

# VeloX



My ©  
SUMMER  
© MAT.

NEGATIVE BY WALKER

Woodstock, Ont.

THIS PRINT IS MADE ON VELOX GLOSSY  
PAPER 500 TIMES QUICKER THAN ALBUMEN  
NEPERA CHEMICAL CO.  
SOLE MANUFACTURERS NEPERA PARK N.Y.

THE  
**CANADIAN PHOTOGRAPHIC  
 JOURNAL.**

---

*DEVOTED TO THE INTERESTS OF THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.*

---

VOL. IV.

TORONTO, SEPTEMBER, 1895.

No. 9.

---

THE  
**Canadian Photographic Journal.**

PUBLISHED MONTHLY AT  
**TORONTO, CANADA.**

---

GEORGE W. GILSON, - - EDITOR.

---

**CONTENTS.**

	PAGE
The Canadian Convention . . . . .	223
My Business Methods. By B. L. H. Dabbs . . . . .	229
The Photographic Association of Canada . . . . .	230
The Printing and Toning Rooms. By C. L. Weed . . . . .	235
Questions and Answers . . . . .	238
Genre Work and Its Future. By George B. Sperry . . . . .	241
The One Thing. A paper read by Joseph M. Appleton . . . . .	242
Velox Paper . . . . .	245
Our Front'spiece . . . . .	246
Carbon Printing for Professionals . . . . .	247
Notice Board . . . . .	249
Photography at the Fair . . . . .	250

**THE CANADIAN CONVENTION.**

The Convention of '95 clearly settled the question of whether fair time was or was not the best date for the annual meeting of our association. A number who most warmly advocated the last week of the Fair as the time of all times were noticeable in the earnestness of their desires to "change the date."

Everybody seemed excited and upset, and anxious to get away (to the fair grounds). A number who arrived Wednesday night late, found considerable trouble in securing sleeping quarters, owing to the thousands of fair visitors in town. The members, however, who did come and who stood by the Convention, were well repaid for their so doing. The work exhibited was of a very high order, showing in nearly every exhibit remarkable improvement over last year.

Among the manufacturers' exhibits the good display generally made by the Cramer people was missed this

year, owing to an agreement between several of the plate-making firms not to exhibit this year. There were, however, several new exhibitors among the paper-makers.

The business meetings were put through rapidly, the meeting as a whole being one of the shortest on record. It began really, with the afternoon session of Wednesday, at which time all exhibits were in place, and ended at five o'clock Thursday; nearly every exhibit being torn down by six o'clock, such seemed the hurry of the members to get away. No open meeting was held, much to the disappointment of numbers who were looking forward to the pleasure of viewing the pictures, and of noting what advancement had been made by our photographers during the past year.

Two practical demonstrations were given—one of posing and lighting, at the newly fitted-up rooms of the Toronto Camera Club, the work being done principally by our American visitors, to whom we owe so much for their constant efforts while here to do us all the possible good they could. The other was an interesting demonstration on Wednesday evening, at Farmer Bros.' gallery, of flash light photography, by Mr. Newcomb and Mr. Hopkins.

#### THE PICTURES.

One of the surprises of the convention was the quality of work hung up by ex-President Walker, of Woodstock. These pictures fully deserved the first prize awarded them by the judges. Mr. Walker has evidently profited much by our good Convention

of last year. His work shows a twelve months hard study and conscientious striving after those artistic effects that make of photography an art. He shows decided improvement in every department, not the least noticeable being the arrangement of his exhibit. A special feature of Mr. Walker's exhibit was the giving of each picture an appropriate title.

Another of our ex-Presidents, Mr. C. S. Cochran, of Hamilton, took second prize with an exhibit of good work, hard to beat. Messrs. Cochran and Cunningham have shown us such excellent work for the past few years at Convention time that we all are hard to satisfy when it is a question of their exhibit. The good taste always shown in the arrangement of the pictures hung up by Mr. Cochran and his able assistant was most noticeable this year, the neatly-framed pictures showing very pleasingly against a background of silk plush.

Secretary Poole occupied his usual corner with a display of very choice work, the technical and artistic excellence of which was ahead of anything shown by Mr. Poole at previous conventions.

Wm. Still, of Orangeville, whose work always shows careful arrangement and handling, hung up a nice collection of large and small pictures. Mr. Still has one of the largest cameras in Ontario, and evidently knows how to use it.

Kennedy & Bell, Toronto, made a good showing of cabinet-size work, in many of which the subjects were strikingly handled.

Mr. J. H. Hopkins had up two displays—one of studio photography, containing some beautiful things; another, of work done by his new flash-light machine, showing a number of large theatrical groups.

Some very nice work was shown by a new exhibitor of this year, Mr. Charles Rosevear, of Toronto. Mr. Rosevear's pictures showed an earnest effort on his part to get the best possible results from each sitter. He is one of our young photographers who is willing to learn, and he is taking the right course to learn by putting his work up for comparison at the Convention. We shall expect considerable from him in the future.

F. Lyonde, of Hamilton, had some very nice things tacked up; but his display, as a whole, was hardly up to his usual standard. Some of our good workers get a little careless sometimes—a fact that was noticed in two or three exhibits this year.

In the exhibit of Mr. S. J. Jarvis, of Ottawa, several pictures were found that repaid a careful study. In a large panel picture, entitled "A New Variety of Grapes," Mr. Jarvis gave us another of the composition pictures that he handles so well. The picture represented two large bunches of grapes, each grape being formed by the cute head of a lovely Ottawa baby. To Mr. Jarvis goes the credit of having the most startling picture of the Convention—a ghastly head, evidently just sliced from its body by the owner of the hand that grasps it by the hair. It is well done, but rather grewsome.

Wm. Craig, of Owen Sound, had some very attractive pictures on the wall.

Mr. Pittaway, of Ottawa, another exhibitor and prize-winner, showed some examples of his work, in which the treatment of the subjects were very pleasing.

We always expect something nice from Murray, of Brockville, and this year was no exception. His views on the St. Lawrence are probably the best in existence. He had a very fine set of them on exhibition, and carried off a prize. Mr. Murray showed a very pretty novelty in the shape of a round placque with photo in the centre.

Mr. H. C. Tugwell showed a good collection of view work, well finished and tastefully arranged.

#### THE MANUFACTURERS.

The most artistic display of the Convention was, undoubtedly, the Solio exhibit. In character it was at once the smallest as regards the number of pictures exhibited, and also the richest in general effect of any exhibit yet given by a manufacturer. The background of the exhibit, some twenty-five feet wide by fifteen feet high, was composed of olive green silk plush hung in heavy folds. Across the top was draped flowered silk in graceful festoons. The name of the firm appeared suspended in the centre engraved on brass. A dozen choice pictures on Solio paper, appropriately framed, were hung against the background, while two brass easels held each a frame of choice photographs. The display reflects great credit on Mr. Mora, the manager of the Solio department, and Mr. Marshall, head demonstrator of Solio, who conceived

the idea and so successfully carried it out. Messrs. Mora and Marshall were both present, doing all they could to advance the interests of the Convention and Solio.

The Cramer Plate made no special exhibit, but they sent Friend Bassett over, and—well, he's about the best exhibit they could have—with him here they have no occasion for further display.

The American Aristo Company evidently didn't want to break the combination, so they filled up the space across the stage end of the hall and nearly completed an endless chain of aristo platino.

Mr. Abbott, Charlie Hetherington and J. F. Decker were here, and these gentlemen must certainly have been greatly pleased at the tremendous showing of their paper in the hall. In their own exhibit we noticed pictures from the leading photographers of the States, many of them being prize-winning pictures of the Detroit Convention. A rich background that set off the exhibit to good advantage was formed of large Turkish rugs.

Mr. Walker's first-prize pictures were on aristo platino, as were also several other winning exhibits.

Mr. C. F. Stanley was present, representing the Stanley Dry Plate Co., and the interests of our good Canadian plate were well looked after. Mr. Stanley made no special display, but relied upon the many friends of his popular plate to show its many good qualities.

Mr. Landon, whose popular "O.K." brand of Aristo papers, in both gelatine and collodion, are finding many friends, had a very attractive display

of work on his paper, a number of our leading photographers contributing work. Mr. Landon has worked hard to make a successful paper, and we are glad to know that our photographers are giving him their encouraging support.

Mr. H. F. Hoefle, the popular and successful (likewise handsome) representative of the Hammer Plate Company, was present, and made many warm friends. Mr. Hoefle brought over an extensive exhibit of work on hammer plates, but, unfortunately, it was delayed on the way and arrived too late to be placed in the hall. It is now on exhibit at the stock-house of Mulholland & Co., Bay Street, where everyone who can should call and see it. It will repay your coming many miles.

Messrs. Brown & Palmer, Rochester, the manufacturers of "Malmedy" paper, had an exhibit of work done by over seventy different photographers on their paper. It was obtained in a way that gave the paper a very severe test. A few cabinet sheets of paper were sent to this number of photographers, and they, whether they were users of Malmedy or not, were asked to make a print and tone it in *any bath they were using*, thus showing how easily the paper is worked.

A. S. Harry was on hand with his improved electric retoucher, and was kept very busy explaining its workings. "It's a good thing," and all you have to do is to "push it along," and it does the rest. Thousands are in use in the States and are spoken highly of. Messrs. Sharpe, Eakins & Ferris are trade agents.

The exhibit of the Ilo type Company at the late Toronto Photographic Convention was a notable one in every respect. Specimens of work were shown on every brand of paper manufactured by this enterprising firm. The arrangement of these prints was most excellent: the Ilo, Ilo Matt surface, Atlas, and N. Y. Aristo papers, each occupying its own separate place, thus giving a distinctive character to the entire display. Tasteful draperies and floral decorations added to the attractiveness of an exhibit that claimed the attention of every visitor. The Ilo type Company has come to stay; and if the superior excellence of its output continues, it will ever gain fresh laurels. Mr. T. M. Harrison, the President of the Company, a well-known New York financier, is a guarantee that the business management of the concern will ever be conducted upon a solid and conservative basis. Mr. H. Kuhn, Vice-President, is not only an oldtime photographer, but a practical chemist as well. Mr. Paul Harrison, the Treasurer, is a brother to the President; and Mr. T. S. Noble, the Secretary, gives his attention to the



T. S. NOBLE  
Secretary of Ilo type Company

many duties inseparable from such an arduous position. The Ilo force consists of practical men who are amply able, by past experience, to impart knowledge to those whom they meet. We take pleasure in presenting a picture of Secretary Noble, with the regret that urgent business prevented his attendance at the Convention; also Mr. Wertheim, who has become very well known and also a welcome visitor among our Canadian photographers—he has made numerous friends during his stay in our country; and of Mr.

H. F. Duryea, who is located at Detroit, but came over to assist Mr. Wertheim at the Toronto Convention in representing the Company. We congratulate the Ilo type Company,

not only upon its creditable display, but also for the able manner in which it was represented at the Convention.

One of the most interesting exhibits at the Convention was that



H. F. DURYEA



M. WERTHEIM

Ilo type Demonstrators

of the Nepera Chemical Co., of their different brands of paper. The exhibit was in the efficient hands of Mr. A. F. Hewitt and Mr. C. W. Earle, the popular and leading demonstrators for the company, who

of the Nepera Chemical Co., of their different brands of paper. The exhibit was in the efficient hands of Mr. A. F. Hewitt and Mr. C. W. Earle, the popular and leading demonstrators for the company, who

were kept very busy explaining and demonstrating the different points of their papers. A magnificent collection of large work occupied one side of their aisle that has been exhibited at all the Conventions since that of St. Louis, 1894, the clearness of the prints to-day proving the great permanency of Nepera paper. A number of very beautiful enlargements on Nepera, Platinoid, Bromide, and the other bromide papers of this firm, in black and sepia tones, were greatly admired. "Velox," their new invention, naturally was the centre of attraction. It is a paper that prints in the same light 500 times faster than albumen paper. Only a second's exposure is needed. The paper is then developed and toned in subdued daylight or full gaslight. Velox readily yields any tone desired. "Photography by the mile," shown by the same company, was also one of the wonders of the Convention. It consisted of work done on the Nepera bromide paper by the Automatic Photograph Co., of New York. Rolls of bromide paper three thousand feet long and a yard wide, have been printed and developed automatically by the machines of this company, and prints by the million turned out that were as perfect as, and better than, the finest of work by hand. This shows the wonderful quality of the Nepera bromide papers. A sample of work on Velox paper accompanies this issue, and full particulars can be obtained from the company as per their announcement in our advertisement pages.

Newcomb's flashlight machine was

surrounded most of the time by an interested group of photographers, and it is safe to say that a number of them will be working in Canada this winter. Messrs. Sharpe, Eakins & Ferris are trade agents.

Mr. Hopkins gave a practical demonstration of his flashlight machine, at the Princess Theatre, on Thursday night, taking a group of the actors on the stage, from the first gallery. The picture turned out very successfully. Flashlight machines are now at such a stage of perfection that no photographer can afford to be without one.

The Photo Material Co. of Rochester sent over their entire Detroit exhibit on Klora paper, wood work and all. It made a very striking display and was much admired. The display in full has been removed to the store of Messrs. Sharpe, Eakins & Ferris, their Canadian agents, where it will remain on exhibition for some time.

#### CONVENTION NOTES.

The Convention of 1895 was the shortest for several years.

Mr. Mora's large trunk proved quite a surprise when opened up.

The "Inn" on the corner did a great business—so handy, you know.

We had regular Detroit Convention weather all ready for the boys. It *was* hot, for a fact.

We had the pleasure of shaking hands with one of Canada's old-time, good photographers, Mr. J. A. Castor, of Collingwood. We hoped to have seen some of his work on the wall.

Among the visitors of note from the United States was Mr. John Carbutt, of Philadelphia, the veteran

dry plate maker. Mr. Carbutt and family have been enjoying the pleasures of the Muskoka district for several weeks, and with boat and camera Mr. Carbutt has explored the regions around Lake Rosseau. Mr. Carbutt ran down to Toronto for the Convention. While here he saw a number of our half-tone engravers *re* his new process plate, and was quite pleased with the interest shown by our people in the plate. With the advantages shown so clearly by the dry plate over the wet, we predict a steady growth in the demand for the dry process plate until it eventually entirely succeeds the wet process. The August number of the *Photographic Archiv.* contains a page reproduction of Lillian Russell made on Mr. Carbutt's dry process plate, the editor, Mr. Liesegang, speaking highly of it.

### MY BUSINESS METHODS.\*

By B. L. H. DABBS.

Having been put on the programme to state my method of doing business, I explain as follows:

I try to make most of the sittings, as the one making the sitting is most likely to remember best the likeness, and thus decide if the proofs are correct. I invariably show a retouched proof, not only for the advantage of the customer, but because when the negative is retouched within the next two or three days, the appearance of the sitters is fresh in my mind, and I see at once if the retoucher has lost the likeness, or has failed in his duty in any way. The negatives I give

out personally every morning to the retouchers, explaining special points, and, as a result, I think their work runs more evenly and they do better.

I have very few resittings, and invariably make an extra charge unless I am quite sure the order will be large enough to compensate me.

I do not believe in telling customers that there will be no charge for resittings, and I never practice it. My experience teaches me that the public do not value what they can get for nothing, nor respect the person that is willing to give without limit. We are valued according to the value at which we hold ourselves and our work. Photographers who advertise no charge for resittings, and sittings made until satisfied, must convey the idea of a lack of confidence in themselves, or else that there is no expense in making a photograph, and that their skill and time is of no value. It would be a great advantage to every photographer to conduct their business as mercantile and other professional men do. A doctor charges, kill or cure; a lawyer, win or lose; in fact, I do not know of any other profession that does not charge for their time and services.

Anyone who honestly does the best he can should be paid for his time and work, and, in my opinion, photographers and their employes would work more cheerfully, and the public be better served when always assured of remuneration for their efforts. Even employes often get cross and soured in making or assisting in resittings, often for the slightest whims, yet there is no cost or loss to them, but they recognize the imposition.

\*Read before the members of the P. A. of A. at Detroit.





### THE P. A. OF C.

The Convention of the P. A. of C. for 1895 was opened by President Cunningham, Wednesday morning, September 11th. As all exhibits were not in order, a motion to adjourn until eleven o'clock was carried. At that hour the meeting was called to order, and the minutes of the previous meeting were read and approved. The President then spoke briefly, touching on the time of meeting, the prizes, etc.

A communication was read from the Exchange Club of Missouri, as to their manner of procedure, and on motion of Mr. Still, seconded by Mr. Jarvis, a committee of three were appointed by the chair to consider letters and report on Thursday morning. The committee chosen were: Messrs. Still, Jarvis, and Walker.

Mr. Hulett (Napanee) then spoke on the somewhat old but always timely subject of "Fakirs." He stated that, by adding some few words to the by-laws now existing in every municipality, these "fakirs" could be prevented.

Mr. Johnson (Picton) moved that a copy of the amended by-laws of Napanee be secured, and a sufficient number of copies be printed by the Secretary and forwarded to members as soon as possible. Motion seconded by Mr. Pittaway (Ottawa), and carried.

On motion, the appointment of judges was postponed until the afternoon session.

### WEDNESDAY—AFTERNOON SESSION.

Meeting called to order at 2.45 p.m.

Letters of regret were read by the Secretary from F. Cooper, London, and Mrs. Clark, of St. Louis.

Mr. Still moved that the President appoint a committee of three to select or suggest the names of different photographers, say three or four from the East, the West, and Toronto, from whom the different large fairs, such as are held at Toronto, Hamilton, London, Ottawa, Montreal, etc., could select judges for their photographic departments. Motion carried. Committee appointed were: Messrs. Pittaway, Stanton, and Foster.

Mr. C. L. Weed of Detroit, being called upon for an address on printing, read a most interesting paper (given in full in another column). The paper was followed by discussion and questions of an interesting and instructive nature.

The following gentlemen were then appointed auditors: Messrs. Pittaway, Ramsay, Gentzel, Green (Peterboro'), Stanton, Parker, Carbutt, and Hughes.

The appointment of judges resulted as follows: Messrs. Parker (Ottawa), Stanton (Toronto), and Hughes (Detroit).

A demonstration by Mr. Hetherington and Mr. Decker of platinum toning of American Aristo-Platino paper closed the afternoon session. A full account of the questions asked and answered at this demonstration is given on another page of this issue.

In the evening a demonstration of flash-light photography was given at Mr. Farmer's gallery, by Mr. Newcomb and others.

#### THURSDAY—MORNING SESSION.

Owing to the judges being at work the hall was not opened to members until 10.40 a.m.

President Cunningham suggested that criticisms of the photos, comprising the American Artisto display, be asked for. Mr. Hetherington was selected as the critic. His remarks were listened to with attention, and proved of great interest.

The President suggested that a talk on developers would be of great benefit to the members before adjourning to the rooms of the Toronto Camera Club for Practical Demonstration, as had been arranged. Mr. Bassett being called upon to say if he still favored metol, said he did. They were using it on the other side with excellent results; thought it the most reliable of developers for those who did not thoroughly understand the handling of Pyro; said you could reduce metol two or three times in hot weather and still have it vigorous. It would begin development at once.

In the operating-room he was given to overtiming a little; that is, for fresh developer, as metol requires less time than other developers. Generally timed for *old developer*. If miscalculated for old developer, had a remedy at hand by using fresh developer. Don't put overtimed negatives under the tap, as the bromide, under the tap, washes out.

Mr. Walker considered pyro the best for general purposes, and said that with plenty of water and bromide and with pyro developer he could handle any plate and almost any exposure. He always used three sets of dishes.

Mr. Bassett said he did not like bromide; should avoid it and use old developer instead. Thought the tendency of bromide was to flatten the whites. Bromide negative did not print right. He advised use of old developer, and considered that the bromide from the plates in the old developer had a different and a better action, and gave better printing quality than by adding bromide to new developer.

Mr. Bassett, in reply to a question as to *how old* he meant by old developer, if four or five days, said, "No, he meant the developer of the day before." Continuing, he advised keeping all chemicals as near an equal temperature as possible. When it was very hot, dilute developer four to six times, or mix twice strength used in winter, and then diluted one-half with ice water; but it was best to keep baths at right temperature; showed that in wet plate days if bath froze it had to be fixed up before use. Same applied to all chemicals. Not

enough attention given to thoroughly mixing developers, when making them up from the several solutions. Cited the fact that if colored liquid was added to a glass of water (he had occasion to notice this considerably lately) it took it some time to thoroughly mix — very often the ingredients are poured into a graduate, one after the other, and directly



PHOTO FROM LIFE, BY SARONY

A FANTASY

over the plate ; then, if it were, for instance, a mixture of old and new developer, the plate would show streaks across it where the new developer touched it. Thought metol and hydro-quinone one of the best mixtures, as each did its part so well — the metol leaning towards extreme softness and detail, the hydro-quinone to snap and contrasts. Did not consider metol poisonous except under certain conditions of uncleanliness, etc.

THURSDAY—AFTERNOON SESSION.

The report regarding the Exchange Club was read. Mr. Bassett moved that those who wished to become members forward 25 cents and six photos to the secretary within thirty days from date. Mr. Marshall suggested 50 cents as the better amount, which was admitted by Mr. Bassett, who so changed the motion as to read 50 cents and six pictures. Motion carried.

The report of the Treasurer was read and adopted.

On motion by Mr. Bassett, seconded by Mr. Cochran, the report of the Committee on Judges was left over to be published in the CANADIAN PHOTOGRAPHIC JOURNAL. Carried.

The Treasurer then read an interesting paper, received from R. D. Bayley, of Battle Creek, Mich.

Mr. Mora, invited, spoke on "gelatine and bromide" papers as follows:

*Mr. President, Ladies and Gentlemen,*—There is so little to be said about my hobby, gelatine papers, and papers are now so uniform and are manipulated so easily, that there is very little I can say on the subject ; in fact, it would be almost impossible for me to tell you anything you do not already know in regard to the handling and manipulation of these papers.

There is one thing I want to speak of that you are all interested in, and that is the question of cheap crayon canvassers that was discussed here yesterday. The best way to meet these people is to make enlargements yourself, superior in quality and at a reasonable price. When bromide paper

was first made it was used almost entirely by professional photographers. Then the copying-houses took it up, and the photographer, finding it so easy to order from them, did so. With the reduction in price charged by the copying-houses work has gradually deteriorated, until now, with few exceptions, the cheap solar prints are made by these copying-houses—one firm in Chicago turning out in the neighborhood of eight hundred per day. With such a large number, it is impossible to have the quality right, and the result is that many photographers in the United States are getting out the enlarging cameras that have been stored in the garret for some time and putting them in commission again. The object of making your own enlargements is that you can cater to the particular wants or tastes of each particular customer and make prints exactly to suit their individual tastes.

You will soon find, by making prints yourself, that you will have numerous orders, and that at the end of the year trade will be materially increased. With Eastman's Platino or enamelled bromide papers, prints can be made from a good life negative that will not require any work except a small amount of spotting. Gentlemen, I thank you.

Mr. Bassett spoke as follows, on the subject of prices:

"And the sins of the fathers shall be visited upon the third and fourth generations." We are now in the *third* generation; let us try to do something for the fourth. We must have a good foundation before building up

safely either buildings or prices; therefore let us look at the matter from the floors that are necessary, if not as ornamental or high-priced as some of the upper stories—I mean the question of apprentices. Lodge and club members are only admitted after careful examination as to character, etc.; but when an apprentice comes to your door, do you take much trouble to find out if he is all right, if he is fairly educated, or what sort of beings his family are? No; nine times out of ten you take him in and put him to work, and there's the beginning of a cheap-John, sloppy photographer. A little incident will illustrate to you what I mean. I went into a gallery, not long ago, to do some work. Like a great many galleries I go into, there were several things lacking that I generally consider necessary to dark-room work, so I sent the boy out for them and shut the door. In a few minutes the boy came back, pounded on the door, and yelled at me, "Say, youse! here's dem tings." When I went out I asked the boy if he was going to stick to the business, and he replied, "Yes, you bet yer life." Ten years later you will find this apprentice up three flights of dusty, dirty stairs, in a filthy gallery; and when a customer gets up there and asks the price of photographs, his answer will be, "Eighteen pictures and a 'life-size' for a dollar—see!" The man who hired this apprentice is *responsible* for this, and you will find him one of the first to cry against "cheap-Johns."

Begin right. When you take a boy be sure you can make something of him; sound him and find out what he is best adapted for—retouching,

printing, or what. Bring up a competent lot of help ; pay them what they are worth and *all* they are worth, and in this way keep them from starting in opposition to you.

The printer is growing in importance every day. The product of the *printer* is what the public are paying for, for the reason that the public are more capable of judging *his* work than that of any other department. I consider the printer must be a better man than the operator, for he has to understand the aim of the operator, and when the operator falls short help him out. Pay your printer enough to keep him from operating. Printers are apt to give up an \$18 printing job for a \$6 operating job, thinking that it will pay better in the end. Be honest with yourselves ; put honest prices on your work, and the public will pay you for it.

A pleasing interruption here occurred in the presentation to Mr. Bassett of a handsome pin, by Mr. Hetherington, on behalf of his Canadian friends. To which Mr. Bassett replied in his usual "smooth" way.

The vote for place to hold the Convention next year resulted in the choice of Toronto again.

The question of *time* brought up considerable discussion. It was agreed that Fair time was not the best time for the Convention for many and obvious reasons.

On motion of Mr. Still, it was decided to hold the Convention on or about the 20th of October

On motion, it was decided to give prizes in 1896. Nature of prizes to be left in the hands of the Executive Committee.

Election of officers, the next matter of business, resulted as follows :

President, Mr. Johnson, Picton ; 1st Vice-President, Mr. Pittaway, Ottawa ; 2nd Vice-President, Mr. Jackson, Barrie ; Treasurer, J. G. Ramsay ; Secretary, E. Poole.

At the close of the last business session Mr. Bassett stepped to the front and said : Members of this Convention, on behalf of the National Association of America, I wish to extend to you all a hearty invitation to attend the next Convention, to be held at Chautauqua. The P. A. of A. have chosen one of nature's beauty spots for their meeting place next year. It's only a short ride for many of you. It offers unlimited hotel accommodation and is the best spot on earth for a summer convention. You will have the cool lake breezes and the boats that for ten cents will take you out for hours on the lake. You can get anything and everything you want. There are a number of mammoth buildings there. One hall, I remember, it took us nine minutes to walk around. Now, we will have plenty of room, and we are going to have the greatest Convention ever held and we want all of you with us. Every man that has come over here has been treated with unbounded hospitality. We want a chance to return the compliment. Why cannot Canada apply for space and have a Canadian department ? I know all the officers and will see if we cannot arrange for a Canadian department where you can compete among yourselves and have a good time with us all. I hope to meet you all there.

The report of judges placed the prizes as follows: Best twenty portraits, six to be 8 x 10 or longer: First, J. C. Walker; second, C. S. Cochran; third, E. Poole; fourth, J. Jackson; fifth, Wm. Still; sixth, J. Kennedy; seventh, A. G. Pittaway; eighth, J. H. Hopkins; ninth, Chas. L. Rosevear; tenth, F. Lyonde.

Best twelve views, landscape or architectural; not less than 6½ x 8½: First, C. S. Cochran; second, Murray & Son.

Special, for best single photograph, 11 x 14 or longer; to score 45 points out of a possible 60. Some excellent things were entered, but the judges decided that no award could be given.

Employees' prizes. Printing—Best 6 prints, on any paper: First, Miss Curtiss; second, R. Dunn; third, J. W. Bald.

Retouching—Best 6 negatives, any size: First, T. J. Leatherdale; second, J. W. Shipman.

Mr. Stanton presented the prizes.

---

## THE PRINTING AND TONING ROOMS.\*

---

By C. L. WEED.

---

*Mr. President, Ladies and Gentlemen,*—I am going to ask your indulgence for a few minutes on some very plain talk on your most-abused and ill-used department—printing and toning, or, in other words, the printing and toning rooms—I say your most-abused and ill-used, because you give it your least attention and, at the same time, expect the

finest results—the finished picture. The old saying, "A carpenter is known by his chips," can be applied to the printer, for by the finished print you can tell the workman. We all have our individualities about our work, but it should have system. On the lower deck of a large steamer, in my earlier days, I once saw this sign: "*A place for everything, and everything in its place.*" It made an impression on me that I never forgot, and I think that motto should be



PHOTO FROM LIFE BY SARONY

### THE CALL

placed in every printing and toning room and the theme carried out. Don't make them a dumping-ground of the gallery. *Keep them clean.*

The average printing and toning room to-day is literally stuffed full of old boxes, bottles, jars, pots, broken glass, negatives, etc. *Clean them out,* and leave nothing that will catch the

---

\*A paper read at the Canadian Convention.

dust or accumulate dirt, and insist that rubbish be thrown out-of-doors. Have a rubbish-box, and see that all rubbish is thrown into it, and insist that the box be *emptied* every day. Just try it, and you will be surprised what a difference it will make in your work—'twill have a cleaner look in your eye—act as a *caution* to warn you of the impending danger of dirt.

The printing-room of your gallery should get as much attention from you as any other department.

The average photographer seems to think that the printing can be done in most any place, and that the printer can get along with anything. You seldom find a printing room with a changing room or the proper facilities for "setting up" a negative, where prints can be examined or trimmed, or paper cut without being exposed to the light, in some way. With the limited means he has to work with, your printer is bound to get *careless* and *indifferent* to his work.

Light, tight boxes or drawers for holding your prints after printing should be provided. A small one for cabinets and smaller prints, and a larger one for all sizes above Paris panels; these should be lined with dark cloth, and have a cloth flap that will exclude all light. The first print off should be marked on the back with a soft pencil, the style of mount and number of negatives, and all subsequent prints numbered to save handling. Putting prints in books after printing is not a good plan, as most printing paper used in these books contain more or less hypo of soda—used for bleaching—and not thoroughly washed out. Then, again,

after continuous handling they become soiled from dirty fingers, and as all printing papers are sensitive, you cannot be too careful. *Do not handle prints after they are printed.* A printer should insist upon this, and not allow others to handle them, for he alone is responsible for the cleanliness of his work. You cannot handle prints without the fingers coming in contact with the film side, and greasy, dirty or sweaty fingers will surely leave their marks, and sometimes not only the print itself, but others will be ruined by coming in contact with it. Carelessness is the motto of a good many printing rooms to-day. You may be ever so good an operator, make finely-posed, nicely lighted, fully-timed, and perfectly-developed negatives—poor printing and toning will *kill* your work only too easy, for by the *finished print* the public judge your ability, and it is *that* they pay for. Provide your printer with what he needs to work with, and see that he uses them. Don't give him a monkey-wrench or bar of iron, or an old pair of shears to drive tacks with; get him a tack-hammer with a good claw for lifting tacks—they only cost ten cents—provide him with tissue-paper, paste, opaque, and a brush to put it on with, and above all, a *duster*—and a good one—tacks, and some *soft pastel in sticks*, a plate of glass, a pair of good shears, and *above all, good trimming glass patterns.*

Have a changing-table or bench large enough to accommodate all or most of your frames, curtained off, and proper shelves underneath to store away the frames when you are through

printing; and when an order is finished take the negative out of the frame and put it in a case or envelope to save it from being broken or scratched. So many negatives are broken by being left in the frames and uneven pressure left upon them. You seem to forget that negatives are only glass, and glass will not bend, but will break—oh, so easy.

I would advise ground glass for the printing-room. Of course, it is a little expensive, but the effects derived from its use more than pay the slight difference in the cost. At any rate, print in subdued light, then you get the full value of your negatives.

I would also advise *plain printing*. Of course, it is quite necessary to have clean negatives for that kind of work, but the prints show up better than vignettes. If you do have to resort to vignette printing, make your board fit the subject and make it right. I find empty plate-boxes or covers make excellent vignetting boards. I cut the opening at least an inch larger than I want to show, and cut the sides of the box so the bottom will come very close to the negative and the top the full height of the box. Cover the opening with tissue, and then use opaque to blend it with. "Strauss Marl" should be in every printing-room, not only for vignetting, but it is a great help to build up weak spots or hide defects in the negatives. When you have a negative with a weak and defective background, with the "Marl" and a sponge you can do wonders. Try it.

As I said before, keep the printing clean. Use the broom and scrub-

brush frequently; make even prints; use care and good judgment, and when you turn your work over to the *toner*, have it right.

For matt surface paper a stronger negative is needed than for gloss papers. You can build up your negatives when they are weak, or strengthen the high-lights when needed, by placing tissue-paper on the outside of the frame and rub on some soft red or yellow pastel where you wish to hold the printing back. For instance, take a negative with a dark face, or part of the face in shadow, and the draperies strong. You can by this means hold the shadows back until the high-lights are printed to a sufficient depth.

The toning-room is another source of all kinds of effects and defects. No matter how perfect the printing is or how good the prints, this department is where most care should be taken. Have plenty of room, and sinks large enough to hold your trays, and trays large enough to hold your prints and plenty of them. It may seem a little on the "fairy-story" order to tell you that I have been in a *so-called gallery* and been given a common *wash-dish* and a water-pail with the bail off, to tone a batch of prints with. Just think of it! and that man complained of lack of trade and hard times. Trays he knew not of. He developed his plates in meat-platters, and said they were good enough and cheaper.

I prefer *papier-maché* trays to any other. Of course, the large trays are more expensive, but with proper care they will last a long time. If you think you *cannot* afford them, get



some boxes made of half-inch stuff, 22 x 28 inches in size, with cleats on the bottom, and get the common oil-cloth table-covering at any dry goods store at twenty-five cents a yard, and 50 inches wide, and cover the same. They make good trays, and by re-covering when they begin to show wear, you will have good trays at a slight cost.

Don't allow truck to accumulate in the toning-room. If you can have it, oil-cloth on the floor will keep the water from soaking into the floor, and can be wiped up and kept clean. As most sinks are so small, it is an impossibility to empty trays without spilling some water on the floor, it were better to have a zinc floor put in with a drain at one end connecting with the waste-pipe—but have a washing tank. Of course, prints washed by hand are more sure to stand. A good wash-tank with a false bottom—a cane weave I prefer—with a syphon, is the proper thing. It's a good policy to have an overflow pipe also; but don't depend upon an overflow, for it costs too much to settle with the man downstairs the next morning, if Oscar should go away and leave the water running all night and the overflow should get clogged up.

Have shelves for your toning solutions and keep them clean. Have racks to hold your toning trays, so they won't come in contact with one another, or where foreign chemicals will drip on them. Always wash your trays after using, if soiled. Take a handful of table-salt and dampen it a little, and go over them; it will clean them.

#### FILING AWAY NEGATIVES.

When an order is filled, print an extra of the head and tone and paste on the envelope or negative sack. Always sack and *number* your negatives, as well as put the address on. It is handier to replace the negative, and also in case of two or three of the same party, you can show the customer a print of their duplicate order, when you get one. The sacks prevent your negatives from being scratched or harmed. Always *varnish* your negatives after the retouching with a *thin* varnish. It prevents the retouching from being rubbed off; or, in winter, if you should be careless, and let a flake of snow or a sprinkle strike them, your paper don't stick to the gelatine, and ruin the negative.

---

#### QUESTIONS AND ANSWERS.

---

The following questions were asked by photographers during a demonstration of Aristo-Platino paper at the Convention, and their answers were given by Mr. J. F. Decker, while toning the prints:

Q. What is that? A. This is the gold toning-bath.

Q. Is it an alkali bath, or is it slightly alkali? A. Decidedly alkali, with borax.

Q. How dark do you make your print? A. Until high lights begin to tint.

Q. Do you require both litmus papers? A. No, only red.

Q. How long would you tone in gold bath? A. About six minutes.



LILY FIELD, BERMUDA, WEST INDIES

PHOTO BY J. HAYDN HORSEY, TORONTO

Q. If you get a print over-toned in that bath, any remedy? A. No remedy for olive tone.

Q. Do you recommend sepia tones? A. No, I do not; it is not as permanent as black.

Q. Do thin negatives make better results with red tones? A. Yes.

Q. If you want sepia tones? A. Print lighter within three shades.

Q. Why are sepia tones not as permanent as black? A. Because they have not the deposit of gold.

Q. Do you recommend artificial light? A. All depends on light been using.

Q. What is the character of negatives that give best print? A. Negative that will make good print on albumen paper.

Q. What will cause red or rusty spots? A. Finger marks on face of paper, the dope used will cause this if negatives have not been varnished.

Q. Cause of brilliant red spots? A. Generally insufficient washing.

Q. How many changes of water before toning? A. Four.

Q. Do you use hard or soft water? A. Either, when soft water is used more alkali is needed.

Q. Do you tone to desired color in either bath? A. Leave warmth in shadows in gold bath; the more red left in print in gold bath the more olive you get in platinum bath.

Q. What result if toned too quickly? A. Unevenness.

Q. What is the effect if toned too slowly? A. Muddiness.

Q. Is Aristo gold alkali? A. No.

Q. What do you neutralize it with? A. Borax.

Q. Do you prefer using old gold bath? A. No.

Q. What kind of starch or paste? A. Corn starch, thick.

Q. Did you ever use half old and new bath? A. Yes.

Q. Do you recommend it? A. No; in old bath a liability of too much chloride silver in the bath will cause high lights to be muddy.

Q. If photographers make their own gold, what should they neutralize with? A. Salt and borax.

Q. Do you use pure water after toning? A. Yes.

Q. How many washings? A. Two.

Q. What temperature? A. About sixty.

Q. What is the composition of bath you are using now? A. Nothing but platinum and water.

Q. What effect of too slow toning in platinum bath? A. Yellowness.

Q. How many washings between the gold and platinum bath? A. Two.

Q. Why do you look through the print? A. That is the only way to tone in platinum bath; tone by transmitted light until all the red has left the densest shadows.

Q. About how fast should the platinum bath tone? A. Six minutes.

Q. What is the result of too quick toning? A. Bleaching.

Q. What proportion of water and platinum do you use in toning? A. Two and a half grains platinum to sixty ounces of water.

Q. What platinum do you use? A. Aristo platinum.

Q. Is it necessary to keep your prints moving in water after taking from platinum bath? A. Yes.

Q. Is there any danger of print toning? A. No, if water enough.

Q. Do you recommend a short stop after the first toning? A. To prevent the prints toning in the receiving water.

Q. Will excessive salt do any harm in check-bath? A. No, use carbonate of soda in preference to salt.

Q. Is the gold bath strictly neutral? A. No, decidedly alkali.

Q. How many prints will that described amount of platinum tone? A. About 60 or 70 prints.

Q. Do you keep your gold stock solution alkali? A. No.

Q. How should the prints be dried? A. On a rack, with slides far enough apart to allow the free circulation of air.

Q. How do you roll prints? A. Cold burnisher, prints dry.

Q. Do you recommend platinum in preference to sulpho-cyanide? A. Yes.

Q. Any reason why two papers should not be washed together before toning? A. Not in the least; if you want warm tones, both papers can be worked together.

Q. Does washing in too warm water tend to soften the film? A. Yes.

Q. If prints are too damp when burnishing, what result? A. Will destroy grain of paper.

Q. What effect if you use sour paste? A. White spots.

Q. What do you lubricate with to burnish? A. White Castile soap.

Q. When prints stick in burnishing, what will you do? A. A little lubricator.

Q. Do you use lubricator in solution? A. No, dry soap.

Q. Do you use hot or cold burnisher? A. Cold.

Q. How do you know when prints are fixed? A. Why, to look through, and whenever clear they are fixed.

Q. What causes that cloudy effect? A. Not being fixed properly.

Q. How long in the hypo? A. Ten minutes.

Q. How long will paper keep good before using? A. Three months.

Q. How long will prints keep when properly handled? A. A thousand years.

Q. If you wish to produce a sepia tone, how do you do so? A. Just tone in plain bath to within two shades of color desired; fix as usual.

Q. How strong would you have gold bath? A. One grain of gold to 60 ounces of water.

Q. Do you wash before fixing? A. After coming from platinum bath, two changes of water.

Q. How long do you keep in fixing bath? A. Ten minutes, eighteen strong hydrom. test.

Q. How long do you wash after coming from fixing bath? A. About ten changes water, allowing to remain in each tray for five minutes.

Q. How long to wash in running water in safety? A. Two hours.

Q. Should water be warm or cold? A. Cold.

Q. Will warm water affect prints after fixing? A. No.

Q. Is it a mistake to tone Aristo Junior and Platino together? A. Yes, there is not sufficient amount of alkali to prevent the junior paper from bleaching.

Q. Could you judge if both toned together? A. Yes, very well.

Q. What is the cause of small black spots in paper? A. Metallic dust, generally dirty printing and toning rooms.

Q. How do you dissolve platinum salts? A. 15 grs. platinum,  $2\frac{1}{2}$  drs. of 50 per cent. phosphoric acid, 2 ozs. water.

---

## GENRE WORK AND ITS FUTURE.\*

By GEORGE B. SPERRY.

---

I have been asked to say something about genre work and its future. It might be well before going any further to know what we mean by this term and what class of pictures it includes. Without stopping to discuss the word from the artist's standpoint I will simply say that photographically it has come to mean any picture that tells a story or expresses a sentiment. We are sometimes startled at the magnitude of enterprises when they are brought suddenly to our notice. I am told that the tonnage of the various vessels clearing this port of Detroit is greater than the combined tonnage of all the seaports in the United States, and greater than that of any single port in the world. This involves some startling figures and must prove astonishing to those who have not kept track of the enormous growth of our lake traffic. To those who have regarded genre studies as something to make for exhibition purposes or for pastime it might be a matter of surprise to learn that thousands of dollars are

paid yearly to photographers for this class of work. I have in mind a study of four children that has reached a sale of not less than 15,000 copies. I know of others that have sold almost as well. There may be those that have done even better—I speak of these from a knowledge of the facts. The demand was never greater than it is to-day. This is an age of pictures. The best talent in the world is engaged in painting posters for street display. The pages of our cheap magazines are brimming with reproductions that possess merit from every standpoint. What are photographers doing to supply this demand? Here and there a worker, but the field is not covered. Advertising houses are eagerly picking up everything that is picturesque and artistic from infancy to old age. Why do we not receive more calls for magazine illustrations? Because we do not assert ourselves. Publishers do not know the value of our work. Mr. Uhl, the distinguished art critic of Washington, one of the judges for the Ohio Salon, expressed astonishment at the merit he found in the pictures exhibited; was surprised that western photographers possessed so much artistic feeling. We are hiding our light under a bushel. In turning our energies in this direction we not only improve ourselves in all those higher qualities that make life worth the living, but we open up the way for financial improvement. The opportunities for making a fortune lie in this direction, and not in making sittings at \$3, \$5 or \$10 per dozen. The making of genre pictures has developed from a pastime

---

\*Read before the members of the P. A. of A. at Detroit.

into a business. There is an established market for such productions and there are photographic studios whose main purpose is to supply this demand. While it is true that some of the popular pictures have been the occasional happy hit of some photographer, it is also true that the best sellers have come from those who make it their business to make such pictures and are quick to appreciate their selling qualities. But whether one wants to make such pictures for business or pleasure, no branch of photography offers such magnificent returns for the investment as this. The field is illimitable. The whole range of the sentiments and the passions are at your service. You are only restricted by the want of models and appropriate surroundings. In many cases the appropriate surroundings are no surroundings, and the streets are full of models. Don't attempt too much. Leave the purely idealistic to the draftsman. Homely scenes and subjects are the most effective if the sentiment is properly brought out. The value of a genre study lies in its ability to tell its story. It is not what we see upon the paper simply that makes a picture charming. It is rather what it leads up to—the thought it suggests. It is this uplifting, this idealizing of gross material that makes a picture grand. Photography is too realistic to succeed in the higher realms of the ideal, but success can be had with less pretentious conceptions, and fame and fortune await the man of ability who works in this direction, for the time is coming when a picture will be judged by the results and not by the method of its production.

## THE ONE THING.

A Paper read by JOSEPH M. APPLETON.

You have my apology for committing to paper what I have to say in this, that I wish to be understood, and fear I might not were I to try to talk without. If in this short paper I shall interest and instruct by bringing before you clearly the main idea I shall feel that I have written to some purpose. I promise I will not be tedious.

In casting about for a subject I asked myself what will be the most practical, most useful? Is there one thing to be desired more than another? Is there anything that is paramount? Christ, the great Teacher, said: "There is one thing needful, and Mary hath chosen the better part." The world, especially the thinking world, is fast coming to know that the only life of worth is the Altruistic one, the true form of life, that only which is far above the material or animal life, and so far transcends the physical that without it the latter would not be worth the living. Time is proving this utterance of the great Teacher to be a living truth in which He would have us know that this "one needful thing" is the only real thing, and so it is with all the affairs of men; take out of them the "one thing," the essential feature, and they at once become so much useless material.

I ask, then, have we chosen the better part? Do we put into our work the essential feature, that which shall endure? If not, it certainly will fall short of the mark.

What, then, may I ask, is this essential feature, the one thing needful? In the midst of our struggle with the conglomerate of plates and pyro, paper and silver, carbon and gelatine, cameras, lenses and backgrounds, rests, accessories and what not, there comes to us a sort of bewilderment, from which at times we look up and ask, What is it? What are we striving for? Do we know? It cannot be money, for he who makes that his aim only gets it. No, not that. Our inner natures strive for something better, something higher. The course laid down for us by our Maker is ever an upward one, and if we go not that way both unrest and discontent are ours.

This aspiration, which always looks up, and will not be satisfied with mere material, is heaven-born, and is to be found in the hearts of all men, will never be satisfied until the goal is reached. Year after year we come to our conventions, but to go away again, deeply feeling our poverty and want, feeling unsatisfied and that there is but little we have learned, while many of us go home again to become nothing more than mere plagiarists. We cannot of ourselves do anything only just what we have seen that others have done; in fact, we have not gotten the idea. We have missed "the needful thing," and we cannot be original; we cannot create. A creation is the expression of a thought, the giving to it a form. 'Tis the result of the domination of the mind over material—not the production of elements, not the making of matter, but simply the

use of such things to show what is in the mind. And in all the universe of God we but behold the thought of the Divine mind.

Just so our Creator has given to us a mind, and placed at our disposal the elements and the material, and says to us, Create. He also says Look on my work; here is your pattern. With material in abundance and patterns of such endless variety, what, then, do we lack? What do we need? Thought! thought!!

Thought and observation—not so much of what each other is doing, only in so far as it may aid us in thinking for ourselves, but observation of the countless and varied beauties the Creator has spread out before us.

To my mind no one, aside from the artist with brush and palette, or the sculptor with clay and tools, can come nearer to a creator than can the photographer, if he will. But what is to be the order of his creations? What can they be but the reproduction of his own thought?

You show me a man's productions and I will show you his mind.

Now, in order to get that which is highest and best in photographic attainments, there must be that which is purest and most noble in mind and thought. He who lives only in the material world will produce a very low order of photography. He whose life panders to lust and passion will make pictures of that order. He cannot, in his productions, rise above his own thoughts. If they trail in the mud, dirt will glare from his work, and so long as we grovel and hunt among the lower things, so long as we

try to satisfy with the material, so long shall we be disappointed.

No, no! Brother, the things you are looking for are not down there; they are up there; in the realm of thought only are they to be found.

We talk a great deal about "art," "Art in Photography," and are wont to style ourselves "artists." Art in photography means thought in photography. "Art," like "a creation," is but the expression of a thought, and works of art, after all, are but the "creations" of men. How much, then, has material to do with it? Do you ever stop to think that the poorest, most miserable photograph contains just as good material as the most beautiful and ennobling one has? What makes the difference? The mind of its creator.

Last year our president asked me to tell how I made my work. "Tell us something about carbons," said he, and this year comes the same call again. Why, bless you, friends, carbons are not pictures. Do you know what dirty, miserable, black stuff carbon is? Last year I tried as best I could, in a few words, to tell something about picture-making, but I must have sadly missed the mark, for shortly afterward I saw a garbled account of what I said, twisted out of all semblance, and made to answer the purpose of an "add." of "something that was said to be equal to a carbon." Ridiculous! Pictures are not material. "Paste it in your hat," they are not material. They come from a higher source. Anyone who has had the pleasure of visiting our Soldiers' Home at Dayton will bear me out in the statement that it is one

of the most beautiful spots on earth. Often as one may visit there they never tire of the place. At every turn new beauties spread themselves out before you. At each new point surprises await you. Now, what makes it so? The trees are just like others, the grass no greener, the flowers no brighter, the lakes no purer, nor the heavens more blue; nor is the architecture so grand as others. What makes it? Mind! Thought! The whole thing is a scheme in which every lawn, tree, flower, shrub, building, lake and fountain fall into place as the by-chance, and yet it is all the thought and plan of a masterful mind.

What is the one thing needful? Thought; and the higher the thought the better the work. Show me a picture that tells of study, careful, intelligent study, one in which the lights and shadows sustain their proper relation to each other, and when pose is suggestive of refinement and grace, that which appeals to all that is pure and good in me, and I care not whether it be made of carbon, sulphate of barytus or brickdust, it will always remain a source of pleasure.

What we need, brothers, is a higher conception of beauty and the eternal rules and principles governing better and cleaner lives, living that does not cloud or muddy the brain, then a closer application to the study of art, principles and rules, an education and training of the mind, eye and heart, so that we can see, so that we shall be able to recognize it when we have gotten it; and cameras and photo materials will willingly become our servants and do our bidding.



Take a glance back over the past into the palmy days of collodion and albumen, and from the material point of view, was there much more to be desired? With all the changes, has there been much advance made? Technically, I mean. I fear not. What, then, is the trouble? I will tell you. We have been kneading and kneading with our hands and have not used our brains. We lean on the very sensitive dry plate and expect it to do our thinking. We depend upon the ever-ready sensitive paper, expecting it to respond to a material call. No, no, brothers; this won't do. We must think! Think!! Think!!! Then let us come up next year prepared to show some of the results of our thinking. The materials are all right. We go lame only in our minds. See, then, that we find out—study out the one thing needful, and “choose that better part.”

---

### VELOX PAPER.

---

The Nepera Chemical Co. is certainly a progressive firm. After having made its printing-out and bromide papers popular through their excellent qualities, the company is now putting on the market an entirely new paper which seems to be destined to revolutionize the methods of photographic printing now in use. The possibilities of this paper are apparently unlimited. When exposed to the same light it prints 500 times as quick as albumen, and in diffused light, such as would be available on the most cloudy day, it will give a print in a few seconds. If the

Welsbach gas light or arc light is used, prints may be made at night. The strangest feature of all is that this remarkable paper may be handled in a fairly well-lighted room, in which gaslight or subdued daylight will allow the printer to work with comfort. The operation of developing is so simple and goes on so steadily that prints can be turned out as fast as a man is able to fill the printing frames, and the development is so much easier than the usual process of toning printing-out papers with gold, that it at once captivates every progressive photographer. After development, the prints are simply thrown, without washing, into a fixing bath, where they receive their final tone. It is truly astounding to see the wide range of tones which can be obtained with this paper and which surpass anything that it is possible to get on printing-out papers. Furthermore, it makes the photographer absolutely independent of the weather, and henceforth he has a paper at his disposal with which he can turn out first-class work regardless of rain or shine, or, in fact, of the time of day or night.

Besides the above advantages, the paper is manufactured in such a way as to make it virtually refractory to humidity or the worst spell of hot weather, and it does not change through age. Owing to its prominent good qualities, it at once overcomes the drawbacks inherent to printing-out papers. In regard to permanency, it ranks next to bromide paper, and is far superior to albumen or any silver printing-out paper. It ought certainly to find a very large

market in hot, damp climates, and we have no doubt that as soon as its merits are known, our Southern States will welcome it.

The Nepera Chemical Co. has exhibited its new product at the Conventions in Detroit, Chillicothe and Toronto, and two representatives, Messrs. Hewitt and Earle, have been showing its possibilities at these places, where their results excited general favorable comments. The film used in its manufacture stands any amount of handling and heat, such as no other paper can be subjected to. The peculiar possibilities of this paper are well shown by the fact that for the present issue of the CANADIAN PHOTOGRAPHIC JOURNAL the entire order of over 2,000 prints was developed, toned and finished in three days, from one negative.



The amateur photographers who reside along the line of the New York Central Railroad seem to have a passion for trying the speed of lenses, shutters and plates or films, by taking snap shots of the Empire State Express when it is bowling along at the rate of a mile a minute or faster. The latest successful snap shot was made by Wm. Bishop, of

Syracuse. Mr. Bishop is a novice in photography, but it doesn't seem to have taken him long to "get the hang" of the pocket kodak. When one takes into consideration the conditions as set forth in the following letter, the picture which we reproduce is certainly remarkable:

SYRACUSE, N.Y., August 19th, 1895.

*Eastman Kodak Co., Rochester, N.Y.*

GENTLEMEN, — Enclosed please find picture of Empire State Express (east bound) taken by me 10th August, 1895, at Belle Isle, N.Y. The train ran the block in two and one-half minutes, block supposed to be three miles long, or at the rate of about seventy-two miles per hour. The negative was developed, the print made and toned by me. I never used a camera before the middle of July. Yours truly,

(Signed) WM. BISHOP.

#### OUR FRONTISPIECE.

We are fortunate this month in being able to give our readers a photographic frontispiece of exceptional interest. The paper used is Nepera Chemical Co.'s new invention, Velox, a description of which appears elsewhere in this issue.

An example of how rapidly work may be turned out by using Velox is shown in the fact that the two thousand prints needed for this issue were made by Mr. Hewitt and Mr. Earle, of the Nepera Co., here in Toronto, from one negative, in three days.

The negative used was selected from the exhibit of Mr. Walker, at the Convention, and was one of the first prize winners.

## CARBON PRINTING FOR PROFESSIONALS.



CARBON prints, the most permanent and beautiful of all, are now quite fashionable. An erroneous idea seems to exist that special tools are required. In response to an inquiry from a subscriber as to *what tools* are needed to

work it, we quote the following remarks of E. W. Foxlee, writing in *Autotype Notes*:

"It has been suggested to me more than once, quite recently, that one reason why carbon printing has not been more experimented with and tried by professional photographers for the better class of work as a means of giving a fillip to business, is that so many special appliances appear necessary, even to make a beginning with. The idea, I have reason to believe, is not altogether uncommon. There might be a ground for it if the complete sets of apparatus one finds in price lists were really necessary to the professional photographer. These sets, I take it, are put up for the convenience of amateurs, who, as a rule, have but limited appliances, and also prefer to purchase their apparatus in sets so as to insure that they get all that is necessary, rather than professional workers who already possess the appliances to be found in every establishment where silver printing is practised.

"If this supposed necessity for a special plant has acted as a deterrent to any experimenting with carbon printing, it is to be regretted, because the idea is based on a wrong foundation. I remember a few years ago, Mr. Cowan, at the Photographic Club, demonstrating the production of carbon pictures on opal, and the only things he employed, beyond the exposed tissue and the opal glass, was a squeegee, a hand basin requisitioned from an adjacent bedroom, and a jug of hot and one of cold water. I merely mention this circumstance to illustrate that elaborate appliances are by no means required, my object being to divert attention to the fact that any photographer can try carbon printing on a sufficient scale to prove whether it will answer his purpose to introduce it in his business without incurring any outlay for plant beyond what he already possesses.

"Let us consider the things necessary, *seriatim*. An actinometer of some kind is required for timing the exposure. Several convenient forms are in the market, but a very useful one may be extemporized by taking half a dozen narrow strips of thin white paper, each one-half inch longer than the other. These are then gummed together, one on the other, at one end, and we then have a graduated screen, in steps, which can be numbered in ink from one to six. This, in a quarter-plate printing frame, with a slip of silver paper behind it, makes a capital actinometer for carbon printing. Pressure frame—any sort will do. The backs need not be hinged, but there is no objection to

their being so. The next thing necessary in the work is a squeegee—a tool generally in the possession of everyone, now that highly glazed pictures are so much in vogue—and some even surface upon which to squeegee the exposed prints into contact with the support. A piece of plate glass is as good as anything. Any kind of photographic dishes, or other vessels, will do for the cold water, the bichromate solution, and for the alum bath. A thermometer most people have. If not, a common bath or dairy thermometer can now be obtained at most chemists for about a shilling. These instruments, though rarely correct, are always accurate enough for our present purpose.

“It is necessary that the tissue, when in the sensitive condition, should be kept dry and protected from the air. An ordinary cylindrical tin case answers well, but it will be a convenience in working if the tissue be kept flat. This can be done by keeping it tightly pressed in a printing frame; it will then be as perfectly protected from the atmosphere as if it were in an air-tight case. I think I have now got to the end of what is actually necessary for working in a small or experimental way, except something for developing the pictures in. It is obvious that any vessel that will hold hot water will serve; but for convenience in working it should not be less than four or five inches deep, and somewhat larger than the largest picture to be manipulated in it. A stout tin tray is very suitable, and if it be supported on legs, or by any other means, a gas jet or a spirit lamp

can be placed beneath, so as to keep the water from cooling. A good-sized teakettle completes the outfit.

“Before concluding, I will say a few words about the tissue. At one time there was a difficulty—unless a special apartment was arranged for the purpose—in sensitizing the tissue and drying it, so that its best working condition was secured. With the tissue as then supplied, if it were dried too rapidly there was the danger of reticulation and other troubles. If it were dried too slowly, there was the almost certainty of insolubility. Indeed, at one time the sensitizing and drying of the tissue used to be considered the bugbear of the carbon process. But during the last few years the Autotype Company have so improved their tissues that these troubles are now practically nil, and absolutely so if the new daylight tissue be used; for that, after sensitizing, can be placed anywhere to dry—indoors or out. If the daylight tissue be used, a few tin or ferrotype plates will be required for drying it upon. If neither should be at hand, glass plates, backed with black varnish, will do quite as well. My advice, however, is for the beginner, in his first few essays, to purchase the tissue ready sensitized.

“In the foregoing my aim has been, as already said, to indicate to all, or any, who may have been deterred from essaying carbon printing on account of imaginary cost for plant, that they already possess all that is actually necessary for trying it—sufficiently, at least, to see if it will prove profitable in their business.”

## NOTICE BOARD.

**Moran's Bargain Lists** always contain very interesting reading for anyone willing to buy a good thing *cheap*. Send to R. H. Moran, 396 Broome Street, New York City, for one, if you have not already done so, and note his bargains.

We have just been informed that the display of work on Hammer plates, now on exhibition at Mulholland & Company's, includes the following Detroit prize-winners: The two gold medal exhibit by Root; the 1st prize silver medal exhibit by Bateham; the four medal exhibit of Brigden & Geisler, and the seven prize exhibit of Hollinger; also one from Bellsmith, and one Genre picture by Minns, entitled "Baby's Banquet"—one of the finest portrait collections ever gotten together.

**The Gundlach Optical Company** present a new edition of their Photographic Lens Catalogue. We note a number of changes in the various lists. There has been a general reduction in prices on all of their older styles of lenses, and, in addition, they are all fitted, except the wide angles, with improved Iris Diaphragms. A full description of the new Turner-Reich Anastigmat Lens, working at F7.5, is given. Another new lens is the Instantaneous Symmetrical, which is a strictly first-class lens and is sold at a very low price. It is made in two series, viz.: a long focus and a wide angle. They have improved and are selling at reduced prices the long-celebrated

Rapid Rectigraphic and Perigraphic Lenses. A full description of the New Shutter of this firm is also given.

**To the Photographic Trade :**

GENTLEMEN,—We have this day sold to the Eastman Kodak Company, of Rochester, N. Y., the entire business of the Boston Camera Manufacturing Company, including all goods, machinery, patents, trade-marks, trade-names, and the good-will of the said company, and we shall retire from the manufacture of photographic goods. All accounts made after this date are payable to the Eastman Kodak Company, Rochester, N. Y. Thanking you for the patronage we have enjoyed, and soliciting for our successors a continuance of your trade, we remain,

Yours truly,

BOSTON CAMERA MFG. CO.

Boston, Mass., August 23rd, 1895.

**To the Photographic Trade :**

GENTLEMEN,—As announced above, we have purchased the business of the Boston Camera Manufacturing Company, and so soon as is consistent with the prompt filling of orders and the convenience of our customers, shall close the Boston office and transact all business from Rochester. We shall continue the manufacture of the full line of the Bull's Eye cameras, and to insure prompt attention, all orders for goods should hereafter be sent to our Rochester office. Soliciting a continuance of your orders, we remain,

Yours truly,

EASTMAN KODAK CO.

Boston, Mass., August 23rd, 1895.

**Special to Amateurs.**—Those who have used a Carbutt Lantern Plate will ever be found loud in praises of them. Those who have never tried them don't know what a magnificent plate they are. They possess a snap and vigor that does not seem to exist in the plates subject to a sea voyage. Numerous requests have reached Mr. Carbutt to make a  $3\frac{1}{4} \times 3\frac{1}{4}$  size, and we are pleased to announce that he has decided to do so and has already booked several large orders from Canadian dealers. In order to give those of our Canadian slide makers who have not tried the "Key-stone" plate a chance to do so, Mr. Carbutt has very kindly placed with Messrs. Sharp, Eakins & Ferris a sample lot of his plates, put up two in a box, for free distribution. Be sure to call personally, if in the city, or write to this firm and secure a box of these samples and give them a trial. Mr. Carbutt has decided to make the price of these high-class goods the same in Canada as that of the cheaper brands. Mr. Carbutt, besides being the pioneer dry plate maker of the States, is also one of the oldest and best lantern slide makers there, and an active and valued member of the Philadelphia Camera Club.

## PHOTOGRAPHY AT THE FAIR.

The awards in the professional and amateur photographic classes at the Toronto Industrial Exhibition were as follows :

### PHOTOGRAPHY BY PROFESSIONALS.

Section 1.—Prize 1st, \$8 ; 2nd, \$4.  
Collection of plain portraits :

H. E. Simpson, Toronto, 1st prize.  
Murray & Son, Brockville, 2nd prize.

Section 2.—Prize 1st, \$10 ; 2nd, \$6.

Collection of colored portraits :

No award ; none worthy.

Section 3.—Prize 1st, \$4 ; 2nd, \$2.

Enlarged portrait, plain :

C. A. Muerrle, Toronto, 1st.

Murray & Son, 2nd.

Section 4.—Prize 1st, \$6 ; 2nd, \$4.

Collection of landscape and views :

Arthur Beale, Toronto, 1st.

Murray & Son, 2nd.

Section 5.—Prize 1st, \$4 ; 2nd, \$2.

Enlargement, landscape or interior :

William Still, Orangeville, 1st.

Murray & Son, 2nd.

Section 6.—Prize 1st, \$8 ; 2nd, \$6.

Portrait, finished in black and white :

H. E. Simpson, 1st.

Murray & Son, 2nd.

Section 7.—Prize 1st, \$5 ; 2nd, \$3.

Portraits on porcelain, china or enamel :

Murray & Son did not comply with requirements, and 1st prize awarded them was withdrawn.

William Still, 2nd.

Section 8.—Prize 1st, S.M. ; 2nd, B.M.

Best collective exhibit of photography :

Murray & Son, 1st.

Park Bros., Toronto, 2nd.

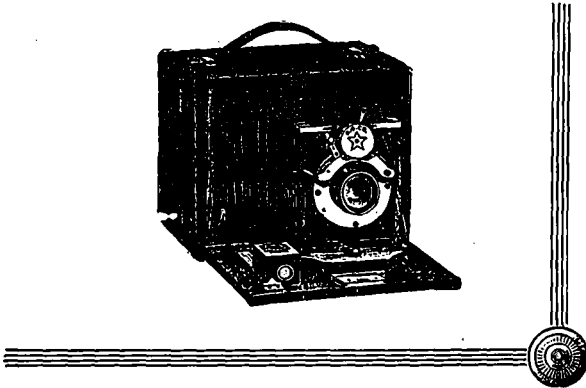
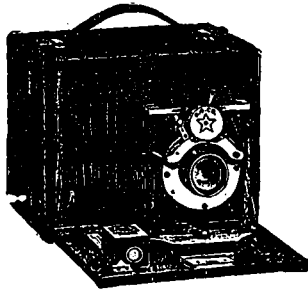
Section 9.—Prize, diploma. Best collection illustrative of the various processes and progress of photography since its discovery :

William Still, 1st.

# Premo Cameras



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



We make several styles, and guarantee them all.

\* \* \*

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

\* \* \*

"PREMOS PRODUCE  
PERFECT PICTURES"

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

## PHOTOGRAPHY BY AMATEURS.

Section 1.—Prize 1st, silver medal ;  
2nd, bronze medal. Best six  
landscapes :

Chas. H. Likens, Toronto, 1st.

J. T. Groves, St. Catharines, 2nd.

Section 2.—Prize 1st, silver medal ;  
2nd, bronze medal. Best six  
marine views :

W. Bohme, Toronto, 1st.

Chas. H. Likens, 2nd.

Section 3.—Prize 1st, silver medal ;  
2nd, bronze medal. Best three  
portraits :

Chas. H. Likens, 1st.

W. Bohme, 2nd.

Section 4.—Prize 1st, silver medal ;  
2nd, bronze medal. Best three  
interiors :

E. A. Wilson, Halifax, N.S., 1st.

W. Bohme, 2nd.

Section 5.—Prize 1st, silver medal ;  
2nd, bronze medal. Best three

Gem pictures :

W. Bohme, 1st.

Chas. H. Likens, 2nd.

Section 6.—Prize 1st, silver medal ;  
2nd, bronze medal. Best three  
bromide enlargements, over two  
diameters :

W. Bohme, 1st.

Chas. H. Likens, 2nd.

Section 7.—Prize 1st, silver medal ;  
2nd, bronze medal. Best six  
lantern-slides :

Chas. H. Likens, 1st.

W. Bohme, 2nd.

Section 8.—Prize, gold medal. Best  
general exhibit of amateur  
photography :

Chas. H. Likens, 1st.

# THE PLATINOTYPE

WE  
SET  
THE  
PAGE

Write us

for

Descriptive

Pamphlet

IT IS CONCEDED BY ART critics that the  
Platinotype leads all other photographic methods  
in the faithful rendering of art effects. We receive  
this paper fresh every week from the factory, in the  
Rough and Smooth surface. Size, 20 x 26, price 80c.  
per sheet; also the chemicals for development. If  
you have not introduced the Platinotype, do so at  
once. It will pay.

## Sharpe, Eakins & Ferris,

SOLE  
CANADIAN  
AGENTS

83 BAY STREET,

Toronto.