

THE
CANADIAN
PHOTOGRAPHIC JOURNAL

ILLUSTRATED

GEO. W. GILSON, - - - EDITOR

VOLUME IV.

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1895.



NEGATIVE AND PRINT

- BY -

FRANK A. PLACE.

AMERICAN ARISTOTYPE CO'S

"ARISTO - PLATINO."

THE
CANADIAN PHOTOGRAPHIC
JOURNAL.

DEVOTED TO THE INTERESTS OF THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

VOL. IV.

TORONTO, JANUARY, 1895.

No. 1.

THE
Canadian Photographic Journal.

GEO. W. GILSON, Editor and Business Manager.
ADDRESS: P. O. DRAWER 2602.

OFFICE OF PUBLICATION:
32 and 34 Lombard Street, Toronto.

Subscription Price.—\$2.00 per year. \$1.00 for six months. Single copies 25 cents. 50 cents per year extra on foreign subscriptions.

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

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

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

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

Address all communications to

Canadian Photographic Journal,

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

OUR ILLUSTRATIONS.

We take pleasure in presenting to our readers this month a splendid specimen of high grade photography from the studio of Frank A. Place, Chicago, one of the best known photographers of the States. These pictures were intended for last month's issue, and had a narrow escape from the fire, having been sent to the binders only a day before. The paper used is The American Aristo Co.'s "Aristo-Platino," and so well is the effect of this paper shown by the illustrations that it is hardly necessary for us to further sing its praises. An interesting letter from Mr. Place will be found on another page. He is a strong advocate of Aristo-Platino.

SPECIAL NOTICE TO ADVERTISERS.

All advertising cuts were lost in the fire. We have only been able to replace a few at short notice, and ask our advertisers to kindly overlook any irregularities or omissions of cuts in their announcements this issue. We should be obliged if our advertisers will kindly send us duplicates of cuts that are found wanting in this issue.

PUBLISHERS' NOTICE.

The disastrous fire that occurred in this city on Sunday morning, January 6th, completely destroyed the issue of this JOURNAL for the month of December that was to have been ready for mailing on Monday the 7th, also everything connected with the JOURNAL. For this reason we shall be unable to issue a JOURNAL for December. We had gone to considerable extra expense in order to end the year with an unusually interesting and well illustrated number, as is our custom. Of the great bundle of original copy and the numerous half-tones there is not a trace left. All the headings and electros of all kinds including all advertising cuts were likewise consumed, so that we had to build an entirely new frame for our JOURNAL. Luckily our subscription lists were in the hands of the mailing agents and are saved. From them we have tried to notify advertisers and subscribers of our loss, although in the hurry of the moment we may have omitted some names. Under the circumstances it was something of an undertaking to get out a January number, every advertisement having to be set, new copy prepared and new blocks made. We immediately arranged with a new printer, Mr. R. G. McLean, to rush out for us, what we shall term an emergency number, and for which Mr. A. H. Howard has kindly contributed a very appropriate special heading. The short space of time in which Mr. R. G. McLean turned out the present number, together with the handsome style in which it is done, speaks well for our JOURNAL in the future. We shall make the JOURNAL better than ever before, and hope to receive the valued support in the future that you have so kindly given us in the past.

We had received a number of letters for publication, also communications from club secretaries, etc. We request the writers of these to kindly send us duplicates as early as convenient. To those who had so kindly contributed to the columns of this number, we wish to express our regret that their valuable matter was lost. Where possible, we should be most pleased to have the matter re-written for us. We particularly regret the fact that several valuable half-tone blocks belonging to subscribers and friends were lost.

We wish here, to sincerely thank the many friends who have showed their friendliness and good will by their appreciated messages of sympathy and encouragement. It is very gratifying to find how large a portion of our subscribers and advertisers are also our friends.

Sincerely yours,

THE CANADIAN PHOTOGRAPHIC
JOURNAL Co.,

Geo. W. Gilson, *Bus. Mgr.*

OUR ADVERTISERS.

We are rather proud of the standing of the advertisers who use our columns. They collectively represent a yearly business of many millions of dollars.

Individually they are all men or firms of sterling business qualities, and it is with much pleasure that we conscientiously recommend them, as we are often called upon to do. We have, since the birth of this journal, been compelled to refuse quite a number of "ads," some offered at a material advance on regular prices, some of these, too, at a time when we had to turn our back to the tempter in refusing. But at the start we decided to keep our reading matter clean and wholesome and our advertising pages free from anything suggestive of fakes.

We think that photographic publications are, as a whole, more free from "fake" or seditious advertising than any other class, and we strive to keep our pages of advertising announcements clean and wholesome.

In these days of advancement in all things used by our patrons, we feel it is necessary for their advancement to keep before them all the new processes and materials, and thus enable them to keep abreast of the times. At the same time we feel it but just to their interests to see that they are not led, through the columns of their journal, to incur needless expense and loss of time and labor by "prospecting blind leads," to use a mining term. We feel this to be more especially our duty considering the fact that we have won the confidence of the Canadian photographer, and practically cover the field.

A photographer, to be successful, must keep well in touch with the latest products of the manufacturers, whose interests are furthered by producing things which will be of real benefit to the photographer. To the progressive photographer of to-day the advertising pages of his journal are a most interesting portion of his journal. He consults them each month to see if they announce anything that he as a business man should add to his outfit, a paper, plate or chemical that he should investigate as to the chances of its yielding him better results. Don't be afraid to read the advertising pages of your journal for fear you will buy something, but consult them judiciously and ask your business judgment if there is anything announced in them that would work for you if you had it.

We want every club member to be a subscriber, and will quote low rates for 10, 20 or 50 new subscribers.

THE BEGINNING OF THE END.

It would seem to the observing reader of journals devoted to photography, and to him especially who has been interested in the announcements both "before and after taking" of the competitions galore that have come and gone the last year, that the "Beginning of the End" of medals, certificates of honorable mention, etc., was near at hand. That the time was approaching rapidly when the real medal *winner* of, we might say the days of our father, would arise in their disgust and cast their well earned pieces of gold or silver, or bronze into the sea, saying "here goes nothing," or worse than nothing, for I am not ashamed of an honest nothing, but of these I am. Since the advent of the Mutual Administration Camera Club, where fifteen or less of the members gather together and exhibit, while the balance of membership and a few friends look on exclaiming Lo! see what these few have done, and the judges grandly award the ten medals and a few of the nicely printed certificates. Where is the glory?"

Since photographers have begun to write to ask, as one did to this JOURNAL during a competition, "What will you charge to issue me a bronze medal if *you have one to spare*. I think I can get one of — but would prefer a Canadian one for *advertising purposes*." Where is the honesty?

If agricultural fairs will say to judges in their photographic department, "award the medals anyway, it will bring more exhibitors next year," where is the value?

In an account, just to hand, of one of the largest exhibitions of amateur work held on this side this year, we find the following :

"The exhibition did not warrant the awarding of the twenty-five medals and fifty certificates, but the committee requested the judges to award them all as the *medals had been made, and the certificates engrossed.*"

The italics are ours. Truly pleasing reading this, for the few whose work deserved to be medaled, and another sign of the Beginning of the End of medals, misappropriated.

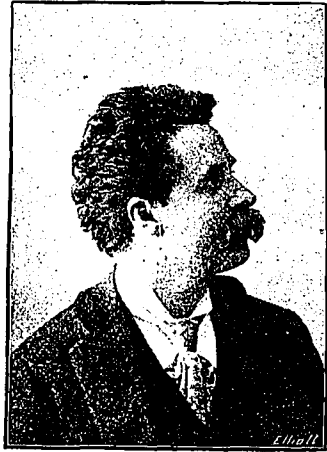
In the *Australian Photographic Journal* for October we notice a very instructive article on "Photographs Best Suited for Half-Tone Reproduction," by Mr. T. W. Elliott, of Toronto. The article would look considerably more *finished* if it were properly credited to the *Canadian Photo Journal*, from which it was taken. We are always willing to have our contemporaries clip from our pages, with due credit, of course. We presume that the omission of credit to us in this case was simply an oversight, but journals should be very punctilious in the matter of giving credit for articles taken from other publications.

TO THE CANADIAN PHOTOGRAPHERS.

The matt surface paper is a boon to photographers who do not depreciate their work by cutting prices. It has been my ambition to get away from gloss paper and to have something different from the ordinary cheap picture that is floating the country. In Chicago they are making them in department stores for \$1.00 and \$1.50 per dozen. The majority of people that buy cheap work don't know what a good photograph is, they think the finish of a picture is the polish. One can most always tell if a customer wants cheap work or not when you hand them a picture to look at, if they hold it up and look for the *polish*, you can almost wager your

life they will not pay over two dollars per dozen for cabinets. Now we have in the matt paper just what we want. The people that want good work, and are judges of good work, and are willing to pay for it, can see the beauties in it, the photographers that make poor work at cheap prices will not use it because they cannot deliver it. We are making four-fifths of our work on the Platino paper, and it is so easy to work.

The last year has been a hard one for the photographer. Most all of us have been guessing and studying what to do to increase our business. A great many that were getting good prices cut,



FRANK A. PLACE.

and those that were making pictures cheap, went still lower. My motto is to better our work and get what it is worth, and be sure it is worth what we get for it. We should be less selfish and strive to improve instead of always trying to work some scheme to get ahead of some other fellow in the business, then we will all feel better and live longer.

Truly yours,

FRANK A. PLACE.

Chicago.

A CHAT WITH MR. BASSETT.

Imparting useful information to his brother workers and talking Cramer plates in a way that impresses, yet has a pleasing lack of the I-am-paid-to-say-this twang, are certainly two of Mr. Bassett's prominent characteristics.

After a very pleasant hour with Mr. Bassett at his hotel, during the late convention, the writer came away impressed with two facts. One, that he had acquired in one short hour, much valuable information of a very practical and useful nature, and second, that one cannot talk with Mr. Bassett on photographic matters for many minutes without learning something that will *do him good*. In speaking of development Mr. Bassett said: I am very particular about having clean bottles and to have them well stoppered, so that they will be comparatively air tight, especially in sulphite of soda is this needed, as sulphite when exposed allows water to escape, absorbs gases and becomes a compound no one knows what. As many failures are due to impurities in sulphite as to any other five things, and it is not due to the difficulty of procuring good sulphite but to careless storage. My practice, no matter what quantity I am using, is to purchase in one pound glass packages, the first cost may be more but the saving in waste and deterioration will make up for it.

Always be careful of your work in the dark room. So many failures and bad negatives are due to little things and carelessness. For instance, I have known where photographers were getting bad negatives. The first plate would develop up good, then they would begin to come up thin coated and bad, and I would hear the usual growl about unevenness. All this caused by carrying hypo on hands from bath to handle of

water tap and then from there to developer.

To intelligently handle a developer it is necessary that it be thoroughly understood why each ingredient that makes up the developer is used. When this is understood it is a very simple matter to change developer to meet any changed conditions arising. Development has become more of an art lately owing to great difference in printing papers, each of which seems to need a negative of a little different quality. A developer that is successful with one man may not be of the right character in the hands of another owing to difference in lighting, particularly noticeable is this fact with pyro. The metol developer is now used by many of the largest galleries and best workmen of the United States, and I strongly recommend it to the Canadian photographer.

Metol in the hands of the careless or inexperienced will give better average results than pyro. I also believe in the use of metol developer for parties doing small business on account of its keeping qualities.

Do not let your chemicals freeze and then expect good results. The matter of freezing and thawing is the same as on the old silver bath in the wet plate days. If the dark room was cold and the bath frozen it had to be evaporated and practically made new, the same principal in chemistry applies to developers and other solutions used. The dark room light is another fruitful source of failure. When a man complains of not getting good results on Cramer plates, I first take a look at his dark room light to see if it is sufficiently *safe*. A safe light does not mean a lack of *quantity* but of *quality*, at the same time no light that is sufficiently strong to see work as progressing is safe to expose a plate unnecessarily long, and

especially with Isochromatic plates. I once made a trip of a considerable distance and time to find out the trouble of a certain man. On my arrival I went into his dark room and found him using a light so strong that with the use of a rather intense negative I made a *beautiful transparency in sixteen seconds* with the use of his light. A very easy way to test the light is to take a plate in the hand so as to show the fingers on the plate and hold it five inches from the light for ten seconds, then put in good, fresh, vigorous developer and if any indications of the outlines of hand or fingers on plate upon development, the light is not of right character, or too much of it. Any plate exposed to light *before* being thoroughly fixed will in course of time show stain in parts thus exposed. I have a great deal more faith in the keeping qualities of a negative that has been fixed half an hour and washed in running water for five minutes, than one insufficiently fixed and washed an hour. In damp weather especially, plates should not be left to dry in a room where there is no draft. Plates should be dried in a draft and as rapidly as possible. This avoids any swelling of film or granular effects on negatives.

SOME BUSINESS SUGGESTIONS.

It may be asserted that of two photographers, assuming that both have the technical skill necessary to the production of average good work, the one having the greater business ability will be the more successful. Then why, with the attention now given to what is considered the necessary artistic and technical ability, is so little given to that which is at least as important to success—business ability and good business methods? Without disparaging the value of artistic chemical and

manipulatory education, should not they who wish to be successful—and who does not—have some business training?

The dull weeks beginning the new year, immediately after the rush of holiday trade, bring to the photographer an opportune time to review his business for the past year, eradicate as many of its faults and hindrances as he can, and adopt such new methods as commend themselves to him. My object is to suggest a few appropriate ideas, conducive to successful business management, from which each may select what is most acceptable to him, and alter or elaborate to suit his purpose.

First, as to the necessity and value of neatness, order and cleanliness. Clean, well aired room, clean show windows and show cases, well swept and well scrubbed floors and stairways, well dusted furniture and accessories, all have a great influence with a photographer's patrons. Especially is absolute cleanliness requisite in the dark room and printing-room, where much of the quality of the work, as well as the health of the photographer and his employers, depend upon it. Have everything neat and in order; trays, funnels, etc., well washed; floors clean and dry, and no rubbish in the corners or on the shelves, which rightly belongs in the stove or ash-can. In damp rooms a can of unslacked lime on the floor will absorb the moisture, and make the room pure and dry. After each sweeping open the windows in all of your rooms for a few minutes and receive some pure fresh air that will benefit your health, and be a pleasure to your customers. Photographers generally give too little attention to the subject of ventilation. In winter, if you must use stoves, keep your fuel where the dirt and dust from it cannot enter your rooms, and make

the person attending the fires use the same care in bringing fuel, and removing ashes, that you would make them use in your drawing-room.

Do not allow your gallery to become shabby or dilapidated. Keep it well painted outside and inside. Repaper your walls when the old paper becomes torn or stained, and keep your chairs, tables, etc., painted and varnished. When a hole or a tear appears in your upholstery, have it repaired at once. If your carpet becomes worn in places, as near doorways and desks, and you cannot buy a new one, purchase a neat inexpensive rug to match the general tone of the carpet, and cover the spot with it. You may think you cannot afford these things at once but will wait until "times" are better, but the only way to have better times is to *make* them. Make your rooms so attractive, neat and clean, that your patrons will notice it, and talk of it, and you will soon be too busy to think of hard times. A few weeks ago I entered the gallery of a prominent New York photographer, one who has been established over fifteen years, and I wondered whether he had ever refurnished his rooms or even moved his furniture in all that time. Dirty show cases, worn carpets, torn upholstery, and broken frames spoiled what was, as regards quality and arrangement, an artistically furnished studio; and yet that photographer, one of the leaders, both as to quality of work and prices obtained, complained of hard times, and wondered why an equally well-known competitor across the street, whose prices were no cheaper, was doing a fair business. When I spoke of the newly renovated and attractive quarters his competitor possessed he did not fully understand me, but said that he intended doing some renovating as soon as "times were better."

A hint as to your samples. Place *quality* before *quantity* always. A few clean fresh samples, well selected and frequently changed, both in show cases and reception-room, are much more attractive than a quantity of work of variable quality. Care and study is necessary to an effective result in arrangement. As to the reception-room we are entering a new era. Well lighted, neatly decorated and daintily furnished—not over-furnished—rooms, with a few samples of large work on the walls, and some fresh specimens of the regular sizes on the attendant's counter, are displacing the old, dark, richly furnished, crowded rooms, littered with "property's," easels, etc., of all shapes and colors to which we have so long been accustomed.

No matter what your prices are examine all your work when finished and allow only good work to leave your hands. Good work and a pleased customer are living advertisements. Poor work and dissatisfied customers are also living advertisements, but of an undesirable kind, not likely to make you more successful. Treat your customers, and see that your employees do so, with uniform cheerfulness, courtesy and consideration. Be reliable, and make every effort to have your proofs and work finished when promised. While exercising thorough control over your employees treat them courteously and kindly. Pay them liberally as your business permits, make their positions dependent upon their carefulness, and the quality of their work, and if they are bright and intelligent, they will bring the same energy and wide-awakeness and take the same interest in the work as though it were their own.

A careful attention to the economical buying of your material—using only good material—and to its disposal in

the different departments will often prevent much waste and consequent loss. Another essential to good business management, one that photographers often neglect, is a good system of book-keeping, one that while simple and conformable to the size of your business is thorough and will show your financial condition quickly.

Advertise your business, remembering that that is simply talking about it, and getting others to talk about it. One common method is persuasive notices in your local papers, but these should not be mere announcements or reading notices, but bright, well prepared, and, if possible illustrated and placed where they will attract attention. Then in cities and towns of medium size there are programmes of theatres, church and society fairs and entertainments, balls, lectures, etc., all offering good results to a bright and pushing advertiser. Another way is the distribution of dainty, well printed and neatly illustrated circulars, explaining your work, its facilities and advantages. These distributed either by carrier or through the mails will be found of great advantage. Still another way is that of exhibiting some of your finest specimens, carefully arranged, at the different local agricultural, church and society fairs, which are always glad to receive and give good space to such exhibitions. Then, again, sample frames may be placed in prominent public places, such as the post office, theatre and concert hall lobbies, the waiting rooms in railroad depots, club and society rooms, etc., any of which will usually allow a tasteful exhibit of artistic work well framed. These, of course, would need renewing occasionally the same as those in your showcases. It is necessary in using any of these, or in fact any kind of

advertising, that they be used judiciously and at opportune times, especially avoiding too much boastfulness. You need not think you will lower your reputation by these methods. I have suggested nothing that is not constantly used by many of the leading galleries, doing the highest quality of work in the largest American cities.

Do not forget that photography has many possibilities outside of studio work. Study local industries and local life, and you can find many openings for usefulness, and ones that properly developed will be very profitable. To achieve the success you desire, you *must* use the same business ability and enterprise that men do in other avocations, as well as the artistic and technical excellence and skill peculiar to your own.

METOL AS A DEVELOPER FOR STUDIO WORK.

BY THOMAS F. HOWE.

Of all the developers recently introduced, metol has been the only one that aside from the claims of its manufacturers and agents, has been seriously considered as a rival to pyro in professional work. Professionals are conservative, and while many of the prominent amateurs, including Mr. Andrew Pringle, Mr. A. R. Dresser, and Mr. W. J. Stillman and many of our editorial workers, have experimented with it, and recommended it, yet but few professional workers have tried it, and it has yet to be seen whether it will bear the steady test for reliability and uniformity in studio work that pyro has. I have watched with interest the results obtained from its use in the few galleries where it has been adopted, and have tried it with special reference to this class of work.

The advantages claimed for it over pyro are (1) entire freedom from fog; (2) freedom from stains on either films or hands; (3) its superior keeping qualities; (4) its superior power to produce detail, and the consequent shortening of exposures; (5) the shorter time needed for development, and (6) its film hardening properties.

Considering these in the order mentioned, I have found that metol while itself free from fog, in its effect requires that greater care be given to protection of the plate during development than with pyro, as exposure to a certain light will fog the plate much quicker than would the same light with pyro. It is necessary to turn the film side to the light when examining the plate, and to cover the tray securely during prolonged development. I usually place a ruby screen over the green and deep orange light that I use with pyro. I have found negatives developed with metol free from stain, but find that with much use it stains the fingers with a peculiar brown stain difficult to remove.

Its keeping qualities in solution are unexcelled, and it may be used over and over again, working a little slower and clearer and harder each time. The loss of strength being scarcely noticeable until five or six plates are developed however. This economy is of value to the amateur and those doing a small amount of work, but in studio work where softness, and certainty, and uniformity of results are the prime requisites, this quality is not of the same value. Of course a solution may be kept to a certain strength by throwing away the sediment from the bottom of the bottle, using only the clear solution, and adding a certain amount of stock (about one ounce to six) each time it is used, but this is scarcely practicable in studio work.

Metol will produce detail where pyro, except in the hands of one having perfect control of it, will not. Even in the hands of an expert it is superior to pyro, in not requiring as much time and patience, and therefore for flash lights, instantaneous work, and all short exposures, is the better. All that is necessary is to take equal parts of the developer, minus the alkali, and of tepid water, and putting the plate in this cover the tray and leave until the detail is well out, when it may be placed in the ordinary developer, or alkali added to the diluted developer, until it attains the desired density. For ordinary under exposures the ordinary developer, with a maximum of alkali, and without any bromide, will give good results. I find that in regular studio work exposures may be reduced slightly from that required for pyro, but as with pyro full or slightly over exposures are necessary to produce the finest gradations and softness.

For ordinary studio work metol is a quicker developer than any I know of. Using the standard solutions the image appears in a few seconds, and three or four minutes suffice for complete development. To secure softness it is advisable to lessen the proportion of alkali and dilute the developer, which lengthen the time, but even then it is much less than that required for pyro. I have been assured that metol hardens the film, and my own experience confirms this. Metol developed negatives certainly take longer to fix than of pyro, especially if the development be prolonged. To the professional, equipped with the usual fixing baths, this is of no particular moment, and the hardness of the film should prove advantageous in hot weather. I prefer the following formula for stock solutions, which is somewhat more concentrated.

A.	
Metol	75 grains
Sulphite of Soda (crys.).....	400 "
Water	8 ounces
B.	
Carbonate Potash	1 ounce
Water.....	10 "

For under exposures use two parts of A, one of B, and one of water. For over exposures use an old developer, or three parts of A and one part water, adding small quantities of B as needed, with ten drops of a 10 per cent. solution of bromide potassium to the ounce of developer.

For ordinary studio work three parts of A and one of B will be found to give soft detailed negatives. For still softer effects, dilute the developer with water or lessen the alkali. For harder effects and greater density increase the quantity of B. With some plates it will be necessary to use considerable more of B than others, the correct quantity can only be determined by experiment.

In conclusion, I think it will pay portraitists to give this developer a trial, as properly used, it will do all that pyro can, with a distinct saving in time, and without some of pyro's defects.

HINTS ON DEVELOPING, ETC.

TAKEN FROM THE INTERESTING PAGES OF THE
NEW CRAMER CATALOGUE.

REMEMBER

That Pyrogallic Acid, Hydrochinon, Metol, etc., are the developing agents proper.

That an excess of these chemicals produces clogging of the whites and too much contrast.

That an insufficient quantity causes slow development, want of vigor and brilliancy.

That Sulphite of Soda preserves the developing agent and keeps the film from staining.

That the sulphite must be fresh and pure, or it will in itself cause yellow stain.

That a smaller quantity of Sulphate will produce a warmer tone, a larger quantity, a gray or bluish black tone.

That the Alkalies, Carbonate of Potassium or Carbonate of Soda (Sal Soda) soften the film and open the pores, allowing the developing agent to act.

That too much alkali will make the negative too dense and cause fog and granulation.

That too little will not allow the developing agent to act and will develop too slowly.

That granulated sodas are twice as strong as the crystals.

That old and dry crystals are stronger than fresh, as the water of crystallization gradually evaporates.

That all chemicals will act with considerably more vigor when warm, than when cold.

That an even temperature of about 70 degrees is most desirable for the chemicals and dark-room.

That in warm weather, when the dark-room is over-heated, the developer should be used more dilute and cold and the Fixing Bath should also be kept cool to counteract the heat of the atmosphere.

That it is best to buy chemicals prepared specially for photographic use; and do not buy Sulphite of Soda at the drug store.

That over-exposed plates can be restrained by adding a few drops of a ten per cent. Bromide of Potassium Solution to the developer.

That an under-timed plate should be treated with a fresh diluted developer, and if sufficient detail does not appear, take the plate from the developer and, without rinsing, place it in a tray containing water, to which a little of the Alkaline Solution (Sulphite and Carbonate of Soda) has been added, and leave it there as long as it increases in detail. If it is not then strong enough, the development may be continued in fresh developer.

That all solutions must be kept in well-stoppered bottles.

That it is better to make up solutions often, than to use them when old.

That a plate, dried in a warm, close atmosphere will become more intense, than when dried in cooler air with draft.

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On account of our recent loss prompt renewals will be doubly appreciated.

RAMBLING INCOHERENCIES.

A. H. HOWARD.

No. 8—UNHAPPY ACCIDENTS.



Photo by Kennedy & Bell.

RAY don't be alarmed, dear reader, I am not going to harrow up your delicate sensibilities by holding forth on the tragic events that day by day are recorded in gruesome detail in the newspapers under some such thrilling heading as "Shocking Fatality," or "The Festive Trolley gets in its Deadly Work Again."

I am not about to discourse upon coal mine explosions, nor drowning accidents, nor railway collisions, nor yet "Shipwrecks and Disasters at Sea," which I remember as the title of a book that furnished matter for numerous frightful nightmares in the days of my boyhood, being a collection of the most horrible and circumstantial accounts of sufferings endured on the treacherous ocean.

To read that awful book, one would be inclined to imagine that the sweet little cherub who sits up aloft, having soured on his elevated perch had basely betrayed his trust, and that if the work were widely circulated among aspiring youths the world's mercantile marine would quickly decline for want of reinforcements. Yet, a younger brother of my own, whose reading as a boy appeared to be confined chiefly to that direful and discouraging volume, insisted upon going to sea at fifteen. His vessel was lost with all on board ere he had served his time.

But of the "Unhappy Accidents" that are to form the subject of this paper no live reporter ever thinks it worth his while to ferret out the particulars. No red cross knight drives swiftly up on a telephone message from a drug store, in a springy, highly-varnished vehicle, something between a hearse and a bread wagon, to tenderly convey the sufferer to the institution remembered by Little Dorrit's Maggie as "such a 'ev'nly place," there to be revived and comforted by "such d'licious broth and wine" and "such chicking."

No reasonable man would think of taking out a policy of insurance against such accidents, or if he did contemplate doing so, no company would care to accept the risk.

No public sympathy is ever lavished upon the afflicted individual, nor does any enterprising newspaper ever open a subscription list for the alleviation of these distresses.

Yet, they undoubtedly *are* distresses. When a person travels some five miles through the country, on a blazing hot day, burdened with a weight of sketching materials, and congratulates himself as he sits down to work, on having happily brought his camp stool, and his color box, and his water bottle, and his brushes and sponge, and blotting paper and lead pencils, only to find that a malignant fate has constrained him to leave his sketch book behind, does he meet with sympathy on his return home, weary, depressed and sketchless? Not much. He is unfeelingly told that *he's* a nice one, and that perhaps he won't be so *foolish* another time.

When the enthusiastic amateur tramps a weary distance with his camera, and having with much trouble and patience succeeded in focussing a

group of cattle in picturesque pose ; when having hastily replaced the cap, after a brief exposure, as the unimpressible beasts commence to stroll indifferently home in single file, he discovers that he has forgotten to remove the slide from his plate-holder, is his case regarded as calling for any public expression of commiseration.

And I suppose, if on spending his Sunday morning developing, he finds, to his dismay, that he had made two exposures on the one plate, the "unhappy accident" will simply be looked upon with true Sabbatarian logic, as a judgment for Sabbath breaking.

Once, having just completed an elaborate piece of work which had occupied me for several days, in reaching for india rubber to erase some pencil marks, I knocked over an ink bottle, and completely ruined, not only my work, but a pair of swell summer trousers I had assumed for the first time that day.

I received some degree of condolence on that occasion ; I was told soothingly that it was "too bad ;" but "cayenne pepper and chopped pickled capsicum" were added to the plaster in the remark, "Well, it'll just teach you not to leave your pen sticking in the ink bottle for the future."

By the way, isn't it curious what a wide scale of interest or sympathy can be expressed by those two words "too bad."

"Oh I say, Maggie, I've just dropped a stitch in this here knittin'."

"My, ain't that *too bad*?" says Maggie, with an inflection expressive of the greatest possible concern, and she continues to repeat "too bad" till the lost stitch is recovered.

Presently her friend observes, "Did you hear as Nellie Beaton's baby died of convulsions last night?"

"That's too bad," says Maggie absently.

"Yes, that's the third they've lost in six months."

"Too bad, ain't it?"

"Ain't it too bad? Say, what're you goin' to wear to the hop Thursday night?"

That is parenthetical.

I once, when a youth, sat up till two o'clock in the morning to finish a piece of lithographic work required for some emergency. The work was not drawn direct on stone, but on a prepared paper, to be afterwards damped and transferred to the stone after the manner of Decalcomonie transfers that children amuse themselves with. The ordinary lithographic ink is used in this process, a savory preparation of animal fats, colored with lamp black, the whole principle of lithography lying in the fact that the stone absorbs grease marks with wonderful precision, and retains them with tenacity.

On this occasion, having finished my work, I was just about to indulge in a mighty stretch, when I instantly relaxed to limpness on perceiving, with horror, that I had been dipping all evening from an *India-ink* bottle instead of from that containing the lithographic preparation.

Of course my work was worthless. The night air became so thick with *sul-furious* emanations that the household rushed down stairs in their night-gowns, under the impression that the house was on fire ; and one of them ran out to give the alarm, and before we had ascertained whether we were standing on our heads or our heels, the fire engines were upon us, and they had watered two hundred and fifty dollars worth of stock.

* * * Pshaw ! how prone one is to drop into a habit of ridiculous exaggeration. The damage couldn't have

amounted to more than two hundred, all told. It shows how careful one ought to be in one's statements.

One Saturday afternoon last summer, a friend and I proposed to take train for Weston, with our bicycles, do some photographing and drawing, and wheel home in the cool of the evening.

We got to the Union Station in fairly good time, but they wouldn't take our wheels on board unless they were checked, and after we had with much difficulty and perseverance induced the baggage-checker to give us his royal attention, he refused to check the bykes till we had signed a "release." We signed the release as well as we could in our nervous, excited state, and then the rascal wouldn't check them unless we removed the camera and sketching traps that were strapped to our respective bicycle, so we feverishly unstrapped them, bundled the wheels into the baggage car, and sprang aboard, just as the train began to move.

We sat down and mopped our moist faces, discussing the late trouble the while.

I was inclined to be annoyed, and to take a low view of the baggage checker's intelligence or disposition. My friend was more liberal. He said the man was right enough. These fellows had to be pretty careful. They might get the company into serious trouble if they were not strict. "Now," said he, "there's that camera of mine, I gave thirty dollars for that lens alone." "By the way," he cried, interrupting himself and looking under and about the seat, "I must have left it in the other car, just wait a minute."

He presently returned with a troubled face. "I believe I've left it at the station. Confound that dashed checker anyway. There's more red tape about these blooming officials than enough.

Why the deuce couldn't he have put the wheels on just as they were? They would have been safe enough. Dash. Dash. Dash. Dash."

I said soothingly, "These fellows have to be pretty careful, you know."

"Careful be —"

The confusion consequent upon the train stopping at Parkdale distracted my attention at this moment and I don't know how his remark ended or I should have been glad to record it.

There was nothing for it now but to get off at Parkdale, tear our Weston tickets into minute fragments and ride back in the teeth of an eastern gale to find the camera.

It was not on the platform and the baggage room was locked. We inquired for the baggage checker of the few officials that were visible, but they appeared to have never heard of him, and to wonder how we could have the gall to interrupt their elegant leisure with enquiries so far removed from their sphere.

We stood around disconsolately for a while till at length somebody came and opened the door. We instantly insinuated ourselves into the apartment, and their beheld, hiding behind the door as if it were ashamed of itself, the missing camera. But so disreputable-looking. The case gaped open in a drivelling drunken fashion, and the stout strap used for fastening it onto the bicycle was broken; the buckle lost.

Grieved at heart we took it into custody, lashed it temporarily to my friend's wheel, and wended our sad way to Clarke's trunk store to get a new strap, and give it one more chance to behave itself.

These unhappy accidents discouraged me. They take all the heart out of me, and deprive life of all that is worth having, but my friend has a wonderful

knack of wresting victory out of the very jaws of defeat, and extracting comfort from the most distressing experiences.

He came out of Clarke's smiling and triumphant. "See what a dandy strap I've got," quoth he, "only twenty-five cents. The old one was worn out anyway, and wasn't a patch on this when new. Now if that accident hadn't happened I would never have thought of getting this strap. It just shows how things turn out," and he wheeled joyfully away, leaving me to find my road home, hopeless and miserable.

I have never been seen to smile since.

THE ANNUALS.

We have received three of the annuals and reviewed them to considerable length for the December number. As the printed sheets and copy was consumed with all other copy in the fire, we have only time this issue for little more than acknowledging their receipt. The three received are :

Anthony's International Annual, published by E. & H. T. Anthony & Co., New York ; edited by F. J. Harrison.

The American Annual of Photography and Photographic Times Almanac, published by Scovill & Adams, New York ; edited by Walter Woodbury.

The British Journal Almanac, published by H. Greenwood & Co., London ; edited by J. Traill Taylor.

Anthony's annual is put out this year in the usual elegant style. The many pages of practical writings being profusely interspersed with illustrations, the frontispiece is a beautiful print on "Aristo-Platino." There is also a second photographic illustration on "American-Aristo." It is rapidly growing in favor with our Canadian photographers. We recommend our dealers

to secure a copy of this annual before the edition is exhausted.

The *American Annual* is better than ever before, and that is saying a great deal for it. The photographic frontispiece is very pleasing and the other illustrations more than usually numerous and well chosen. The articles are all timely.

The British Journal, with its 1344 pages, shows a further increase in size over its predecessors and one is prone to wonder when it intends to stop growing. It is one of the most welcome visitors to our sanctum. It gives as a frontispiece this year a bromide print that is simply charming. This annual on account of the enormous amount of advertising in its pages is most valuable as a directory of the leading firms of the world who cater to the wants of those who practice photography or any of its branches.

Every photographer should consider it as necessary to his business to have and read these annuals as to buy dry plates. Read the annuals and your trade journal and the road to success is made much easier.

LETTERS TO THE EDITOR.

The Editor CANADIAN PHOTO. JOURNAL.

SIR,—Under separate cover I send you one of the early proofs of our new "phusochum" color process, regarding which I wrote you an article, which you kindly published some months ago.

Since that time I have allied myself in these color investigations with Mr. Austin, of Albany, and the results have been highly satisfactory, as inventions of an optical nature further enhance the value of previous discoveries. It is in the perfecting of these latest that we have been delayed in giving to the world the full specifications and details

of our new color system. Those, so soon as patent matters are settled, shall be forwarded you for publication in your JOURNAL as promised by me in my first article. Such matters move very slowly sometimes, and I can only give you a few details until I am authorized to make our inventions public, this I do, as I think you are entitled to it, from the tone of my former letter and article.

Firstly, I may state that the numberless screens for obtaining line and dot in this new color work is dispensed with by the invention of an optical and mechanical arranged instrument which makes it possible to obtain at desire, a negative, in *line*, *dot*, or *tint*. This invention as well as cheapening the cost of working, places a new power in the hands of the operator, and makes it possible to produce an exact and true copy of color subjects. The grating effect of the old system being entirely obviated, and the most delicate tints of color reproduced in all their subtlety.

The landscape, a forest scene, sent you has met with approval and praise from our best and foremost men, Anthony & Co., of New York, desiring to illustrate their *Bulletin* with our process if our terms are suitable.

I would ask you on comparing color work from other sources with ours to note the quality of atmosphere and softness of tints, and the entire want of that crude gratingness seen in the Vogel process.

I am, my dear sir,

The simple Scotchman,

MACFARLANE ANDERSON.

Northport, Wash.

The Editor CANADIAN PHOTO. JOURNAL.

SIR,—A slight error in your JOURNAL regarding my buying out Mr. Barrett. I only bought the good will, I had the shop, (it is a ground floor), and rooms

all papered and fitted up new, and a new ground glass light put in, then I bought the best Toronto stock dealers sell, and everything I have is new and up to date. I send this to you so the people may know I have not got Mr. Barrett's outfit, but a new one, and what I call the daisy studio. I am sorry I could not get up to the Convention, as I was having my new ground glass put in.

GEO. J. EARLY.

Cannington.

BOOKS AND PICTURES RECEIVED.

EDWARD BELLAMY, the author of "Looking Backward," is to tell in the next issue of *The Ladies' Home Journal* what he believes a "Christmas in the Year 2000" will be like.

DR. PARKHURST has entered into a contract with *The Ladies' Home Journal* by which he will practically become a regular editorial contributor to that magazine for some time. The great New York preacher says that he has for a long time past been desirous of saying some very necessary things to women, and he now announces that he will say them through these articles. He will take up all the social, moral and equality questions which are so uppermost in the minds of women to-day. Dr. Parkhurst will begin this work at once, his first article appearing in the next issue of the *Journal*.

THE *Photographic Times* will in future appear as a monthly Photographic Art Magazine. The January number, just published, contains a superb photogravure frontispiece, besides over a hundred illustrations, including many beautiful half-tone reproductions. Among the numerous interesting articles are: "The Portraiture of the Moon," by Walter E. Woodbury, editor of the magazine; "The Kinetoscope, Kinetograph and Kinetophonograph," giving a description of these marvelous inventions, and "On the Road to the North Pole with a Camera," by the official photographer of the Dr. Cook Arctic Expedition. All the articles are well illustrated with numerous photographic reproductions. The *Photographic Times* Publishing Association, 423 Broome Street, New York.

IN *Babyhood* for January, Dr. N. Oppenheim lays stress on the importance of teaching children how to exercise their lungs properly. He shows that right care in this direction will often prevent lung troubles. Another medical article of general interest deals with the ordinary form of croup and the catarrhal troubles leading up to it. The medical editor, Dr. L. M. Yale, gives practical advice concerning a number of ailments and physical peculiarities described by anxious mothers. Under "Nursery Pastimes" there is an illustrated article showing how children may be taught to amuse themselves, and equally useful hints are given under "Nursery Helps and Novelties." "Baby's Wardrobe" and the "Mother's Parliament" contain much matter of interest to readers of this indispensable mother's nursery guide. \$1.00 a year. *Babyhood* Pub. Co., 5 Beekman St., New York.

AN old-fashioned sea story full of interest and adventure, with a strong love motive, is begun by W. Clark Russell in the January *Cosmopolitan*. "Ouida" succeeds Froude, Gosse, Lang, and other distinguished writers with an instalment of the "Great Passions of History" series, which has been appearing in *The Cosmopolitan*. A discussion is aroused by Mr. Edward Bok's article on "The Young Man and the Church," which will consume tons of ink before it is settled. Just preceding the famous Charcot's death he prepared an article for *The Cosmopolitan* on Pasteur, to be published after Pasteur's death. But Charcot has died first, and so with the consent of Charcot's executors, the article is given now. The present "Theatrical Season in New York" is critically considered by Mr. James S. Metcalf, editor of *Life*, and there are stories by Tourgee, Howells, and the famous French writer François Coppee.

THE Christmas Number of Scribner's Magazine presented a remarkable list of popular writers, including Rudyard Kipling, Robert Grant, H. C. Bunner, Brander Matthews and George W. Cable. In illustration it showed a number of novel features. Oliver Herford produces a new series of fantastic drawings which are curiously interwoven with the text of Brander Matthews' story in a manner new to magazine illustration. Another notable feature in illustration was the three frontispieces showing the best work of A. B. Frost, Albert Lynch and Emile Friant, each drawing being very original in sentiment and treat-

ment. One of the richest illustrated articles ever published in an American magazine was the account of the great English painter, George Frederick Watts, R.A., by the eminent art critic, Cosmo Monkhouse, who writes from the fullest knowledge, and with the approval of the artist. There were twenty pictures representing the most characteristic phases of Watts' art, both the wood engravings and the process plates showing a delicacy that is seldom seen.

FROM the G. Cramer dry plate works we have received a book just published by them that is a liberal art education in itself. It is entitled "Gems from the Prize Exhibit." It contains half-tone reproductions, most of them 10x12 in size, of all the notable work entered in the Cramer prize exhibit at the St. Louis convention, and includes work from such eminent artists as Pirie McDonald, of Albany; S. L. Stein, Chicago, (his beautiful creation "My Pet," that attracted so much attention at our late convention); Jones & Lotz, San Francisco; Guerin; St. Louis, whose genre work is so well known; W. M. Morrison, Chicago; W. H. Jackson, Denver; Arthur & Philbric, Detroit; Cornell & Saunders, Rochester; Steckel, Los Angeles; Roat, Chicago; Roesch, St. Louis; Bellsmith, of Cincinnati; Dana, New York; Pfeifer & Becker, Cleveland; J. Landy, Cincinnati; Strauss, of St. Louis; J. Roesch, of White Plains, and others, while D. R. Coover, of Chicago, is represented by one of his original figure studies entitled "Aurora," a wonderfully clever piece of work. The last page of this great book shows a reproduction of Baker's, (of Columbus) now well-known "Cramer Plate" pictures, which we have described fully before.

The size of the book is 14x17 inches, bound neatly in cloth. The price charged for it, \$2.50, is less than the cost of production. We cannot too strongly urge our Canadian photographers to secure a copy of this valuable book and study it well. The innumerable lessons in posing, lighting and draping it contains would make it well worth ten times the price. It can be obtained from your stockdealer or will be furnished by us at the price named. Be sure to have "Gems from the Prize Exhibit" with you when you start the new year.

UNLIKE too many periodicals which seem to exhaust themselves with their Christmas issue, *The Art Amateur*, maintaining its steady level of excellence, opens the new year with



PHOTO BY GEO. LEES.



PHOTO BY A. H. BAKER.

SOME CLEVER WORK BY MEMBERS OF HAMILTON CAMERA CLUB.

every indication that in 1895 the artist, student, and art lover will find as useful a teacher as ever in this always practical magazine. The color plates for January are an exquisitely delicate reproduction of the profile of a beautiful woman by Albert Lynch and a sunny landscape, "The Old Sugar House in the Woods," by D. F. Hasbrouck. Eight pages of practical and not too difficult Working Designs as usual are given for Wood-Carving, Embroidery, China and Glass Painting, Pyrography, etc., and many more working designs scattered through the profusely illustrated pages of the text. Among the practical articles are "Drawing for Reproduction," "Drapery upon the Human Figure," "Pen Work for Photo-Engraving," "Flower Drawing in Pen-and-Ink," "Flower Painting," "The Value of Criticism," "Figure Painting," "Designing for Lithographers," "The Abuse of Color," "Glass Painting in Vitriifiable Colors," numerous articles on China Painting, "Painting on Tapestry Canvas," "The Care and Framing of Pictures," "A Mother's Bedroom," "Notes and Hints for Art Workers," "A Useful Book Case," and "Talks on Embroidery." Nearly all these articles are practically illustrated. The special artist for the month is Bouguereau, numerous examples of whose work are shown, including a very fine double page wood-engraving of the famous "Voice of Spring." There is the first chapter of "An Art Student's Year in Paris," which will make many an American girl long to join her, and the editor in his "Note Book" as usual gives some very valuable points to art connoisseurs as well as some timely cautions to those who would like to become connoisseurs. Price 35 cents. MONTAGUE MARKS, Publisher, 23 Union Square, New York.

OTTAWA AMATEURS UNITE.

On Dec. 2nd ult. a meeting of amateurs was held in the studio of a local photographer and steps taken to organize a society. On Dec. 10th officers were elected and general arrangements made. The object of the society will be to bring together all interested in photography, the assisting of beginners and the promotion of the art of photography generally. It is also intended to hold summer "picture" tours and meetings during the winter months. There are about 100 amateurs who own their own instruments; beside these there are also a large number who rent and use-instruments.

NOTICE BOARD.

THE GUNDLACH OPTICAL CO.'s, new shutter is proving a great seller. If you are in need of a shutter, certainly see one of these before buying. They are very complete, easy to work—sell at a price to suit hard times—and do the business.

PACKER'S TAR SOAP is simply invaluable in the dark-room after using chemicals. A number of photographers who are using it say they could not think of "keeping house" without it. It should always be used after working poisonous chemicals.

A WORD RE PIANOS --If you want to please the whole family in making a present, and yourself as well, you should certainly get a Mason & Risch piano. They are away ahead of any other Canadian make of pianos, and you will find that their prices and terms are right.

F. A. MULHOLLAND & Co. have just issued a catalogue of their leading and special lines, that is most attractive in appearance and exceedingly interesting in announcements. It contains a concise description of the latest, newest, and most reliable goods pertaining to photography.

MR. GEO. MARR, Strathroy, Ont., was partly burned out on November 7th, on December 1st he was taking pictures again, after remodelling his studio and refitting his rooms with new carpets, accessories, furniture, etc. He now has one of the finest photo studios in the west. We wish him the success his energy and well-known abilities deserve.

BE SURE TO TRY IT.—We saw a shipment of Walpole hypo arrive in town lately, and have no doubt but that in time this brand of hypo will become as popular here as it now is in the United States. Insist upon getting "Walpole" when you next order hypo, and you will be surprised at the difference between it and the ordinary kind.

MR. ZYBACH, of Niagara Falls was in town lately. The firm of Zybach & Co. own nearly everything around the Falls, and it is whispered that if the truth were known, they own the waterfalls themselves, but if this is a fact the public won't grumble as long as they leave them out where people can see them. They have pictures of the Falls in a great many different poses, and in size from a postage stamp to a two sheet poster, all beautifully done, and just the thing for presents.

THE MOSS PHOTO CO., of Halifax, have moved into their new studio in the new stone and brick building corner of Barrington and Buckingham Streets. It is a splendid and well constructed studio, having every convenience. The several rooms are finished in oak, effectively decorated, and heated by hot water. The new studio is in the best part of the city and since their removal business has increased very largely.

STANLEY PLATE WINNERS.—Several of the winners of the Stanley plates, in our late competition had never used them before. They write us that they are more than pleased with the speed and quality they show, while Mr. Geo. C. Baker of Albany, N. Y., and Mr. G. E. Valteau of Ottawa, Mr. Bayley of Toronto and others write expressing their pleasure at receiving these popular plates. Mr. Vallean, we understand, carried off a first prize in the *Buffalo Express* competition, on the Stanley plates.

THAT greatest of American newspapers, *The Buffalo Express*, has just concluded one of its annual amateur photographic competitions. The competitions held yearly by this paper are now looked upon by amateurs of both Canada and the States as one of the photographic features of the year. The popular system of awarding prizes, the immense circulation the paper has among amateurs, and the fact that it is now considered to be the proper thing to be "in it" are a few of the reasons for the great success of these competitions. *The Express*, in their notice of the competition just closed, pays a high tribute to our Toronto amateurs, and wonders why it is that so much more good work comes from Toronto than from any one city of the States. *The Express* certainly deserves great praise for the great good they are doing in the cause of amateur photography.

EDISON'S wonderful Kinetoscope is now on exhibition in Toronto, show rooms having been secured by the Canadian manager at the offices of Mr. Webster, King and Yonge Streets, where six kinetoscopes have been put in and the wonderfully realistic pictures are shown. The movements of the figures in these pictures are so life like that one can hardly realize that they are simply photographs. The effect of the little figures going through their dances, boxing, riding, etc., is very pleasing, and at the same time a little *weird*. Thousands have already made the rounds of the boxes, some

of them over and over again, and it is now the proper thing to visit the kinetoscope. In making the round of the six machines there are 1380 pictures passed before one's eyes. Our out of town photographers should be sure to "take in" the kinetoscope when in Toronto, and see the latest and most wonderful advance in photography.

CARBUTT PLATES.—To the winners of Carbutt plates in our late competition, who are naturally anxious to receive these elegant goods, we wish to say that the delay was caused by there being lost for a time in shipment; they are to hand now, having been traced and found, and will be re-shipped to the winners at once. We shall confidently expect to see some good work done on them. An experience of several years with them has taught us their many excellent qualities. Mr. Carbutt is rightly termed the pioneer of Gelatino-Bromide and Ortho-chromatic plates in America. The cut films of this firm are easily ahead of anything of the kind in the world, while their lantern plates are par-excellence, and were the only plates receiving medal and diploma at the World's Fair. It is to be regretted that Mr. Carbutt does not make them in our Canadian size $3\frac{1}{4} \times 3\frac{1}{4}$ which would undoubtedly mean a large increase in sales.

BAUSCH & LOMB CATALOGUE.—We notice in the catalogue recently issued by the Bausch & Lomb Optical Co., that besides many other new features, they are now introducing a Tele-Photo lens of their own construction. While these lenses will find but a limited use, still they are exceedingly valuable in work, giving large-sized images of distant objects. There are some so-called Tele-Photo lenses on the market, which are nothing more or less than long focused lenses, and do not have the special advantage of giving enlarged images with short length of bellows. While the reputation of the above firm guarantees the optical perfection of the Tele-Photo combination, they offer the most economical and satisfactory arrangement by making it possible to use any favorite lens of moderate speed, and the capacity of which is well-known to the owner, in connection with it, by the use of suitable adapters. The lenses give a variation in power from three to eight diameters.

MESSRS. ROSS & Co., announce a new series of rapid hand camera and stereoscopic lenses. In consequence of the ever-increasing popu-

larity of hand cameras, a demand has arisen for a superior class of rapid lens of short focus and moderate cost. Specially to meet this demand, Ross & Co. are introducing a series of lenses admirably adapted for such work, also very suitable for stereoscopic and general photography. These lenses cover well with full aperture, the F8 series embrace an angle of about 60 degrees; they are absolutely free from distortion and flare, and combine great depth of focus with flatness of field.

WALPOLE HYPO.—Extract from a letter from the editor of the Blue Book of Amateur Photographers, who has a world-wide reputation as an amateur photographer:

BEACH BLUFF, MASS., U.S.A.

December 4, 1894.

Walpole Dye & Chemical Co.

Gents.—To-day I found the hypo sent me about a year ago just as *fresh* and *dry* as it had first come from you, while hypo bought in London has *disappeared* and *soaked all its surroundings*.

Faithfully yours,

WALTER SPRANGE.

WHAT MUST WE DO TO BE SAVED?

The above text of a once prominent divine in his sermon to the unregenerate, might, with a slight variation, be made applicable in an address to photographers at this present day. "What must we *use* to be saved?" The writer not long since overheard a remark made to a manufacturer of a photographic product by a photographer. 'Twas their first meeting and the manufacturer was singing the praises of his particular product in no uncertain voice. "The *only* thing on earth," (?) "cheap but good," (?) &c., &c. He rattled along for some time and the more sinned against than sinning disciple of the black art smiled an incredulous but respectful smile and remarked in substance: "You say yours is *the* thing, the *only* thing, and Tonumquick, Develop-easy and Combined-bath all claim the *same* claim. Now, where do I come in, who am I to believe. Photography at its best will not permit of a prospecting

and observation tour over the country in a pullman palace car to learn the true conditions, and I certainly couldn't afford to do it. You are all nice fellows, all tell the truth, I suppose, but I cannot tell which one to fix on."

'Tis all too true, and the only wonder is that photographers searching and seeking light do not destroy the "imps of darkness" who make their lives a burden trying to persuade them to see sunshine through a *smoked* lens.

If we would arrive at correct conclusions we must sift matters quietly in our own minds. There is abundant opportunity to do so. Photographic journals are cheap enough to come within the reach of all, (except the mean man), and by reading them *carefully*, digesting the *contents*, and with the use of our reasoning faculty we can arrive at a just and *possibly profitable* decision, and not be like the good honest jury who is always convinced by the *last* lawyer's arguments. It is the best of policy to buy a good article at a cheap price, but the most suicidal economy is to use a *cheap* article *simply because it is cheap*. You are in reality gradually *losing* the *confidence* of your customers for a *temporary* profit, and sooner or later they will go somewhere else for their pictures, and will dub you a "back number."

Use the best if you can get it, and the best is that which receives the most hearty endorsement of the majority of the better class.

When you purchase some accessory or background get that which the *artist* produced, not the poor imitation of it. You do a wrong to the artist in taking the latter, and an injustice to yourself. The photographer who would appropriate your negatives, take prints off them and sell them as his own production you would have a very poor opinion