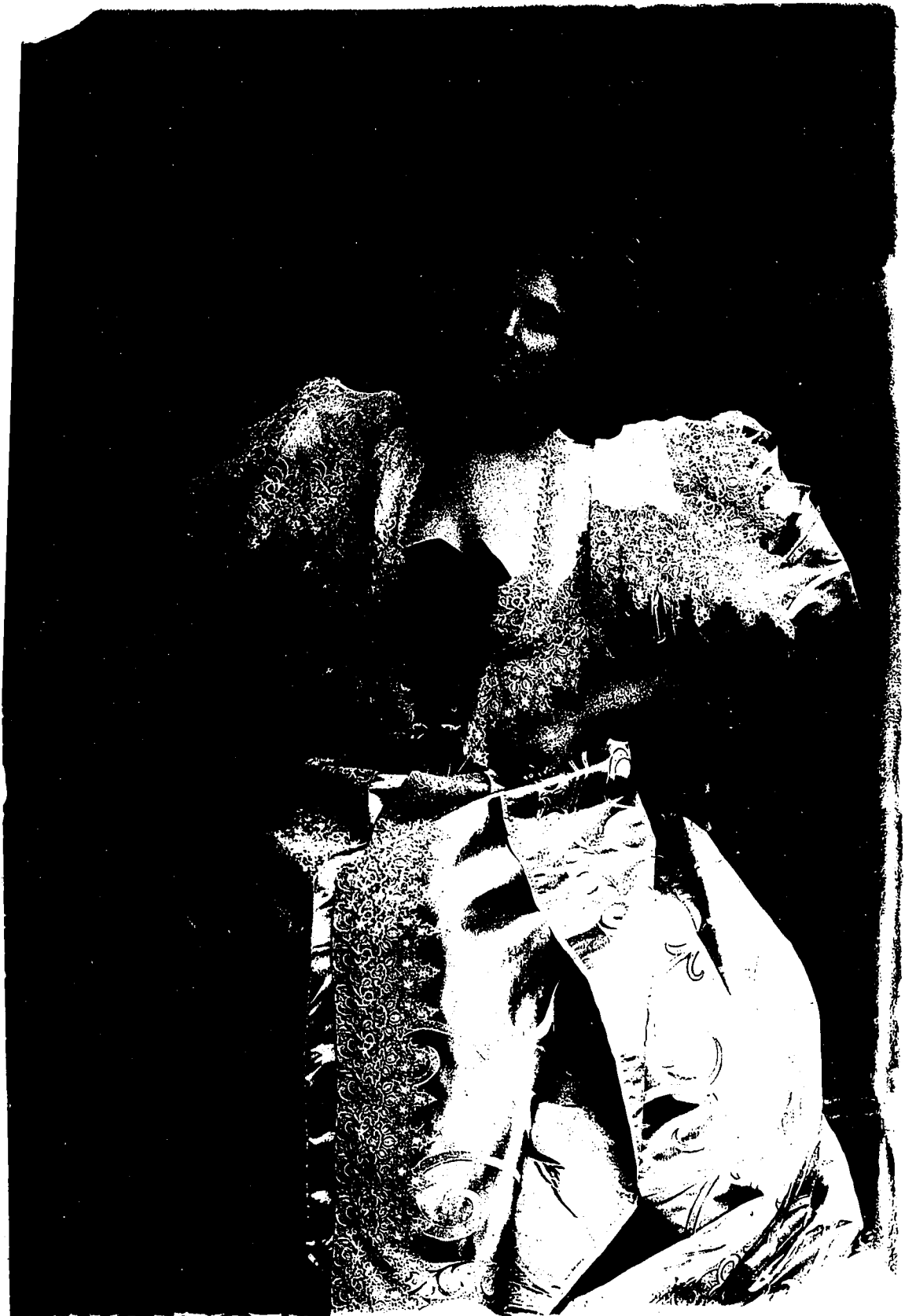

EMMA EAMES.

Negative kindly loaned by Mr. F

THE

CANADIAN PHOTOGRAPHIC JOURNAL.

DEVOTED TO THE INTERESTS OF THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

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THE

Canadian Photographic Journal

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GEORGE W. GILSON, - - EDITOR

THE MONTH.

"**The** very waywardness of children ought to be of assistance to the photographer rather than the reverse, so conducive is it to the production of picturesque results. Children lend themselves to the production of pictures in a way that adults rarely, if ever can, and that this fact is grasped by artists can readily be seen by a visit to any picture gallery, by reference to the works of Millais, or the numerous presentation pictures which fill the windows of the booksellers' shops at this season of the year."—C. Brangwin Barnes.

We have lately had quite a number of inquiries regarding the coming convention of the P. A. of A. This early interest would point to a large attendance of Canadians at Chautauqua in June. For the benefit of our readers, whom we judge are largely interested in the P. A. of A. convention, we give the programme and prize list of the convention as far as now arranged. Any further information may be obtained from the Secretary, Mr. J. Will Kellmer, Hazleton, Pa. The Committee have done a good thing in dividing the country up into sections, thus enabling photographers of, say, the Eastern States, whose work is somewhat similar, to compete among themselves, while those of the West, where styles and methods are somewhat different, meet their more direct competition in the battle for supremacy. The Eastern division embraces the Dominion of Canada, and will therefore be the more interesting to our people. It is to be greatly hoped that our good workers will begin at once to see that Canada is fittingly represented.

The New South Wales Government printing office has recently produced a photograph 26 feet long by 6 feet wide. The print gives a view of the annual show of the Royal Agricultural Society at Sydney. It was taken on eight plates 15 inches by 12 inches in size, and enlarged on bromide paper. The photograph is claimed to be the largest ever produced, exceeding in size a view of Sydney which was exhibited by the same people at Chicago, which measured 24 feet in length.

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Many a good photograph, says the Australian Photo Journal, is rejected by the judges at exhibitions on account of the atrocious or outrageous frame that surrounds it—while even among the accepted, how seldom it is that one sees a photographic picture that has an absolutely appropriate and becoming setting. The exhibitor who can make his own frames, showing taste in selection of material and design, has an immense advantage over the competitor who, following the supposed fashion of the hour, or on the glorious principle of laisser faire, leaves the whole matter to a man who is possibly little more than a jack carpenter.

❁

One of our esteemed exchanges, the Photographic News, of Tokyo, Japan, reproduces in half-tone one of the direct photographic prints that lately graced a number of the CANADIAN PHOTOGRAPHIC JOURNAL. The print was on Brown & Palmer's paper, and the negative by Millikin, Toronto We are sorry that owing to our early education, as regards the Japanese language, being sadly neglected, we are unable to read the "notice" of the illustration. The half-tone work, done by a Tokyo process firm, is exceedingly good, in fact, far ahead of most work coming to us in foreign publications, and emphasizes the fact that the Japs are a progressive race.

❁

The members of the Montreal Camera Club met recently for the purpose of listening to an address by Professor Cox, of McGill University, on the cathode or X rays. In speaking of Roentgen's famous discovery, Professor Cox bore testimony to the importance of the preparatory work of Geissler, Puley, Leynard, Crooke and others. The discoverer himself had formulated a theory that the rays were probably the longitudinal vibrations of light, which were known to exist, but the existence of which had hitherto remained unproven. Prof. Cox was, however, doubtful if this were the correct solution of the discovery; he was rather inclined to think that this could scarcely be correct, as if it were, the Montreal professor failed to see how the same rays could not be got in common light. It was more probable that they were electrostatic waves, travelling outward though space. The lecturer believed that the discovery would greatly facilitate ordinary photography, as the time for exposure might be considerably curtailed. He did not, however, believe that it was possible by the new photography to obtain pictures of the brain, because the bones of the skull, which were

about one-eight inch thick, would have to be penetrated twice by the rays, and they would give a black shadow. He believed, however, that the main interest of the discovery lay in the fact that scientists might learn more regarding the nature of heat and electricity.

A Meeting of the Executive Committee of the Traill Taylor Memorial was held lately at the rooms of the Royal Photographic Society. Their first act was to exercise the power given them of adding to their number by inviting Mr. R. Child Bayley to join in their deliberations. After long and careful consideration of the various suggestions that have been made with regard to the form the memorial should take, it was decided unanimously that it should take the form of a lectureship in connection with photography, and that the lectures should be delivered in London, or in the provinces, according to circumstances, and as the controlling body for the time being might decide. It was further resolved that the fund should be administered by a committee to be elected triennially, and to consist of an equal number of London and of country members; the first committee to be appointed by the General Committee of the fund. The strongest desire was expressed by the Committee that it should be understood that it was their intention, as far as possible, to provide that the benefits of the fund should be made available for country photographers as well as London ones, and that country photographers should be fairly represented on the governing body. Until some idea could be formed of the amount of money likely to be subscribed, it was, of course, impossible to discuss details of the application of the funds, but a hope and belief was expressed that the Committee would have a sum of not less than £500 to deal with.

WHAT IS GAINED BY THE COMPETING ARTIST AT A CONVENTION WHO DOES NOT WIN A MEDAL.

By C. M. HAYES, Pres. P. A. of Mich., Treas. P. A. of A.

The benefit derived from making an exhibit of one's work, in any field of science or art, whether the exhibitor obtains meritorious mention or not, is so great that it would seem as if a discussion of the basic principles were unnecessary; but there are some who have not been willing to admit this gain—some who say that they are not repaid for the time and labor put upon an exhibit, where nothing is derived in the way of flattering prizes or notice by the public.

Let us take the question for a moment, away from any particular line of art, and see how far such a statement is wrong. In the first place, human knowledge is but experience, and the very first principle of experience is in comparison. The finite can know nothing of the infinite because he cannot comprehend a state that is limitless—his own ex-

perience being limited. If one photographer, to return to our own best-known branch, could never see the work of another, he would be unable to discern wherein his work was susceptible of improvement, or wherein he had made a failure of a certain thing that, easy in itself when seen worked out by someone else, is worth thousands of dollars in the course of a business life.

In its simplest form, competition is but comparison systemized, and whether one, by that systematic comparison, is decided best or not; whether, in other words, he wins a prize or not, he has had the benefit of seeing those comparisons; and unless he is so egotistical that he will not see good in others' work, he is sure to be a gainer. The manner of appointing the judges is such that there can be no question of unfairness. This article is, however, not intended for the prize winners, but for those who have exhibited in the past and will, at the coming sixteenth Convention of the Photographers' Association of America.

From the very inception of that exhibit, there is a chance for improvement; the comprehensive workman endeavors to excel his best previous work, and in the study and labor he evolves something of merit that he never had before. He is striving after something, and that very striving means advance. It is unfortunate, if you will, but true, that one cannot stand still; it is always either progress or retrogression. Unless one aims for something ahead, one lives in the past, and in that living becomes a part of the past.

With the exhibit ready, there is another gain; one mind cannot know it all, and in the multiplicity of minds there is much learning, and in comparison much experience. Go to the convention with your exhibit, and watch the manner of the people who view it. You need no judges to tell you what group attracts, and your artistic eye, unless wilfully blinded, will in a measure tell you why. That is the effect, that the treatment, that the lighting, and that the posing that they liked; and those are the points, if improved, by which you will add to your exhibit next year. You may not get a prize, but you have what is better—the reason why you failed to win. Knowing these reasons, you are then in position to win not only what you covet at these annual displays, but those more substantial marks of public esteem—dollars and cents.

Do not flatter yourself that the public is ignorant of good pictures and their points, for if you do you will make a serious mistake. The public does know the value of artistic work, and those who would cater to the public must recognize it. The days of the old perambulating picture gallery, drawn round by a sorry-looking horse, are everlastingly gone, never to return, and the reason is the improvement. Even the most dense mind now refuses to be satisfied with the hack work of the old time. Would you know why it is? Would you seek the real reason? It is easy to find. For sixteen years the photographers have been educating themselves in their art through conventions, and unintentionally they

have accomplished a much greater work, and have at the same time educated the public to a standard of work and art that it would not have known but for this condition.

It was not the prize winners who did this—not at all; but rather those men who year after year labored on, exhibited every year, and took back home with them ideas which the public mind, comparing the artist's work with that of the novice, readily recognized as valuable, and forced the other man, the one who would not thus learn—the old fogy—out of the business. By the same comparison which you learned, the public was taught, and they had not those delicate and true opportunities of the man who sees his work side by side, it may be, with that which wins the first prize.

I was much struck, on the potency of exhibiting without winning, by the course of a young photographer of my acquaintance. He has been in the work but a few years, and I remember how I laughed at his first exhibition. It was laughable. The young man was there—has been in every convention; and only a few days ago when I say the improvement of the past year (for I had noticed improvement almost monthly), I was impressed by it, and asked him if he intended to make an exhibit this year. He said he certainly did—he intended to continue at the same school at which he had learned so much, namely, the conventions and competitive exhibits, and added with considerable earnestness, that he should consider himself not only foolish from a business standpoint, but an ingrate also, not to aid in the exhibition of the Association which had done so much for him. That man will one day be a medal winner, and simply add another living example to the good that comes from non-winning competition.

PHOTOGRAPHERS' ASSOCIATION OF AMERICA.

MINUTES OF THE EXECUTIVE COMMITTEE.

The meeting called to order by President Bellsmith, Treasurer Hayes and Secretary Kellmer present. The minutes of the fifteenth annual convention held in Detroit, Mich., were read and adopted. The resignation of Second Vice-President W. J. Root was received and read, and on motion, accepted.

President Bellsmith appointed Mr. George T. Bassett, of Indianapolis, to fill the office of Second Vice-President, which appointment was confirmed by the Board. Moved by Mr. Bassett and seconded by Mr. Hayes, to empower the Secretary to collect outstanding bills for floor space at Detroit Convention, amounting to $290. Carried.

Moved by Mr. Hayes, and seconded by Mr. Bassett, to print two thousand copies of constitution and by-laws in pamphlet form, with the addition of changes in constitution made at Detroit Convention, with a list of officers and members, and to solicit advertising matter from manufacturers and dealers for it, and that a copy of each be mailed to every member of the Association. Carried.

Moved by Mr. Bassett, and seconded by Mr. Kellmer, that Mr. Hayes, Treasurer, shall settle bill of the Biglow Flash Light Machine in the most satisfactory manner possible, and report same to Secretary.

Moved by Mr. Bassett, and seconded by Mr. Hayes, that the Sixteenth Annual Convention of the Photographers' Association of America be held in the auditorium at Celoron, Chautauqua Lake, June 22nd to 27th, inclusive. Carried.

The reason for holding a convention at this early date was decided upon by the Committee on the assurance of Mr. Broadhead, the President of the Celoron Amusement Company, that this time of the year will be the most pleasant, and that there will be far better accommodation for visitors at that time than later in the summer.

Resolved,—That the territory covered by the Photographers' Association of America be divided into four sections, for the purpose of encouraging competition.

The divisions will be known as the Eastern, Western, Middle and Southern. Each division will have a separate set of prizes in all classes, and the winning exhibits of the first prize in Genre and A classes in each of these respective divisions, will be at once entered to compete for a "Grand Portrait" and "Grand Genre" prize.

EASTERN DIVISION.

The following States: Maine, New Hampshire, Vermont, Massachusetts, Connecticut, Rhode Island, New York, Pennsylvania, Maryland, District of Columbia, New Jersey and the Dominion of Canada.

WESTERN DIVISION.

Washington, Oregon, Minnesota, California, Idaho, Utah, Arizona, Montana, Wyoming, Colorado, New Mexico, Nebraska, Kansas, Missouri, Indian Territory, Texas, North Dakota, South Dakota, Nevada and Oklahoma.

SOUTHERN DIVISION.

Arkansas, Louisiana, Mississippi, Alabama, Virginia, West Virginia, Delaware, Tennessee, Kentucky, North Carolina, South Carolina, Florida and Georgia.

MIDDLE DIVISION.

Wisconsin, Iowa, Michigan, Illinois, Indiana and Ohio.

Members of the Photographers' Association of America to compete in their respective divisions in the following classes: The first prize winners of Genre class in each division to compete for a grand prize to consist of a bronze figure-piece. The first prize winners of each division in class A to compete for a grand prize to consist of a silver loving cup.

The exhibits winning the grand prize in the Genre and A classes to become the property of the Association for the purpose of forming a permanent exhibit.

This plan affords the possibility of a member's work meeting with a just award, by virtue of competition with the fellow-fraternity of his own section of country, without interference with the work made by members in foreign territory with whom they do not compete or meet in their regular business relations.

In addition to this it encourages all sections of the country to competition

and progress, inasmuch as the grand portrait and grand Genre prizes are awarded by a competent selection of the best work culled from only the first prize winners of the various divisions of territory, and gives each section equal chance in winning the two grand prizes.

List of Prizes.

Genre Class.—Three pictures, 13 inches or larger, on any matt surface paper, subject to be chosen by the photographer; the title to be appropriately inscribed on each picture. To be framed at the discretion of the exhibitor, with or without glass. One gold medal.

Class A.—Twenty-four pictures, six pictures to be 16 inches or larger; one gold medal, first; one silver medal, second; one bronze medal, third, and one diploma, fourth.

Class B.—Six pictures, 13 inches or larger; one gold medal, first; one silver medal, second; one bronze medal, third, and one diploma, fourth.

Class C.—Twenty-four pictures, 10 inches or smaller; one silver medal, first; one bronze medal, second, and one diploma, third.

Class D.—A rating competition—Twelve cabinets only. First prize, one silver medal; and to all receiving twenty-one points or over, a bronze medal.

Class E—Landscape with or without figures; marine views or interiors, six pictures, 13 inches or larger; one silver medal, first; one bronze medal, second, and one diploma, third.

Class F.—Landscape, with or without figures; marine views or interior, twelve pictures 10 inches or smaller; one silver medal, first: one bronze medal, second, and one diploma, third.

Class G.—Combination pictures—three combination prints, size to be left to the discretion of photographer; one silver medal, first; one bronze medal, second, and one diploma, third.

Class H.—Twelve commercial pictures; one silver medal, first; one bronze medal, second, and one diploma, third.

Class I.—Most tastefully arranged exhibit; one diploma.

Class J.—Foreign exhibit; best collection of photographs, any size, framed or unframed, to be delivered to the Association free of charge; one gold medal, first; one silver medal, second; one bronze medal, third; and one diploma, fourth.

Rules and Regulations.

1. All competitors must be members of the Association.

2. Exhibitors cannot compete in more than one of the following classes: A, B, C or D. All photographs for Association prizes must be made from negatives taken since the last convention.

3. One dimension given applies to either length or breadth of pictures in all classes. This rule applies to the size of the print and not the mount.

4. Should any exhibitor or exhibitors use his or their influence in any way, directly or indirectly, with the judges during their term of office in favor of any exhibit, it shall be the duty of the judges to strike their exhibit or exhibits from the list. All exhibits must be framed, with or with-

out glass. The Committee suggests a one-inch oak frame.

5. Ten marks to be the highest given for any one point, consequently thirty points is the highest that can be given to any one picture.

6. All exhibits must reach Jamestown, N.Y., in care of Photographers' Association of America, by June 15th.

7. Entries for art department to close positively June 10th. No space will be allotted after that day. Applications for space in this department must be made to George T. Bassett, No. 40 North Illinois Street, Indianapolis, Ind.

8. All art exhibits must be sent to George Steckel, First Vice-President Photographers' Association of America, Jamestown, N.Y., and all charges prepaid.

9. Exhibits for stock department to be shipped to J. Will Kellmer, Secretary of Photographers' Association of America (charges prepaid), Jamestown, N.Y., and must be placed in position by 10 a.m., June 22nd.

10. Have your box covers screwed instead of nailed; put your home address on under side of cover for return of pictures; put screw eyes and picture wire in box and ship your exhibits early.

11. All boxes and packages will be accepted at any time previous to the Convention, so that photographers need not feel any uncertainty about the safety of their goods. No exhibits will be allowed to be removed from the hall until the close of the Convention.

12. All these rules and regulations will be strictly adhered to.

APPOINTMENT OF JUDGES.

1. Three judges to be appointed for each division by the Executive Committee, and their identity to remain unknown until after the awards are made.

2. Three judges to be appointed for the "Grand Genre," the "Grand Portrait Awards," the foreign and most tastefully arranged exhibit by the Executive Committee.

JANUARY 22nd, 1896.

Meeting called to order, President Bellsmith in the chair. Report of the Secretary for 1895 read. On motion of Mr. Bassett and seconded by Mr. Hayes, to accept same. Carried.

Report of Treasurer for 1895 read and account audited by President Bellsmith and the Secretary. On motion of Mr. Bassett and seconded by Mr. Hayes, adopted as read.

A proposition was received from Mr. Broadhead, President of the Celoron Amusement Company, offering to rent the Auditorium, including band and all privileges, for $300.00. On motion of Mr. Bassett and seconded by Hayes, proposition was accepted, and the Secretary was instructed to inform Mr. Broadhead by letter of acceptance of the same. Carried.

COMMITTEES.

President Bellsmith and Mr. Hayes, Committee on Railroads; Committee on Medals and Grand Prizes, President Bellsmith and Mr. George T. Bassett.

The bond of Mr. Hayes, Treasurer for 1896, was accepted, his bondsmen being Mr. George H. Russell, of

ENGRAVED FROM HALF-TONE NEGATIVE ON

Detroit, Mich., President of the State Savings Bank, and Mr. George R. Angell, Detroit, Mich., Cashier of the City Savings Bank, of Detroit.

COMPARISON.

By F. M. S.

Ask a photographer what he understands by "a good sitter;" his reply will not be what you expected. He will not tell you that a good sitter is one who sits still, nor one who is graceful in movement. Neither will he tell you that he considers only those sitters worthy of the appellation "good" who pay ready money; no, though the outside world is inclined to think that, owing to the variety of the features and ways of his customers, the photographer's paths are laid in pleasant places. There is one thing almost beyond the power of human endurance, which has become so monotonous that its effect on the photographer and his work cannot help but be injurious. What is it the photographer dreads when the sitter seats herself in his chair? It is not that the slight nervousness of his patient troubles him; he knows by long experience how to get rid of this. It is not that he is in doubt as to the best view of his sitter's face—experience has taught him to see this with half an eye. It is not that he is in doubt about his exposure or his development, for the portrait photographer can "feel" the light, just as others feel the heat of the sun or of a fire. Then what is it which he dreads in strange sitters? It is this—"Being photographed always reminds me of a visit to a dentist," and only those sitters who do not make this comparison does he consider good ones. Why should such a simple statement rouse his ire? Because he does not like to think that photographers are fools compared to dentists, which he knows is too true, for dentists, unlike photographers, are wide awake to their own interests, while the latter are so deep in their lethargy that the shrillest blast will not rouse them. No longer ago than November 21st of last year, Mr. Hubert tried to wake up his slumbering brethren in these columns, but if they wakened up to read they feel asleep quickly, for no response came from one of them. In a contemporary another knight recently sounded the alarm with a like effect. Compare this to what the dentists have done. Taking up to-day's paper we read that a person was fined £10 and costs for calling himself a dentist when he had not been registered under the Dentists' Act of 1878. Just imagine anyone being had up before a magistrate for calling himself a photographer who was not one. Why, the advertisements teem with men seeking situations who in many cases, from their own showing, are not competent. If every photographer had to be registered, what a capital thing it would be for photographers' assistants, for they would no longer have to compete with the incompetent.

In the last volume of Modern Painters is written: "Government and co-operation are in all things the laws of life; anarchy and competition the laws of death." Can we get any help from Mr. Ruskin's words?

Government is a thing unknown to photographers. They never had a ruler. If their business is ruled at all, it is ruled by the man who does the largest trade at the least profit, and who, when he has sucked the orange dry and half ruined the resident photographers, passes on to spoil another district. Every photographer makes his own laws and rules as he thinks they will benefit himself, or rather as he thinks they will hurt his brother photographer.

To be sure, photographers did, a few years ago, see that it was to their disadvantage to live in a state of anarchy, and the National Association of Professionals was formed, but somehow or other its rule was never recognized. Either photographers were loth to give up their freebooting, or the rules which were made were not strong enough to bind together what Mr. Hubert calls such a lot of "ardent spirits." Cutting prices was, if we mistake not, the principal thing. The Association was going to put its foot down when it got to its feet, but it did not stop members from evading this rule when it could be done to their own personal advantage. Seeing how united photographers are with regard to copyright, it is to be regretted that the rest of their business is not conducted with equal unity.

With a governing body co-operation would be easy, and competition, as it is understood to-day, would soon be a thing of the past. We do not go so far with Mr. Ruskin as to say that all photographers should be compelled to charge the same price for their work, so that all who did bad work would have to drop out for want of customers, but as long as the public sees that photographers are cheapening their own wares, what confidence can they have in any member of a trade which is continually sliding downwards.

Only in one branch of the business do we see any stability; those who work for the trade keep to their prices. In many cases, especially for small quantities, they charge more than many a photographer, who thinks he gets good prices, gets from his customers. A photographer has only to be laid up for a few weeks, or have to put his printing out for a short time, to find that the margin of profit is absurdly small. Unless the profits of trade printers are very great, and considering the excellence of the work done we do not for a moment think they are, one of two things must follow, either the average photographer gives his customers much bad work, or he underpays his assistants. As we said before, owing to the glut of assistants who know very little about their work, those who do know suffer in consequence, yet assistants when they tried to combine were as unable to do so as their employers. Other craftsmen conduct their trades to the mutual advantage of all. Even process engravers, who have only been in existence a few years, are doing what photographers ought to have done years ago. Some of the remarks made by the president of a recent meeting of process engravers, Mr. Boutall, are so applicable to photography that we venture to quote them: "The present deplorable condition of the industry is mainly due to the fact that every man has

been doing what seemed right in his own eyes, paying little regard to the surrounding conditions of the industry as a whole." Mr. Boutall then went on to point out that "the process engraving trade was rather of the nature of an artistic industry, and he considered artistic merit ought to have a very considerable influence, not only on the result, but on the price obtained for it." Just so, but as only one in a hundred cares anything for artistic merit, while ninety-nine out of a hundred do care for cheapness, it comes to pass that the photographer who caters for the ninety-nine succeeds, while the one who tries to please the one fails. We hope that Mr. Boutall will not be disappointed in securing for "artistic merit" that pecuniary benefit he thinks he deserves. We fear he will not, but as he and his friends seem to be nipping disastrous competition in the bud, perhaps he will. Process engravers know comparatively little of wily competition, at any rate they have not yet reached that stage where an enterprising man offers to pay the railway fare of all sitters within a radius of thirty miles. What "artistic merit" could stand against such a tempting bait as that? for even if the photographs should be disappointing, the railway journey will be treasured as a "joy forever."—Photography.

TONING ENLARGEMENTS.

Mr. Geo. Wheeler, in his interesting work on the subject of enlargements, says:

"The question as to whether a picture is improved by toning is one that appeals largely to art taste. That which may be pleasing to one individual is obnoxious to another. All have their preferences based upon early training, association, or prejudice, and when once these are fixed they are not easily moved. In the face of this position it becomes a difficulty to say what class of subjects is better translated into warm tones and which should be rendered in cold tones. Artistic representation may be based on truth, but it is also influenced by fashion, and each worker, exercising his own judgment, must decide the question for himself; only a few indications can be made here.

"Without a doubt some pictures lend themselves admirably to a warm monotone; they become more realistic and approach nearer to a representation of nature than they would if depicted in cold tones. For instance, a setting sun effect is more truthfully rendered as a warm sepia or even a red than it would be if presented as a cold grey or a blue-black. Whenever sunshine is characteristic of the scene, and rays of sunlight are represented throwing oblique shadows over the gables of buildings, or spreading themselves across the footpath as they come through the branches of trees, indicating warmth and color, there can be no error in toning. Occasionally nature is stern and heavy, but she is rarely in that mood when the photographer attempts to depict her features. The representation of figures in Bartilozzi red is simply a matter of fashion, and if it pleases the producer of the picture there is little room for others to complain.

A LESSON IN PHOTOGRAPHY.

By J. S. Climo.

The lens and camera are the pencils of the artistic photographer, and he who assumes to wield them with success must possess certain qualifications to attain that end. If he cannot draw or paint he must be a natural artist in the conception of perfect form, and should possess a correct knowledge of light and shade —indispensable to truth in art—for without this knowledge photographs, more than any other pictures in color or chalks, suffer greatest; and here the school of Rembrandt would be the best study for those who desire to be successful. Lights in indiscriminate patches greatly mar and distort faces and make the beautiful plain and the intelligent coarse looking. The magazines and newspapers of the present day exhibit a great many duplicate copies of photographs made by those who are generally considered master professionals in their line. If these pictures are examined for correctness of lighting and true form, at least three-fifths of the whole will be found wanting in these absolutely necessary elements for perfect likeness. When a true painter studies his model he places it in a light that will more or less divide his subject in light and shade, and so arrange these two essentials that one will not collide with the other (in portraiture) so as not to produce the "accidental lights" that may often, with advantage, be imparted to landscape. A great deal of the harsh effects of photography of the present day is the want of a due appreciation of the materials the photographer is working with. It cannot be denied that the old slow wet plates of the past have left much better examples of brilliance combined with softness and rotundity, than the present day instantaneous plate has generally exhibited. This is because the general operator has not considered the effect of the immense speed of the plate, and has worked on in the same conditions in regard to light as if the plate was slow. The facility of making the picture with such quickness as to throw aside the head rest has tempted the photographer not to use it in many very necessary instances. The quick action, combined with too much light, often makes the picture unfamiliar and wanting in detail as a likeness. The swarthy, sunburned, middle-aged and wrinkled of humanity should have a softer light and longer exposure, and the best effects for these can be produced by this plan only. The same reasoning applies to the flash-light or electric mode of sitting the subject too near or in immediate contact with the fierce rays—all such photos exhibiting still harsher effects than those made in too much daylight. Controlling the speed of the plate by gentle lighting by day, and having large area of surface and further distance from sitter with filtered light for electricity by night, must be the conditions to improve either. But the fact that most operators of electric lighting exhibit daylight specimens as samples must be evidence that electricity is not so easily controllable and consequently not as perfect as daylight, so far, for photography in portraiture. The sit-

ter, too, if properly informed, can aid the photographer. When sitting for a portrait to a painter the artist will try by every means in his power to procure the best general expression of naturalness by versatile conversation outside of the subject of the picture. So should it be with sitters for photographs; the brain should be occupied by thoughts outside of the sitting, and the likeness will develop expressions of animation more in accordance with a living subject than a blank mind would produce.—St. John Globe.

THE RESULT OF THE WATKINS DEVELOPMENT COMPETITION.*

Towards the end of 1894, a paper was read at the Photographic Club, of London, England, by Mr. Alfred Watkins, on the subject of "Timing Development." His contention, amongst others, was that photographers had been mistaken in supposing that they had any considerable power over the gradation of thin negatives by altering the proportions of the constituents of the developer, or by using it more or less dilute. His opinion was, that what they had looked upon as variation in the gradations due to the method of development was due in reality to the presence or absence of fog. The results of his experiments, which he exhibited, certainly showed that he, at any rate, was able to vary the gradations of his negatives only to the very slightest degree by means of varying the quality of the developer.

In the discussion which followed, while a few were inclined to accept this conclusion of Mr. Watkins, the majority, as was natural, were loth to admit its correctness, and thus to confess that the system which all photographers had worked under since the advent of gelatine plates was a wrong one. Mr. B. J. Edwards, who had been Mr. Watkins' strongest opponent, then promised to read a paper, and to show specimens to illustrate his argument at a future meeting.

On the 14th of November following, Mr. Watkins communicated a second paper to the Club, entitled "Development," in which he narrated his experiences with the form of developer which had been suggested by Mr. Edwards, and which was one strong in all its constituents, especially strong in bromide, and also containing citrate of ammonium, a powerful restrainer. Mr. Watkins found "that the use of citrates, or of Mr. Edwards' formula, has no power to alter the gradation when compared with the result of normal development carried to the same printing opacity in the corresponding higher tones, there being no fogging with either development."

Mr. Edwards having made a series of experiments to illustrate his point, sent his results to Mr. Watkins, who made a further communication to the Club, on March 6th, of last year, under the title of "Control in Development; a Reply to Mr. Edwards," in which he clearly lays down the opposing contentions. He says, "Mr. Edwards' case is that the scale of tones in a negative can, irrespective of alteration caused by time of de-

* Specially contributed by "Magog" to the Amateur Photographer.

velopment, be greatly altered by the composition of the developer. My case is that the selection of the developer is only important in so far as it ensures freedom from fog and a convenient length of development."

Mr. Edwards, who had been furnished in advance with a copy of Mr. Watkins' paper, read a reply, but at that stage the matter was left undecided.

Later in the year, Mr. Watkins, with a public spirit, which all who disagree with him equally with those who agree with him must honor, announced that he would organize a competition in order to test the disputed point. The Photographic Club, who were invited to appoint the judges, nominated Messrs. F. A. Bridge and J. B. B. Wellington. Mr. Watkins offered prizes amounting to £10 10s., and the Club, as a body, approved of the conditions of the competition, which were framed solely in the interest of the discovery of the scientific fact. The principal prize of £4 4s. was offered for the greatest difference in gradation obtained by means of modifying the developer. Any method of development was allowable, that is, the developer might be varied in course of development, weakened or strengthened, or any means adopted to attain the end in view.

The object of the competition necessitated that the two plates intended to show the amount of variation in gradation obtainable should be exactly equally exposed, and it was therefore made a condition that they should be exposed as one plate, and divided after exposure. The method or subject of the exposure was left to the competitor, but it was suggested as a convenient way that the plate should be exposed in strips to light for periods in a ratio, say, of 2, 4, 8, 16, 32, etc., seconds.

At a later meeting, Mr. Bridge, one of the judges, announced, as the judges' decision, that the first prize of £4 4s. had been awarded to Mr. B. J. Edwards, of Hackney, and the second of £2 2s. to Mr. B. E. Edwards, of Highgate. The winning negatives and prints from them were passed round, but they required a longer study than there was opportunity for at the meeting to describe in detail. We shall doubtless have a report from the judges, which will be interesting, but in the meantime I give some particulars of one of Mr. B. J. Edwards' pairs of negatives.

The plate (Edwards' landscape) had been exposed to naked candle-light at three feet distance in slips for 4, 16, 64 and 256 secs., and was afterwards divided as prescribed. Developers used:

A.

Pyro	8 gr.
Metabisulphite potassium	8 "
Carbonate of soda	76 "
Bromide of potassium	16 "
Water	1 oz.

B.

Pyro	1½ gr.
Metabisulphite potassium	1½ "
Carbonate of soda	18 "
Bromide of potassium	⅛ "
Water	1 oz.

(A) Highest light appeared in three minutes, followed very slowly by next lowest number.

(B) Highest light appeared in one minute, followed very quickly by other tones.

In the prints from the negatives, the print from A had the highest light represented by pure white paper, whilst the lowest was hardly appreciably lighter than that part printed under the clear glass of the part of the plate protected from light. In B the highest light was also represented by pure white paper, but the part which had been exposed sixteen seconds was the same tint as that exposed sixty-four seconds in A.

The competition has been an interesting, as well as a valuable, one, and we photographers all owe Mr. Watkins a debt of gratitude for his generosity in endowing research in so useful and unobjectionable a manner.

JUDGES' REPORT ON THE WATKINS' DEVELOPING COMPETITION.

We have been given to understand that about one hundred entry forms were sent out to intending competitors, but the actual number competing was only seventeen. Some of these, however, sent in several sets of negatives. In many instances the conditions of the competition were not complied with.

In going over the matter again, at the request of the members of the Photographic Club, we see no reason to alter our award to Mr. B. J. Edwards, or to Mr. Ben Edwards, for the greatest difference in gradation, but we have decided to make a further award of £1 for a similar result to Mr. John Sterry.

We did not find any instance where strongly dissimilar developers had been used, that the gradation was the same. It is worth noticing that, in most cases where strongly restrained developers had been used, half of the plate presented a much more glossy appearance. It is also worthy of note, where two halves were exposed identically, one developed with a normal developer, and the other with a developer much restrained, the latter is quite free from halation, whilst in the former the spaces are eaten up with it.

In some cases the formula given was so complicated that it required very abstruse calculations to arrive at the component qualities. In another case trade developers had been used, the constituents of which were not known to us. Although it was not permitted to use reducing agents, yet one competitor treated an exposed plate to the action of bichromate of potass, which, of course, had the effect of destroying the latent image, and so played the part of a reducing agent.

In those cases where the results were similar, the developer was not of such varying strength as to come under a widely varying developer.

We think the result of the competition open to a new field for further experiment as to the real action of a highly restrained developer.

In the case of the negatives sent us to adjudicate upon, there appears no room to doubt that the scale of gradation has been altered.

J. B. B. WELLINGTON.

F. A. BRIDGE.

F. D. TODD'S ADDRESS BEFORE THE NORTHWESTERN PHOTOGRAPHERS' ASSOCIATION.

Mr. President and members of the Northwestern Photographers' Association:

It gives me exceedingly great pleasure to be with you to-day. The source of this pleasure is twofold. In the first place, it gratifies me to again meet many photographers with whom I have formed very happy acquaintanceship—acquaintanceship that I hope at no distant date will ripen into friendship, and the word friendship is to me one of the dearest words in our language. Next to the satisfaction of being able to take by the hand and look into the eyes of these gentlemen comes the pleasure of meeting with those that are well known to me by name, but whom up to this date I have not had the pleasure of seeing in the flesh.

In the second place it delights me to see so many photographers here for their own sake. To anyone possessed of even ordinary powers of observation, the remarkable birth and growth of these associations during the past two years tell a story in no uncertain way. It clearly demonstrates that at length the fraternity have become keenly alive to the fact that their craft is in danger, and now, after having for years stood aloof from each other, partly from absurd jealousy, partly through sheer indifference, they have become imbued with a wiser spirit, and feel the need of communion with each other, so that in the future they shall present a united front to the world, avoid their past mistakes, and conduct their business on sound business principles.

There is a very old saying, and one whose truth we are apt to be sceptical of when we are prosperous, a saying that sums up a vast amount of human experience in six pithy words: "Sweet are the uses of adversity." During the past few years photographers have truly suffered adversity, and it is now time for them to discover wherein its sweetness lies. Adversity carries absolutely no sweetness for the man who sits down to bewail his hard fate and lets the waves of misfortune sweep right over him until they beat out his very life; but there is a sweetness and a great gain for the man who will up and fight sturdily to maintain his footing, and in due time he will emerge from the struggle stronger and more fit than he was before.

In your efforts to advance your prospects you have wisely seen the benefits to be derived from combination, so that you may profit from each others' experience, and take counsel as to your action in the future. You have formed a strong and, if wisely conducted, a powerful organization, I want to ask you a very pointed question: Having got your organization, what are you going to do with it? Do you mean to make it of practical value, or is it to be merely a mutual admiration gathering? From what I have seen of photographers' associations and from talks and correspondence I have had with the leaders in the art, there is a desire to make them practical and helpful to the utmost possible extent. Your leaders, the men that you recognize

as successful photographers and business men, are anxious and willing to help you. They are men who do not dread competition; they have no envy of success, but have the greatest delight in seeing others do well, and, above all, they want to be able to say with conscious pride, "I am a photographer."

It is humiliating to a man of ability, to a successful business man when he is among strangers, to have to conceal his profession because it stands low in the estimation of the world. Now, is there any reason why photography as a profession should not be honored? Ought there to be anything more ennobling than the ability to reproduce nature; anything grander than to portray the human form divine? Are Millais and Alma Tadema or your own Sargent ashamed of being painters? Does the world hold them in contempt? Then why should one of this country's most successful photographers once remark to me that when travelling he always was most careful to conceal the fact that he was a photographer? In his own town he is respected; financially he is sound; socially he is held in high esteem: artistically he has the respect of artists; but among strangers he would be only a photographer, and he therefore conceals the fact. Why should this be? There is nothing wrong with photography in itself. As an amateur pursuit it is followed by the highest, the wealthiest, the most learned, the most brilliant in every country in the world, and I never yet heard anyone say he was ashamed of being a successful amateur photographer.

No, gentlemen, there is nothing wrong with photography as an art, as a means of recreation or research. Then whatever opprobrium attaches to it as a profession must be due to some of the men who are engaged in it. In arguing on these lines I admit I am becoming, if anything, rather personal, but your presence here to-day indicates that you are aware of the fact that there is "something rotten in the state of Denmark," and that you are anxious to discover what is the canker that is gnawing at your vitals and what remedy to apply. It is the duty of everyone interested in the profession to tell what he thinks he knows to help to diagnose the patient's ailment, to suggest a cure and with the patient's consent to apply it. And it would be miserable to have to confess that this body of men had met together in conclave for three days and had done—nothing.

If you ask me what I consider is the disease that afflicts the photographic profession at the present time, I shall answer in a couple of words, somnolence and atrophy. A disease is not worth talking about unless it has got a decent-sized and almost unpronounceable name, and, like a good doctor, I am careful to be in the fashion.

Somnolence, which in plain English means gone to sleep, is a very serious disease if it continue for any length of time, for there follows it as a natural consequence a wasting of the tissue due to lack of nourishment. Physically this is one of the rarest of diseases, but mentally one of the commonest. In the early stages of life the brain of a human being is

naturally very alert and possessed of an almost insatiable appetite for information. From the moment that a child can talk its mental appetite is simply voracious and omnivorous, and the whole day long its sentences begin with why, what, where, how, and so on. In other words, it craves for knowledge, but too often it gets only information instead, and the brain acquires a depraved appetite, just as one's stomach sometimes acquires an appetite for whiskey. For the remainder of life such a brain is simply a dustbin for information, such as scandal, gossip, tittle-tattle, and the thousand and one trifling matters that surround us all in our daily life. But when the brain has been judiciously guided it still craves for knowledge, and its owner has to dig and search laboriously for facts about natural science, life, and the higher elements of our nature.

When a man has a brain that merely craves for information, the better part of him has gone to sleep, and he is afflicted with mental somnolence. He is thoroughly satisfied that he knows it all, especially in his profession, and he positively declines to seek for more. You have all known him, gentlemen ; he is the man who usually cuts all discussion short by remarking, "I know my business, and have nothing to learn." Whenever a man says that to me, I care not what occupation he follows, I have no further use for him, and would not trust him with the simplest commission. The man who knows it all knows nothing. He is satisfied with commonplace results, and cannot see any difference between them and first-class articles ; in fact, his education was completed at too early a stage in life.

I may tell you that I have had a somewhat longer experience as an educator than as a photographer, and after twenty years I arrived at a definition of education which I will take this opportunity to give to the world. I consider a man to be educated who possesses the power of appreciating differences. If you like you can apply this definition to your own case, and when walking around to inspect the pictures that adorn these walls, if you can appreciate the minute points that go to determine the character of one man's work as compared with another, then I will say you are educated in your profession. But if you merely see that there is a difference, and cannot explain the points clearly to yourself, then your education is far from being complete.

Very many samples of photographic work reach my desk, and once in awhile I mix them all up and see if I cannot sort them out by merely looking at the pictures. Gentlemen, I frankly confess to you that generally I cannot. There is a remarkable uniformity about them, a great lack of individuality that I think would defy almost anyone to do it. This should not be. Every man's work should have about it a something that is a part of himself, that anybody familiar with photographic pictures ought to be able to inspect them without the aid of a catalogue and call off the photographer's name at sight. Some years ago I was fortunate enough to be on good terms with many artists,

and when the local exhibition opened each year I made it a point to inspect it in their company. Not one of them carried a catalogue, and rarely did they look at the signature of the painter. Not a painting of any value was there but carried, to them at least, the artist's name written large all over it. The nature of the subject, the scheme of color, the composition, even the brush marks attested the individuality of the man, and really I fail to see why the same thing should not be in photography.

With your permission let me say a few words on atrophy. When doctors combat a disease they are always on the alert for something more. It is well known to them that most ailments, even trivial ones, are frequently followed by other complaints often more difficult to deal with than the original. These they dignify with the name of sequelæ. Somnolence of the brain is usually followed by atrophy, and in the last stages they go hand in hand. Atrophy means a wasting or withering away due to want of use. If from any cause a particular part of our body is put out of use for a sufficient period of time it loses all power and becomes utterly useless to us. And what is worse, this tendency is passed on to our descendants.

Now, atrophy of the brain is a terrible disease. The individual afflicted with it moves about his daily routine perfectly convinced that he is all right, when for many purposes he is practically dead and does not know it. A shaking up is good for such a man, and I dare say you have often seen it take place. You have known men successful at first in business gradually move backward; when almost extinct they have changed their occupation—because there was no money in it, they generally say—and in their new venture, of which possibly they before knew nothing, be a great success. The fact of the matter is that they were troubled with atrophy of the brain. They knew all about their original business, or thought they did, which is more likely true, and went to sleep. In making their new departure they were fortunately aware they knew nothing, and were on the outlook for knowledge—became wide awake, in fact. They had overcome the disease in time. But let me say, gentlemen, it is perfectly possible to get out of a groove without getting out of a particular business. I frequently express approval of the rolling stone simply because he gathers no moss. And what good does the moss do to the stuck-in-the-mud stone, anyhow?

So far I have been diagnosing a disease that afflicts a great many photographers. If I am to sustain any reputation as a physician I must prescribe a remedy. Fortunately it is brief and to the point. The prescription reads: "Waken up." There is no special instruction about shaking before taking, but I would not be a bit surprised if a good shaking up were rather beneficial than otherwise. I am delighted to say that already many of the profession are wide awake. The mere fact that you are here to-day tells me that you are awake and anxious to do something to fight this dreadful atrophy.

But possibly you do not know

what to do. Suppose we get at it by comparison. Suppose you are a cyclist and that the height of your ambition is to break the one hundred mile record in your state. Would you prepare yourself for it by lying in bed a month before the contest, so that on the day appointed you would be as free from tire as possible? I think not; but for many long months before that day, no matter the condition of the weather, whether you felt tired or fit, you would each day be in the saddle giving yourself the utmost possible exercise. No chance for atrophy of the legs there. So must you do with your brain. No matter how you feel, day by day you must use it. At first you will find study exceedingly irksome, much more than riding a wheel, but, all the same, study you must if you mean to be something better than your fellows. Nor must it be intermittent, something to be done when you feel like it. It must be daily, even though it be but a few minutes, while on the days that nothing is doing in the studio, study is a more profitable means of passing the time than loafing round or gossiping.

Studying may be done in many ways. It may mean reading of books, examination of articles, or conversation with one similarly interested. Each way is good; to adopt them all is best.

Reading a book is but another form of a conversation, and by this method anyone can listen to the words of the ablest men in the world. But let me tell you that reading through a book does not mean that you are studying it. But if you know what is written therein as well as you know how to mix your favorite developer, then I will say you have studied it. Again, let me say that you will not find all that is to be known of a subject in any one book, nor will you find a writer always clear in his explanations at every point. I have been frequently baffled in trying to understand a writer who was so anxious to be exact that he simply clouded his ideas by saying too much, and, on turning to another writer, found the point so clearly and so simply that anyone could grasp it. You see, gentlemen, I am advocating you to possess not one book on photographic subjects, but many. The more books you have the better, but for goodness' sake do not buy them all at once, but as you feel you need them. Some you will read but once, others once in a while; others again will be in your hands almost daily. But one thing I will say, you ought to be familiar enough with the contents of every book in your collection, that when the occasion arises you can turn readily to any particular one for information on a point that interests you.

The best of books can only be up to date of publication, and cannot possibly deal with the future. Theories accepted to-day may be discarded to-morrow, and what was orthodox when the book went to press may be heterodox before it is bound. Therefore a man who wants to keep up with the times must be a reader of another class of literature, namely, his trade journals. A very successful business man, who took a kindly interest in me as a young man in giving me some fatherly advice, said,

"No matter what business you follow, read all the journals that pertain to it, even although you read nothing else." I have followed this advice for twenty years, and to-day I see no reason to change my habit. Even as an amateur I read every photographic journal published in England, and I am more than surprised to find in this country so many professional photographers who do not read even one.

My best advice to you is, read all the journals published in this country and you will never regret it. If you cannot read them all, read as many as you can, but whatever you do, read at least one. The best men in the country, I know, read all the journals; he is a poor man who does not read even one. I care not what his tastes may be, he is bound to find one that suits him. If he have merely an eye for the practical, there is one specially suited to him; if the higher ethics of the art be more to his taste, he can get what he wants; if the more uncommon phases of photography be to his fancy, his taste can be gratified. If price cut any figure, that need not matter. They can be had from 50 cents a year to $4, so there can be no excuse for a photographer being without one. And I have heard it even rumored that some may be had for nothing. Maybe, but I hope all of you here are independent enough to prefer to pay for what you want, and are not asking favors of that kind from anybody. Photography has been cursed long enough by many professing to give something for nothing.

It is always educative to examine objects that bear upon a study, and it is the photographer's duty to never miss an opportunity to study paintings, statuary, other photographers' work, in fact, anything in which nature is represented. Ideas come to us from without; it is but rarely that we ever evolve one from within, and unless a man puts himself into suitable conditions he will never get any new ideas at all. I know photographers in the city of Chicago, who regularly visit other men's showcases to get inspiration, and they are the better for so doing. Even the poorest of men make a hit once in a while, and it is worth one's while to see it.

But a few men in the great mass can live long in a big city, and the man who is outside must adopt other means. What he must do is to get magazines of art and anything else that reproduces pictures. Every man should keep a scrap-book, and in it paste anything that suggests a good pose, and when he finds himself unable to produce a good composition with a particular subject a glance into this scrap-book may help him out. But I hope he will not be a mere slavish imitator, or something worse than atrophy will befall him.

A very excellent place to study other men's work is at a convention, and I compliment you, gentlemen, on being here to-day, and can only express pity for those that are not. I still more admire the man who has had the courage to place his work on these walls, for in so doing he has a magnificent opportunity of seeing how he compares with his fellows, and to many I have no doubt such comparison has been something of an eye-

opener. Such will do better next time. Thrice blessed is the man who knows the depth of his own ignorance.

Conversation is the next and last heading of my subject—conversation with those interested in the same subject. That means, gentlemen, that if there be another professional photographer, or any amateurs in your town, you are, if possible, to be on the best of terms with them, and meet and talk photography with them. I should not be surprised if this is the most difficult medicine of all in my prescriptions to swallow. Why is it that if there be two photographers in a town each is apt to consider the local baker, grocer, druggist and other tradesmen pretty decent fellows, but the other photographer is past speaking about. No word is strong enough to describe him. What's the matter? Does his profession make him a rascal; does it affect everybody the same way, and if so, what is the other fellow thinking? If anyone here is not on good terms with a local competitor, I would advise, make friends with thine enemy quickly. If you don't you will both be sorry. Is the other fellow a miserable wretch that cuts prices? Then pity him, he will need it more by and by. If you can show him the error of his ways in a kindly spirit, do so, but for your own sake don't treat him with disdain. I have known more than one "cut-price" mania brought about by one photographer treating the other meanly, and the other fellow wanted to get even, no matter what happened. What results usually is death to one or both. So be friends with your competitors, and try to go hand in hand. Never say mean things about a rival's work, no matter how poor it is; you will merely hurt yourself with the community, for lots of folks sympathize with the under dog, and while they may not patronize him, as his work is poor, they will pass your door for your disparaging remarks.

Now as to the poor amateur. Be a good friend to him and he will usually reciprocate. I can assure you an excellent method of learning is to teach, and while you are straightening out his kinks you are doing the same thing for many of your own. I know many men say the amateur takes work from them. As to that I will answer, first, that the photographer who cannot do better work than the average amateur has no right to be in the business. Second, that what comes in the amateur's way ought to have been gobbled up by the professional long before. In fact, when amateurs do paying work it generally results from poor business management on the part of the professional, and I am sorry to say there are too many men in the profession that are poor business men.

Speaking of business reminds me that I had meant to say a great deal on this subject, but my remarks are already far too long; so I will content myself with dealing with one point. A year ago I wanted to know the cost of a dozen cabinets, and I wrote to some fifty men for the information, and found but one man able to tell me. I was more than surprised; I was staggered to find that here were a body of men selling an article of their manufacture, and yet

were unable to say what it cost. Is there anyone here to-day who cannot tell what his work costs him ; if so, I would say to him, when you get home make it your first duty to find out.

Well, in the city of Chicago I found one man doing an ordinary class business whose drawings in 1894 amounted to $9,000, and his books showed that a dozen cabinets cost him $2.10 on the average. With such figures staring one in the face, must not a man be far from sane when he starts a war of cut prices? Let me finish my remarks with a little story—a story with a moral. Once I was in the company of an old doctor and a young one. The former had been in practice thirty years ; the latter was just starting. So he asked the old-timer for a few hints as to how he should proceed in order to achieve success. The old doctor said three things were essential to make a medical man successful. The first and most important is the financial question ; a doctor must be prompt in his collections and prompt in his payments. In the second place he should make friends, and not kill them off quicker than he makes them ; thirdly, and least important, that he should know something about medicine.

To sum up all my remarks, I find that a good photographer who is a good business man makes money ; a poor photographer who is a good business man does pretty well ; a good photographer but poor business man is usually not a success ; a poor photographer who is a poor business man is an unmitigated failure. He is the cheapjohn of the profession, the man who is its curse, and every effort should be made to get rid of him. One good way is to educate the public taste, and that you can only do through your work. Elevate yourself, then educate the others, and I really do not see why anyone should not be proud to say, " I am a photographer."

HALIFAX CAMERA CLUB.

Halifax, N.S., has added another to its many clubs. The latest acquisition is " The Halifax Camera Club," which starts with a guarantee of sixty members and the probability that the list will ere long run up to eighty. Twenty-five members signed the roll last evening at the organization meeting which took place at the Halifax hotel. No other city in Canada of the size of ours is without a camera club, and it is a good thing that Halifax is now in line. Rooms for developing purposes and for meetings of the club have been secured in the Hesslein building and will be put in order at once. The club starts under the most favorable auspices, and the next meeting will be held in its own rooms. The officers elected last night are: President, W. A. Henry ; 1st Vice-President, E. A. Wilson ; 2nd Vice-President, G. A. Gauvin ; Treas., B. P. Saunders ; Sec., C. E. W. Dodwell ; additional members of executive, G. H. Jost, A. E. Gentzel.

THE ST. CATHARINES CLUB.

We hear very favorable reports of the new club. A number of interesting meetings have been held lately, and a good deal of enthusiasm prevails. The club is nicely situated, with parlor, dressing room, studio and large dark-room, and things are beginning to look bright for the future of this enterprising club.

MR. BURKE'S DEATH.

TO THE EDITOR.

SIR,—I enclose you some clippings regarding my father's death on 11th January. He had been connected with photography for the past thirty-five years, being in the photo-supply business in this city for the past fifteen years. I will continue the business until arrangements are made to either sell out or take in a partner.

Yours truly,

E. J. BURKE.

LONDON, ONT., March 24th, 1896.

Although the notice of Mr. Burke's death is late in reaching us, we feel we must express our deep regret at his death, and extend our sympathy to his family in their bereavement.

Mr. Burke was well known to the photographic trade in western Ontario, having catered to their wants for over fifteen years at his stock house in London. He was a prominent member of the Masons, having held with honor most of the offices of the lodge. Personally Mr. Burke was of a most genial nature, and a true gentleman of the old school.

BOOKS AND PICTURES.

Modern Magic Lanterns. A guide to the management of the optical lantern for the use of entertainers, lecturers, photographers, teachers and others. By R. CHILD BAYLEY, Assistant Secretary to the Royal Photo Society, London, England.

We have to thank the author for a copy of this most instructive and interesting work. We find it the most complete treatment of the subject that has appeared, well written, richly illustrated, and filling a want that has been felt by almost every user of the lantern, for a practical instruction book that would really instruct. It is a book that we can highly recommend to our readers. It is published by L. Upcott Gill, 170 Strand, London, W.C., at one shilling.

The Theory of the Screen in the Photo-Mechanical Process. By E. DEVILLE, Surveyor-General of Canada. Originally read as a paper before the Royal Society of Canada by the author.

This is probably the most exhaustive treatment of the subject of the screen that has been published. The author has handled the subject in a most masterly manner, giving many points of his own invention, as well as a thorough description of the known "cause and effect" of the screen. Through the kindness of the author we shall give this most interesting article to our readers in our next issue.

The Art Amateur for April appears in the form of a special blue and white Easter number: a new design, incorporated with the old, gives to the cover, which is printed in a range of delft blues, a remarkably effective and handsome appearance. The supplements and the advertisements are also printed in blue. The contents are appropriate to the season of Easter; a beautiful head of the Christ forming the frontispiece. The entire number is permeated with spring motives in every department of decoration.

A well-posed Head

Catalogues Nos. 1 and 2 of **Messrs. Ross & Co.** for 1896 are received. No. 1 covers fully their large line of celebrated photographic lenses, and other high-class optical instruments. No. 2 is a complete description of their microscopes, telescopes, instruments and eye-glasses. The catalogues of this firm are very desirable things to have, as one is sure to want a Ross lens, at least at some period of life.

Another new publication relating to photography reaches us. This time it is **The Camerist,** a monthly journal for the amateur, published at Kalamazoo, Mich., at $1.25 per year. The first number is bright and interesting. We wish the publishers success in their venture.

Turf, Field and Farm is one of the best exponents of true sport that is published. It is most ably conducted and always reliable in its statements, a fact that has made it an authority on sporting subjects. Turf, Field and Farm is published at 41 Park Row, New York.

My First Pants, a picture of a smiling youngster with them on, comes to us from Charlie Burgess, of Burgess & Son, Guelph, Ont. We are inclined to think that Mr. Burgess takes a fatherly interest in the cute little chap.

Mr. Chapman, of Mt. Forest, one of our good photographers, sends us a group photo of the mayor and town council of the town. It is most artistically arranged, and reflects great credit upon Mr. Chapman's ability as an artist.

A booklet comes to us from the **Norton Cloud Shutter Company,** of Minneapolis, Minn., containing many interesting views taken along the line of the G. N. Railway, with the Norton Cloud Shutter. No doubt our Canadian workers would be much interested in this shutter, and we hope soon to present the firm's announcement to our readers.

NOTICE BOARD.

Mr. C. P. Goerz has the pleasure to announce that he has entered into arrangements with **Messrs. Ross & Co.,** the well-known opticians, to be sole manufacturers of his new patent Double Anastigmat Lenses for the British Empire. The introduction of the Double Anastigmats constitutes undoubtedly one of the greatest advances of late years in photographic lenses. They are absolutely free from astigmatism, covering perfectly with the largest stop (about f/8) the sizes indicated, the definition being equal over the whole plate. The Double Anastigmats of the Series III. include an angle of over 70°, and excel all other lenses in marginal definition when so large an angle is included with the full aperture. The Double Anastigmat is characterized by complete absence of distortion and flare, while, from the universality of its capabilities, it will be found the most useful lens either amateur or professional photographers can possess. The wide reputation of Messrs. Ross & Co. as leading lens makers for more than half a century, is a guarantee that the anastigmats manufactured by them

on this improved formula will give the finest possible results. It has been arranged that the terms and prices for the Double Anastigmats are exactly the same as those charged in Germany, and price lists and particulars will be forwarded free on application to Ross & Co., Opticians, 111 New Bond Street, London, W.

Sharpe, Eakins & Ferris are having great success with their special lines, which include some of the best known manufacturers of the States, while general business with them, to judge from the busy aspect of their store and shipping room, must be exceedingly satisfactory to the members of this popular firm For amateurs, they are showing a fine line of hand and tripod cameras, embracing all the well-known makes.

Aristo-Platino is now a familiar paper in every gallery, and the results to be obtained on it are beautiful indeed—equaling platinotype and often resembling carbon effects so closely as to puzzle old carbon workers to tell the difference. The ease of manipulation of aristo-platino is one of its greatest features, and the wonder is that such wonderful results are obtained with so little work.

A number of our best photographers are now using **Brown & Palmer's Malmedy Paper** with great success and therefore considerable satisfaction to themselves. It's a good honest paper, and worth a trial.

Premo Cameras for 1896 have achieved what would almost look like an impossibility. They are better and handsomer than ever, and as usual are in great demand by those who are improving their outfit for the coming season.

A trial of **Carbutt's "B" Plates** for landscape work is very liable to result in the securing of a prize picture. If you have not tried them, do so at the first opportunity. They will give great satisfaction.

Walpole Hypo is so far superior to the ordinary article that it only requires a test by a photographer to win his everlasting friendship for this good article.

Stanley Plates are in great demand by those who appreciate a good thing. Both amateurs and professionals know their value and use them largely.

PERSONAL NOTES.

WE lately had the pleasure of a visit from Thomas F. Howe, representing Mr. Gennert, of New York.

MESSRS. EDWARDS & HARRISON, two energetic young men, are fitting up an excellent gallery at Pembroke, Ont. We wish them success.

A VERY welcome visitor to our sanctum lately was that most genial Hammer Plate representative, Mr. Hoefle, looking as handsome and prosperous as ever. He reports orders for his good plates as being almost ahead of the supplying capacity of even their large factory.