to make an exhibit on his or their product in Art Department, and not entered for Association competition, cannot occupy more than six lined feet of space in said department for any one exhibit, and no exhibit will be accepted in the above department unless the exhibitors are members of the Association. (This does not apply to foreign exhibitors).

7. Ten marks to be the highest given for any one point, consequently thirty points is the highest that can be given to any one picture. Cabinets and Paris panels to be judged as an exhibit, not as individual pictures.

8. All exhibits must be shipped to the Art Museum by Aug. 1st, and all charges prepaid.

9. Applications for space must be made to C. M. Hayes, 246 Woodward Ave., Detroit, Mich.

10. Entries for Art Department to close positively Aug. 1st. No space will be allotted for exhibits after that date.

11. All Art exhibits must be sent to R. P. Bellsmith, First Vice-President, P. A. of A., to the Art Museum, Detroit, Mich., and all charges prepaid.

12. Exhibits for Stock Department to be shipped to C. M. Hayes, Secretary, P. A. of A., Detroit, Mich., and placed in position by 9 a.m., August 6th.

13. Have your box covers screwed, instead of nailed; put your home address on the under side of cover for return of pictures. Put screw eyes and picture wire in box, and ship your exhibits early. All boxes and packages will be accepted at the time previous to the convention, so that photographers need not feel any uncertainty about the safety of their goods.

#### MARKINGS TO BE CONSIDERED IN ALL CLASSES.

Special and Genre Classes.—First, illustrative; second, originality; third, photographic result.

For Portrait Classes.—First, posing; second, lighting; third, chemical effect.

Class E.—First, pictorial effect; second, chemical effect.

Class F.—First, pictorial effect; second, lighting; third, chemical effect.

Class G.—First, technic ; second, chemical effect.

Class H.—First, pictorial effect ; second, chemical effect.

Class I.—First, originality ; second, composition ; third, general effect.

Class J.—First, originality ; second, composition ; third, general effect.

Class K.—First, chemical effect ; second, general effect.

Class L.—Judges to be appointed by the Executive Committee.

#### APPOINTMENT OF JUDGES.

Twelve members (non-exhibitors), to be selected by the Executive Committee on the morning of the first day of the convention ; eight of the said twelve to be elected in open meeting by ballot. Three of the eight so elected to be selected by lot ; the three elected to report for instructions to the Secretary immediately afterwards. Each judge to be compensated to the amount of \$25.00 for his services.

#### DUTIES OF JUDGES.

Judges must examine and judge all Association Classes. Exhibits to be examined separately and individually. Judges to hand in a sealed report of their markings on or before the afternoon of the fourth day to a disinterested person to be accepted by the Association in open meeting, and who will then compute the total.

Motion made and accepted, that as the foreign exhibits came too late for exhibition, were of such excellent merit that it was decided by the committee that a diploma be awarded, and the same to be exhibited at Detroit to the following exhibitors: Franz Herber, Duisburg, Germany; Chas. Scholick, Weisbaden, Austria; L. W. Kurtz, Weisbaden, Germany; Lunzel Bros, Munchen, Germany; Louis Kock, Bremen, Germany; Fred Urbahns, Kiel, Germany.

After a formal discussion as to the subject for illustration and numerous other matters pertaining to the convention, the committee adjourned subject to the call of the President.

T. B. STRAITON, one of Vancouver's best photographers, has taken to himself a partner—for life. The young lady who becomes Mrs. Straiton is Miss Nellie May, a popular young lady of Oshawa. The ceremony took place March 20th, and after a week spent at Goderich the happy couple will return to Vancouver. The JOURNAL wishes them a long and happy life together.

#### LETTERS TO THE EDITOR.

GEO. W. GILSON.

DEAR SIR,—I am instructed to convey to you a vote of thanks from the Hamilton Camera Club for your kindness in loaning the 1894 competition collection of pictures and slides. They were by the unanimous verdict of the boys a great improvement on those of 1893. I am also requested to convey to you the regrets and sympathy of our club on the serious loss you sustained by the fire on January 6th, and congratulations for being able to proceed with the January issue in so short a time after so serious a loss. I take pleasure in handing you the enclosed list of subscriptions. Yours sincerely,

WM. WHITE,

Sec.-Treas.

#### *The Editor* CANADIAN PHOTO. JOURNAL.

DEAR SIR,—No doubt you are aware that the Executive Committee of the P. A. of A. met again at Indianapolis, March 6th, the purpose being to construct a new Constitution and By-laws. Not being able to give you a copy at this time of the proposed Constitution, I would be greatly obliged to you if you will make mention of the fact in your next issue. Our committee will give you a verbatim copy of the matter with an explanatory letter in ample time for publication in your May number.

I would further say that our committee will be under great obligation to you if you will aid us with your support and co-operation.

The motive in view is to unite with the State organizations and form an amalgamation to meet tri-ennially and to call a (so called) Congress of the States, etc.

The entire matter has been given a great deal of thought and consideration

and now must be made a public thing for consideration at Detroit.

Give us your support as you did last year, and greatly oblige. Yours,

St. Louis. J. ED. ROSCH.

*The Editor* CANADIAN PHOTO. JOURNAL.

SIR,—In your issue of July last appears a small squib unsigned, the same being in reference to myself, my capabilities, or incapacities, as a photo-mechanical workman. The article being of a banditti nature, I could not afford to take any notice of it. The writer grown bolder however, again attacks me in your late issue (Feb.); as his colors are at the mast head in this instance, he gets an answer this time.

Before I accept him as an authority on photo-mechanical matters or reply to any of his malicious remarks, let him satisfy me that he belongs to the profession as a professional, the number of years he has been engaged in it, also in other trades and businesses. This you will perceive is exactly the demands he makes in my case, the words being different.

Enclosed find for your own satisfaction, as also your readers, a letter from an English firm of which I was the head of the photo-mechanical department for three years. In that time I have done work in illustrative methods for such papers as the *Graphic*, *Young Ladies' Journal*, Cassels, Petter & Galpin's publications and illustrated catalogues which required months to complete, and have handled every manner of illustration that comes across a house of some seventy years' standing, employing between six and seven hundred men when running full handed.

I have met and held my own with such men as are employed by Bemrose, of Derby, and Eckaman, of London, and got there on work where better

men than I could not get. From the best firms in Paris I have brought the work to England, and the solid remuneration and thanks of the firm I worked for was more satisfaction to me than this talk.

In 1886 I left this firm of my own free will, and since that time I have met men in one-horse establishments who knew too much to be contented, and not enough to mind their own business.

Since entering the field of photo-mechanical literature it has been my endeavor to be as manly in my writing as possible, and to state nothing in reference to my work, but what I knew was truly and honestly so from my own experience and investigations. And in support of what I say, I can place more letters or commendations from workers in all parts of the world than your correspondent, Mr. Elliot, would care to read. I enclose two, however, for your own perusal, one from England and the other from New Zealand, both working in large firms. I leave you to compare the gentlemanly courtesy of these men with the wordy bombast of this would-be-somebody. In reference to his talk of sending you a plate to print. That concerns myself and the Editor of the CANADIAN PHOTOGRAPHIC JOURNAL, and is our business alone. If Mr. Elliot takes all the photographic publications, then he will see our color phusochrome process; if not, the world will still revolve. When we want to sell it, we know the Canadian firm whom we would wish to handle it.

Very respectfully,

FUSO COLOR COMPANY.

MACFARLANE ANDERSON.

Northport, Wash., Mar. 2nd, 1895.

[The letters enclosed by Mr. Anderson speak very well for his abilities as a process worker, also for his standing with the trade.—ED.]

## NOTICE BOARD.

A. McNabb has bought the gallery of Mr. A. Fangoy, at Alliston, Ont.

GEORGE A. WATSON, the enterprising stock dealer of St. Thomas, announces a new catalogue, showing a considerable reduction on plates, etc. A postal card to him will get you one. Write him.

LOSS BY FIRE.—We are sorry to hear that Mr. S. Hurst, of Barrie, sustained a severe loss by fire recently. We extend our sympathy, and hope Mr. Hurst will soon have his gallery in working order again.

"THE CANADIAN PHOTOGRAPHIC JOURNAL is a clean, bright and well edited periodical that deserves the full support of the Dominion votaries of the photographic art."—*American Journal of Photography*.

MASON & RISCH, Canada's leading piano makers, have issued one of the prettiest calendars that has reached us this year. The four sweet girls that adorn the calendar are posed in a most novel way.

THE Society of Amateur Photographers of New York will hold their second annual members' exhibition of photographs at the Society's Rooms, 115 West 38th Street, near Broadway, March 19th to March 27th inclusive, 8 to 10.30 p.m.

WE call the attention of our readers to the advertisement of Messrs Sharpe, Eakins & Ferris, appearing this month on the inside page of back cover. It will certainly pay you to communicate with them if in want of anything in photo. stock.

WE have received from Messrs. F. A. Mulholland & Co. samples of their new "Platino" plate sunk mount, in cabinet and C. D. V. sizes. They come in light gray and pink gray. They are a very elegant line of mounts and extremely cheap.

M. MENDEL, a well-known publisher of Paris, is offering a prize of one thousand francs for the best series of photographs from nature, illustrating the text of either a fable, legend or novel, by some well-known author. September 15th is the date of closing of this contest.

THE Buffalo *Express* of recent date gives a splendid group picture of the elegantly appointed Photo Studio just erected in the residence portion of Buffalo by Mr. E. F. Hall. This studio is shown by the fine half-tones of the *Express* to be one of the finest in the States.

THE manufacturers of metal inform us that they are, after protracted and costly experiment, able to produce that excellent developer chemically pure, greatly improving it and increasing its efficiency. Hereafter customers on this side of the Atlantic will be supplied with the improved article.

WE have to chronicle this month the demise of a valued exchange, *Photographic Work*, an English journal, and the birth of a new German journal for professional photographers that has been christened *Apollo*. It is published in Dresden, Germany. The first number is full of interesting matter. We sorrow for the one and welcome the other.

IMPORTANT.—Distinguished contributors to the medical press assert that many cases of skin diseases are originated, and others indefinitely kept up, by the use of soaps made from impure fats. They advise the exclusive use of *Vegetable Oil Soaps*, and commend particularly Packer's Tar Soap, which is made from vegetable oils, glycerine and pine tar.

IN the March issue of *The Practical Photographer* in the series of "Our Leaders," which are continued from month to month, there is an article on the life and work of H. P. Robinson, our greatest English photographer, with reproductions of some of his famous pictures. The Canadian agents are Messrs. F. A. Mulholland & Co., 159 Bay St., Toronto.

SHARPE, EAKINS & FERRIS is the firm name of a new photographic stock house now doing business at 83 Bay Street, Toronto. The new firm is an amalgamation of H. F. Sharpe & Co. and the S. H. Smith Co., Ltd. The combination should prove a strong one, and no doubt the new firm will enjoy a full share of what trade there is going. One of the leaders with this firm will be "B. P." paper, one of the best printing papers made. All other brands of printing paper are kept in stock. They also make a special feature of mounts, and have a complete plant for the manufacture of all the newest shapes from Collins' board. The firm is represented on the road by Mr. H. C. Tugwell.

IN a late edition of his most interesting publication, the editor of the journal of the Photographic Society of India, compliments our journal and our half-tone people as follows: "A mail or two back I received with pleasure a copy of the CANADIAN PHOTOGRAPHIC JOURNAL, hailing from Toronto, and was filled with envy at its very handsome exterior. Our

Canadian friends know how to attract, and when I opened it and saw its excellent illustrations and letter-press my discomfiture was complete. Half-tone process blocks have evidently reached a perfection we dream of in India. I am only consoled by the thought that our good friends in the Survey Office here have, as regards half-tone blocks, adopted Mirabran's celebrated reply to his secretary when he informed him that a demand of his was 'impossible,—' *Ne Me dites jamais ce bete de mot!* "

### BOOKS AND PICTURES RECEIVED.

LADY ABERDEEN tried a novel solution of the ever-vexing servant girl problem in her homes in Scotland and Canada, and in the April number of *The Ladies' Home Journal* she will, in an article, explain the method she adopted.

DR. PARKHURST'S first article to women in *The Ladies' Home Journal* has proved so popular that the entire huge edition of the February issue of the magazine was exhausted within ten days, and a second edition of 45,000 copies has been printed.

FROM C. C. Vever, a well known stock dealer and publisher of Leeds, England, we have received five of a series of Vever's Photographic Primers, very instructive little pamphlets that sell at 2½d, post free from publisher. Those received are: "Beginners' Errors," "Photographic Optics," "Printing Dodges," "Enlarging on Bromide Paper," "Developers and Development."

"PHOTOGRAPHIC LENSES: How to choose and how to use." By John A. Hodges, published by Percy Lund & Co., Bradford. This is a book that should be in the hands of all users of lenses. It explains the way to make, to choose and to use the lens in a manner most thorough, and in such simple language as to be easily understood by all. Thirty-six illustrations help to explain as many valuable points. The price is very moderate, 50c. post free.

ONE of the most elegantly printed and illustrated exchanges that reach this office is the *Engraver and Printer*, published at 5 Park Square, Boston. The articles are bright and timely, and the half-tone illustrations far above the average. The *Engraver and Printer* certainly deserves the support of every member of the craft. Printed on heavy plate paper and with a strikingly handsome cover, it should prove a thing of beauty and a joy forever to the

trade it represents, to whom we recommend it. The price is \$2.00 per year.

"LANTERN Slides, Their Production and Use." By J. Pike, published by Percy Lund & Co., Bradford, Eng. This is the third volume of the Junior Photographer series. It is well written, and will be found most helpful to all slide makers. The leading chapters are devoted to: "A Consideration of Negatives," "Printing by Contact," "Printing per Camera by Copying or Reduction," "Slides by the Carbon Process," "Cloud Printing, Exposure and Development, Intensification and Toning," "Mounting and Finishing." The book contains over sixty pages with several illustrations, and is wonderful value for sixpence, which is the English price.

IN our January issue we gave a letter from Mr. Macfarlane Anderson in which he gives what information possible, until patent matters are arranged, concerning his new process of color photography, called by him "phusochum." We have just received the samples spoken of by him in that letter, and must own to being astonished at the beauty and naturalness of the print, a forest scene in which the colors of nature are portrayed in a manner most true to nature. We hope to arrange with Mr. Anderson to furnish this journal an illustration of his method, together with a fuller description of the manner in which it is worked than he has yet given us.

*Recreation* can always be depended on for stories of thrilling interest, as well as for valuable information. The March number is no exception to the rule. Among its attractive features are "Up Rough River," a delightful fishing story by Dr. Jas. Weir, jr.; "Trailing Apaches," a novel picture of military service in Arizona, by Capt. F. K. Upham; "Indian Joe," a thrilling tale of smuggling on the St. Lawrence, by James Churchward, C. E. Mr. W. L. Miller tells "How We Got the Big Moose Out of the Woods;" and J. L. Winchell gives some important points on the "Character of the Mastiff." Several of these papers are handsomely illustrated, from photos and original drawings, and there is the usual fund of interesting information in the various departments. *Recreation* costs but a dollar a year. It is published at 216 William Street, New York.

THE BLUE BOOK for amateur photographers, American edition, now being compiled by Mr. Walter Sprange, of Beach Bluff, Massachusetts, will embrace Canada as well as Mexico and

the United States in the information given. The work is being carefully handled, and much of it being on new lines—requires diligent enquiry and much thought in order to ascertain and classify the names and addresses. It will contain a list of photographic dealers, professional photographers, and opticians and chemists with supplies in all three countries, all of whom have been communicated with by the editor by direct correspondence, and have been requested to verify their names, (as addressed), and advise him if they have a "dark room" for the use of amateurs, will sell them supplies, or do work for them. Those who have not received any communication from him will promote their own interests by sending their card to the editor at Beach Bluff without delay.

THE *Art Amateur* grows more interesting with each number. What with its charming color plates (two are given this month—"Sunset in Connecticut," a winter landscape with snow illumined by the sunset glow; and "Chrysanthemums"), its practical Working Designs for China Painting, Wood Carving, Needlework, etc., and its instructive articles on "Drawing for Reproduction," Flower Drawing in Pen-and-Ink," "Artistic Anatomy," "Landscape Painting," "The Painting of the Head in Oil," "Glass Painting," "China Painting," "Designing for Bindings," "Wall Paper Designing," "Needlework," and "An Inexpensive Country House," it is indeed indispensable to the artist, the teacher and the art student. All these articles are well illustrated. Besides all this there is an article on Carolus Duran, an account of "An Art Student's Year in Paris," Drapery Studies by Jules Lefebvre and Jan Monchablon, Drawings by Martin Rico, Carolus Duran and J. L. Sargent, and Engravings by Charles Baude from paintings by Trotter, V. Gilbert and Maris Roy. My Note Book is especially interesting. Price 35 cents. Montague Marks, Publisher, 23 Union Square, New York.

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#### CLUB NOTES.

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SOCIETY OF AMATEUR PHOTOGRAPHERS  
OF NEW YORK.

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The society continues to "keep the pot a boiling" and to push the good things along in its commodious and comfortable home in Thirty-Eighth St.

Mr. T. J. Burton, the genial Secretary, assures me that their membership is larger and their prospects for 1895 brighter than ever before.

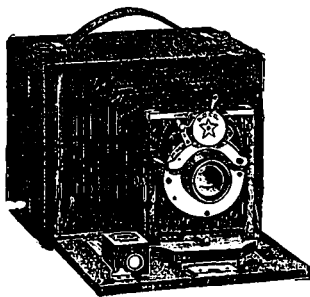
At the regular monthly meeting on the evening of the 10th, Mr. W. N. Jennings, of the Philadelphia society, exhibited to an appreciative audience two interesting sets of slides. The first, a series of "Balloon Views of Philadelphia and Vicinity" were unique, and, considering the difficulties of such work, and the time of day they were taken—between half-past five and sun-down—were of a high degree of technical excellence. The second set "Street Scenes caught with a Kodak" were a good proof of Mr. Jennings's artistic taste and his pleasing quality of selection. They were, as he expressed it, mostly "charcoal sketches" of types to be found in our large cities, and were all taken without the knowledge of the "victims," showing the naturalness and grace of pose and expression which while taking study and patience to secure is rarely found in posed groups. Perhaps their most prominent feature was in the happy selection by Mr. Jennings of the types themselves, showing characters so often passed by unobserved from a photographic point of view, an interesting illustration of the lesson that we need not go far from home to find subjects both interesting and picturesque. The only technical fault of the slides was a slight over-harshness, difficult of course to eliminate from film negatives.

The annual auction sale of material and apparatus consigned by the members was held under the direction of the Society on the evening of the 14th. Mr. Burton acted as auctioneer. The sale was well attended by members, and both professionals and tradesmen, and in many cases the bidding was quite brisk.

# Premo Cameras



are perfect in construction, workmanship, finish and contain more modern improvements than any other camera.



We make several styles, and guarantee them all.

Premo D,	4 x 5	\$12.00	5 x 7	\$20.00
Premo C,	"	15.00	"	22.00
Premo C,	"	20.00	"	27.00
Premo,	"	30.00	"	38.00

Send for illustrated catalog of Premo and Premier Cameras. If you intend to take pictures, of course you desire to take good ones.

**"PREMOS PRODUCE  
PERFECT PICTURES."**

**ROCHESTER OPTICAL CO.,**  
ROCHESTER, N.Y.



Mr. Burton entertained his audience in a very clever and admirable manner, and what was more to the point disposed of his long list of goods with despatch and satisfaction to the consignees.

At the regular monthly meeting, Dr. Janeway read a very carefully prepared paper on the history and development of artificial lighting, incorporated with his report as Chairman of the Committee of Science and Art.

#### CALIFORNIA CAMERA CLUB.

Feb. 5th.—Regular meeting.

Feb. 6th.—A triangular demonstration was given by Doctors Passavant and Goodrum and Prof. Lange, exponents of metol, pyro and eiko-hydro developers.

Feb. 15th.—Slides from the Photographers' Society of Philadelphia were shown.

Feb. 20th.—H. W. Oliver gave a demonstration on developing with eikonogen and hydrochenone in two solutions. The negatives developed at the last demonstration, and two sets of prints from same were on exhibition.

March 6th.—F. P. Swasey gave a demonstration on developing with pyro and potash and pyro and soda.

#### TORONTO CAMERA CLUB.

March 5th to 9th (inclusive).—Fourth annual exhibition held in the Club Rooms.

March 11th.—Club Night. (1). Set of Slides contributed to The American Lantern Slide Interchange, by the Lantern Society of Hanover Square, London, England. (2). Exhibition of Slides sent in for competition at fourth annual exhibition.

March 18th.—Paper by Mr. W. H. Moss, on "Halation and How to Prevent it." Illustrated by slides.

March 25th.—Progressive Euchre Party. Refreshments will be provided.

Since sending out the last notice the following gentlemen have been elected members: Messrs. Frank Darling, Fred. W. Christie, and W. Park.

The entertainment held in St. George's Hall on Feb. 20th was crowded to the doors, and was a great success. The thanks of the Club are due to one of our members, Mr. R. Parker, for his kindness in furnishing and operating

his fine double lantern on that occasion. To Miss Gaylord, Miss Lash, Miss Craig, Miss Shipe, and Mr. John Alexander, who assisted on the programme, no little of the success is due.

A large attendance is looked for at the Euchre Party on the 25th inst.

A number of members are in arrear for the current season's fees, and they are requested to remit with as little delay as possible.

ERNEST M. LAKE,  
*Sec.-Treas.*

#### ANSWERS TO CORRESPONDENTS.

"MONTREAL."—The British Journal Almanac will give a good list of English dealers and manufacturers, and we understand that Percy Lund & Co., Bradford, Eng., have in press a directory of English photographers. The "Blue Book," published by Walter Sprange, as advertised in our columns, will be of service to you.

"MAX."—The effect you speak of is the result of using a wide angle lens. A side view of the subject taken with any good R. R. lens will give you much more satisfactory results.

H. M.—The Canadian price of Mr. Cramer's book is \$3.50.

G. A. W.—You do not give toning bath used. The trouble may be there. We send you by mail the latest working formula for this paper, which, if followed, should give you satisfactory results.

#### A MISSING PHOTOGRAPHER.

Mrs. Charles Fisk, Wonewoc, Wisconsin, would be glad to hear news of her son, Elmer Fisk, who disappeared January 28, 1893. On that date he is supposed to have left Cashton, Wisconsin, to proceed to his home, being in delicate health, and has not since been heard of, although enquiries about him have constantly been made. He is 5 feet 11 inches in height, weighs about 160 pounds; complexion, light; smooth face; trade, photographer. If anyone has any information regarding him, he will greatly help to relieve a mother's anxiety by writing to her at the above address.