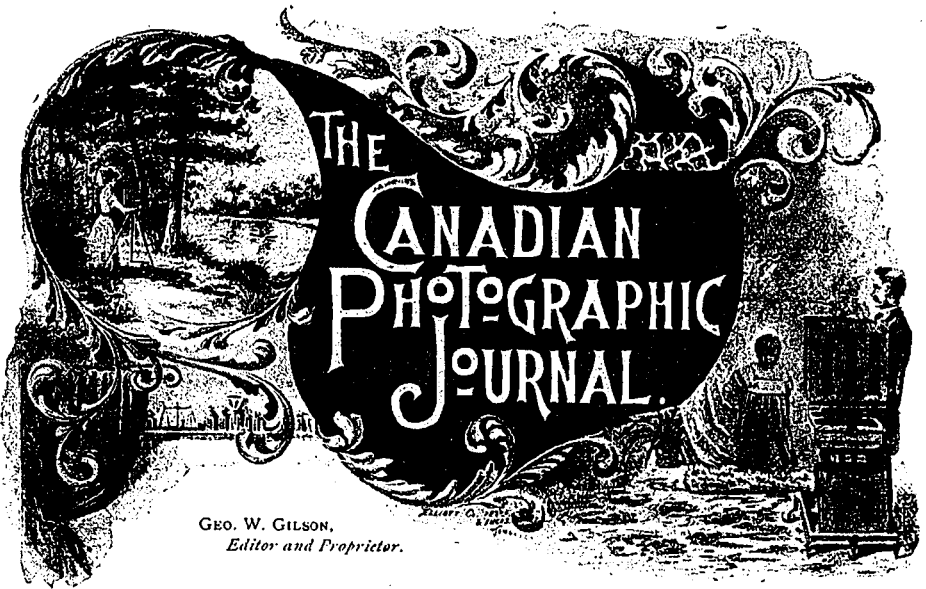




F. R. BARROWS.



FORT WAYNE, IND.



GEO. W. GILSON,
Editor and Proprietor.

Address: P.O. Drawer 2602.

Office of Publication: 11 Jordan St., Toronto.

Devoted to the Interests of the Professional and Amateur Photographers.

VOL. III.

Toronto, May, 1894

No. 5.

Terms for Subscription:

\$2.00 per year.

Single Copies, 25cts.

OUR ILLUSTRATION.

Our illustration this month is made on a paper that has become very popular with our Canadian Photographers and deservedly so.

“B. P.” Red Label Artisto Paper, is easily worked, and is susceptible of almost any tone wished for. It seems to render the qualities of dainty drapery or heavy fabrics equally well. The manufacturers, Messrs. Bradfish & Pierce, are thoroughly practical men, and to this, no doubt, is due the evenness in quality which is a noticeable feature of “B.P.” In the hands of Mr. F. R. Barrows of Fort Wayne, Ind., the artist who made the accompanying illustration, the paper has been made to show its good advantage.

EDITORIAL CHAT.

WE have already received many letters from staunch friends of the JOURNAL, regarding the splendid prize list in our second competition, stating that the writers had already begun preparing their entries. It is evidently going to be a great success from the start.

PROFESSOR HUBERT HERKOMER, R. A., has stigmatized photogravure as “a very evil thing.” We are sorry for the the professor; we know many painters who look with jealous eyes upon the many inroads photography is rapidly and surely making within the realms of art, and Professor Herkomer will yet have to realize that photogravure is far better adapted to the correct translation of the artist's touch than is any engraving process. But surely the

professor could hardly have spoken in sober earnest—he is too well informed for that.

THE latest idea for popularizing portrait photography in the poorer districts of large cities lies in the application of colored metallic spangles in the form of jewels. The spangles may be had of almost any dealer in fancy goods and are easily applied; a few touches of fish glue upon the photograph, followed by a sprinkle of gold spangles, will give a glittering gold chain and heavy scarf pin, while emerald or ruby spangles will supply the necessary finger jewels. The practice is said to be proving a great "draw" and is also very popular in connection with portraits in fancy dress—but the photograms are likely to be short lived after such a liberal sprinkling of foreign matter.

READER, do you individually agree with the sentiments we have expressed in our article in this number concerning copyright? If so, let us hear your views and suggestions on the matter. Do not be half-hearted if you feel you have any interests at stake. It will only cost a post card or a postage stamp to convey your prompt suggestion or general approval. If you consider such a union for the mutual protection of copyright interests is desirable, we ask you in all earnestness to write at once. Do not let it be said that Canadian photographers cannot value their own interests. Only say the word and we will all work together and form a powerful union for the protection of photographers.

WE heard a good story the other day, Mr. W. N. Johnson's operator recently had the misfortune to encounter a stolid German whose knowledge

of the English language was decidedly limited. However, he made the operator understand that he was prepared to expend one dollar in portraits to send home to his friends, and after much painful effort on the part of the operator was finally persuaded to take a seat in the posing chair. After careful focusing, the slide was drawn and with a final warning, "Now, all ready!" the cap was removed. With an air of great surprise, mingled with unspeakable relief the sitter rolled out of his seat—upsetting in a moment the careful work of the past ten minutes as he ejaculated "Vat, already! Mein Gott, but. dat vas quick."

SIR HENRY THOMPSON, who has made a fortune in the practice of medicine, has presented the sum of \$25,000 to the Greenwich Observatory, for the purchase of a twenty-six inch telescope for photographic work. In this connection, it is interesting to note that the University of Cambridge has, through a syndicate of its astronomers, including Sir Robert Ball, addressed an appeal to friends of the University and other scientific men for the sum of \$11,000 to complete the celestial photographic equipment of the University Observatory, which has just finished the work allotted to it of photographing the stars. This is an appeal which should find a response. The Astronomical Society of Toronto has been asked to make this appeal known in Canada, and has done so. Mr. Charles Carpmal, F.R.A.S., president of the society, will be glad to communicate with any one who may be desirous of contributing to this worthy cause.

THE brilliant weather we have experienced during the past fortnight betokens an early summer, and many of



LILLIAN RUSSELL.

Half Tone on Copper.

Elliott Illustrating Co., Toronto.

our readers will be actively engaged in devising means whereby the excessive brilliancy of the light may be more evenly distributed throughout their studies. One of the best diffusers for this purpose is ordinary white tissue paper stretched upon light wooden frames and fitted beneath the skylight. Some operators will perhaps favor the application of a semi-obscure paint direct to the glass; a good paint for this purpose is made by mixing starch, zinc white, gelatine, and milk. The proportions are not of great importance but the best way to make the paint is to mix about three ounces of starch in a little milk or water and add about a quart of boiling milk and an ounce of gelatine previously dissolved in hot water; finally add as much zinc white in powder as may be required. It is best to apply this mixture when cold and "dab" the work with the end of the brush, which will distribute the paint evenly without streaks. It may be easily removed in the fall with a little hot water.

MORE CONCERNING COPYRIGHT.

WE have on former occasions tried to impress our readers with the vital importance of registering their copyright in photograms that are likely to prove of more than passing importance, and we published in a former number a concise article upon the method of securing such registration in Canada.

We have since received numerous complaints from subscribers who have been victimized by pirate publishers.

One of these firms of pirates began by buying a few photograms of a prominent Canadian city at a cost of about twenty-five cents each and then published them as photo engravings in

"Souvenir" form at about ten cents the book.

We do not mean to say the photograms thus collected at so little expense were by any means excellent views, and the reproductions were even worse, but still—put upon the market at so low a price—they were sold and must have injured the sale of the original photograms. We have no battle with publishers of these books so long as they pursue their business in a straightforward manner and give the photographers, whose works they appropriate, *adequate* remuneration and proper acknowledgment of authorship.

But we have no sympathy with the meanness of those marauding pirates who infest certain cities and rob hard-working photographers of the results of their labors. It is all very well for these people to say they bought and paid for the views they republish, we admit that they did so—but they did not thereby acquire the right to republish those views and sell them in opposition to their original authors.

Such miserable pirates are too sordid to engage a photographer to make a special series for them; they prefer to rob an already poorly paid class of men—men who have to depend for their living upon the sale of views taken during the short summer months.

These same parasitical publishers seem to be imbued with a natural inborn baseness that prevents them from giving the men they rob credit for being the authors of the original photograms, whereas if they had the decency to publish the names and addresses of the photographers we might consider it in the light of a redeeming act of grace.

How often do we see even in the public press such titles as "Minne-ha Cathedral, *From a Photograph.*"

Why are publishers so averse to give credit where credit is due? Is it because they are ashamed to publish the name of their victim, or is it because they fear he might be a gainer of some notoriety if his name was mentioned?

If newspapers are mean enough to take the liberty of appropriating men's work and publishing it, they should not be too mean to advertise him by mentioning his name and address.

Since there is such a lamentable lack of honorable feeling among a certain class, the only remedy for photographers is *registration of copyright* and, again, we urge our readers, if they do not wish to be at the mercy of copyists, to register each of their choice views. We know that the Canadian Copyright Act is hardly in accordance with the requirements of photographers—the rates being (in their peculiar circumstances) especially high—but still registration is the only way of protecting individual interests. In Great Britain there has been recently formed an active "Copyright Union" which is virtually under the wing of the Chamber of Commerce.

The active promoters of this union have our most hearty sympathies; they are doing a good work for our British brethren and deserve the undivided support of every photographer in the land. Canada has long been in want of such an active body to protect the interests of photographers.

We believe the time is now ripe for the formation of such a union here, and we believe the best expression of our sympathies with the organizers of the British union will be the formation of a similar body in Canada. We want an amendment to the Copyright Act—an amendment that will be an equal gain to photographers and the treasury of Canada.

Individuals cannot secure this, a powerful combined effort can do so.

The active co-operation of all photographers is required to fight for that which is, according to the unwritten code of honor, their individual right.

PREPARATION OF PLAIN PAPER FOR MATT SURFACE PRINTS.

W. ETHELBERT HENRY.

Although photograms upon matt surfaced papers have been for several years gaining steadily in popular favor among British photographers and their customers, their adoption in Canada is far from general. Of course we are handicapped to a great extent owing to the ready prepared matt surfaced papers being chiefly—if not altogether—manufactured abroad. The advantages of the Platinotype process in particular is thus, on account of the heavy duties levied upon it, practically denied to us as a commercial commodity.

Few photographers in this country can afford to give to booksellers (their "middlemen") the large commission they demand upon the sale of high-class photograms, and it follows, as a natural consequence, that photographers do not as a body encourage the popularity of matt surface prints.

But if the public demand pictorial photograms upon matt surfaced paper (and a discriminating public will surely do so), and if that public will not pay an enhanced price for platinotypes, and the middleman still refuses to forego any part of his high commission, then our only remedy is to turn to a cheaper method of producing prints similar in appearance.

I do not wish to be misunderstood; I do not advocate the substitution of cheaply produced photograms for expensive platinotypes with any inten-

tion of deceiving the public—such deception I consider beneath any photographer worthy of the name. I simply maintain that if purchasers demand matt surfaced prints, and will not pay for platinotypes or bromides, we must supply the demand without sacrificing our personal interests.

To this end we must first procure a good sample of plain paper suitable for photographic purposes.

For ordinary effects, that known as "Steinbach" is the best, and may be obtained in rolls of about five feet wide and almost any length, from a yard upwards, at about 25 cents a yard. For bold pictorial effects a heavy rough surfaced paper known as "Whatman's rough water color paper" is the most suitable; it may be bought at almost any store where artist's materials are made a specialty, but it is considerably more expensive than the first named.

About the simplest method of preparing the paper for use is to immerse it in a salting bath of

Chloride of Ammonium	100 grains
Citrate of Soda	20 grains
Gelatine	50 grains
Dissolved in warm water and filtered.	20 ounces

The paper must be entirely immersed in this bath for two or three minutes and all air bubbles must be removed as quickly as they appear, but as several sheets may be in the bath at one time the work can be done with great rapidity.

The paper when removed from the salting bath may be hung up by clips to dry and then stored away for future use; in this condition it keeps indefinitely.

The paper may be sensitized by floating for about a minute on a plain silver nitrate bath: fifty grains of silver to each ounce of water.

The subsequent drying should be

rapidly performed and it is advisable to use the paper as soon as possible after sensitizing as it rapidly deteriorates and becomes discolored.

The foregoing directions for sensitizing only apply to the thinner class of papers, like the Steinbach; if the heavy Whatman paper is used, it is necessary to apply the sensitizing bath by means of a broad camel hair brush or a piece of Canton flannel stretched over a sheet of glass about three inches in width, which forms a handy brush for the purpose. Apply the solution in straight lines one way of the sheet of paper and allow it sufficient time to become absorbed—say about five minutes—then apply a second coating *across* the first one and hang it up to dry. I may add that it is a good plan to mark the unsensitized side with a pencil to prevent mistakes when printing.

The printing must be carried much farther than with ordinary albumenized paper as the image loses a lot of vigor in toning and fixing. Any good toning bath will give pleasing results but it is necessary to use much less gold (say one-half) than for albumenized paper, as toning will otherwise proceed so rapidly as to become unmanageable.

BROMIDES DODGES.

BY H. H. BUCKWALTER.

With a perfect bromide print this article has nothing to say. Defective prints may sometimes be "faked" into fairly good results. Especially in the case of prints of green color from over-exposure, or prints with dirty backgrounds. When a bromide is over-exposed, satisfactory results may generally be obtained by toning in uranium and changing the cholera tinge of the image to a warm sepia. If the print is over-exposed and over-developed it

must first be reduced. Make a solution of :

Red Prussiate Potash..... 2 drams.
Hypo 1 oz.
Water..... 16 oz.

Reduce the print a little more than to the density wanted in the finished result, and wash thoroughly. By this is meant *all* the hypo must be removed. Forty-five minutes in running water or twice the time in a tray of water changed every 10 minutes, will generally be sufficient. The water must not be warmer than 60 degrees. Then tone to the desired color in the following bath (Eastman) :

Potassium Ferricyanide.... 9 grains.
Water 8 oz.

Dissolve and add

Glacial Acetic Acid..... 5 drams.

After standing five minutes, add

Uranium Nitrate..... 8 grains.
Dissolved in water 8 oz.

This bath will keep about two or three days, and will tone a dozen 18 x 22 prints.

After toning, wash for a few minutes and then if the high lights are discolored they may be reduced by immersing the print in a solution of one drop of strong ammonia to 2 oz. water. The print should be in this bath only a few seconds and then thoroughly washed. If it is desired to remove the sepia color and return to the original, a longer immersion in ammonia water will do it. In this case it is probably better to double the amount of ammonia.

Sometimes in under-exposure and forced development the sky in a landscape, or the background in a portrait, will develop up muddy. In this case the print, after fixing, should be partly washed, and the muddy parts reduced by gently applying the above reducer to the parts by means of a tuft of cotton. Local reduction may also be practiced by this means. Water should be

splashed over the print occasionally while applying the reducer, in order to avoid too rapid action and prevent reduction where it is not wanted. In reducing portions of prints, the writer adopts the following method. The print is laid face up on the back of a large tray, and inclined in the sink, one edge of the tray resting on the side of sink. The lower edge rests in a tray of water. The print is laid so that the solution when applied will flow away from portions it is not desirable to reduce. In a landscape with a muddy sky the print is sky down. The reducer is applied with a wad of cotton and gently rubbed from the top of the landscape to edge of print. About every thirty seconds, or whenever necessary, water is splashed over the print from the lower tray, and in flowing away prevents the reducer from acting where not wanted.

In sepia toning it is sometimes a benefit to slightly reduce the print before toning. If thoroughly washed after reduction, the action of the toning bath is more even. In all cases where local reduction is practiced, the whole print must be placed in the reducing bath for a few seconds, or the sepia tone will be more intense where the reduction was made.

A word in regard to developers, the writer has experimented with several, and has settled on Amidol. Ferrus-oxalate is the best when the exposure is exact, but there is very little superiority over Amidol, to which a small quantity of oxalic acid has been added. A very good formula is :

Amidol (Hauff) 20 grains.
Sulphite Soda Crystals.... 200 grs.
Oxalic Acid 3 grs.
Water..... 16 to 24 oz.

The writer has toned one dozen 20 x 24 prints, in the above, and the color of the last print was equal to the first.

RAMBLING INCOHERENCIES.

NO. I.—WANTED—A SUBJECT.

A. H. HOWARD.



a child I ever entertained a profound sympathy for the Israelitish slaves, who, as I understood the matter, were required by their Egyptian taskmasters to manufacture bricks without straw; a sympathy none the less sincere for that the precise use of straw in the process of brick making, always remained one of the many deep, unfathomable mysteries that scripture presented to my immature understanding.

But after all was their case any harder than is mine at this moment, required as I am by an inexorable editor to produce a tale of brick without the requisite straw—in other, though quite as discomfiting words, to prepare a paper, being unprovided with the faintest suggestion in the way of subject.

It was towards the end of a day's sketching trip at Lambton Mills last summer, being seated by the wayside, employed in transferring to paper, the grandly pictorial elements I had discovered in a towering telegraph pole, that I was accosted by a young man, whose long form bent beneath the weight of a very complete and comprehensive sketching outfit.

"Good day" quoth this gentleman "sketching I see."

"Yes, a little" I modestly replied, adding a mildly interested enquiry as to whether he had done anything himself.

"No," said he "I am just looking round a bit, been looking round all the afternoon."

After a pause, during which I worked

and he looked idly on, he resumed the burden, of which, to enable him the better to sustain his share in the above dialogue, he had temporarily relieved himself, and with a parting "Well, I guess I'll be taking another look round" he trudged aimlessly away.

Now, here was a gentleman walking in the midst of the picturesque, surrounded by the picturesque, steeped to the very eyebrows in the picturesque, *looking round* the whole of a lovely summer's afternoon, utterly at a loss for a subject on which to employ his, perhaps divine, genius. And I have no doubt, no doubt at all, that our worthy editor, in the amplitude of his own literary endowments, fails to perceive the dearth of subject of which I, less gifted, weakly complain. "Here is this ridiculous person" he says to himself "standing in the midst of an illimitable expanse of ripened wheat, crying fretfully 'behold a desert.'"

I wonder if the amateur photographer ever finds himself stuck for a subject? Does he never return home after a day's jaunt in the country with camera and tripod, full of the depressing conviction that the world is a desert.

Some there are, I know, of an indiscriminating habit, who will take aim at the first quarry that discloses itself, be it quail or carrion. To such a sportsman, art presents no difficulties and offers no rewards, in fact, takes no sort of interest in him. He is as happy and useless as a boy with a pop-gun.

There is also the over-fastidious aspirant, who allows a vague, elusive will o' the wisp ideal to stultify him, and who wanders around miserably, like my friend at Lambton Mills, in search of the philosopher's stone, doomed to eternal disappointment.

But between these extremes comes the hearty, hopeful seeker after the

beautiful; quick to perceive and to seize a point of view; satisfied with the best obtainable, but satisfied with no less, and esteeming no effort too great to secure it. And when a specially fine subject has been discovered, the tripod fixed with nice discrimination, the camera focused with infinite pains, the whole arrangement verified by repeated and careful inspection of the image on the ground glass, how

I, on this occasion, with characteristic caution, professed a total ignorance and mortal dread of horses. But though secretly I had as little faith in Y— as a Jehu, I was not surprised when with a sharp, authoritative “Jump up Alfred” he sprang into his seat, seized the reins with all the confidence of a practised whip, and when I had painfully toiled aboard, rattled off at a lively pace in the direction of Springfield.

(By the way have any of the amateurs invaded that lovely section).

During the afternoon, finding my friend's incessant demands for my assistance in his selections rather an obstacle to my own progress, I

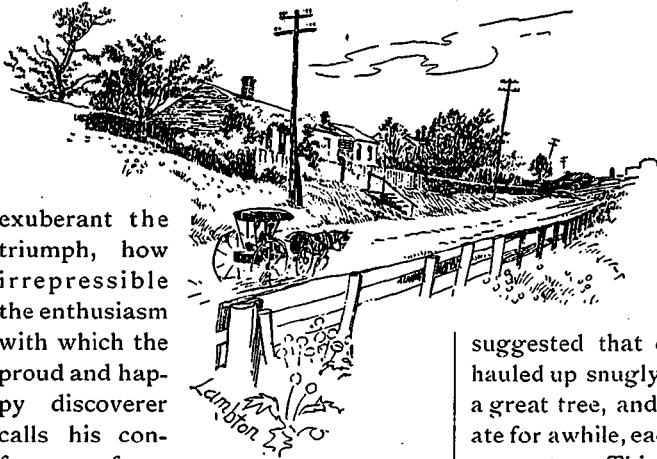
suggested that our horse and trap be hauled up snugly beneath the shade of a great tree, and that we should separate for awhile, each foraging on his own account. This arrangement being agreed to, I wandered off with my book, settled upon a subject on the summit of a hill some distance away, and set to work. I had not made much headway with my drawing, when I was startled by loud cries from the road below, and peering anxiously in the direction whence the sounds proceeded, I descried Y— shouting and gesticulating in the wildest state of excitement.

“My gracious” thought I, “the blessed horse has bolted, whatever shall we do now,” and dropping everything, I rushed down the hill to my friend's assistance. Y— was still prancing round and waving his arms energetically, and as I ran breathlessly towards him, he yelled out “by the seven sleepers Alfred, just come and look at this.

exuberant the triumph, how irrepressible the enthusiasm with which the proud and happy discoverer calls his confreres from their own absorbing occupation to rejoice in his success.

I and a friend, (since dead), while staying in the country, hired a horse and sulky (the only conveyance procurable), for the purpose of taking a day's trip, my friend provided with his camera, I with sketch book and pencil.

Now Y—, on principle, never admitted to a misgiving of his ability to do anything, until he had made the effort and *succeeded*; then he would tell with much triumph, how he had never been so scared in his life as when he started out to make the attempt. If he failed, nothing would ever be heard of his misgivings, but he would be full of ingenious hypotheses in explanation of his almost unaccountable failure.



This is going to make the dandiest picture you ever saw in your life."

As soon as I had recovered breath, I said *dam*. Fortunately I had presence of mind enough to omit the *n*.

Jogging homeward that evening, Y—with his box full of *exposures*, I with a well nigh empty sketch book, my friend remarked as he touched up his steed with the whip, "Well, sir, we've had quite a fine trip, haven't we; but" (and here his voice assumed a confidential tone, mingled with an ill-disguised triumph), "by golly though, wasn't I scared this morning when you said you couldn't drive."

NATURAL COLORS IN THE PRINTING PRESS, OR FACTS NOT THEORY.

BY MACFARLANE-ANDERSON.

Man in his race for fame, for gold, for power, has so long deserted the true paths of learning, retiring into the city's false glare—shutting himself in his little workshop, becoming lost in his petty individualities—that the well spring of all knowledge, nature herself, has been lost to view and neglected.

This may be the progressive age in the eyes of some, but no true, permanent, or lasting progress can be made in any science or art, except the workers therein are in sweet harmony and tune with nature's teachings. All so-called advances in science, art, or morality, when made in contradiction to these universal laws, are vain and fleeting, a decided and retrogressive movement in the salvation march of the human army.

In the science and art of photography—which I recognize as the grandest of all earth's sciences, inasmuch as it is the mainspring of all others, and the voice of life itself—such errors and defects are plainly perceivable. Her morning march from birth, in the sweet

pure sunlight of youth, was in the path of purity and truth, the essence of her life—light—demanded these requirements, but as the finger of time points the changes of the years her movements also become uncertain, so that now with wings drooping and spirit baffled, she searches in vain amongst this labyrinth of false passages for the true path of life's sunny morn.

To those engaged in experimenting and working in the numerous branches of color photography the above applies in a marked degree; many are the roads and by paths intervening between the eager searcher and the wished-for goal. All these roads being true, no difficulties could present themselves. However, as most of them are false, we only get experience for our trouble. In color work there can only be the two schools and although there will always be much in common between the two, yet the requirements for the production of natural colors in the printing press, as compared with those aiming for direct results, will create and maintain an individual branch, with methods of working peculiarly its own.

Either of these schools to become a permanent and recognized art, must have for the foundation stone the solid material "truth"; wanting this, the most essential of all materials in the upbuilding of this color art, we can but expect failure and disgust.

Pictures in color produced by the agency of photo-tone blocks have so far been the outcome and work of the same methods used in the production of blocks in monochrome. This principle, which is correct in every sense in its application to the latter, is entirely false in every point and feature as it is now applied to color reproduction, that is, should we desire the true color values of the original.

As an illustration we have in a landscape light blue sky, consisting of innumerable filmy shades. The sea is seen of a deeper shade, showing in the shadows of high cliffs a blue of the depth of indigo. From a cottage, wreaths of bluish smoke ascend, whilst fisher folks in many colored dresses—amongst which divers shades of blue predominate—are seen plying their different avocations, a wealth of blue purpling hills fills the background.

To reproduce the different shades of blue as seen in this picture as they appear, by the means employed at present, in obtaining photo-tone color blocks, a poor and sorry representation would be produced of the reality.

Using a "violet blue" as one of the primaries and fundamental colors to obtain the secondaries and tertiary colors and those of the lesser orders is correct in every particular, but as a medium in itself to produce a number of different and distinct shades of the same color in blues it is simply impossible.

To obtain results, therefore, which will give a faithful and true rendering of the different shades of any color we must have recourse to some other method than that employed at present, which by its admixture of white in any of the primary colors to obtain lighter shades weakens and destroys the very foundation upon which the whole picture is built.

It will be readily understood that any method or process in color photo-tone work which only admits of producing the different shades of any color by an admixture of white, as in the production of the ordinary photo-tone picture in monochrome, then it is unnecessary to add that such a method can never be satisfactory, as it is untruthful in its delineations of color values.

Therefore to obtain "solidity" or coloring in the different shades, also in the colors of the lesser orders depending upon these shades—even as the artist does—we must change our manner of procedure from that in use at present.

This is possible and practicable and only so in one way, perceiving the nature of the defects in the present mode of working in '84. '5. '6. I rested from my labors in this direction awaiting the development of requisite material ere pursuing it to a final and practical solution, in '92 I had accomplished this but could not immediately put my invention and process before the world for lack of funds, this with the poor-ness of health has held me back until now, when, matters being easier, I am in the hopes of placing in a short while before the world color photo-tone work which shall show a decided improvement over anything obtained by the present methods.

I shall willingly forward for publication a copy of the drawings of the photo-mechanical invention for obtaining my photo-tone blocks, also details in the working of the process for your next publication.—MACFARLANE ANDERSON.

[We hope to give them to our readers next month.—ED.]

TOURIST KIT.

W. BULL.

The season for touring is now close at hand, the season when both the enthusiastic tyro (photo fiend he is sometimes called and verily he does abuse his rights occasionally) and the serious and practised worker alike, are formulating great schemes for their summer vacation photography, and picturing pleasant scenes on their return when

after several days of excitement (and often heat and mess) in developing, washing and printing they can call their friends round to inspect their views and listen to tales of adventure and long camera stories. I think one can divide amateurs on tour roughly into two classes, 1st., those who merely take a camera as an adjunct to their holiday kit and who do not care to go out of their way at all to use it but press the button or take a view as they go along and from whatever position they may happen to be in at the moment and as often as not send their plates or films to the local man to be developed and printed from—these really do not deserve the name of Amateur Photographers at all; and 2nd, those who consider their camera as a necessity and intend to make its use and companionship an important item in their holiday programme. Some of these I trust will find help or interest from these notes.

How often does not the number of photos passed round for inspection after the tour bear but a small proportion to number of plates exposed and this owing to want of consideration beforehand in the choice and purchase of apparatus suitable for the purpose to which it is to be used, or to a proper overhauling of kit and testing of material before starting. I am often asked by friends contemplating buying, what sort of a camera do you advise me to get and what plates and material to take and the best size and other exasperating questions, showing the querists to be ignorant or regardless of the fact that in photography, as in every other pursuit, the different classes of work have to be done with apparatus made and adapted for its special use if the best results with the minimum of trouble are looked for. As the major-

ity of photographic tourists carry hand cameras I will treat this subject first. Hand camera work requires an instrument specially made for it, it must be light and portable, capable of being easily and quickly brought into action and be as inconspicuous as possible. The lens should be rapid, covering the plate easily with good definition at an aperture of $f/8$ at least, it should have at least 3 stops $f/11$ $f/16$ and $f/22$ and be provided with a shutter adaptable for at least 3 different speeds say 1-10 1-25 1-50 seconds (about).

Any attempt to adapt the camera for use for general view work or architecture by introducing a swing back and rising front, etc., will not add to its efficiency for taking snap shots, but rather the reverse. To those then about to buy photo outfit for their holiday touring, I would strongly advise the purchase of a hand camera pure and simple if snap-shooting is to be the main part of their programme and if they anticipate landscape and view work to do it with a separate instrument provided with the various conveniences fitting it for its special use. That ones purse may not adapt itself to this double arrangement does not affect the point and I think this will be more apparent when discussing shortly the scope of hand camera work. For the general worker 5×4 is the best size. Glass plates or cut films in double holders are on the whole preferable to roller film, as any particular exposure can be developed and repeated if the result is unsatisfactory. Besides they are cheaper and more certain in results and easier to manipulate than roller film.

Plates of medium rapidity are quite fast enough for most of ones exposures in good summer light, and give better results than plates of very high speed,

though these are of course indispensable at times. A folding ruby lamp with a few night lights should be taken: Eastman's lamp, made of ruby fabric, is a most excellent one.

Finally, I would strongly advise having a large finder fitted to the camera, and have it sunk or provided with a folding hood.

So much for the kit: a few words as regards methods and scope of work will not be out of place. Hand camera photograms by beginners too often are examples of the tendency towards indiscriminate hasty exposing and overcrowding of subject; the number of views of streets with crowds of people, and vehicles and panoramic views of landscape and towns, which crowded into the space of 5 x 4 inches, require a magnifier to isolate the objects, and both of which, from the short focal length of the lens, exhibit unpleasing perspective, are only too common, while isolated figures in characteristic attitude costume, or occupation, typical of the country or season, peeps into odd nooks and sunny corners and such like are conspicuous by their absence. The real scope of the hand camera is understood by comparatively few, and it is difficult to understand except, as in landscape work as well, by a careful study of art composition and endeavor to centralize the interest of a picture on grouping and effect. I remember getting a lesson from a friend some time ago, which though disagreeable, shewed me the above points very markedly. We had strolled down one morning to the fish market, in a Spanish town; the scene in the bright sunshine with the crowd of fisher folk sorting and arranging their fish on temporary stalls outside the market building, others hurrying up from the quay or into the town with hugh baskets of

glistening fish on their backs, made a brilliant picture. We watched the busy scene for some time, during which I snapped off several views of the whole crowd. My friend simply watched, then suddenly hurried off to a solitary stall and turned up some time afterwards with a smile and one exposure. I saw his result—a picture—only three figures, a Spanish fisherman in his rough blouse, with his basket just emptied on the slab, behind which his swarthy good-wife presided; she was arranging the fish, while a prospective customer stood by with a critical eye bent on getting the first pick and the best fish for the least money. The scene was natural, typical, and one looked at the delineation on paper without needing to ask for an explanation. As for my results, well—the other fellow looked, smiled, and said, what pretty little *views* of the fish market (which by the bye I could have bought for 10 cents). It was nasty, but I have since realized the significance of his remark, and the difference between making pictures and taking views.

There has sprung up comparatively recently a class of cameras which can be held in the hand, but are provided with swing back and rising front, and can be clamped on to a tripod and used for taking views, etc. While not so suitable for hand camera work, as a simple hand camera, they are handy instruments and offer many advantages, especially to those who, spending their summer vacation at a quiet seaside or country place, have plenty of time to take over their picture making. The larger sizes however (7 x 5 and over are by no means, when loaded, such light and portable instruments as would at first appear.

They are too heavy and awkward for

comfortable use as hand cameras, if carried for any length of time, except to a strong person, and they are too light and of unsuitable build to stand the knocking about that a landscape camera gets on a long tour, especially if it has as is frequently the case to be strapped on to the back of a pack horse or guide.

Turning now to view work : for all round usage and extensive touring nothing can beat, in my experience, the square reversing back, landscape camera racking out from behind, of the model of Henry Park or Meagher in England (cuts of which may be seen in the British Journal Photo Almanac). Though slightly heavier they are much more durable and rigid than the Kinnear form with tapering bellows. Which ever form be chosen, strength, rigidity and ease and simplicity of manipulation should be first considerations, and it is better to sacrifice appearance, rather than these points. There should be no loose parts, the focussing screen should be protected by the base board when folded. The back should allow of ample swing both ways and the front of ample rise : a revolving turn table fixed to the base board is a great convenience. 7×5 or $6\frac{1}{2} \times 4\frac{3}{4}$ (English $\frac{1}{2}$ pl.) are by far the most useful sizes. At least six double backs should be carried, and if for use in tropical climates, these at any rate should be brass bound. If only one lens is to be available, then let it be a R. Rectilinear of good make; if two, add a mid-angle rectilinear, one of the combinations of either of which can be adjusted at a small extra cost to a separate cell with rotating stops, enabling it to be used as a single long focus view lens at $f/16$.

Have your focusing cloth weighted at the corners, a great help on a windy day. Choose the carrying case of a

long narrow rectangular shape, in preference to the square form, it is more easily carried, and see that the straps are all very strongly double sewed.

If loose stops are carried have a hole punched in the end and string them all together like a bunch of keys. A good shutter of adjustable speed is indispensable. I should prefer two, one of the type of Thornton Pickard Time Instantaneous for general work and a separate foreground shutter for views. Use the slowest plates you can, isochromatic, of speed No. 23 are my favorites, and if taking a yellow screen use it only in very aggravated cases of haziness or coloring. If going abroad it is useful to have a supply of printed notices in the language of the country warning the custom's officials of the nature of the sensitive part of one's material. These can be purchased from dealers gummed and ready for sticking on.

In choosing the camera stand, avoid those shivering slender but beautifully finished tripods one sees so often. Let the material be ash by preference and the legs adjustable to differences of level, and nail or screw on two stout straps on one leg to strap all together when folded.

As regards the overhauling of kit before starting on one's tour—the light-tightness of camera and slides should be proved if the slightest reason for suspecting leakage has occurred. If the slides leak it will be shewn on development by the appearance of foggy streaks across the plate. If the camera is at fault shown by exposing $\frac{1}{2}$ a plate in the camera out of doors with the lens capped for say a minute and developing, then the leak can generally be detected by placing the camera racker out and the lens capped, in full

sunshine on the floor and carefully examining the interior with the head and camera back under a rug, turning the camera around so that each side of the bellows is illuminated. A small piece of kid put on with any good cement will patch up cracks or abrasions. If the leather has become hard or mouldy from damp and disuse, wipe with a duster and then rub in freely with a pad of cotton wool, castor oil 1 oz., oil of cloves 1 dram. If the slide of double backs stick, rub edges with a piece of moist soap. Take enough developer to develop a plate occasionally to see if all is going on well. Here is a handy developer: Pyro $\frac{1}{2}$ oz., Potass-metabisulphite $\frac{1}{2}$ oz., citric acid 30grs., water (distilled or boiled rain water) to 4 oz.—6drs. Each dram will = 3 grs. dry pyro.

Pour into a strong glass stoppered bottle, which will fit into a small strong cylindrical wooden case with screw lid, these are made and sold for the purpose and should have a plug of wool in the lid to press down on to the stopper. Use as accelerator 5gr. tablets of carbonate potash and take a few 1gr. tablets of Pot-Bromide. To develop take 1 dram pyro, 10grs. carb. Potash 1oz, water. The limit of alkali is 21 grs. per oz. To those to whom exposure presents difficulties I would suggest the following: Take four plates of the same batch as is being taken (5x4 size is large enough) and expose on some typical subject, say a house with trees in foreground and showing good contrast, at 12 o'clock with a bright sun about 45° to right or left. Stop down to f/64 and give exposures of 1, 2, 3, and 4 seconds. Develop the first two with a developer mixed for a correctly exposed plate, if under-exposed proceed similarly with 3 and 4. If the second is seen to be fully exposed, then develop

3 and 4 with a view to determining to what extent the plate will bear over-exposure of 50 and 100 per cent. in excess by variation in the constituents of the developer, noting carefully the temperature. One can thus get an approximately correct exposure under fixed conditions of stop, lens, plate, light, time of day, and season, latitude of locality, nature of subject and developer. Tables found in the year books and a little mental elbow-grease will do the rest. Finally let me repeat the advice previously given on the necessity for taking full notes of all operations.

PHOTOGRAPHIC EXHIBITION IN NEW YORK.

BY FLOYD VAIL.

The Seventh Annual Photographic Exhibition, under the tripartite agreement between the Photographic Society of Philadelphia, The Boston Camera Club and the Society of Amateur Photographers of New York, was opened in New York City on April 16th, 1894, under the management of the latter society, at the Galleries of the American Fine Arts Society. On the afternoon of that date a private view was afforded representatives of the press; in the evening to members of the Society and exhibitors, the pictures having been previously judged and the medals awarded. The following day the exhibition was opened to the public, and it closed on the 29th.

The attendance during its continuance, I am informed, was large. Much interest and, in some respects, satisfaction was manifested. The exhibits were all neatly and, in many cases, very tastefully framed; they were hung with as much system as the limited time afforded the management

would permit, and they presented a very fine appearance. The Galleries, also, were well adapted to the occasion. The committee, with a number of the members, assisted and entertained the public, and I am indebted to the efficient and indefatigable president, Mr. Robert A. B. Dayton, for favors shown and information given to me on behalf of the JOURNAL.

There were 753 prints displayed; and the exhibitors may be classed as follows: Foreign, 70; New York Society, 40; Boston, 15; Philadelphia, 13; other United States photographers, 18.

Entries were made of 1316 pictures; and 563 were rejected by a committee of the Society. In the preface to the catalogue, an explanation is given of this rejection of prints. It is based, however, on the implied omniscience of the committee; and it would not be surprising if many excellent pictures were excluded, to judge from a large number that were admitted, as indicative of the committee's knowledge of the rules and essentials of art. The explanation will not be regarded as very complimentary by a number of judges of recognized ability—well-known artists and photographers, in this and other countries—who had previously put their stamp of merit on some of these rejected pictures, and awarded them medals. I trust I shall not be thought captious if I submit that it would have been better to have outlined in the "conditions and rules" sent to intending exhibitors just what kind of pictures were desired and would be accepted, instead of in the preface to the catalogue, thereby saving many the trouble and expense of preparing and sending exhibits that were refused.

Medals were awarded as follows: to J. N. Hignett, Chester, England, for "The Thicket Walk;" Enrique Alexander, Barcelona, Spain, "Homeward Bound;" Antonio Amattler, Barcelona, "Manoeuvres of Spanish Artillery;" C. R. Pancoast, Philadelphia, "Midsummer on the Housatonic;" Henry Troth, same place, "Fairbanks' House, Dedham, Mass.;" Hinsdale Smith Jr., Springfield, Mass., "Green River, Great Barrington;" Lewis Cohen, London, Eng., "Locating Camp;" Clinton Ogilvie, New York city, "Foreground Study;" J. V. Black, same place, "Path Through the Woods;" Charles I. Berg, "Day Dreams;" James L. Breese, "Miss M.—— as Statue of the Republic;" R. A. Wadsworth, Hartford, Conn., "Naubuc"—a Landing on the Connecticut; Baron Julius Waldberg, Vienna, "Ploughing;" James E. Goold, Newcastle-on-Tyne, Eng., "Autumn;" R. Eickemeyer, Jr., Yonkers, New York, "In the Shade of the Willows;" and the same gentleman received the president's medal, a special prize bestowed for the best picture entirely the work of a member of the New York Society, for "Sweet Home;" Ernest Edwards, New York, "A Storm at Brighton;" Emilie V. Clarkson, Potsdam, New York, "On the Raquette;" James A. Sinclair, London, Eng., "Washing at Orta;" Hall Edwards, Birmingham, Eng., "Study from the Nude;" and medals were awarded for lanternslides to Mr. and Mrs. Cornelius Van Brunt, New York; Mary E. Martin, same place, and to H. A. Latimer, Boston, Mass.

"The Thicket Walk," is a small, soft landscape, of wonderful detail, printed on Ilford paper, and very

pretty. If the medal was given for technical merit, it deserves it ; if for artistic superiority, there were others very much better in that particular.

"Homeward Bound," representing a fishing party in a boat, returning to Barcelona, appears like an ordinary snap shot at a boat and crew, and is much inferior, in point of art, to many others unnoticed by the judges.

"Manoeuvres of Spanish Artillery" is worthy of the same comment, the judges have probably been impressed with it because of its slight resemblance to some of the water colors of Detaille.

"Fairbank's House" is technically good ; but how the judges could have passed by many more artistic views and awarded a medal to this, I cannot conceive.

"Green River" is possessed of many good features. It is very pretty; but it is not remarkable as a work of art. The figure it contained might have been left out and the picture improved thereby.

"Locating Camp" is much better than any I have yet described. The story is told by a man—so placed as to form the key note to the view—engaged in lighting a fire—the first step in "locating." Another is seen on a horse near by. The setting of the picture is very good. But how the fire-lighter got there, unless afoot, or behind the other man on the horse, is left to be imagined. If the position of the camera had been moved a little it would have improved the aspect of some tree tops on the left side of the subject. It is particularly fine in atmospheric effects.

"Foreground Study" is just what its name implies—that is all. I could see nothing superior to it ; and

it is strange that it was hung, to say nothing of its being medaled.

"A Path Through the Woods" is first-rate technically ; but it could not have been much worse as a work of art. It represents a wood, with a faint suggestion of a path ; the trees are all perfectly straight and parallel, with not a compensating line ; and the largest tree is exactly in the middle of the picture, dividing it into two equal parts.

"Miss M.—as Statue of the Republic" is a tableau of a young lady posed by Mr. Breese after the colossal sculpture of D. C. French, which he made for the World's Fair. Mr. Breese exhibited besides, carbon prints of a large number of reproductions from the old masters, also of modern artists, and of Chartrain's portraits of the Belmont family. Too much cannot be said in praise of the work done by this exhibitor ; but it was not all original. And yet the president of the society informed me that he stood an equal chance with others for awards—and that no restrictions were imposed. This is not the way to promote the interests of artistic photography, it seems to me, as it puts originality at a discount, as well as other things. It was very strange that under this rule, the judges did not recognize any of the old masters, or the modern painters, and award prizes to some of their works. Have they "fallen into innocuous desuetude?"

"Naubuc" is a pretty view of a landing on the Connecticut river; but it is only a photograph—not a picture. A portion of one side is taken up with the landing, etc., the foreground and other side are occupied by the river ; but there is no detail to the water, and nothing to contrast it with the light sky.

"Autumn" was much better, and among the best of those that received medals.

"In the Shade of the Willows" is excellent, and is one of the pictures that graced the catalogue; but it is not as good as "Sweet Home," by the same gentleman. This latter was one of the finest in the exhibition, and the judges made no mistake in giving it the special prize for the best picture, wholly the work of a member of the Society.

"On the Racquette" is a very "catchy" subject on blue carbon paper, with fine clouds, etc.; but the handsome young lady in the boat, with her hat off, makes one fear she will be sunstruck, or spoil her complexion, in the sunlight, and also apprehensive that some calamity might befall her in such a wild, solitary spot, all alone with no male protector! Miss Clarkson's "Toil" that was recently awarded first prize and \$50, in the *New York Herald's* contest, open to ladies only, was far superior; or "Field Strawberries," also in her collection, would have been more worthy of an award.

"Washing at Orta," a carbon enlargement from a quarter plate hand camera negative, was most excellent, well composed, with a great deal of breadth and strength.

"A study from the Nude—to tell the naked truth—is a little gem.

"Midsummer on the Houstonic" strikes one very favorably. Its composition is good, and there is an expression about it that is delightful.

"Ploughing" is also well done. It might have been improved by utilizing the second figure—that of the woman—in a different position.

"A Storm at Brighton" was fine

technically, as far as I could see without a step ladder; and it was admired by many in other respects. There were many views I liked better. There was a great deal of criticising of the judges heard at the exhibition—not all from disappointed exhibitors—some of it coming from members of the New York Society. Part of it may have been unjust, as it always is; but there is no doubt much of it was deserved.

The pictures referred to below were all passed by the judges as inferior to those just described as comprising the prize winners. And the first that shall claim my attention, because to my mind the finest of any in the exhibition, were the work of H. P. Robinson, Winwood, Tunbridge Wells, England.

"Wild Weather" represents a young woman beating her way along a storm-swept beach, her head bent forward, to protect her face, which is turned towards the shore, the countenance manifesting discomfort and fatigue; the left hand, with difficulty apparently, is holding on a straw hat, the right engaged in a similar effort with her shawl; her arms, bared by the wind, are so posed that their lines balance the inclining figure; her apparel is being blown in different directions by the gale; the sea is turbulent; the distance obscured by dark clouds, which appear in motion; and a boisterous, cold and dreary expression pervades the whole scene. Nothing is wanting to the telling of the story; nothing superfluous is included. It is a masterpiece; and after seeing such a production, one is obliged to confess, even if reluctantly, that if photography, in skillful hands, is not worthy of being classed with the fine

arts, it must be accorded to close relationship. How artists could refuse a medal to a work like this, and give one to some that met with their favor, it would be interesting to know.

"Coming Boats," is another of Mr. Robinson's pictures. Here are depicted a beach, with fishing tackle, baskets, etc., in such a position as to enhance the pictorial effect, the upright figure of a fisher maiden is seen, the right hand shading her eyes, as she peers over the waters of a quiet sea, as if trying to discern some approaching boats, one of which has already arrived and may be seen in the near distance, with a bare-footed seaman in the act of hauling it on to the sand—the vanguard of those for which the picture is supposed to be looking. The maiden is bareheaded and wrapped in a plaid shawl, and under the left arm she is holding a basket—a shrewd artistic device. The general light and shade is finely disposed. The hair of the model appears *a la mode*; held by a fancy comb, and this, with what appears like an expensive shawl, trimmed with fringe, discloses art, not quite concealed. And yet, so great is Mr. Robinson's reputation for truth, I would not be surprised if my implied criticism were unjust, and that where this picture was taken poor fishermen's daughters are accustomed to dressing their hair and wearing their shawls adorned just as represented in the view. This work was greatly admired, and, I understand, was bought at once by some one more appreciative than the judges.

"Declining Day," also by Mr. Robinson, represents a pretty scene of a meadow and brook, over most of which

"Night's sable mantle"

is stealthily falling; above the distant hills the sky is dark, and higher is a small spot of light, reflected and echoed in the adjacent clouds, showing the sun sinking from sight, as if kissing its hand to departing day, while at the same time its sheen is cast on the waters of a portion of the brook. The picture recalls the lines of Gray's "Elegy:"

"Now fades the glimmering landscape on the sight,

And all the air a solemn stillness holds."

This work is remarkable for that valuable quality of art—expression—so difficult to produce, and so little met with, to any degree, in photography. Here it is that of quietude, and the feeling of sadness one so often experiences before such a scene at eventide is awakened in the observer of this artistic production. It is skillfully balanced by a light, decayed tree stump. I wonder if the judges examined carefully this *morceau choisi*?

"Morning Mist," the last of those sent by the gentlemen referred to, must be seen and felt; it cannot be well described. "Effect" is the only word that conveys its meaning. The reader may imagine a foreground, faintly lighted by the rising sun, with a solitary sheep—suggesting that loneliness one feels at daydawn—which serves the purpose of leading the eye into the picture; beyond is a hill surmounted by two trees, and dotted with shrubbery; and above and over all is mist, mist! Such effects are among the hardest to produce by means of photography, and nearly always slip from the grasp of all but experts like Mr. Robinson.

Clarence B. Moore of Philadelphia, was represented by several pictures, every one a gem. They were not for

competition, however, as they had previously won prizes as the exhibitions of the triumvirate—and I might add, in different parts of the world. This is no wonder. It would be difficult to improve, "Tickled to Death," "Gimme a Light," "An Open Countenance," "Generosity" et al., all darkey subjects. His "Lone Cypress" which appears in the JOURNAL'S loan exhibit, was at the exhibition.

H. E. Watkins, Grand Studio, Scarborough, England, had seven most excellent portraits hung, but they failed to commend themselves to the judges, as did all other portraits, as far as I can recollect.

"Sunrise on Canal," by S. M. McCormick, New Rocheole, N. Y., was an exquisite thing, and might have exchanged places with a number of prize-winners, with credit to the judges.

"In the New Hampshire Mountains," entered by John H. Tarbell, New York City, was an elegant picture, unhonored; and this gentleman showed others that were admirable, one, "My Old Aunt Sally," being particularly so.

"Lowland Pastures," John Henry Avery, Prince of Wales Road, Kentish Town, London, might have been medaled without criticism.

"Evening," by William H. Dodge of the Lowell, Mass., Camera Club. a sepia enlargement, was worthy of the highest praise, as was also "A Poker Game," in the same gentleman's collection.

"A Portrait," one of two pictures belonging to William E. Dawson, Schenectady, New York, and an exceedingly fine production, was sent by the judges to

* * * "Join the innumerable caravan"

of portraits that were unable to awaken a spark of admiration in the judges.

"Old Farm House," a platinum print by John Struthers, of the Philadelphia Society; and "Ready for the Fray" and "Jack," (a flashlight study) both by James L. Dillon, of the same society, were much superior to a number that carried off prizes.

"An Egyptian," by F. Maldemar Fuchs, Naples, Italy, was a beautiful thing.

"Young Blood," one of a number of scenes in Thuringia, all fine, by Hugo Erfurth, Dresden, was deserving of an award, far more than half that got medals.

"Out of Luck" and "Galatea," by W. W. Winters, Derby, Eng., had lots of admirers among the spectators but none among the judges.

"One o'clock. Two o'clock," by D. J. Scott, Cambridge, England, ought to have beaten two-thirds of the winners.

"Can I Kiss it?" by W. Braybooke Bailey of the Toronto Camera Club, is a work that tells a beautiful story and does it well.

J. Wells Chamney's fancy heads were much admired during the exhibition; E. S. Bennet's photographs of such artists as Will S. Low, J. G. Brown, Frank D. Miller, J. Q. A. Ward, A. H. Wyant, George Inness, F. H. Church, Easman Johnson, Frank D. Millett, Daniel Huntington, et al., attracted a great deal of attention; and much interest was shown in a collection of medical photographs of scientific operations, the contribution of Dr. Edward Leaming of the College of Physicians of New York.

A number of other exhibitors are worthy of the highest commendation;

but I think I have fully satisfied the interest of the JOURNAL readers.

To sum up, therefore, and to conclude: There were many photographs at the exhibition that could scarcely be excelled, and as works of art as perfect as could be produced by means of photography. These were not awarded the prizes, except in a very few instances. There were also those on exhibition that were only mediocre, and some that were not the "likeness of anything in the heavens above, nor the earth beneath nor the waters under the earth."

NEW YORK, April 30th., 1894.

DEMONSTRATION OF THE CARBON PROCESS.

GIVEN BY MESSRS. W. K. BURTON AND M. KONDO.

Before the Photo Society of Japan:

The following is a brief description of Messrs. Burton and Kondos' interesting demonstration:—

The name "carbon process" had been given, because all the earlier efforts to work out a permanent process were directed towards the use of lamp-black, which is nearly pure carbon—one of the most permanent bodies in nature—and in the first successful pictures made by the process, lamp-black only was used. The "Pigment Process" was, however, a better term to use, for one of the beauties of the process was that any pigment that did not react with gelatine or chromic acid salts could be used, and if the pigment were permanent, so would be the resulting pictures. The process depended on the fact that, if gelatine were treated with any of certain salts of chromic acid, it became sensitive to light, in the sense that the action of light rendered it insoluble even in hot water,

whereas, not acted on by light, it retained its solubility. The material principally used was what is technically known as "carbon tissue." This is merely paper coated thickly with gelatine and some pigment. The tissue used was by the Autotype Company, of London, which firm had the reputation of issuing no tissue with pigments other than permanent. Five different colors were shown, namely "engraving black," "photographic brown," "photographic purple," "sea green," and "Red Chalk" or "Bartolozzi red." The tissue is sensitized by dipping it for a minute or two in a chromate solution. A simple solution of bichromate of potassium, of a strength of 2 to 3 per cent. is commonly used, but the demonstrators preferred to add ammonia to this solution, till the bright orange color changed to a pale yellow. This change of color indicated the conversion of the bichromate of potassium into a double chromate of potassium and ammonium. This procedure had first been recommended by Dr. Eider, and it was the opinion of many carbon workers, amongst others the demonstrators, that tissue sensitized with this double salt, kept better than that sensitized with bichromate of potassium. The tissue is dried without artificial heat. A great deal depends on the time taken for drying. The best results are obtained when this time is from 4 to 8 hours. The printing is done in the usual way, the tissue being of about the same sensitiveness as sensitized albuminized paper. There is no visible image, and an actinometer is commonly used for timing the exposure. The demonstrators were not possessed of an actinometer, and merely placed one or more small selected negatives, with a strip of sensitized albuminized paper under each, in printing

frames alongside of those in which the carbon tissue was being printed. That this simple process was efficient was shown by the fact that, of the couple of dozen or so of prints developed during the evening, only one was incorrectly exposed, and that although many of them were from negatives from which carbon prints were made for the first time and in spite of the extremely trying weather they had had during the past few days—at one time brilliant sunshine with a dry atmosphere, then shortly rain, an atmosphere saturated with moisture and variable light. These conditions made the judging of the exposure of carbon-tissue extremely difficult, especially so on account of the “continuating action of light.” Development is the next process, but procedure varies according to whether the subject is one that will permit of reversal—as many portraits, for example, will—or a reversed negative is used or whether a negative not reversed is used, whilst the print also must not be reversed. In the first instance the “single transfer” process is used, in the second the “double transfer” process. In the single transfer process, the print is immediately attached to its permanent support, in the double transfer process, it is fixed to a “temporary support,” on which it is developed, and from which it can be stripped to the permanent support. In either case development proceeds in the same way. The support and the insulated tissue are placed in cold water together. The tissue first curls inwards, and then begins to curl outwards. Just at this moment the two are taken from the water, in contact, face to face, and a squeegee is passed rapidly over the back of the tissue. The tissue and support are now placed together under a light pressure for ten minutes or

more, when it is found that adhesion is perfect, on account of atmospheric pressure brought to bear by the swelling of the gelatine of the tissue. In practice a number of sheets of support and tissue are piled one upon another, and, when all the day’s work is so piled up, the pile is turned over, and development begins with what was the bottom print. Development is done with warm water only. The print, together with its support, is placed in a dish of warm water. Presently it will be seen that the pigmented gelatine begins to ooze out from the edges of the tissue. The paper of the tissue is now removed and the dirty black, brown, purple, red, or green mass that is seen on the support is laved with warm water. Presently the picture begins to appear, merely by the washing away of the pigmented gelatine, and in a minute or two it is complete. If the single transfer process is being worked the print is now finished, but for a dip in an alum bath which is generally given to harden the remaining gelatine, but is not an essential part of the process. If the double transfer process is used, procedure is different. Sheet zinc is often used as a temporary support, but the demonstrators preferred to use Sawyer’s “flexible support,” as it is easier to work with it than with a rigid support. The flexible support is paper treated with certain lacs to render it water-proof, and treated before use with a weak solution of beeswax in benzine. The picture is developed on this flexible support, when a sheet of “permanent support” paper is brought into contact with the image. They are allowed to dry together, when they will separate, the image adhering to the permanent support, whilst the temporary support is ready for use again. If a long exposure is given to tissue—

about three times that needed for a print—and it is developed on plane glass, a very beautiful “transparency” or “dia-positive” is the result.

THE OPENING OF THE SOCIETY OF ARTS.

Tuesday afternoon, May 15th, the Society of Arts under the able management of Mr. F. E. Galbraith was formally opened to the public by Lieutenant-Governor Kirkpatrick. A large number of the leaders in art and society circles were present by invitation who viewed with interest the fine collection of paintings and listened with pleasure to the tuneful strains of an excellent orchestra, lack of space prohibits an extended notice of the pictures and allows but a word for those most noticeable.

Among the large collection we notice the following,

La-Villette, by A. Pezant, a *salon* picture, a large canvas representing a drove of cattle.

Mattahias Refusant de Sacrifices aux faux Dieux, a large painting by Thayer, well done, but rather ghastly to look upon.

The Blacksmith at the forge, by Delorme, is exceptionally good, the lighting being most excellent. The fire on the forge seems a bit crude. Its removal to the wall from the window where it had been on view for several days greatly improved the effect.

An Interior of a Cathedral Vestry is, in the rendering of the carved woodwork, most wonderfully naturalistic. The other features that go to make up the painting are equally well done.

A good thing next to this picture was A Girl Picking Flowers, by E. Pascal.

A large picture by Schuller, Dindon's Sous Bois, attracted considerable attention.

A most interesting canvas is one by Herman Leon. It is very ancient looking, and shows a combination of old books and on a fine old chair of some centuries ago.

The collection of small pictures were, as a whole, most excellent, many of them being exceptionally well handled. Besides the exhibits mentioned above, we noticed pictures from the following artists, S. Kirmainguy, Provist Maisenberg, F. M. Bell-Smith, W. A. Sherwood, F. S. Challener, O. Jacobi, Wm. Smith, Forster, Homer Watson, J. C. Forbes, Carl Ahrens and others.

The pictures will be on free exhibition to the public, and our readers from out of town visiting Toronto, will find this a most excellent chance to study the works of well-known artists and gain much valuable knowledge as to lighting, posing, etc. There is a free art class in connection with the institution under the patronage of many noted artists.

A METHOD OF MODIFYING PLATINO-TYPE PRINTS BY AFTER TREATMENT.

BY A. W. DOLLAND.

Given Before the Photo Society of Great Britain.

The process which I have to demonstrate is the outcome of some experiments made with the object of discovering a method of intensifying platino-type prints by depositing upon the developed image a further quantity of metal. At the outset it appeared to me advisable, in order to avoid any risk of detracting from the stability of the prints, to confine my attention to the permanent metals, and my experiments so far have been made with the two better known examples only, viz., platinum and gold. As regards platinum the results I have obtained have not been sufficiently decisive to be

worth communicating. It is, therefore, with gold alone that I have to deal.

Some preliminary experiments were made with the ordinary gold toning baths containing borax or sodium acetate. The results were, in a measure, promising, as the image became, in time, perceptibly strengthened, showing that there was some slight attraction on the part of the platinum in the print of the deposited gold. But many hours were required in order to effect any change, the color was disagreeable and the print was badly stained all over. Baths containing gold sulphocyanide gave no better results.

Next, trials were made by the depositing gold on the print by reducing gold chloride with such feeble reducing agents as sulphites, oxalates, organic acids, and pyrogallol and other developing agents in a strongly acid condition. No useful result was obtained in any case. Whether the gold was deposited quickly or slowly it appeared to have no distinctly marked attraction towards the platinum image and did not perceptibly adhere to it.

I then used as reducing agents, various organic compounds of a glutinous nature, such as gum, glycerine, sugar, treacle and glucose. Several of these employed in a faintly acid condition gave promising results; glycerine especially answered well. The reducing action of glycerine alone upon gold chloride is very slow; no metal is deposited for ten or fifteen hours, but when applied to a platinum print the metallic platinum in the image by its attraction for the nascent gold hastens the action, and the gold chloride is then reduced in a few minutes. Under these conditions the metallic gold adheres closely to the platinum. The viscosity of the glycerine appears to

play an important part, possibly by acting as a mechanical check on the rapidity of the deposition of the gold.

The first action of the toning solution on the print is to increase slightly the strength of the image without changing its colour very much, but as more and more gold is added, the colour becomes first blue-black, and finally almost blue. If the original image is at all brownish in colour the effect of slight toning is to convert it into a pure black. Unless the toning is continued to an extreme extent, there is very little tendency for the gold to be deposited on those parts of the print where no platinum is present.

The first prints prepared were toned to the required extent and then simply washed and dried. I found later, however, that simple washing was not in every case sufficient to remove all the gold chloride from the paper, for, after keeping some weeks, a few of the prints showed a pinkish tinge in the high lights. It is probable that the gold chloride may, if left for any considerable time in contact with the size in the paper, form a compound of some description with it, and is then not removable by washing. Even rinsing the prints, after toning, with weak hydrochloric acid did not entirely prevent the pink color appearing. The simplest means of insuring the absence of any gold compound which would be liable to change appears to be to treat the prints after toning and slight washing with an alkaline developer, so that any gold remaining will be completely reduced to the metallic state. After this treatment a moderate washing to remove the developing solution should render the prints quite free from any tendency to change. None of the prints I have prepared in this way have shown any signs of alteration.

The solutions required are :—

1. Gold chloride.....15 grains.
- Distilled water.....7½ drams.

Neutralized with chalk, filtered and one drop of strong hydrochloric acid added.

2. Glycerine.
3. Sodium sulphite.....1 ounce.
- Water up to.....10 ounces.
- Metol.....50 grains.
4. Potassium carbonate.....1 ounce.
- Water up to.....10 ounces.

The following is the method of application :—

The platinotype print developed, cleared and dried in the usual way, is soaked for two or three minutes in water, then laid upon a flat surface, preferably a sheet of opal glass, and blotted to remove the excess of water. Next glycerine is gently spread over the whole surface of the print with a soft brush or the finger-tip. When evenly coated, a few minims of the gold solution are dropped on and rapidly mixed with the glycerine with a soft camel hair brush. Very soon the print will begin to gain in strength and assume the blue-black color. During the whole time the toning is proceeding the surface of the print should be brushed lightly and quickly in order to insure even action and to constantly bring fresh gold chloride into contact with the platinum image; also there seems to be less tendency for a deposit to be formed on the high lights if the solution is kept in motion. The high lights should be watched, and as long as they remain clear the action may be allowed to continue. When the desired effect is obtained or when any coloration is seen in the high lights, the prints should be quickly rinsed to remove the adhering glycerine and gold. After this a mixture of equal parts of metol and potash solutions is sponged over both front and back of the print. Washing for half an hour completes the operation.

Prints may be kept after development for some weeks or even months before toning, but very old prints will not readily tone. If the weather is cold, the water and dishes used will probably require to be slightly warmed or the action will be very slow. Prints are best toned in good daylight, as it is easier to see the gold is kept evenly distributed over the print, and daylight also assists the action and renders the process more rapid than when performed by gaslight. The general effect of the toning action is to slightly increase the contrasts in the print as proportionately more gold is deposited where there is a large quantity of platinum present than where there is a small quantity. The best results are obtained when the actual increase in intensity required is only small.

The method of treatment I have described will, I think, be found to have four distinct uses :—

1. To strengthen under-exposed prints.
2. To convert a rusty or brownish color in a print into a pure black.
3. To produce blue black in the place of black prints when this modification of color is considered desirable.
4. To enable brighter prints to be obtained from flat negatives than is usually possible by the ordinary method.

The treatment can be applied to most silver printing processes, but as a rule the improvement is not very marked.

In conclusion, you are aware that other workers have published methods of modifying platinotype prints, and I trust the few examples I have brought are sufficient to indicate that we shall find, by further experiment, the means of producing still more variations in the tone and character of our platinum prints.

ARTISTIC PHOTOGRAPHY.

BY F. D. TODD.

(Continued from last issue.)

The ellipse, like the circle, is bounded by one line whose direction is continually varying, but differs from it by the fact that there is continual variation in the variation. Hence it is superior to the circle for artistic composition.

Having travelled so far let us see where we stand. We have analyzed the various forms that are suitable for pictorial composition and have found that we may classify them as follows: first, pyramidal; second, diagonal; third, diamond; fourth, circular; fifth, elliptical. Now for their application.

The diagonal form of composition is emphatically the basis of all landscape work, founded on the fact that all retiring lines appear to ascend or descend as they happen to be below or above the level of the eye. You can readily recall many instances of this. A country road, the banks of a river, the seashore, the margin of a lake, all seem to ascend as they retire, while the eaves of a house, the tops of a row of trees appear to descend. All the other forms of composition may be used with advantage in figure studies and groups. The pyramid is the simplest and I think the best; the diamond is practically the pyramidal, for it is only the heads that can possibly outline the diamond, and if we include the bodies the base is a straight line and the pyramid is complete.

Circular composition is practically of no utility, as the human eye cannot possibly see any figures in that shape, unless it be viewing them from a balloon. It is possible to conceive of a group of deities, angels or fairies floating in atmosphere in that form, but that is something beyond the scope of

the camera, and we can only mention it to dismiss it.

But the elliptical form of composition is different. A circle in perspective is an ellipse to the eye, but the chances of seeing a group in such arrangement are very few, and so it is practically outside the field of the photographer's interest.

The matter is becoming narrowed down considerably until you will begin to think that after all there is nothing left. In fact nothing remains but the pyramidal and diagonal forms of composition, and what I want to impress upon your minds is this, that the elementary principles of composition are after all very simple, and that there is really no excuse for the enormous amount of photographic work one sees in which there is not shown even a rudimentary knowledge of the subject.

It is now time for us to make another step forward. Supposing I draw a triangle on a piece of paper, would I show much taste if I made two of its lines coincide with the margins of the paper? Not one of you would do such a thing, but would leave a clear border all around the figure, the width of which would depend upon your taste. So in the same way you would place the triangular form of your composition upon the paper in such a way that there would be a margin, not clear paper certainly, but still of uninteresting matter, round your composition.

Now the eye naturally runs along lines, and where two lines meet is perforce a very important point in the picture, and is the spot where an object of interest should be placed. This is the explanation of the old, old rule in art that the strong points of a picture are situated about one-third or one-fourth from the edge of the paper, and that the very weakest point is exactly

in the centre. And yet the average photographer invariably gets his prominent object just where it should not be.

I have laid great stress on the necessity of the main lines of the composition assuming the form of some definite geometrical figure, but it must not for one moment be supposed that the art of composition begins and ends there. This is merely the framework of the structure, so to speak, and the scaffolding must not be in evidence. The art must be concealed. And this is largely attained by the judicious use of minor lines running in opposite directions. But they must be subordinate lines. Another reason exists for the use of these opposing lines, and that depends upon a mechanical fact. If any of you saw a slanting post standing alone, your first impression would probably be that it was falling, but in a very brief period of time your mind would grasp the fact that it was not falling, and then, reasoning from past experience, you would decide that since it did not fall, part of it must be underground to ensure its stability. But even then your mind would not be satisfied, and would probably induce you to say something about the carelessness of the individual who did not see that the post was not perpendicular, which by experience we know to be more stable than a slanting position. But if another post be opposed in slope to the other, the mind is satisfied, for we know that the one will support the other. So it is in a picture. All the main lines of a picture must not run in one direction, with one possible exception, and that is when all the lines are perpendicular, but they must be strengthened by other lines running in opposite directions. And this is, after all, only one more argument in favor of triangular composition.

This principle I have just been stating may be converted almost into one of general application, and worded in this fashion: that we must not have too much of one thing, even although it be good. For example, in a seashore view we may have the beach filling up entirely one half of the picture. It will start on the margin of the paper on a large scale, and the parallel lines of the sea margin and the top of the cliffs will, as they set in, appear to converge, so that toward the other margin of the paper they will occupy a very small space. Here we will have practically one-half of the paper filled with rock, and the other half a large blank, which, for all we can see in it, might be labelled "To let." Now this will not do; the composition is too monotonous, and something must be introduced into the water to break up the dull monotony, such as a boat, or a bather, or a rock. In other words the picture must not be too heavy on one side and too light on the other, but must appear to be balanced.

Still harping on this question of variety, and again you will be inclined to say, Why preach the doctrine of uniformity for a few minutes, and then surfeit with an hour on variety? Well, so far as I can judge, the subject is built that way. It is what the eye likes, and that is the subject of my paper. I want to say this, that all the lines of a picture must not be straight, nor must they all be curved. Each kind of a line has its own quality, its own kind of story to tell. Years ago I heard old Isaac Pitman, the inventor of phonography, describe the two lines thus: straight lines he called male, because they were rigid, imperious, domineering, and indicative of strength; curved lines he described as female, because they were bending, graceful,

yielding, and indicative of a tender, clinging disposition. So in a picture. If the purpose be to render something harsh or unpleasant, have as many straight lines as possible; but if it be some tale of love, or happiness, or deep feeling, let the curved lines predominate. But remember that in life no one feeling predominates:

"There's not a note attuned to mirth
But has its chord in melancholy;"

and, on the other hand,

"Every cloud has its silver lining."

And so, while the leading lines in a picture may be straight or curved, according to the sentiment, some of the minor lines should be of an opposite character.

The question of light and shade now commands our attention. And at the very outset I want to say that photographers seem to be ignorant of the term light and *shade*. It is my fortune to see photographs from all parts of the country, and I must say that almost without exception they simply revel in light and are absolutely devoid of shadow. When will photographers learn that brilliant sunshine is not invariably essential to picture making, and that, when the source of light is behind the camera, the lighting is at its very worst? In the first stage of my own photographic career, I photographed only in bright sunshine, and with the sun at my back. Then I could not get enough light, now I cannot get enough shadow. And so I want to impress upon you to-night the necessity of having shadow in a picture.

To treat the subject of lighting is not so simple a question as dealing with that of composition, for the distribution of light and shade depends very largely upon the latter. But still a few general principles may be laid down.

In the first place, there must be both light and shade, and he who grasps

that fact is a long way on the road to pictorial effect. Secondly, the lights and shadows must not be scattered, for nothing is more irritating to the eye than a number of scattered lights of equal value. Therefore, if possible, arrange the light and shadow in a mass, then the result will be breadth, a very essential principle in a picture. Again, there is no reason at all why light should predominate. In some subjects the reverse should be the case. I have in my mind's eye at the present moment a picture of Joseph Israels, which made a strong impression on me, an effect that still remains. The subject was a sad one, a woman weeping by a coffin, with a little one crying at her feet. At first glance the picture showed nothing but the bent figure of the woman who showed in strong relief against a dense black background, but as the eye looked the shade became luminous, and the outline, and at last the details of the coffin became visible, telling the whole story. The lighting suited the subject, and certainly at least three-fourths was filled with dark mass of shadow. In the average picture this is a fair proportion, three-fourths being either light or shadow, according to the idea to be portrayed. But here again there comes in one of the exceptions that are so important in pictorial work. While the lights and shadows should be in masses, these must be relieved by something of the opposite—that is to say, we must have some light in the mass of shadow and a shadow in the mass of light. This fact can often be utilised to great advantage, as by placing the most important figure of the composition, if light, against the deepest shadow, or if dark, against the highest light, we give it additional emphasis and enhance its value in the composition. But I must warn you

that this is a daring thing to do—if successful, it is highly so; if misplaced, the failure is dismal.

Having spoken thus far on the details of picture making, let me conclude with a few general principles. Remember, a picture has a story to tell. If it does not, it is not a picture; it may possibly be something else. Then it must tell only one story, and that postulates unity in a picture, that is, oneness. Every effort must be made to convey this one idea alone, and everything that will detract from the unity of idea must be eliminated. Then the composition and lighting must be such that the eye is naturally attracted to the principal figure or subject in the picture; but the eye will not rest there, it will travel round and mark the other details in turn. Provide for this by giving it minor points of interest in a series so that it will insensibly follow them, and making the circuit of the picture return to the principal figure again.

In landscape work especially, remember there are at least three planes, foreground, middle distance, and distance, and not one of these can be omitted with a satisfactory result. Photographers are especial sinners in this respect, and nearly always omit the foreground; and yet, absurd as it may seem, in nine cases out of ten, they present too much foreground. What I mean is that they give a big expanse at the bottom of the picture which is meant for foreground, but in which is nothing definite and prominent, so that in reality it is middle distance. Then by getting a white sky they destroy all idea of distance, so that practically they represent only one plane and that is middle distance.

Another point I wish to emphasize is the need for using a spirit level, even

in landscape work, so that the ground glass may be absolutely perpendicular all the time. In his efforts to get in a good foreground the photographer is apt to tilt his camera forward, and the result is a photograph that has the appearance of being taken from a height, when in all probability it was taken on level ground. If the ground glass be kept perpendicular, the photographer is compelled either to lower his lens, or to lower the camera, possibly do both, to attain what he wants, and the result is more satisfactory. I can tell nearly every time when a camera has been tilted, and it sets my teeth on edge.

Last of all, don't expect to be able to turn out pictures by the gross. To make a picture means lots of thought, and speaking for myself and any of my work that has any claim to merit, I can say that not one of my best subjects was got without two or three weeks of thought and study. I could see that there was material for a picture, and I would visit the spot at different times of the day and under different atmospheric conditions, to watch the effect of lighting, and to determine which gave the best effect. The point of view was as carefully selected, and a decision made as to what figures would be necessary, where they should be placed, and how they should be occupied, and once everything was settled and the conditions favorable, I made my exposures, frequently exposing every plate I had with me to make sure of getting what I wanted. In the future I hardly expect to get good results in any other way.—*Read before the Chicago Camera Club.*

\$400,00 in prizes in our second competition for Professional and Amateur photographers.

A LETTER FROM SECRETARY ROSCH.

I am confident from the amount of mail matter passing through our hands that we will have enrolled on the books of the P. A. of A. a greater number of good practical photographers than has been shown for some years past.

New men are applying daily for membership and their manifestations prove beyond a doubt that the efforts of the present executive officers have not been in vain.

At the executive meeting in January it was a unanimous desire to give everybody a fair opportunity to take home a prize from the St. Louis Convention; the array of prizes on the list of awards clearly prove that fact.

If you have not communicated with me do so at once, and I will give you all necessary information and aid you in every possible way.

Remember that we want to see you exhibit one of the St. Louis prizes in your show case when you return to your home. If you cannot come here send us your exhibit and we will take care of it for you.

Come to St. Louis and be convinced.

Railroad rates will be made in all sections of the country for those who wish to attend the Convention.

The Souvenir programme will reach you the latter part of June.

Don't be unwise but join our National Association and be identified as one of its faithful workers.

If you have no large camera box you can easily take home a diploma in Class D.

At a meeting of the St. Louis photographers, dealers and manufacturers held May 4th, much enthusiasm was manifested in the direction of entertaining visiting members. Contributions to the extent of \$2,500 were made for that purpose.

The following local Committee was appointed to make arrangements for the boat excursion and all necessary matters for the entertainment of the visitors :

J. C. Strauss, Chairman; J. C. Somerville, Treasurer; A. S. Robertson, Secretary; L. F. Hammer, F. Ernest Cramer, H. J. Armbruster, M. A. Seed, G. E. Brucker, George T. Bassett.

Don't hesitate, but write to me at once and I will give you full information.

You still have sufficient time to make an exhibit if you interest yourself without further delay.

The executive committee have now decided to award a diploma to every exhibitor whose rating is 25% or over in every class on the list.

Don't miss the

St. Louis Convention.

A CHANGE OF FIRM.

The firm of Mulholland & Sharpe, Toronto, who have been for several years well and favorably known to our readers as dealers in photographic stock, have dissolved partnership, Mr. Sharpe retiring from the firm. Mr. Mulholland has bought out Mr. Sharpe's entire interest in the old firm, and will continue the business under the same name.

There is probably no man with a better or wider acquaintance among the photographic trade of Canada than Mr. Mulholland. He has travelled the country for a number of years, becoming personally acquainted with most of the trade, and acquiring a thorough knowledge of their wants and the best way to serve them. The careful use of this knowledge was a prime factor in the success of the old firm. Mr. Mulholland has determined to keep the

new house fully up to the times in all respects, handling fresh, new goods only, and will stock a full line of the goods of the leading manufacturers of the world. The old firm enjoyed the reputation of being the most progressive firm in Canada, in their line, and we need hardly say that Mr. Mulholland will more than sustain this reputation in his management of the new concern.

Mr. Mulholland will give the wants of the trade his most careful personal attention and we take pleasure in wishing him the success he deserves, and asking for him the kind patronage of our many readers.

THE SOCIETY OF AMATEUR PHOTOGRAPHERS OF NEW YORK.

LIST OF AWARDS AT THE SEVENTH ANNUAL EXHIBITION, 1894.

The Board of Judges appointed to award medals of The Society of Amateur Photographers of New York for the best Lantern Slides in sets of six and the best Prints exhibited at the Seventh Annual Exhibition of The Society of Amateur Photographers of New York, the Photographic Society of Philadelphia and the Boston Camera Club, the number of medals not to exceed twenty-five, have awarded medals to the following sets of Lantern Slides and Prints:

Cornelius Van Brunt, New York. 677. Lantern Slides of Flowers, colored. Mary E. Martin, New York. 696. Lantern Slides. H. A. Latimer, Boston. 669. Lantern Slides. Ernest Edwards, New York. 714. A Storm at Brighton. R. Eickemeyer, Jr., Yonkers New York. 61. In the Shade of the Willows. Enrique Alexander, Barcelona, Spain. 1086. Homeward Bound. Lewis Cohen, London, England. 324. Locating Camp. J. N. Hignelt, Chester, England. 71. The Thicket Walk. Antonia Amattler, Barcelona, Spain. 127. Manœuvres of Spanish Artillery. James

L. Breese, New York. 543. Tableau, Miss M.--As Statue of the Republic. Charles I. Berg, New York. 445*d*. Meditation. Baron Julius Waldberg, Vienna, Austria. 589. Plowing. R. A. Wadsworth, Hartford, Conn. 560. Naubuc. Hall Edwards, Birmingham, England. 626. Study from the Nude. C. R. Pancoast, Philadelphia. 212. Midsummer on the Housatonic. Clinton Ogilvie, New York. 389. Foreground Study. Emilie V. Clarkson, Potsdam, New York. 99. On the Racquette. James E. Goold, Newcastle-on-Tyne, England. 614. Autumn. James A. Sinclair, London, England. 711. Washing at Orta. W. B. Post, New York. 405. Foggy Day off the Battery. J. V. Black, New York. 391. Path Through the Woods. Henry Troth, Philadelphia. 223. Fairbanks House, Dedham, Mass. Hinsdale Smith, Jr., Springfield, Mass. 303. Green River, Great Barrington, Massachusetts.

The Board of Judges have awarded the Medal offered by the President of The Society of Amateur Photographers of New York for the best print, entirely the work of the exhibitor, shown by any member of The Society of Amateur Photographers of New York, to R. Eickemeyer, Jr., Yonkers, New York. 64. Sweet Home.

BOOKS AND PICTURES RECEIVED.

Mr. J. T. Aitkin of Sudbury, sends us some pleasing samples of his work. One, a large head, is very good.

Supplement No. 9, containing numerous interesting additions to this already immense catalogue of Optical Lanterns and Views issued by J. B. Colt & Co., of New York, is received.

The illustrated Catalogue of the Thornton-Pickard M'f'g Co., as issued from their American branch at Boston, is received. It contains a full description of the goods manufactured by this firm.

The Bausch & Lomb, Optical Co., have issued an interesting supplement

to the Columbian edition of their Microscope Catalogue. It shows quite a reduction in the price of the different kinds of microscopes and some of the accessories.

The Australian edition of Mr. Welford's *Photo. Review of Reviews* is to hand, and is even more interesting than the London edition, as it contains a well written wealth of Australian articles and news, besides the regular matter found in the London issue.

A handsome catalogue has just been issued by the Rochester Camera M'fg Co., of Rochester, containing an illustrated description of the full line of Photographic Cameras and apparatus, manufactured by them. All interested in photography should have one.

Jonathan Fallowfield is one of England's largest and best known dealers in Photographic stock. *Fallowfield's Remembrances and Traveller*, is a most complete catalogue, which has been sent out to all interested in photography for the past seven years, and takes the place of a traveller; a late one just received shows Mr. Fallowfield to keep in stock almost every conceivable thing of use to photographers.

The May number of *The Canadian Magazine* is, in the variety and interest of its articles, among the best of the monthlies, and the illustrations are numerous and excellent. *The Canadian Magazine* announces that amongst early contributors will be Her Excellency, the Countess of Aberdeen, and several of the most prominent public men of Canada. The magazine is published by The Ontario Publishing Co., Ltd., Toronto. \$2.50 per annum.

The *Art Amateur* for May, is veritably a work of art. The two colored

plates with this issue, "Pansies," and "Mischievous Kittens," are extremely well done. The reading matter, by well known writers, is interesting and instructive. The department under the heading of 'My Note Book,' which is taken care of by the editor and publisher, Mr. Montague Marks, is especially bright and well written, and shows him to be well versed in all matters pertaining to art. We notice that the *Art Amateur* fac-simile color studies, which are already used freely as models in leading private schools and colleges of the country, have been introduced into the Chicago High Schools. This very high grade Art Journal, can be ordered direct from the publisher, from your news dealer, or clubbed with the CANADIAN PHOTOGRAPHIC JOURNAL.

A very handy and complete descriptive price list, has just been issued by John Carbutt, a copy of which is before us. It gives a full list, with the lately reduced prices of the well known Carbutt plates and specialties. In regard to reduction in price Mr. Carbutt says: Taking into consideration the fact that the cost of the principal raw materials used in the manufacture of dry plates has fallen considerably within the past year and through the introduction of improved machinery in all processes, our capacity has been wonderfully increased, we have decided to make another, and we believe final, general reduction in the price of Dry Plates, which we herewith present to our patrons, trusting that they will appreciate our desire to make their interests identical with the Keystone Plates.

The photograph of a boy never looks like him, because no one ever saw a boy look as clean as he is in a photograph.

OUR NOTICE BOARD.

Next comes the Pacific Coast Photographer, whose publishers have taken it to new quarters at 506 Battery St. San Francisco.

Messrs. Mulholland & Co., have just received a large shipment of "Ilford" opals (in a number of sizes) and "Ilford" Lantern plates.

The move in offices of photographic publications bids fair to become quite fashionable. Mr. Wellford of the Photographic Review of Reviews of London, Eng., notifies us that he has removed to 59 and 60 Chancery Lane.

Messrs. Allan Bros. are showing a very strong testimonial to the work of the well-known suter lenses, in their advertising space this issue. For the convenience of Canadian photographers Messrs. Allan Bros. keep a stock of lenses at Windsor, Ont.

The manufacturers of the popular Thornton-Pickard shutters have opened an extensive branch of their establishment at No. 2 Park Square, Boston, for the more convenient placing of their goods upon the American market. These shutters have gained world-wide celebrity that is well merited.

Messrs. Alfred Sellers and A. F. W. Leslie have opened up an extensive business at 59 Beekman St., New York City. The new firm will engage in photo-engraving and the manufacture of engravers' supplies of all kinds. The long experience of Mr. Sellers in this line of business should insure the success of the undertaking.

Messrs. Ross & Co., of London who are the manufacturers of the Zeiss lenses in the old country as well as

their own well known lenses have secured the sole right to the Goerz Double Anastigmats, a new series of very fine and rapid wide angle lenses. The illustrated catalogue of this firm, containing much valuable information, should be in the hands of all.

The rapid growth of *The Photogram* has compelled the publishers of that very progressive publication to remove to more commodious quarters which they have found at No. 6 Farringdon St., a dark room is at the disposal of their friends, also a reading room containing all the photographic literature and many other features interesting to the fraternity.

Messrs. Bausch & Lomb Optical Co. announces this month, an important reduction in the prices of Zeiss lenses. No doubt this will be welcome news to many who have longed for one of these most excellent lenses but could not quite afford it. The new prices should bring a big increase in the demand for the "Zeiss." From personal experience we can say that the Zeiss lenses as manufactured by Messrs. Bausch & Lomb, who are the licensed manufacturers of this lens for the U.S. and Canada, was well worth the old price.

We are in receipt of a number of samples of work done by the photo-autocopyist, and find them quite equal to the best colotype, or platinotype reproductions, or in fact to prints on albumen or aristo paper. It is manufactured and sold by the Auto-copyist Co., London, Eng., whose advertisement appears in this issue, and is a very economical, easy and simple system for the reproduction in all colors, of portraits, landscapes, etc. Full particulars, samples of work, etc., can be obtained from the proprietors free—and no doubt

many of our readers will take advantage of the field opened to them by this interesting and useful invention.

Messrs. Watson & Son, of London, England, whose advertisement is now familiar to the readers of our pages, enjoy the honor of having been awarded 31 gold and other medals at the principal exhibitions of the world for the excellence of their photographic apparatus, and have been 9 times placed alone, receiving a higher award than any other competitor. A fully illustrated, descriptive catalogue of field, studio and hand cameras, lenses and every instrument, apparatus and material used in photography will be sent free, by them, on application.—Write them.

Notice is hereby given us that the co-partnership heretofore existing between Alfred Sellers and Wm. Snyder under the firm name of Alfred Sellers & Co., New York City, is dissolved by mutual consent, Mr. Alfred Sellers withdrawing from the firm, having sold out his entire right, title and interest, according to bill of sale. All bills due Alfred Sellers & Co. are to be paid to Wm. Snyder. The business heretofore carried on by said firm will be continued and carried on by The Engravers' Supply Company at the old stand. A later notice just received states that the Engravers' Supply Company have removed from 58-60 Fulton St. to 478-480 Pearl St., New York City, and have improved facilities for the manufacture of engravers' supplies. (See advertisement.)

TELEPHOTOGRAPHY.

J. H. Dallmeyer, Limited, informs us and the photographic public and trade generally that they are prepared to convert any existing photographic lenses by first-rate makers into instru-

ments for the above purpose, by their patent telephotographic attachments. These can be easily removed, and will not in any way interfere with the ordinary working of the lenses when used alone. All work is carried on under the personal supervision of the inventor, Mr. T.R. Dallmeyer. It is preferable that quick lenses or lenses of high intensity should be converted into the new form of instrument. Advice as to the best method of conversion, prices, etc., will be willingly given on application. It may be taken for granted that any lens may be converted into a Telephoto-Lens by employing a negative lens of $\frac{1}{2}$ of the focus of the positive lens. If the lens be a very quick one, such as a portrait lens, the negative lens suited to it may be $\frac{1}{3}$ (or less) the focus of such portrait lens, but it is not recommended that the negative lens should be less than $\frac{1}{2}$ of that of the positive lens when its intensity is F 8 (the ordinary Rapid Rectilinear for example) or slower.

SPECIAL "CRAMER" PRIZES AT THE ST. LOUIS CONVENTION.

In order to promote interest in the coming St. Louis Convention of the Photographers' Association of America, the G. Cramer Dry Plate Works offer the following prizes: A Solid Silver Cup (as shown on their advertising page in this issue) and Fifty Gold Badges, handsome in design and suitably inscribed.

CONDITIONS.

No. 1. All photographs entered for this competition must be made from negatives on CRAMER Plates, and since August 1st, 1893.

No. 2. All photographs that receive prizes shall become the property of the G. Cramer Dry Plate Works for exhibition purpose.

No. 3. All photographs shall be neatly mounted, and shall not have either name or

mark thereon that will in any way disclose the maker's identity, except as hereafter provided.

No. 4. Each exhibit shall consist of not less than twelve pictures, and none smaller than cabinet size.

No. 5. To designate the ownership of the pictures, select a number composed of not less than four figures, and write this number on the back of each picture. Pack them carefully and send by express, prepaid to: PRIZE CONTEST, care of G. CRAMER DRY PLATE WORKS, ST. LOUIS, MO., and ship in time to reach their destination by July 10th, 1894.

No. 6. Fill out the blank below, giving the number which you have put on the back of your photographs and your name and address. Put this in a BLANK envelope and write only your number on the outside. The envelope must have no mark except the number. Seal it, enclose in another envelope and address: PRIZE CONTEST, care of G. CRAMER DRY PLATE WORKS, ST. LOUIS, MO. - These envelopes will not be opened until July 24th, when the prizes will be delivered,

No. 7. The points to be considered by three disinterested judges are:

Posing	- - -	25
Lighting	- - -	25
Chemical effect	- - -	50
Total	- - -	100

No. 8. The exhibit receiving the highest number of points will be awarded the GRAND PRIZE. The next fifty highest will each receive a gold badge, provided the rating is fifty points or over.

EXTRA—A case of Cramer Plates will be presented to the Canadian photographer who succeeds in bringing the Silver Cup to Canada.

HOW TO MAKE THEM LOOK PLEASANT.

Here is a little hint which will be useful to photographers who are much engaged in portraiture. It is due to Mr. Rollins, of Indiana. "I will tell you how I get up a smile. I had a German operator, and when he was ready to make an exposure, he said, 'Now, you shoost smile a little inside.' I thought that was a good thing, and I always repeat it. If they will smile a little inside, that will bring out the expression."

PERSONAL.

CUNNINGHAM & ROBERTSON, an old established firm of Montreal, dealing in Picture Moulding and Photo Supplies have assigned.

WE are sorry to learn that Mr. R. Dukelow, of R. & M. J. Dukelow, Brockville, is quite ill. Mr. Dukelow and his sister have long held an enviable place in the estimation of the business and social life of Brockville and also in the ranks of artistic photographers. We extend our sympathy and hope the pleasant weather of coming summer will bring Mr. Dukelow back to health again.

WE had the pleasure some few days ago of a visit from Mr. C. F. Stanley, the energetic manager of the Stanley Dry Plate Works, who was in town in the interests of his popular plates. Mr. Stanley reports a steady increase in the sales of "Stanley" plates and stated that the lately increased size of their factory was already severely taxed to keep up with orders. Canadian plate users seem to appreciate the efforts of the Stanley people to give them as good and reliable a plate as is made anywhere.

CUPID AGAIN.

It is whispered that Mr. Chas. Noble the able printer for the firm of Dixon (cor. King and Yonge) is to join the army of benedicts at an early date. In fact we believe we are right in saying Mr. Noble will before the end of June lead a most charming and estimable young lady to the Hymenial altar.

The couple have our most cordial wishes for a prosperous and happy career.



We wish to have this department as complete as possible, and invite Secretaries of Clubs to send us regular accounts of the monthly doings of their Clubs.—[Ed.]

THE TORONTO CAMERA CLUB.

PROF. W. H. ELLIS, M.D.	Hon. President.
A. W. CROIL,	President.
W. H. MOSS,	1st Vice-President.
E. M. LAKE,	Sec.-Treasurer.

(Notes from the Secretary's desk.)

The regular club season closed on Monday evening, April 30th. A large number of members were present. Two lantern competitions were held, and brought out some good work. President Croil, Mr. Neilson, and Mr. Manchee acted as judges, and after a close contest the prize for the best portrait was awarded to Mr. W. H. Sherman. The prize for the best slide from a negative made by flashlight was won by Mr. H. M. Glover, with a cleverly handled picture "The Stoker."

Although the regular club season has closed, the rooms will be kept in order and open all through the summer, and studio appointments may be obtained at any time.

A new accessory to the Studio has been added in the shape of a daintily made table, which has already been used frequently in arranging new poses.

The following gentlemen have lately been elected members: R. G. Davis; Alex. Primrose, M.D.; Wm. W. Alexander; W. Bohne; H. B. Lefroy; Wm. E. Bourne and Nassau B. Eagen.

The illness of President Croil is a

matter of great regret among the members—never has the club had a president who has taken a deeper interest in its welfare. Mr. Croil has been advised to visit England for his health, and in company with Mrs. Croil, left the City on Tuesday, May 15th, and sailed from New York by the steamer "Majestic," on the following day. On Saturday, May 12th, as a slight token of good will, the club presented its popular presiding officer with one of Eastman's new Roll Holders, fitted with an automatic tally. Upon the holder was a small silver plate inscribed "Presented to A. W. Croil, President, by Toronto Camera Club, May 12th, 1894." Mr. Croil was highly pleased with the holder, and will undoubtedly make good use of it. His fellow members wish him all possible benefit from the trip, and trust that he will return fully restored to health.

MONTREAL CAMERA CLUB.

The annual meeting of the Montreal Camera Club^b was held on Monday evening, the 7th inst., at which the election of Officers took place, with the following results:

President, Prof. D. P. Penhallow, F.R.S.C., F.R.M.S.	
Vice President,	Mr. E. Stanger.
Hon. Sec.-Treas.,	Mr. A. W. Cole.

EXECUTIVE COMMITTEE.

Mr. Geo. R. Prowse,	Mr. Howard T. Barnes,
" A. J. Ferguson,	" Alex. Henderson,
" Albert Holden,	" A. C. Lyman.

The sets of lantern slides from Toronto and Hamilton were exhibited on the 16 April, and were much appreciated by the members. It is hoped that this annual exchange may continue, as it keeps up the interest between the different clubs, and is of great benefit to the members.

A. W. COLE,
Hon. Sec.-Treas

PHOTOGRAPHIC SECTION HAMILTON ASSOCIATION.

HAMILTON, APRIL 1894.

The annual meeting of the Photo. Section of the above Association, was held at the residence of chairman S. Briggs on Thursday evening, a large representation of members being present. After the minutes of the previous meeting had been read and adopted, the election of officers took place and resulted as follows:—Hon. Chairman A. Alexander, President of the Hamilton Association and the retiring chairman, S. Briggs; R. J. Moodie, Chairman of Section; J. M. Eastwood, 1st Vice-Chairman; W. J. Grant, 2nd Vice-Chairman; William White, 9 James St. North, Secy.-Treasurer; Alf. H. Baker, Chairman of Executive; A. M. Cunningham, Chief Counsel. Mr. Briggs on retiring was presented with a Bromide enlargement of himself made from a negative taken during the past summer, by Mr. Baker. Mr. Briggs was taken entirely by surprise, he in a few well chosen and timely remarks, thanked the members and said that he looked forward to some pleasant outings this summer.

The report of the Secy.-Treas. showed the Section to be in a flourishing condition, a small balance being on hand. It was also decided to introduce gas into the dark room, to do away with the old time coal oil lamp. Mr. B. E. Charlton, one of our earliest amateurs was present and addressed the members in a few words of encouragement, and kindly donated a medal for the best panoramic view of the city. He described the way that the picture should be taken, the time of day that was most suitable, and also that to procure the best results, it should be taken the day after a storm, when the atmosphere was clear and brilliant.

Mr. Alexander also addressed the members, he said that he must compliment the Section on the work they had done during the past season, and on the advancement they had made, before closing his remarks, he thanked the Section for the entertainments they had given the Association, and for the way they had kept the Hamilton Association before the public.

At the close of business, a pleasant evening was spent, several groups were taken by flashlight.

THE TORONTO SLIDES AT HAMILTON.

A large attendance of the members and friends of the Photographic Section Hamilton Association, was held in the Museum, Public Library Building, Monday evening, April 16th, to witness the slides from the Toronto Camera Club, which proved to be by far the best set, that this club has had the pleasure of showing their friends.

The slides proved of great interest to the members, it was agreed by all to be the best set of slides sent here in exchange. Several of the slides of Rosedale, the Humber and Don, awakened fond memories of early childhood days in several of those present.

Mr. A. M. Cunningham, and the newly elected chairman, J. R. Moodie, indulged in a friendly and mild criticism of a few of the slides, the following are a few of the points:—

A "Group of Dogs and Children" by Mr. Glover was exceptionally good, being happy and well arranged. The "Figure Study," by Mr. Jeffery, was faulty, the arm being to straight and the hand turned away to much. Mr. Jeffery's "Group of Children and Dog," proved to be not so good as Mr. Glover's, the group being conscious of having their picture taken. Mr. A. M. Ross's two views on the "Maitland River," were well received. The criticism being in the one, not enough water, and might be any place but on a river, the other a much better composition. His "Woodland Scenes," was considered his best, and was decided to be a subject for a painter in oil. Hugh Neilson's view of the "Don Valley," was hazy, showing too much foreground and showed the point of view to be not well chosen. Dr. Clark, showed some very fine slides, but were spoiled by defective matting, the defects showing more plainly in the slides "Cloudland and Moonlight." His "Genessee River," showed expanse of foreground and "At the Spring," hardness and too strong light, might be taken for either winter or sunlight. "Summertime," by H. M. Kipp, showed richness, being well matted, toned, timed and well named. His "Stony Lake," proved a pretty slide, but his "Reservoir," was considered a common place subject. Bert Smith showed some good slides, among the best were the "Canoe Race," showing good detail, also view of "Shadow River," with two in boat was very pretty—The other view of "Shadow River," was considered too hard and fuzzy. In the slide of "Elephant," the posing proved to be very natural. The "Study in Posing," by R. Ekley proving very graceful. E. Hock, exhibited some very fine interior's, his best being one of "Osgoode Hall Library," "Manitoh Island," showed too much foreground. The slide named "Primitive Architecture," proved to be a good slide. A. Croil, showed two good slides of "Upper Lake Steamers," the slide of "Steamer Cibola," proved too black, being no relief to sky or water. Mr. W. H. Moss, holds up his end as the chief exhibitor, and some of his slides also shows him to be an adept at slide making. "Osgoode Hall," proved a good slide, but his interior of the same building was not sufficient to make a picture, "View in Rosedale," was a study in foliage, being soft and of good composition. "Castle Frank Bridge," proved to be a good slide, the composition being good and good distance being obtained. His "Favorite Landing," showed too much sky. The slide marked "Private Residence," showed altogether too much fence. His two views of "Varsity Library," proved good, but require to be rematted as it is very faulty and spoils what would otherwise be a good slide. "Don River, York Mills," was flat and overtimed. "Dinner Time," a group of sheep was fair. "Farm Scenes," proved to be a good slide, as also did "Humber River." Dr. King's slides were by no means the least interesting. He of all the exhibitors was the only one that sent a view of Toronto. It greatly pleased those present. The point of view was well taken as it showed the great industry of her citizens, two views of "Rosedale," were good slides, but Dr. King's best slide were his "Easter Lillies." John J. Woolnough showed a few very nice slides, "Two's Company and Three is Not," were very good slides, but the figure of the man was faulty in No. 1, if he was intended for a country farm

hand, he should not have been dressed as a city young man, with an old bent rake over his shoulder and coat over his arm, but as a farm hand, and if a city young man falling in love with a country maiden at the old well in the farm yard; why then the old rake should have been thrown in the old iron heap, where it evidently belonged. "A Serious Question," proved a very apt title as the man in the picture showed by his clenched fist that it was a very serious question with him at least. "In the Woods," showed good detail and was a pretty slide. "Splash," was hardly sharp, and the effect of the slide was lost.

I hope the members of the Toronto Camera Club, will not think hard of us for this friendly criticism, or those that we have missed, think that we have slighted them intentionally it takes up all together too much room in the pages of this valuable journal to give a detailed criticism of 90 slides.

I trust that by next season, we may have a Canadian interchange, extending over the 7 or 8 cities that now have clubs. They are a great means of learning to the different clubs interested and show the effects and defects of one another's work.

The Secretary, Camera Section
Hamilton Association.

THE SOCIETY OF AMATEUR PHOTOGRAPHERS OF NEW YORK.

Regular Meeting, Tuesday evening, May 8th, 1893, at eight o'clock. Mr. James A. Bostwick, representing The Photogenic Paper Co., gave a demonstration of a Matt Surface Paper. Report of Committee on Science and Art. Exhibition of a new Curtain Shutter. Mr. A. Moreno demonstrated a clean and economical Pyro Developer. Regular Business. On Wednesday evening, May 15th, a representative from Willis & Clements, demonstrated their Plantinotype paper.

THE PHOTOGRAPHIC SOCIETY OF JAPAN.

An ordinary meeting of the above mentioned Society was held at the rooms of the Geographical Society (Chigaku-Kiokai), Nishikonya-cho, Kiobashi-ku, Tokyo Friday, March 16th, Mr. H. G. Parlett in the chair.

The minutes of the last meeting were passed; Mr. T. Konishi and Mr. R. Hamilton were unanimously elected members of the Society.

Mr. I. Tanaka showed a collotype from a group taken with the new Goetz double anastigmatic lens. This was of particular interest as being the first specimen of work done here by this, the latest outcome of the new Jena optical glass, and said to be superior even to the Zeiss anastigmatic lenses, specimens of the work of which had been shown at previous meetings of the Society. The double anastigmatic was shown. It is a symmetrical lens, working at $f: 7.7$, and having the combinations close together, so that it will include a wide angle. The focus of the particular lens shown was about 12 inches. The subject was a group, the members of which had been arranged in a straight line. The size was 12×10 , and the lens had been used full aperture, the exposure having been made with a shutter. There was absolutely no perceptible difference in definition between the central and the marginal figures.

The instrument is, in fact, a rapid wide-angle lens, with a perfectly flat field, and is devoid of astigmatism.

Mr. W. K. Burton then showed Dallmeyer's newest form of tele-photographic lens. If he had known that Mr. Kajima was going to disappoint them in the matter of his promised views of Fuji, he (the speaker) would have brought samples of the work of the new lens, and have given a full explanation of its working. This he would do at the next meeting. In the meantime, he would only say that the new lens seemed to reduce tele-photography to the greatest simplicity it could be reduced to. Mr. Burton also showed some work with Edwards's orthochromatic plates, and showed the yellow screen that he used. The screen was made simply by coating "patent plate" with a solution of gelatine and picrate of ammonia. The screen was placed in actual contact with the plate, and this, he stated, was the right, and the only right place, for a screen when using dry orthochromatic plates. The results were much better than with a screen of optically ground glass near the lens. Picrate of ammonia was of the exact color wanted for orthochromatic work, the curve of absorption nearly corresponding with the curve of sensitiveness of bromide of silver. Then there was the ease with which screens of the kind he showed could be made. Mr. K. Arito had coated half a dozen of them, of different depths of tint, in half an hour.

Messrs. W. K. Burton and M. Kondo then gave a demonstration of the "Carbon," or pigment process, (which will be found in another page of this issue).

After Messrs. Burton and Kondo had finished their demonstration, members of the Society who had never worked the carbon process were invited to try their hands in developing a number of exposed prints that remained over. This several members did, with perfect success, demonstrating the ease with which the process may be learned.

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

CALIFORNIA CAMERA CLUB.

ANNUAL MEETING.

The annual meeting of the California Camera Club was held in the Club Rooms, Academy of Sciences building, April 4th. Reports from the officers were read, showing the condition of the Club. The president's remarks were of a general nature, as he left the details to the other officers. He called attention to the social aspect of the Club as something which would not be touched upon by the latter, and advised an increase in the number of smokers and ladies' nights, which have proven so pleasant the past year.

The Secretary's report showed that, in spite of the dull times the Club holds its membership well. There are now on the roll some 400 members of the various classes. The Treasurer announced cash on hand \$550.00.

The library of the Club is now in fine condition. During the past year it became necessary to double the shelf capacity. For two years the Board of Directors have appropriated a fixed sum each month for the purchase of new books. This has been expended with excellent judgment by the Librarian, and the Club now owns over 200 bound volumes, covering every branch of photography. Every first class photographic magazine published in the English language is kept on the tables.

During the year the Club has given twelve lantern slide exhibitions, free to members and their friends. These lectures are given in a hall seating over 1400 people, and yet late arrivals are always compelled to stand. The Club also gave an exhibition mostly of members' work, in the form of a Christmas Festival, for the entertainment of the poor children of San Francisco, in conjunction with "The Examiner." The Annual Pay Show, consisting entirely of members' slides, was given in December, and netted the Club \$750.00. The success of these lectures is due to the regular exhibition committee having them in charge.

One of the most interesting reports was that of the House Committee. The developing rooms have been re-modeled and incandescent lights introduced into them and all the rooms of the Club. An arc light of 6000 candle power has also been fitted in the bromide room for the enlargements and lantern slides. An entirely new room, fifty feet by eighteen, has been erected on the roof of our present quarters. Ten feet of this is partitioned off for printing purposes and allows sunlight at all hours of the day, the remaining space forty by eighteen, is used as a portrait studio. It has a fine north side light and a sky light, and dressing and developing rooms are attached. A large part of the Treasurer's surplus is to be immediately expended on backgrounds and other accessories. When these are in place very few professionals will have as fine an operating room, or as many conveniences for all sorts of photographic work as the members of the California Camera Club. We shall be pleased to put these rooms at the service of members of other clubs visiting the city.

The election has excited great interest, and the largest vote in the history of the Club was polled. Most of the contests were very close, but a count of the ballots showed the election of the following directory:—

Chas. Albert Adams, President; H. C. Tibbitts, First Vice-President; W. J. Street, Second Vice-President; C. F. Cormack, Secretary; Geo. W. Reed, Treasurer; H. C. Owens, Librarian; (unanimous re-election) C. S. Close, Corresponding Secretary; W. E. Goodrum; W. B. Webster; T. H. Jones; F. W. Fuller.

After passing a vote of thanks to the old officers the meeting adjourned.

COMING EVENTS.

THE Annual convention of the Photographic Association of Canada, at Toronto, Oct. 30th, and Nov. 1st and 2nd. A. M. Cunningham, Hamilton, President. E. Poole, St. Catharines, Secretary.

ANNUAL convention of the Photographic Association of America, to be held at St. Louis Mo., July 24th to 27th. Full particulars can be obtained from J. Ed. Rosch, St. Louis, Mo.

THE 39th annual exhibition of the Society of Great Britain, will be held in the gallery of the Royal Society of Painters in Water Colors, 5a Pall Mall

St., London, E., from Sept. 24th, to November 14th. Exhibits must be in by Sept. 12th, entry forms supplied by the assistant secretary, Mr. R. Child Bayley, 50 Great Russell St., London, W. C.

AN International Photographic exhibition, will be held in Arnheim, Holland, July 14th to 29th next. Application form and programme can be obtained from secretary. Two champion Gold medals, besides other medals, diplomas etc., will be awarded.

OUR SECOND COMPETITION.

\$400 IN PRIZES

The second competition, conducted under the auspices of the CANADIAN PHOTOGRAPHIC JOURNAL, with the valued co-operation of the following leading manufacturers: The Eastman Kodak Co., The Rochester Optical Co., The Gundlach Optical Co., The Cramer Dry Plate Works, The Bausch & Lomb Optical Co., The Prosch Mfg. Co., The Manhattan Optical Co., Mr. John Carbutt, The Stanley Dry Plate Co.

The prizes offered represent the latest achievements of the leading manufacturers of the day, and should make this competition one of the most interesting ever held in the photographic world.

Read the rules carefully, and remember that each entry must be accompanied by a coupon, which will be printed each month.

Judges will be announced later. This competition will close July 31st. "*Are you in it.*"

LANDSCAPES.

(With or without figures.)

CLASS A (5x7 or larger)—best set of three, 1st Prize: Bausch & Lomb 6½ x 8½ Rapid Universal Lens (a lens with a national reputation), 2nd Prize: Bausch & Lomb Diaphragm Shutter, the handsomest shutter made. 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

CLASS B (under 5x7)—1st Prize: 10 dozen "Stanley" Plates. 2nd Prize: 6 dozen "Stanley" Plates. 3rd Prize: 4 dozen "Stanley" Plates.

This will be the new "50 time" Stanley. The quality and speed of which is unsurpassed.

MARINES.

CLASS C (5x7 or larger)—1st Prize: Prosch & Columbian Triplex Shutter, in aluminum, a great shutter capable of great work. 2nd Prize: Prosch Storage Flash Lamp, unequalled for flash-light work. 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

CLASS D (under 5x7)—1st Prize: Manhattan Optical Co.'s "Folding Night Hawk" (the latest addition to the "folding" class and a good one). 2nd Prize: Manhattan Optical Co.'s "Ordinary Night Hawk" (always ready for work).

GENRE PICTURES.

CLASS E (best set of three, any size)—1st Prize: Rochester Optical Co.'s Folding Premo Camera (a dainty camera for hand or tripod, elegantly made, and capable of the finest work). 2nd Prize: Rochester Optical Co.'s Premier (one of the best cameras of its class). 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

GROUPS.

CLASS F (best set of three, any size)—1st Prize: Gundlach Optical Co.'s 5x8 Rapid Rectographic Lens (a very high grade lens, having 3 different foci). 2nd Prize: (to be announced). 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

PORTRAITS.

CLASS G (best three poses showing instantaneous work on the Lightning Brand Cramer Plates, any size)—1st Prize: Two-thirds of case of Cramer Plates (Lightning Brand). 2nd Prize: One-third of case of Cramer Plates (Lightning Brand).

CLASS H (best exhibit of three photographs, any size, made on Cramer Isochromatic Plates—demonstrating, by comparison with three photographs of same subjects on ordinary plates, the superiority of Isochromatic Dry Plates for certain classes of work)—1st Prize: Two-thirds of case of Cramer Isochromatic Plates. 2nd Prize: One-third of case of Cramer Isochromatic Plates.

CLASS I (best exhibit of one portrait photograph, any size, showing most points in posing, lighting and use of harmonious background, out of a possible 30 points)—1st Prize: 8 dozen Carbutt Orthochromatic Cabinet Plates, sens. 27. 2nd Prize: 4 dozen Carbutt Orthochromatic Cabinet Plates, sens. 27. 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

ENLARGEMENTS.

CLASS J best enlargement—1st Prize: 8 dozen Carbutt 6½x8½ Orthochromatic Landscape Plates, sens. 23. 2nd Prize: 4 dozen

Carbutt 6½x8½ Orthochromatic Landscape Plates, sens. 23.

PRETTY CHILDREN, GRACEFULLY POSED.

CLASS K (best set of three, any size)—1st Prize: 10 dozen Stanley Plates. 2nd Prize: 6 dozen Stanley Plates. 3rd Prize: 4 dozen Stanley Plates. (The popular dry plates manufactured by the Stanley Dry Plate Co., of Montreal.)

LANTERN SLIDES.

(Three slides in each class to constitute a set.)

LANDSCAPE.

CLASS L—1st Prize: 7 dozen Carbutt Lantern Plates. 2nd Prize: 5 dozen Carbutt Lantern Plates.

MARINE.

1st Prize: 7 dozen Ilford Lantern Plates. 2nd Prize: 5 dozen Ilford Lantern Plates.

ANIMALS.

1st Prize: 7 dozen Eastman Lantern Plates. 2nd Prize: 5 dozen Eastman Lantern Plates.

ANSWERS TO CORRESPONDENTS.

Arrangements have been made with a photographic expert of acknowledged ability, whereby our readers may have the benefit of his experience, through this column, absolutely free of charge. Queries must be received by the first of the month to ensure their appearance in the current issue.

F. H. G.—You should have no trouble in taking your camera across the line—simply state that it is your personal property.

REX.—You will find address of The Autocopyist Co., in our advertising pages this issue.

JOHN T.—The photographs are very good indeed, those in which the color screen was used, seem a trifle under-exposed, owing probably to the fact that you did not fully realize the difference in length of exposure necessitated by use of the screen.

THE FIEND.—1. The outfit you mention is all right. 2. The fare (return trip) is \$24.50. 3. Our competition is open to you, and all amateurs, it does not matter where you send the entries from.

X. Y.—For a general metol developer, try the following:

	A.
Metol	6 grains
Sulphite Soda	60 "
Water	1 oz.

	B.
Water	1 oz.
Carbonate Soda	50 grains
Bromide Potassium	1 "

For use take equal parts with 1 or 2 times water, according to exposure.