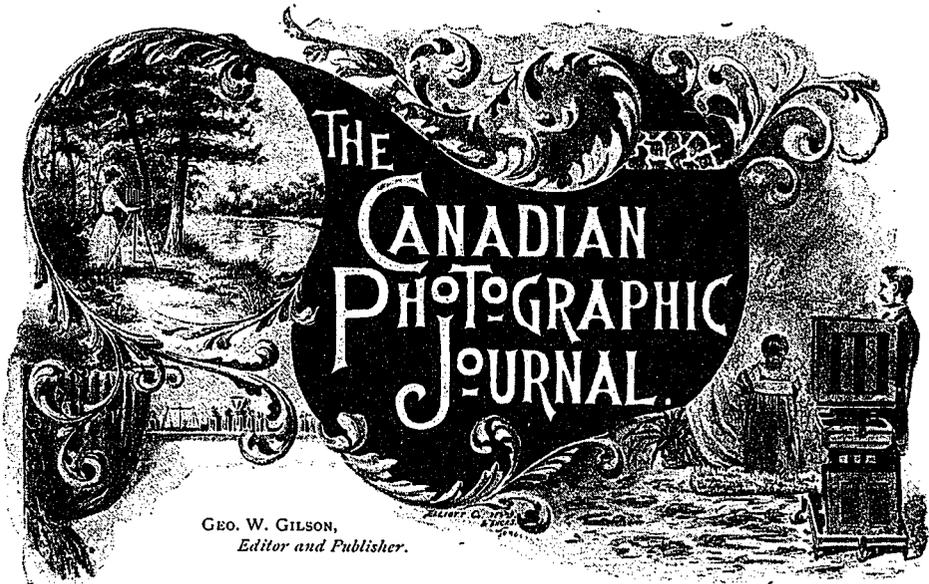




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NEGATIVE AND PRINTING  
By W. STILL  
ORANGEVILLE, ONT.

**STUDIO WORK**



GEO. W. GILSON,  
*Editor and Publisher.*

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*Devoted to the Interests of the Professional and Amateur Photographers.*

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**OUR ILLUSTRATION.**

Our illustration this issue comes from the studio of Wm. Still, Orangeville, one of Canada's well-known photographers and a prominent member of the P. A. of C. The paper used was the popular "N.Y." Aristo.

**EDITORIAL CHAT.**

In all branches of business, specialties pay, always have a specialty and always let people know it, when one is worn out, get another. And of all things, don't make it cheap.

THE Photographic Salon for 1894 will be held at the Dudley Gallery, Piccadilly, from October 1st to November 3rd. The Hon. Secretary is Mr. Alfred Maskell, and Chairman of

organizing committee is Mr. Geo. Davison. The object of the Salon is "to collect, for exhibition only, that class of work in pictorial photography in which there is distinct evidence of personal artistic feeling and execution." The Salon of 1893 was a great success.

THE flurry in customs duty just indulged in by the Government will not affect prices to the consumer to any great extent. Touching Photographic material, our law makers might be said to have done a few things that could have been left undone, and left undone a number of things that the photographer would have been glad to have seen done. The above wording may sound rather familiar to some of our readers!

DID it ever occur to you to suggest to some of your solid men of the town

or their wives when in for a sitting, that their residence would make a very attractive picture, or that a group of the family on the lawn would be very acceptable to their friends in England or elsewhere? Don't fly off about the omnipresent amateur fiend, now, but just try it this summer and see how well it works. A few good 8 x 10 views on the studio table, and some little suggestions of this kind netted a certain photographer in Ontario over four hundred dollars last summer without interfering with studio business. Try it!

—

JUST a word about the conventions. *Now* is a good time to begin the preparation of your exhibit. Don't put it off until the summer's work crowds out the possibility of getting up enough good things to send. Make up your mind *now* that you are going to attend the convention and to exhibit; keep your weather eye open for good models, and when you get one, make an extra plate or so, as you want it for convention purposes. In this way you will have, almost before you are aware of it, the nucleus of an exhibit that you will be proud to send to Toronto this Fall. Do *your* share towards making this a "Banner" year. And don't forget the St. Louis Convention in July. Some of the work you are capable of will make our American cousins open their eyes, rather. Get some of their prizes for your show window—you can do it—and it will be a good "ad" for you.

—

The seventh annual joint exhibition of the New York, Philadelphia, and Boston Camera Clubs, which will open in New York on April 16th, promises to be the finest that has ever taken place in the United States. Not that it will exceed, or equal, in the number

of exhibits, several others previously held; but in the quality of work presented it will, doubtless, eclipse all. While the entries have been numerous, a large number have been rejected by the committee appointed by the society to pass upon all photographs submitted. The result has been that every exhibit has been closely inspected, the entire lot winnowed and, consequently, what remains is, in the main, very choice.

The effect of this careful scrutiny and selection will be to raise the standard at future exhibitions, not only in those to be given by these societies jointly, but elsewhere; and another result will be that a medal secured in an exhibition where such a custom prevails will stand for something, which is not the case with many obtained in some other competitions.

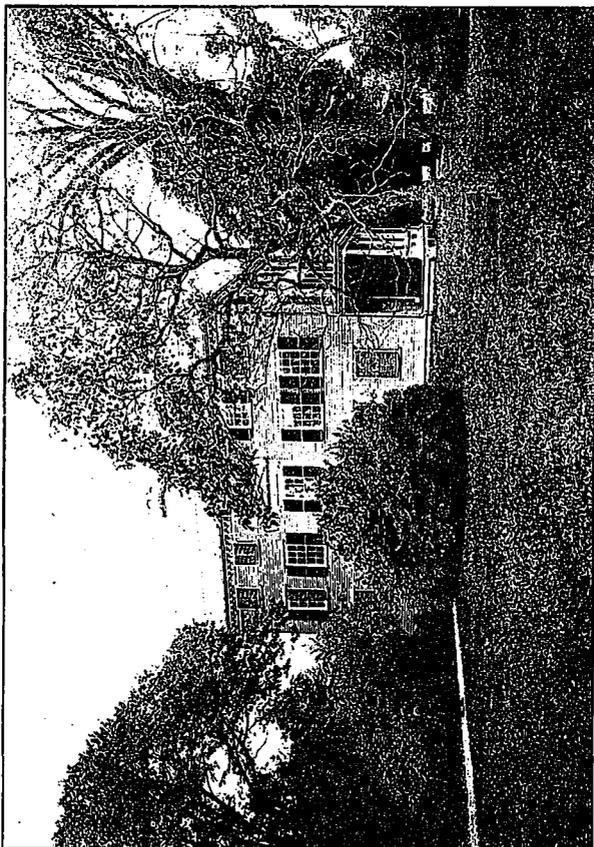
Some of the most celebrated amateurs in the world have sent entries as will be seen from the list given in another column

America appears to have called the roll of all her best known competitors and prize-winners, both ladies and gentlemen; and they have come not only from the cities represented by the societies giving the exhibition, but from almost every quarter of the States.

Each exhibitor will receive free of charge a copy of the catalogue to be issued, which will be adorned by photo-gravures from the negatives of J. Wells Champney, Miss E. V. Clarkson, and Rudolph Eickmeyer, Jr. A competition among the New York Society's members decided which of them should have the honor of furnishing the illustrations.

On Monday, Wednesday, and Saturday evenings during the exhibition special lantern slide entertainments will be given.

No place could afford better facilities for holding a photographic exhibition



HOME OF THE LATE J. RUSSELL LOWELL, AT CAMBRIDGE, MASS.  
(From the "Blue Book" of Amateur Photographers.)

than the galleries of the American Fine Arts Society. Judged from every standpoint, the New York Amateur exhibition promises to be a great success. We expect to present a full report of it to our readers in our next issue.

### A SUGGESTION.

As a means of increasing the membership of camera clubs, it is suggested that a class of amateurs be started by some of the older members and the learners instructed without charge, the only requisite being that they should be members of the club. By starting such a class and advertising it, many new members may be gotten in most cities. It may be represented that the amount of the initiation fee will be saved many times by the information which may be acquired from instructions by experienced photographers. A class started at this time will be ready for earnest and satisfactory results during the early summer months. The expense to a club would be very slight. A course of six lessons or demonstrations would be sufficient to start the amateur on the right road and point out the multitude of stumbling blocks at the beginning. In every club there will be found some members who are capable and willing to undertake the duties of instructors. In the larger cities, where the class would probably be large, the club would also be large and more members could share the burden. If the demonstrations and meetings were made purely informal, the interest would probably be greater, and the "school feeling" would be replaced by an interest in helping the backward ones. Then a "bureau of information" could be made a feature by having each pupil

bring at least one photogram or negative to every meeting. The errors and lack of information could be clearly explained by means of an object lesson of each specimen submitted. This would be an incentive to better work.

### TONING BLUE PRINTS.

BY H. H. BUCKWALTER.

While few professionals ever care to use the iron or blue print process, nearly all amateurs find it most convenient for some of their negatives. One of the principal objections to blue prints has been the lack of delicate detail and the crisp sharpness found in albumen or other printing papers. This lack of detail was caused by prolonged washing, generally, and in some instances unsuitable paper. In commercial papers the majority of workers find it almost impossible to get a fresh article. Especially is this true of those living away from the large cities. In the west the papers on sale are generally too old for printing from a negative full of fine detail or from negatives of much contrast. The color of the sensitized paper is generally between deep blue and mouse color, and if a strip of the paper is washed without exposure to the sun, the result is a muddy blue instead of white.

Of course, most amateurs who have passed the "push the button" stage sensitize their own paper when they have time; but sometimes this is impossible and the commercial paper must be used. On long tours where the plates are developed en route and saved for printing at home it is very convenient to make a few blue prints occasionally. It is remarkable to notice the number of favors and "lifts" a few blue prints of local scenery, etc., will procure from the farmer or keeper

of the backwoods hotel. The best room in the house is at your service for developing or plate changing when desired, if a few blue prints are judiciously placed. Silver prints would do as well, but on long journeys it is not always convenient to carry toning baths. Besides, an unmounted silver print is never as satisfactory to the uninitiated as a blue print on plain paper. As to permanency, there has never been much question.

The sensitized paper for blue prints is exceedingly simple and easy to prepare. Select a smooth paper with a hard surface. Heavy unruled writing paper is good and easily procured. Prepare two solutions as follows:

A.

Red Prussiate Potash.....240 grains  
Water.....4 oz.

B.

Citrate of Iron and Ammonia, 360 grs.  
Water.....4 oz.

For use take equal parts. If the paper is made up in quantity to last a few weeks, its keeping qualities may be improved by adding a grain of bichromate of potash to each three ounces of mixed solution. To coat the paper evenly it should first be dampened and placed between blotters until limp. Then the paper may be coated by means of a wad of absorbent cotton dipped into the solution and quickly applied to the paper, being careful to cover the surface without streaks. For large sheets two or three thicknesses of canton flannel turned over the edge of a 5 x 7 plate will answer very well. Coat the paper by drawing the pad in one direction until the surface is covered. Then pass the pad across the sheet until the surface is again evenly coated. The pad should have less solution the second application. Hang the paper in a dark room

to dry and then place between clean dry sheets of paper, away from the light, until wanted for printing.

Print until the shadows are bronzed or mouse colored. Over printing can be reduced. After printed place in a tray of water for a few seconds; merely enough to thoroughly wet the surface and make the paper limp. Then transfer to a solution of water and ammonia, about one drop of the latter to the ounce. In this bath the print will bleach and turn a peculiar purple. If over printed, the print may be reduced in the bath, in fact, it is generally preferable to over print slightly. When the print is sufficiently reduced, transfer it to a tray containing

Water..... 8 oz.  
Monsell's Salt..... ½ oz.

The color will immediately change from the purple of the ammonia bath to blue. About two minutes toning will result in a beautiful blue, very much resembling carbon prints. The whites may be perfectly cleared in the ammonia bath. Even with commercial paper of ancient manufacture clear whites and transparent blue shadows may be secured by the above process. For old paper the printing should be carried until everything but the high lights are bronzed. Reduce in the ammonia bath until the blue tinge of the white is removed.

It is not necessary to more than rinse the print between the ammonia and toning bath; in fact, it is generally better to transfer without washing. After the print is toned the desired color it should be washed only from two to five minutes, avoiding a direct stream of water on the face of the print. If the reduction is found insufficient, after the print is toned, it may again be treated with the ammonia bath and toned. Monsell's salt is

chemically known as basic ferric sulphate or subsulphate of iron, and is very cheap. Other iron salts may be used instead, with varying results. Among them may be mentioned nitrate of iron, and ferric sulphate. Oxalic acid will also answer, but is not recommended on account of its poisonous properties.

#### EDISON'S KINETOGRAPH.

The kinetograph is Thomas A. Edison's latest production from his wonderful workshop at Orange, and it makes the instantaneous photograph a back number. By the kinetograph photographs are taken at the rate of forty-six a second. A man standing in front of the instrument and moving his arms as fast as he can, is surprised when the pictures are developed to see dozens of them following each other so rapidly that there seems to be no difference between them.

One of the most marvelous achievements of this apparatus, says "*The World*," is the photographing of a man turning a somersault, in the course of which, and while both his hands and feet are off the ground, dozens of pictures were taken, although he remained but a fraction over a second in the air. Two series of somersault pictures illustrated well the powers of this new machine.

One of the series gives successive pictures of an athlete in an unsuccessful attempt to turn a somersault. Everybody who has seen a boy perform this act knows the brief space of time it takes him to throw himself upon his hands, with his feet in the air, and how quickly he recovers himself if he fails to "go over." Yet the kinetograph photographed the athlete forty-four times between the beginning and

the end of the act, aside from the numerous pictures taken when he was bending down to the ground and coming back to an erect position.

A remarkable and hitherto unknown fact was discovered by this series of photographs. It was found when the gelatine strip, upon which the pictures were taken, was developed, that, although the athlete had failed to spring from his hands into the air, yet there was a place where both his hands and feet were off the ground at the same time. The two pictures illustrating this phenomenon were at the beginning of the series, at the place where his feet left the ground and commenced to go up in the air. It had previously been supposed that in the case of a somersault of this kind, both hands rested upon the ground before the feet were thrown into the air, and the young man who threw the somersault for Mr. Edison was surprised to learn that this had not been the case.

In the second effort shown by the pictures he was more successful. These pictures, by the way, begin at the lower left-hand corner, and must be read, as it were, upwards, like Chinese writing. In the second series, which illustrated the successful attempt to throw the somersault, the athlete, in twenty-six pictures, was carried from the place where he was about to put his hands upon the ground to that where his body was completely in the air, and six pictures were afterwards taken while he was in this position, well on his way towards the completion of the somersault. This series of pictures is one of the most interesting ever taken by a camera. An examination of the six pictures of the man in the air showed how little each varied from the one next to it.

Everybody knows how long a man's



HOME OF THE LATE JOHN GREENLEAF WHITTIER, AT DANVERS, MASS.

(From the "Blue Book" of Amateur Photographers.)

body can remain in the air without any support, and while only two or three feet from the ground. Yet here were six photographs taken by the kinetograph of the body in the air, when it had hardly gone one-third of the way around, the whole operation occupying much less than a second of time. It had taken but little longer for the athlete who tumbled somersaults before Mr. Edison's camera to throw his hands upon the ground and his feet into the air, yet in this series alone there were thirty-two photographs taken, all within the second limit, showing different positions, while the rest of the strip was but a repetition of positions.

The strip of gelatine upon which the photographs are taken records close to one thousand pictures, the exact number being 940. The strip is unrolled electrically. It stops for the one-forty-sixth of a second, when the camera opens and shuts again, and then moves on an inch and the same performance is repeated.

#### A WONDER WORKSHOP.

All this takes place in a special house which Mr. Edison has built for securing kinetograph photographs. This house revolves with the sun, being so placed on a track that a horizontal motion is secured to follow the orb of day, while the frame work of the roof has a vertical action. A direct blaze of light from the sun is thus secured upon the object which is being photographed.

The kinetograph and the kinetoscope are two different machines. Both are the inventions of Mr. Edison. The former takes the pictures, and the latter shows them to the public. The kinetoscope is a nickle-in-the-slot machine. It is by far the most perfect and astonishing slot machine yet invented.

You put a nickle in the slot and look through a small aperture in the kinetoscope, and there you see not the separate photographs, but the men in action. The pictures fly by so fast that they are merged into each other.

It was ascertained by Mr. Edison at the outset of his experiments that the forty-fourth of a second was about as quick as the human eye was capable of seeing anything. An object moving faster than that could not be seen. He therefore built his machine to move a little faster. The consequence is that the "motion" is all the eye can notice in the kinetoscope pictures. These show the somersault perfectly. Every motion of the athlete as he bends forward, puts his hands on the ground, throws his leg up and springs in the air, is as plain as if the man were actually before you. This is the perfection of the theory of the old-time zootrope, or horizontal wheel, which children play with, and which in a crude and imperfect way, gives a semblance of a horse jumping over a fence, or a cat running down a chimney.

The kinetograph is the quickest photographic apparatus ever invented. It is much faster than that which Meyerbridge built for the late Senator Leland Stanford, and which, by showing for the first time the exact and somewhat awkward positions of a horse in jumping, created such a sensation in the art world a dozen years ago.

Sandow, the "strong man" now exhibiting in New York City, who went through his performance before the kinetograph a few days ago, was much too slow for the machine, although he moved as fast as he could. Yet when the strip of photographs came to be unrolled it was found there

were hundreds showing no perceptible difference. The strip, however, shows all the motions of the muscles and many of the dramatic poses. Quickness and speed are the qualities necessary in those who would bring out the most surprising powers of the kinetograph. It is thus that the somersault series is one of the most valuable yet taken.

Another important point is that the kinetograph is capable of taking numerous figures at the same time. One of the most interesting series of this kind is that which gives a scene in a blacksmith shop. There are three or four figures in this scene, all moving at the same time. One man blows the furnace, another takes out the hot iron and puts it on the anvil, where a third swinging a heavy sledge, strikes it a few blows as a man on the opposite side of the anvil picks up a sledge and joins in the work.

Another man picks up a bottle of beer, and this is handed from one to another until emptied. In this scene the sparks can be seen to fly from the red-hot iron and the smoke going up the chimney is as natural as in actual life. The picture is illuminated by a small electric light under the rapid-flying film of gelatine in the interior of the kinetoscope, all of whose works are operated by electricity. A scene in a barber shop is another successful effort to photograph two or more figures, while another set represents two men on parallel bars, and still another shows a boxing match between the members of the Newark Turnverein.

SPITZ—What does old Moneybagg mean by his "new drag?" I didn't know he was a coacher.

Blitz—He refers to his new titled son-in-law, probably.

## PHOTOGRAPHING UNDER WATER.

One of the most interesting scientific experiments of recent years was the photographing under water done in the Red Sea by Louis Boutan, the botanical lecturer in the Sorbonne, Paris. In the course of this submarine work M. Boutan discovered many curious plants and fish which were absolutely unknown before, and which have been presented since by the sub-aquatic explorer to his classes. A few days ago M. Boutan discussed his novel invention with a reporter.

"My experiment came about in this manner," M. Boutan said: "While making a course of researches along the shores of France and in the neighborhood of my laboratory at Banyuls-sur-Mer, I was struck with the beauty of the deep-water fish that it was really impossible to put in an aquarium where scientists could study them, for the reason that so soon as they were brought into shallow water or taken into the air their beauty faded and their entire form appeared to undergo a physical metamorphosis that was destructive to their beauty of outline and shape; therefore, I resolved to try to preserve their perfect form by means of photography.

"At first I endeavored to make the picture by the aid of the light that penetrated the water, but while this is considerable, I found that below a certain depth, and that a very moderate one, this light was altogether insufficient, and so I was driven to the necessity of designing an apparatus for burning a magnesium light under water that would provide me with the artificial sun required.

"This apparatus consists of a tank filled with oxygen and surmounted by a glass globe containing an alcohol

lamp. On the flame of this lamp is thrown, by means of an automatic arrangement, pinches of powdered magnesium, producing a powerful, almost blinding, light at the moment the camera is snapped to take the picture. The lower end of the tank is pierced so as to admit the sea water, which takes the place of the oxygen, as the latter is gradually consumed, and thus the steady regular pressure is preserved.

"Armed with a machine constructed after this fashion, I sought the most picturesque site possible at the bottom of the Red Sea, and made my negatives. The photographs shown herewith are those made by me. That showing my magnesium light and myself in the process of catching the radiant corner of a rocky hill was taken by means of a second camera a few feet away from the one I operated, by means of a spring.

"Underneath there I found great plains or fields, with a growth of tall, waving grass that reaches variously as high as my breast and sometimes over my head. It was all the world like being in the midst of a grand field of corn.

"The currents of the water, which invariably tended northward, cut enormous paths or roadways through the growing herbage and gave this submarine prairie the appearance of being traversed by caravans, or armies of creatures better calculated to trample down the growths than are the big and little fish that float gracefully back and forth.

"Then, there are smaller pathways, and all are carpeted with the powdered remnants of numberless shell-fish. This pavement forms a delightful footing for abnormally large crabs that crawl along, nonchalantly and leisurely, the Boulevardiers of this Mediterranean resort.

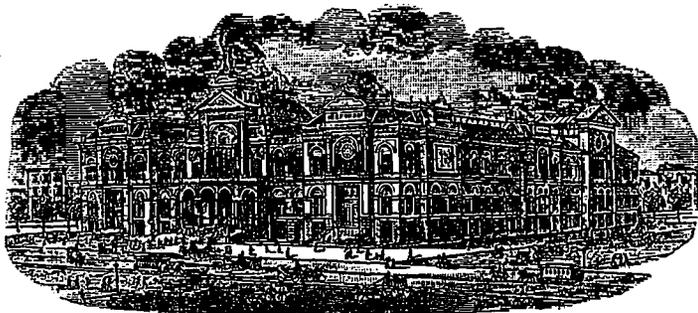
"From beneath almost every rock I saw the long tentacles of some species of devilfish, or octopus, feeling around in the water, seeking to seize an unwary fish that might venture too close to the repulsive object. Fortunately, perhaps, for me, I saw none of these creatures with tentacles longer than thirty-six inches, and therefore I was not interfered with in any way by them.

"But several such sights as that, with an occasional monster even more repulsive than these are, robbed the place of much of its beauty, and frequently drew my startled attention so abruptly from the pleasing surroundings as to make the contrast very marked. Sometimes these repellent objects would persist in swimming about me to such an extent that I was forced to attack them with a stick or cane I had, and then they would flee to the protection of the rocks. One of the photographs here shows an octopus in the act of seizing a crab that has come within the reach of its arms.

"The light attracted large numbers of fish, some of them most strikingly beautiful in the brilliancy of coloring and the gorgeous effect of their bright scales. It is unfortunate I cannot reproduce the marvellous beauty of these living colors and preserve them that the world may know I am not exaggerating.

"I hope for most satisfactory results from my experiments. They certainly demonstrate the possibility of sending down an automatic instrument to depths not possible for man and there photographing and thus disclosing to man the mysteries that have heretofore been profound and unfathomable."

My son, look at the postage stamp. —Its usefulness depends upon its being able to stick to one thing until it gets there.



EXPOSITION BUILDING WHERE ST. LOUIS CONVENTION WILL BE HELD.

### A LETTER FROM SECRETARY ROSCH.

#### *To Photographers :*

As Secretary of the P. A. of A. I am in duty bound to do all that is in my power to further the interests of our Association and assist in bettering its condition and purposes for the future. The past few years have fairly proven that the business part of it has, to a great degree, been neglected, not, perhaps, through any direct carelessness of its officers, but indirectly through lack of (let me call it) "Young Blood." It is absolutely necessary that a younger element should conduct its business affairs and policies, and thus inspire new life and new vigor in what may be termed an old organization. It was organized in 1880, purely to promote a friendly intercourse among the photographic fraternity; to elevate photography in general, and to represent our nation to the world as a nation that could accomplish great things, *especially so in photography*. Considering these facts, should we, as photographers, stand aside purely because of a lack of energy (not carelessness) on the part of its past executive officers, who should have bravely stood by each other and worked hand in hand for its future policies and not always for the direct success of the conventions for which they were appointed its officers,

thus losing sight of its future policies and purposes.

There have been many men elected as its officers, many of which were brave, energetic men; but were (let me call it) handicapped by other officers who lacked energy and even tact, thus their efforts could not be discernible, and the Association dragged on from year to year until now it is in possession of a younger element, all of which are men of intellect, energy, and of great push. I am not the only officer who is trying to place the future of our Association on a basis of prosperity, but the entire executive board of '94 is working with me. President Heimberger is the youngest man who has ever occupied the President's chair, and is not a man who lacks energy and push. Messrs. Bassett, Coover, and Schneider are men of good brain capacity, and are applying a great deal of it to the good of our organization. Come to St. Louis and shake hands with the Executive, and you will return to your home inspired with new ideas and new features which you can apply directly to your business, and your bosom will swell with pride when you think of the friends you have made and the knowledge you have obtained during your visit to St. Louis.

A meeting of the St. Louis photographers, dealers and manufacturers

will be held in April, at which time all arrangements will be made for the entertainment of the visiting photographers, and plans formulated to carry on all necessary matters thereto. Send me your name and I will mail you application blank and other matter that will interest you. If you are a member and have changed your address since last convention, write to me and I will re-mail you matter that has not reached you because of change of your location.

*Don't miss the St. Louis Convention.*

J. ED. ROSCH, *Secretary.*

#### THE SEVENTH ANNUAL EXHIBITION OF PHOTOGRAPHS.

From the 16th to the evening of April 28th, there will be held at the galleries of the American Fine Arts Society in 57th Street, under the auspices of the Society of Amateur Photographers of New York, the seventh annual exhibition of photographs.

The display will be a noteworthy one, and the most extensive perhaps ever held in this country. It will comprise the productions of the Society of Amateur Photographers of New York, the Boston Camera Club, the Photographic Society of Philadelphia, and other American and foreign photographers.

The committee of arrangements have adopted an innovation in the shape of a print committee who will pass upon all exhibits submitted and their judgment decides whether the exhibit sent shall be accepted and hung or not. Among the New York amateurs who will exhibit are Rudolf Eickemeyer, Jr., W. B. Post, John V. Black, Prof. Geo. R. Cromwell, Wm. Geo. Oppenheim, Wm. A. Fraser, Fred. Vilmar, Dr. J. Arthur Booth, Wm. D. Murphy, Nelson G.

Palmer, Chas. Wager Hull, W. J. Cassard, Lindsay C. Ivory, John H. Tarbell, A. Schweizer, J. Wells Champney, E. S. Bennett, Paul Sala, A. P. Schoen, A. L. Simpson, Dr. Edward Leaming, Chas. I. Berg, Henry W. Belknap, Clinton Ogilvie, Cornelius Van Brunt, L. B. Schram, F. R. Hitchcock.

Among the lady exhibitors are noted Mrs. E. J. Farnsworth, of Albany, Miss Edith Elliot, of New Bedford, Miss Sarah J. Hayes, of Boston, Miss Sarah J. Eddy, of Providence, Miss Annie M. Tweed, of Colorado Springs.

From New York are Miss Mary E. Martin, Miss E. V. Clarkson, Miss Elsie Mitchell, Miss Madeline Smith, Mrs. James Osborne Wright, Mrs. A. F. Arnold, and Miss E. Almy Slade. Moreno, Davis and Sandford and other professional photographers will contribute.

Holland, Russia, India, Spain, Australia, Switzerland and Canada will be represented and denote an interest heretofore unknown among foreign photographers.

The following comprise a few of the well-known foreign exhibitors: ENGLAND—H. P. Robinson, Robert Frost, Bernard Lintott, Wils A. Cadby, R. S. Webster, Fredk. Hollyer, T. M. Brownrigg, Hall Edwards, Richard Keene, James Gale, Thos. Mansell, J. V. Holcombe; GERMANY—Linnet Bohmer, Hugo Erfurth, Adolf Meyer; AUSTRIA—Baron Julius Waldberg, Charles Scolik; SWITZERLAND—N. R. Phillippi, C. Egger; Chr. Meisser; HOLLAND—W. and C. Jerezon Freres; RUSSIA—T. O. Tarassoff; INDIA—Herzog and Higgins; ITALY—M. Watson; NEW ZEALAND—Robt. B. Walrond; SPAIN—Antonio Amatller, Eurique Alexander; GENEVA—Fredk. Boissonnas; TORONTO—W. Braybrooke Bayley; PHILADELPHIA—Clarence B. Moore, Alfred Clements,

Jos. H. Burroughs, John Struthers, John G. Bullock, Robert S. Redfield, C. R. Pancoast, Dr. Chas. L. Mitchell, G. A. North; BOSTON—W. F. Whiton, O. A. Eames, Geo. H. Chickering, H. A. Latimer, Walter Chase, Geo. M. Morgan, James L. Little, Miss Emma J. Fritz and Henry R. Peabody; HARTFORD—R. A. Wadsworth and H. O. Warner.

The officers of The Society of Amateur Photographers of New York, under whose auspices the exhibition will be held, are President R. A. B. Dayton, Vice-President L. B. Schram, Recording Secretary T. J. Burton, Corresponding Secretary R. L. Bracklow, Treasurer C. C. Roumage. The exhibition will be open day and evening, Sundays included.

On Monday, Wednesday, and Saturday evenings, at 9.30 o'clock, special display of Lantern Slides will be made, and will comprise some of the best work of American and foreign slide makers.

The Committee in charge of the arrangements consists of Messrs. T. J. Burton, R. A. B. Dayton and R. L. Bracklow.

A very fine catalogue illustrated with photogravures from the negatives of J. Wells Champney, Miss E. V. Clarkson and Rudolf Eickemeyer, Jr. will be issued.

Silver medals will be awarded by a Board of Judges for the most meritorious work exhibited, and the committee have been most fortunate in securing for this important and difficult duty the services of the following gentlemen: Messrs. Howard Russell Butler, Henry A. Ferguson, Frank La Manna and Wm. B. Faxon.

T. J. BURTON,  
Secretary.

### THREE PHASES OF PHOTOGRAPHY.

*Conclusion of paper read by W. O. Reed, before Iowa Convention.*

#### BUSINESS.

Success in photography as a business depends, I believe, upon the same general principles that obtain in other lines of business. A man who would coax into his own palm the coin of the realm from the fingers of his neighbors must demonstrate to them that he has something to give in return for it. The photographer will best succeed who really does give something in return for the price paid.

When sure that our product is good, we must then bring it to the notice of the public.

Novelties, something out of the way from the ordinary "display ad" of a country newspaper, count the most in advertising. The method that, by the most nearly instantaneous means, impresses upon the people the full worth of one's productions, is the best to use. To put before folks actual pictures of those whom they know is one of the best things that a good photographer can do, and by the use of half-tone reproductions from some of our own work we have accomplished this in a manner very satisfactory to ourselves.

People are always easier coaxed than driven. Some rules must obtain, of course, but the nearer a photographer can come to employing the general rules of all substantial business, and to avoiding all kinds of arbitrary rules under the special plea that "this is a fotograf gallery, and fotografers don't do this, or that, or t'other way," the better he will get along with the people and please those who are likely to be his best customers. I think it decidedly foolish when the wife of one of our best merchants whom we know to always

pay bills when presented, comes into our studio to sit for negatives, for us to positively insist that she shall give an order then and there and pay strictly in advance. Better make for her half a dozen negatives and send all of the proofs to her, when ten to one, if we have made anything worth her acceptance, she will give us an order for photographs from several of the negatives and for more money's worth, several times over, than she would if we had been real narrow and mean about it.

Keep out of debt, pay your rent on the first day of each month and be able to meet the butcher, the baker, and the candlestick maker with a smile, a clear conscience, and the cash; and these same gentlemen will reciprocate in your direction in a manner quite profitable to your photographic highness. Treat the stock houses as an honest man should; they will help you out when you get caught in a pinch.

Don't go in debt deep for a lot of big apparatus that you cannot use profitably in your own small town, but what apparatus you do have, have it good, even if you have to mortgage the property of all your wife's relations. Now, my own mother-in-law and I had some pretty hot times when I wanted to get a 5 D Dallmeyer lens, but I beat, I am happy to say. All of the work that can be got, by hustling for, in commercial lines, do; and thus avoid confining yourself exclusively to making faces—wry faces—about poor business.

And now about prices: It is self-evident, a business axiom, that no one can dispose of his product for less than it costs him, and stay long in business, or retain the full confidence and respect of all his neighbors, such as the grocer, the butcher, and the tailor.

Brave men are admired; cowards are

despised; would you be admired or despised? If you succeed in photography you cannot falter nor deviate from the policy of fair prices for good work. If you cut prices to a starvation point, trouble can be the only result, and the very ones who beat you down in prices will be the first to despise you. I know if we produce the article the people will pay the price. He who cuts prices below what it costs him in money, skill and labor to produce the work, by that act admits to the world that he is an incompetent, a poor stick, a dismal failure, and that he can not equal the work of his fellow craft. Is there any one here, who wants to thus make such an admission? We have all seen men who have done so, and is there a man here who knows of any such fellows that are able to say that they were honest to their loved ones at home when they did cut prices? Does any one, in fact, know of any man who ever made *anything* by making pictures at what we call Cheap John rates? If such a man exists, I should like to read his biography.

And now, I believe, I am only speaking the sentiments of the meritorious photographers of Iowa when I say, "we have faith in the good sense of the people, and are confident that by good work we shall win their patronage, and right here we will say to all price cutters, 'we bid you defiance! go ahead! you will only ruin yourselves; we would impose no other penalty.'"

#### UNSUSPECTED.

Probably nothing is more provoking to the operator than an unexplained trouble, and we venture to instance one or two causes which may arise in everyday working, and give imperfections in negatives or prints. Spots

of one sort or another on a negative are producible by many things, often quite unsuspected. Some time ago we had a complaint from a photographer that all, or almost all, his negatives were more or less marked with small black specks of a comet-like shape. They were, on inspection, found to be well imbedded in the film, and yet no reflected light showed clearly on the surface, so that it was easy to conclude that the cause lay outside the film itself. Further examination showed that they all had a similar direction in all plates under inspection. On tracing these spots they were found to follow the direction taken by the inflow of the washing water in the frame in which the negatives were washed after fixation. This indicated where the trouble arose, and the rose through which the water flowed was found to be rusted, and when taken in the hand the loose rust yielded to the slightest touch, and the cause of spots was at once laid bare. A new rose disposed of the difficulty at once, and made the hearts of the operator and the maligned plate-maker to rejoice.

Another cause of spots on negatives is found in impure hypo. Cheapness in this article is a poor economy, for the article obtained under such conditions is usually found to be heavily charged with dirt and metallic impurities, which are most prone to adhere to and spot the negative.

The use of a fixing bath for a long succession of negatives is often a source of mischief and unaccountable stains and markings, especially, as is often the case, if negatives which have been developed by various differing formulæ and imperfectly washed, are all fixed in the same hypo solution.

We remember an instance, not many weeks ago, where a photographer com-

plained loudly and bitterly of iridescent, marble-like markings over the whole of his plates. The cause seemed wrapped in perfect obscurity, for he averred most roundly that he followed instructions most carefully. A personal visit to his studio was made, and the root of the mischief was at once apparent. He had not any water laid on to his dark room! nor any sink! A large earthenware pan, which at some remote period had been filled with clean water, stood in a corner of the room. Now it was a perfect ink in appearance. It served at once as a receptacle for his spent developer and for washing (?) his plates between development and fixation. In it he poured his old fixing baths, and finally washed (?) his fixed negatives. Was it any wonder that his negatives were dirty and stained? This is a sober fact, and careless as we know many photographers to be, we never heard of or met with such a state of things. We will give the photographer credit for a ready acquiescence with our opinion that he was working in a most slovenly way, and his ready acceptance of our suggestions as to amendment.

Some operators use loose dry pyro for development, and little know how much care is necessary to avoid a crop of trouble for themselves at some future day. Such a plan of working in a small, poorly ventilated dark room will one day produce an army of spots on negatives which will cause an almost endless wonder and anxiety. The grains of pyro which are inevitably spilled lie dormant in the room until they accumulate and become numerous, when some day a fallen box rouses them, and they float over all and settle on plate, print, and picture in an utterly unexpected way, yielding a harvest of spots on all, which give no trace of their origin without a careful thought and investigation.—*Photographic Scraps.*

### A LANTERN TALK ON MEDICAL PHOTOGRAPHY.

—  
 Dr. Edward Leaming gave the following interesting talk on the above subject before the Society of Amateur Photographers of New York.

Dr. Edward Leaming was presented to the Society by the President, and having exhibited and described a small vertical camera of Ernst Leitz, of Wetzlar, for photomicrography and the Edinger projection apparatus as improved by Leitz for photographing entire microscopical sections with low power objectives, said:

"I have thought it best this evening to make a lantern talk of the subject and, instead of holding you at arms length with a formal paper, to describe the slides to you as they are thrown upon the screen in an entirely informal manner.

Medical Photography, of course, deals entirely with the scientific side of photography, and simply records facts, the element of æsthetic beauty not entering into consideration. The first slides that I shall show you illustrate the latest facts in regard to a hitherto very imperfectly understood disease, myxœdema. The knowledge of the cause of the disease and its proper treatment are directly due to vivisection. This knowledge was acquired only last year from experiments by Horsley and Murray in England upon monkeys. They found that these animals when deprived of the thyroid gland, exhibited all the symptoms of myxœdema as seen in the human subject. It was reasoned then that this disease in the human subject must be due to atrophy or loss of function of the thyroid gland and that if it were possible to supply persons suffering in this way with thyroid gland, or an extract of the thyroid, it would be possible to stop the progress of the

disease. This was done and with perfect success.

Here is a photograph of a patient suffering from the disease as she presented herself at Dr. Starr's clinic in March, 1893; it and the following picture were taken by Dr. Henry Power, an assistant of Dr. Starr, at that time. You see plainly all the characteristics of the disease—the œdema or swelling—also the arching of the eyebrows and the numerous fine lines and wrinkles on the forehead and face, also the heavy animal expression of countenance. The next picture was taken in May, she having been under the treatment that I have just outlined to you—you see at once what an improvement has taken place—and this third picture I took in October, which was the first time I saw her. She looks a well woman here, all the œdema is gone, her expression is bright and natural; and now if we again compare her picture when she first came for treatment with this last, you will be impressed with the difference. No possible method of lighting would produce such a difference in the human countenance as you see here depicted—you would scarcely recognize them as being pictures of the same woman.

In surgery, photography is constantly used as a record of operations and of appearances before and after operations. I have not thought it necessary to show you any such.

We now come to the use of photography by the pathologist. The slides that follow are used by Prof. Starr in his lectures to the students at the College of Physicians and Surgeons and illustrate some of the tumors in the brain. When we have a brain or other tissue preserved in alcohol, it remains white—in fact, the alcohol has

a bleaching action, and still further whitens the specimen; they are very easy to photograph. When, however, as is frequently the case, a brain is preserved in a solution of bichromate of potash or Muller's fluid, it is first yellow, then becomes brown, and finally of an olive green. In the yellow or brown stage they are hard to photograph, being very non-actinic, but in the green stage they present no difficulties."

There were then thrown on the screen slides from pathological specimens preserved in alcohol and others preserved in bichromate of potash and the manner of preparing them and photographing them was pointed out.

To illustrate the application of photography to Anthropology, photographs of the skulls of some of the North American races—a Sioux Indian, a Huron from the Province of Quebec, a native Mexican, and a Flat Head Indian from Columbia River—were shown. The slides exhibited were only a few of an extended series that Dr. Leaming is taking for Dr. Huntington, Professor of Anatomy at the College of Physicians and Surgeons.

Dr. Leaming continued: "What I have previously shown you may be classed as routine work not differing essentially from ordinary photographic work. We now come to magnification of microscopical objects. With the lowest powers, where you wish to magnify an entire microscopical slide or section there are two methods that can be used, namely, that by reversed foci, and the small projection apparatus of Edinger that I have shown you. Here is a section of growing bone taken by the first of these methods. I used a seven inch lense on the front of a long copying camera, the microscopical slide being placed in a frame in front

of the camera, the focussing being done by moving the whole camera bodily. This, of course, is inconvenient, and it is much better to use the second of the two methods." A few microscopical objects taken by the Edinger projection apparatus were then thrown on the screen.

Before showing slides made with the higher powers, the various forms of apparatus and methods of working used by microscopists were illustrated on the screen. First what is known as Woodward's installation. This was the method used by Surgeon-General Woodward in the Army Medical Museum in Washington. He used the entire room as his camera, the Heliostat being placed outside the window on a shelf, and the sunlight thrown through a hole in a shutter, passing through the microscope, proper color screens being placed in the path of the rays, the image is projected upon the screen which is held in a carriage running on rails or ways to and from the microscope and in its optical axis. Dr. Woodward worked entirely with wet plates, and some of his work is unexcelled at the present day—some still prefer to work in this manner, but most micrographers now use some one of the different forms of apparatus shown in the slides which followed, comprising photographs of microscopical apparatus made by Nachet, of Paris, Carl Reichert, of Vienna, Carl Zeiss, of Jena, which is one of the most complicated and expensive made, but is very concise, Leitz, of Wetzlar, and Watson and Swift of London, that of Watson being made for Dr. Henri Van Heurck, of Antwerp, and that of Swift being used by Andrew Pringle. Mr. Pringle prefers to use the oxy-hydrogen light. A diagram of the lens that is used for high power

work, namely the apochromat of Zeiss, was then shown. The front lens is pyperhemispherical in form, behind that is another plano concave cemented to a concave convex—these are the ones that magnify the image—directly behind these is a triplet that has no magnifying power, but serves to correct the spherical aberration. Still further back is another triplet without magnifying power, that corrects the chromatic aberration, the image is taken up and projected by the projection ocular.

The different methods and implements used having been shown, there were exhibited some of the photographs themselves, among them some beautifully cut and stained sections illustrating vegetable histology, made by Dr. Skeel, a member of the Society—a longitudinal and cross section of corn-stalk, section of mullein (*Verbascum Thapsus*), sunflower (*Helianthus*) and bud of the day lily, head of *Tœnia*, section of lung injected with celloidine, section of lung showing divisions into lobules, blood crystals.

“I wish now to show you one of the recent achievements in staining of nerve cells and fibers; it is known as Golgi's stain, and was published by Golgi, an Italian, some years ago, but did not attract much attention. It was taken up by a Spaniard and written about, and is now being used everywhere. I was taught, when a student, that what is known as the axis cylinder of a nerve cell went directly to its destination without branching in any way. Golgi's stain shows that this is not so, but that the axis cylinder process has numerous fine branches called collaterals. The other branches of the nerve cell are also brought out in a most striking manner. The stain brings these out a dense black upon a

brownish yellow ground. It is a metallic impregnation stain, composed of bichromate of potash and osmic acid followed by nitrate of silver. It may be interesting to you to see an actual section of tissue injected and stained, as it will give you a very good idea of what actually has to be photographed—these are precisely like microscopical slides except that they are much larger and thicker. They are mounted in balsam and are loaned by Prof. Delafield to show you to-night. They are from a series of similar ones that he uses for teaching by lantern projection—the first is a section of lung injected with blue and stained red, the next is a section at the neck showing the thyroid gland, trachea and œsophagus.”

Coming to the study of bacteria as shown by the camera, a slide was exhibited displaying the method of cultivation known as plating. A Petrie plate, a shallow glass dish with cover, in which is poured a sterilized solution of gelatine or agar agar, a Japanese sea weed, is exposed to the air and the slide made from it showed colonies of bacteria of different kinds growing all over the surface. If it is desired to study one kind of bacteria alone, a single colony or portion of a colony is picked up from the plate by means of a sterilized platinum wire and put in a tube of sterilized gelatine or agar such as was seen in the next photograph, which showed two cultures in gelatine, both of them cholera asiatica.

There was next shown a slide of the test diatom, known as the *Pleurosigma Angulatum*, taken precisely the same as bacteria are taken, that is, with full opening of the condenser and at a magnification of a thousand diameters, and following this came slides of the *Plasmodium malarie* and of some bacteria, Anthrax liver smear of mouse,

Sarcina, blue stain, Kleb's Loeffler or Bacillus of Diphtheria, blue stain, Bacillus Typhosus stained for flagella, Pneumococcus encapsulated, the specimens being stained red or blue.

"The blue photographs to the least advantage, no matter what color screen you use, the red is much easier to take; but I have been looking for a better stain for photographic purposes for some time and have found what I think is the best bacterial stain for such work that I have ever seen. It is known as Haidenhain's tissue stain. I have made some slight modifications in applying it to bacteria. It gives a dark purpish black upon a perfectly clear ground and brings out the micro-organisms very sharply stained, as the following slides will show you. They photograph with very great sharpness and detail."

Then came slides of the spirillum rubrum, Tetanus, a guinea pig inoculated with Tetanus, Bacillus Subtilis, Streptococcus of Erysipelas, and Bacillus Tuberculosis in sputum, the last being a double stain.

The last slide shown that of the lung of a rabbit, exhibited the first production of Phthisis in the lower animals and was the result of the inoculation of a rabbit first with Bacillus Tuberculosis and then with other micro-organisms. The experiment was performed by Dr. T. M. Prudden and goes to prove that Phthisis in man is due to something more than infection by the Bacillus Tuberculosis alone, a discovery in every way as important and significant as that of Professor Koch.

BLINKS—I tell you, we men are not what we used to be.

Jinks—How is that?

Blinks—Well, you see, we used to be boys.

### DON'T.

SECRETARY ROSCH, OF THE P. A. OF A., HAS ISSUED THE FOLLOWING "DON'T" CIRCULAR IN REGARD TO THE ST. LOUIS CONVENTION.

- DON'T feel that you will not be "in it." You will stand as good a show "as any other feller."
- DON'T be unwise but go right to work. (Read Rules.)
- DON'T forget that there is a DIAMOND BADGE offered for the best exhibit of portraits.
- DON'T forget that if you have no large camera box, you can easily get a prize in the Rating Competition.
- DON'T forget too that the manufacturers will offer special prizes that are not on our Association list; and
- DON'T forget to keep your dark room and chemicals in good order; and
- DON'T forget that clean chemical effect plays a big part in the eyes of the judges.
- DON'T please don't, forget to smile on your subject when you are making convention pictures; and
- DON'T forget that she will return your smile and pose more graceful for you.
- DON'T forget too that a head screen will help you to get good light effects; and
- DON'T forget that after you have read this, others have read it too, and are going to notify the Secretary that they will compete; and let me beg of you,
- DON'T forget to develop your plates thin enough to produce the nice soft drapery that we all like so well; and

- DON'T forget the Executive Committee are all at work and will stand by you through thick and thin; and let me implore you
- DON'T forget to send me your application in plenty of time; and
- DON'T forget that I will answer any questions at any time; and
- DON'T be unwise and stay at home, but be one of our Boat Excursion Party, and laugh with the rest of us at our social sessions, where business will be barred—pleasure only. Your family can enjoy it with you if you bring them.
- DON'T overlook the fact that it will only cost you \$2.00 if an employee, and \$5.00 if a proprietor, to join our Association.
- DON'T forget that we have the Art Rooms of the St. Louis Exposition Building to display our photographs. The rooms are lighted from the top and will show every print to the best of advantage; and "last but not least,"
- DON'T smile when I say that I live in St. Louis—in God's own city for hospitality and conventions.

Yours, with no further "don'ts"

J. ED. ROSCH,  
Sec. P. A. of A.,  
St. Louis, Mo.

P.S.—I humbly ask your pardon for one more

DON'T forget to watch the journals every month.

HE—"Why is a painful tooth like Sunday?" SHE—"Don't know." HE—"Because it objects to being worked on."

## MATTING SLIDES.

BY "J. C."

The improvement made in the majority of lantern slides by matting down is becoming more and more impressed upon slide makers. Very few slides shown with a narrow mat, but would be vastly improved by the use of wider mats.

A great many slides, too, seem to be matted on the "just as they come" principle, without any seeming consideration as to the style of mat most suited to the nature of the slide. A monstrosity in a large square opening can very often be changed to a picture by the use of an oval mat of half the opening.

A leading photographer, noted for his artistic photographic *pictures*, when asked to give the secret of his success in securing so many charming little bits, answered: "I boil them down by clipping." The free use of the trimming knife is one of the most necessary and often one of the hardest things for the amateur, and professional as well, to learn, but it must be thoroughly learned, and practiced before anything like continued artistic or even satisfactory work can be hoped for.

The same holds good in lantern slides—mat out everything that does not add to, or form a necessary part of the *picture*, even if in so doing you have only a square inch left. Better a square inch of gold than a square foot of brass.

## OF IMPORTANCE TO ETCHERS.

Alfred Sellers & Co., of New York, write us as follows regarding the use of their "Russell Powder":

All etchers are aware of the time lost in heating the plate after each

powdering, also the risk of thickening the lines by the first heating of the plate to get it warm enough for the powder to stick. The Russell Powder, described below, has been used in one establishment for the last six months, and it not only saves over 20 minutes on each plate, but saves the thickening of lines and especially of half tones on zinc.

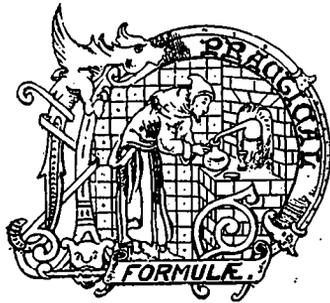
**DIRECTIONS FOR USE.**

After developing and you have the print on the metal, dry with sponge and fan dry the plate, then put the rosin powder on and brush until it is fairly clean, then dip a piece of cotton made in the shape of a ball into our Russell Powder and rub well into the plate, then flow with water and proceed to etch. After the first etching, dry plate with sponge and warm over stove. When plate is warm rub the Russell Powder briskly over the plate, it should be rubbed quite hard, then wash and give the second etching. Now you have two good etchings with this one heating of the plate, while in the old way the plate would have been heated five times, one on the first etching and four on the second. This powder will give you clean and sharp work.

A trial pound will be sent to any address for \$1.50.

**TWO TINY BIBLES.**

The Clarendon Press has issued two new miniature editions of the Bible, printed on Oxford India paper. One of these, "The Brilliant Text Bible," is the smallest ever produced with this type, and contains 1,216 pages, with maps. It measures 3½ by 2⅞ inches, and it is just over half an inch thick. It is bound in limp morocco, and weighs 2⅞ ounces. The other edition is a reference Bible, and is slightly larger and heavier.



For  
Practical  
Men

**TO REDUCE INTENSITY.**

To reduce intensity of negative moisten a soft rag in alcohol, and rub the portions to be reduced until the density is softened down. For sharply defined outlines use a pointed stick of soft wood dipped in alcohol. This method also works well for brightening up halation marks.

**VARIATION IN SIZE OF DROPS.**

Dr. Eder in the following tables gives the number of drops required to make a cubic centimeter, showing the variations in the size of drops of different fluids.

|                        |    |
|------------------------|----|
| Water.....             | 20 |
| Hydrochloric acid..... | 20 |
| Nitric acid.....       | 27 |
| Sulphuric acid.....    | 28 |
| Acetic acid.....       | 38 |
| Castor oil.....        | 44 |
| Olive oil.....         | 47 |
| Oil of Turpentine..... | 55 |
| Alcohol.....           | 62 |
| Ether.....             | 83 |

**DEVELOPERS.**

The developers used by the Society of Amateur Photographers of New York are given below.

The Pyro developer in use in the dark room of the Society is made up as follows :

**No. I.**

|                                 |       |
|---------------------------------|-------|
| Sulphite of Soda, crystals..... | 4 cz. |
| Water.....                      | 4 oz. |
| Sulphurous acid.....            | 4 oz. |
| Pyrogallic acid.....            | 1 oz. |

Mix in order named.

## No. II.

|                                 |        |
|---------------------------------|--------|
| Sulphite of Soda, crystals..... | 1 oz.  |
| Carbonate of Soda.....          | 1 oz.  |
| Carbonate of Potash.....        | 1 oz.  |
| Water.....                      | 11 oz. |

## For use

Take 2 drams No. I.  
3 drams No. II.  
3 oz. water,  
for normal developer.

Hydroquinone developer used by the Society for slides and transparencies :

|                                 |            |
|---------------------------------|------------|
| Sulphite of Soda, crystals..... | 400 grains |
| Water.....                      | 20 oz.     |
| Hydroquinone.....               | 100 grains |
| Carbonate of Potash.....        | 300 grains |

Mix in order named.

For use take 1 oz. of solution and 1 oz. of water.

### THE CURRENT FONDNESS FOR SENSATIONALISM IN ART.

Why is it that the recent vagaries in paint put forth by Claude Monet are paraded before us and talked about as if in them were expressed the last work in landscape painting, while the beautiful pictures by such a master as Harpignies, for instance, are scarcely noticed at all? Why is a piece of purple modeling by Besnard—whether it be a good piece of modeling or a bad, it's all one—thought by so many to far outshine the Baudry's and De-launays that hang beside it on the walls? Why are Carrere's shadowy, fog-enveloped figures rated wonderful, and the staunch, virile works of Aime Morot voted commonplace? Why do we find so often what is no more than a clever sketch accorded honor that a work of solid merit without the specious dash does not receive?

The reasons are not far to seek. The public, in the first place, asks no better than to be guided intelligently through the confusing assemblages of works of all degrees of value that surround it. It is attracted by sensa-

tionalism for the simple reason that it calls more loudly than the rest, and it finds, unfortunately, too few counsellors to point out that art is indeed long; that the only works of any school that have stood the test of posterity's judgment are those in which the artist has put much more than the depiction of a passing fancy, or a pretty note that caught his eye, and that the best in the world's art is that in which the artist's thought, whether interpreted by the marvelous technical cleverness of Valasques, or by the conscientious, all embracing methods of Holbein, is sincerely expressed, and stamped in every line with the conviction that this, and nothing else, is the truth.—From "A Word About Painting," by W. A. COFFIN, in the April *Scribner*.

#### To the Editor:

I am instructed by the Camera Club of the Hamilton Association, to convey to you a hearty vote of thanks, carried unanimously at a meeting on the evening of March 27th, for your great kindness in lending our club the large collection of photographs received by you in the late competition of the CANADIAN PHOTOGRAPHIC JOURNAL. We are well aware of the great benefit your JOURNAL has been to us all, and the work you are doing in the interests of photography is, I am sure, appreciated by all. The conducting of your series of competitions and the free exhibition of the prints thus received, is especially conducive to a better conception of what is a good picture and to newer and better ideas of the ways of printing, mounting and finishing. Wishing you every success with your journal, I am yours,

WILLIAM WHITE,

Sec.-Treas Camera Section Hamilton Association.

## ARTISTIC PHOTOGRAPHY.

—  
BY F. D. TODD.

The subject of art is a big one, and it is unfortunately impossible of definition. The chief purpose is to give pleasure; and in the pictorial arts we admire the composition, the light and shade, the color of the picture. The sentiment is also a powerful influence, but this is a less tangible factor, although, perhaps, the most important, and it is no part of my purpose to-night to attempt to say anything about it, as its presence depends almost entirely upon the taste and feelings of the individual who is responsible for the rendition of the subject.

My subject thus narrowed down to its simpler phase becomes, after all, more commonplace, for it now deals solely with what may be called the mechanism of picture making, which is something entirely within the compass of any individual of ordinary intelligence, if he will take the trouble to give the matter sufficient study; and yet, to my mind, it is very curious to observe that in artistic matters everyone is a law unto himself, and feels there is no need for any education either to criticise or to create. There is no subject occupying the attention of mankind regarding which a like opinion is held. No one believes himself to be an authority on botany, geology, chemistry, or music without study. But everyone believes himself to be a born judge of what constitutes a picture.

Let me try to show you the absurdity of this by comparing pictorial art with its sister art, music. Everybody knows that music is the result of a combination of sounds arranged according to some definite scheme, and these sounds, which we call notes, vary in duration,

pitch, intensity, and with more or less regard to repetition, and all being so arranged that the absence of even one note would destroy the unity of the whole. No one here, I presume, supposes that he could without long study be able to compose even a simple air, and yet we find the man who has just become possessed of a camera rushing off to make by the gross what he dignifies with the title of pictures.

Now, if a photographer wishes to produce something that he will not soon tire of, something that he can place in a prominent place in his room where he can see it every day, and bear seeing it everyday for three months he must know something about the grammar of art. He must recognize the fact that in a picture there are forms of various kinds and shapes and sizes, some pronounced in color and tone, some subdued, but all combined to make one harmonious whole, telling a story to the eye, and yet being something more than a mere record of fact.

You may now begin to see what I am driving at after my definition of music and art; you will observe that they have many points in common. A piece of music treats of one theme, a picture tells only one story, therefore there must be unity in a picture. Music is composed of notes, a picture of forms. But all sounds are not musical notes, neither are all forms picturesque, and therefore the artist must discriminate in the selection. Notes vary in duration, pitch, and intensity; forms vary in size, the shape of their boundary lines, and in their color. Notes are arranged with more or less regard to repetition, so must there be repetition in a picture. The notes of music are grouped according to a definite scheme; in a picture the various elements must be grouped to comprise some definite form.

Starting off from this basis let us see what it leads to. My last statement is the most important, that all pictorial composition must take some definite form. This leads to the study of a little geometry, and we find that all figures are composed of either straight or curved lines. It takes three straight lines to enclose a space, so that the triangle is the simplest form we can use for the purpose of pictorial composition. In figures contained by four straight lines we have the square and the diamond; figures with more than four lines are too complicated for the eye, and are therefore beyond the scope of the artist. In curved line figures we have the circle and the ellipse—under the head of the ellipse I classify all curved figures that are not perfect circles. This is not good geometry I know, but good enough for my purpose. We have then the artistic properties of the following figures to consider: the triangle, the square, the diamond, the circle, and the ellipse.

And here I would remind you of the distinction between a law and a rule. Laws are absolute, rules have exceptions. Laws are outside man, rules are his product. And so while the human eye craves that pictorial composition should be according to some definite geometrical form, it is at the same time demands that there must be variety in that form—in other words, it detests too much uniformity. Now everybody knows that a square is composed of four straight lines equal in length, and that it contains four equal angles. Its variety consists in the fact that two lines run in one direction, the other two in a direction absolutely opposite. There is therefore, I think you will admit, too much uniformity about a square, and too little variety to make it available for artistic purposes if my

definition of what pleases the eye holds good.

The triangle as you all know is a figure bounded by three straight lines, which must of necessity run in different directions. Here you have a definite figure with the utmost possible variety, for if desired it is possible to have every line different in length from the other two. For our purpose we may classify triangles under three headings: first, those where all the lines are equal in length; second, where but two sides are equal; third, the sides are unequal. The latter is the most picturesque of the three, and is that most suitable for pictorial composition.

For the sake of clearness it is better to avoid the use of the word triangle altogether in speaking of composition, since so many varieties of that figure exist. When all or two of the sides are equal the figure suggests the outline of a pyramid, and for that reason it is better to call these forms of composition pyramidal. When all the sides are unequal one of the lines appears to cut through the middle of the picture diagonally, hence this form of composition is called diagonal.

The diamond still remains to be considered. It is a four-sided figure, as you all know, and differs from the square in this, that its angles are in pairs, the opposite angles being equal, while all its sides may be equal, or may be in pairs, the opposite sides being equal. When the diamond is so placed that the upper angle or corner is immediately over the lower, we have practically an instance of pyramidal composition. If the diamond be the scheme of arrangement it is better that the apex be not over the lower corner of the figure.

Let us now turn our attention to the curved figures, which is a very short

list comprising only the circle and the ellipse. A circle is a figure bounded by only one line whose direction is continually varying, but in a uniform degree. For pictorial purposes it is infinitely superior to the square, whether we have only two directions, but is, I think, inferior to the triangle, where we have three directions and infinite variety in the length of the lines.

(To be continued).

### THE HAND CAMERA.

In the constantly-increasing army of hand-camera men it is only natural that there should be many different ideas as to the uses of the instrument. One man desires only mementoes of his travels; another takes delight in slumming, and devotes his entire attention to street scenes; to a third, yachting or cloud studies are of supremest interest, while others again make their hand-camera a sort of "universal provider." The "you press the button and we do the rest" type of photographer may be passed over as beneath contempt. He has his uses—to the dealers! He is content if out of a vast number of exposures he receives from the printer a very small proportion of prints, which he will show to admiring friends as his own work! My own opinion has always been that it is hopeless to look for good results unless one does his own developing; and secondly, that it is beyond all question wiser to spend at least one season with an *ordinary* camera, before attempting the enormously more difficult work of a hand camera.

I am forced to give this advice by the fact that almost every non-photographer seems to regard the hand camera as a sort of easy process of

making pictures, whereas the very reverse is the case.

The experience of one season with an ordinary camera will give the beginner some knowledge of the elementary laws governing exposure, and of the mutual relations of the stop apertures in his lens—points on which too much emphasis cannot be laid. At the same time it has often caused me profound astonishment to see men of average intelligence suddenly deprived of all reasoning power when they begin hand camera work. I know countless men who expect a cheap hand camera to do work which they would not dream of attempting with their superb larger lenses and cameras. Once and for all, we should get rid of the ludicrous notion that a hand camera *can* do anything which the ordinary camera *cannot* do. An artist, I presume, can draw no better in a rough notebook than on his large canvases; and one would certainly not expect from a hurried sketch a finish superior to the careful work of his studio.

The one sole point in which the hand camera does excel its big brother is in its being every ready. To be of any use, it must be small; otherwise it will be a burden to carry, and will consequently be left at home. Again, it must be inconspicuous, or it will attract attention, and the coveted picture (at least in street shots) is useless, from the "going-to-be-taken" air of the people. A plate or film must be *at all times* ready for exposure, since it is just when one is *not* ready that the best "shots" turn up. In this connection dark slides are not so serviceable as some of the many forms of magazine, provided, of course, that the magazine be not apt to jam, as far too many of them are. Dark slides have undoubted advantages in enabling one

to use plates of different rapidities, and to expose them in any order. A few magazines, no doubt, do this, but there arises in both cases a strong likelihood of mistakes in the recording of which plate has been exposed.

The lens ought to be the very best which money can buy, capable of covering the plate in use at a fairly large aperture, say  $f/8$ . Almost any lens will do in a stand camera, where one has power to stop down, but for hand camera use a small stop is out of the question, and yet, since the pictures are intended for lantern work or enlargement, absolutely sharp negatives must be secured. The lens ought to have an iris diaphragm, or a set of at least three stops,  $f/8$ ,  $f/11$ , and  $f/32$ , the last named being for use when one can give a time exposure. In bright summer weather,  $f/11$  is the best stop to use, since it defines sharply to the very edge of the plate. In back streets one is forced to use a very much larger aperture, as large sometimes as  $f/4$  for single figure studies, and I cannot too much insist on a thorough study of the different relations of these apertures to each other. During the winter months work becomes very uncertain, except with portrait lenses; and in this connection I may say that for *all* hand camera work it is best to keep a good distance away from your subject—firstly, because you will attract less attention, and secondly, because you will get sharper focus.

What is the best focus of lens to use is a matter of personal taste. Some of our best workers recommend 4 in., but I dislike very much the exaggerated perspective so conspicuous with wide-angle lenses. In my own work I use a lens of  $5\frac{1}{2}$  in. focus, but it must at once be admitted that to a beginner it is an immense saving

of bother to adopt a so-called "fixed focus" lens, and simply mark once for all the nearest limit at which it will work sharply.

Next to the lens, the finder is all important. It ought to have a definite relation to the size of the picture, and ought to be as large as is convenient. The ideal finder is, of course, full-sized, as in the "Twin Lens" and "Reflector" cameras; but I have found it impossible myself to focus a moving object and fire the shutter at the same time. At all events, the finder ought to give a bright image, *precisely* the same as will appear on the plate. It should be well sunk and well shaded, and it is a most useful thing to mark on it the size of the image made by a man of average height at the nearest distance at which he would be in focus. This simple precaution will save numberless wasted plates. I am no believer in *composing* one's pictures in real hand-camera work. There is rarely time to do more than centre the subject on the finder, and (with all respect to so artistic an audience) I cannot but think that, when one has at least developed *something*, a fairly artistic picture can be secured by judicious trimming and mounting.

I know this is rank heresy, but it is an excellent everyday doctrine for a practical worker. A spirit level let into the camera, or carried with one, is a very useful accessory.

Next to the lens, the most important portion of the camera is, undoubtedly the shutter. Invariably insist on having a shutter of the "ever set" pattern, as many a good shot is lost from forgetting to set the shutter.

A shutter ought to be capable of working at varying speeds, let us say, from one-sixth of a second to one second, with arrangements also for

making time exposures. The practice adopted by some makers of having a shutter to work at one invariable speed—and that a pretty high speed—is really too ridiculous to discuss. As to the type of shutter it is quite a matter of personal taste. I prefer one which works between the combinations of the lens, as giving more “efficiency” in any exposure; but for very rapid work a focal-plane shutter is essential. Quite half the hand-camera exposures made are made with too rapid a shutter, and the result is the astounding number of “ghost” images produced. As a rule, the shutter is discharged by a push or a trigger, and, especially in slow exposures, the force needed to fire the shutter shakes the camera. A pneumatic release is far better; as the ball can be easily so held in the hollow of the hand as to allow practically the free use of both hands for holding the camera.

The only point of importance in the body of the camera (apart, of course, from its being light tight) is that it ought to have very considerable extension, so that one may use the back combination of the lens for distant views. Focussing is best done with a rack and pinion, preferably on the lens itself. Every sliding arrangement I have ever seen is apt to work loose in time. All projections should be concealed under the camera as carried, and there should be no such abomination as glittering brass work or polished mahogany.

The best position in which to hold the camera must be left to the user. Some recommend that it should be clasped, violin-like, under the chin—a position which is extremely uncomfortable, and which makes the use of a finder impossible. Others press it against the side, encircling it with one arm. In my own practice I have no fixed

method, but a very favorite position with me is to turn sideways to the subject, and hold the camera on a level with my eyes. In this way I find it possible to avoid attracting attention to my movements.

A rising front is often advantageous in getting rid of the excessive foregrounds so conspicuous in hand-camera work. A swing-back, provided it be hung centrally, is also a good thing when used with discretion. I have fitted my own camera with a central swing-back, and, in order to bring foreground objects into sharper focus, I usually keep a slight permanent swing on.

What one really wants in the camera is an absence of useless complications which are always going out of order; every part ought to be simple and, above all, easily got at and easily cleaned. The requirements in the worker are patience, rapidity of thought and action, and, above all, coolness—a coolness bordering on “cheek.” It is, for example, an excellent thing to deliberately step your distance from your subject before taking a rather close shot. It is quite easy to divert attention, and I have on no single occasion found a difficulty in doing as I suggest without attracting observation.

It almost goes without saying that one will lose in hand-camera work a good many plates. There are such countless possibilities of failure, but when the shots turn out well they are, in my opinion, vastly more interesting than the most carefully-planned landscape or other picture taken in an ordinary camera. Such pictures as we take have a naturalness and a look of real life about them that cannot be got by posing. They have also a distinct historic value in many instances.

I speak chiefly of "street scenes" as the subjects to which chiefly I devote my attention; but I should not think of confining the hand-camera man to one kind of picture. Indeed, if he wishes to secure medals for his work, let him eschew all street shots and aim at doing all-round work; landscape with the cloudiest of cloudy skies, seascape, architecture, almost anything is preferred by the modern artist-judge to the street shot, which is the Cinderella of photography. The hand-camera class at all recent exhibitions appears to me to be a mixtrum gatherum of all sorts of quarter-plate pictures, having only the faintest connection with what I deem the true definition of a fair hand-camera shot—a picture which could *not* have been as well taken with an ordinary camera. The street shot man has his chance, however, on lantern nights, when the spectators, however greatly they may marvel at the wondrous productions of the ordinary camera, appear to reserve their applause, as a rule, for the work of the street-shottist.—LEONARD R. STRANGWAYS, M.A., in *Photographic Review of Reviews*.

### WINTER PHOTOGRAPHY IN THE ALPS.

BY ELIZABETH MAIN.

[Read at the World's Congress of Photographers.]

Although it is now twenty years or more since winter visitors first came to the Alps, few photographs have been preserved which render faithfully an Alpine valley in winter. The subjects ready to hand are varied and beautiful, yet somehow one seldom sees first-rate photographs of these high-lying districts under snow.

Those who have so kindly asked me to prepare this paper have greatly overestimated my capacity for telling

you some new thing. Still, bearing in mind the fact just referred to, it is evident that few persons have made a study of landscape photography at that season in the Alps, and thus, perhaps, the experience of one who has worked in that direction may be of some interest.

Those taking up this branch of their art are usually handicapped at the start by their belief in an article of faith—and of little else—laid down by the majority of English photographers, who declare that snow should never be photographed in a bright light. I dare say that in your sunnier climate, which must offer many more opportunities for experimenting in winter photography than does that of Great Britain, you have already discovered that brilliant sunshine is essential to the best results. But in case any among you still holds to the unsound maxim, I would ask him to bear in mind exactly what snow is; that it is uniform in color, almost smooth of surface, and on dull days without distinct outline against a gray sky. It must therefore be built up, so to speak, and modeled into that miracle of fairy delicacy and lightness which under favorable conditions it may become. We can have it at its best by working with suitable light at suitable hours, and now and then calling to our aid one or two artificial but inoffensive contrivances. At mid-day in winter the light falls too directly on the subject; the lace-like tracery with its system of innumerable tiny snow crystals obtains no relief against the white robe, standing hard and stiff around rock and chalet. But go early in the morning or late in the afternoon and note the change. You will find in the long, soft shadows a thousand exquisite half tones. See how the highest and nearer lights are broken,

and broken again by the thin veil of surface crystals, each with its perfect modeling, its tiny shade throwing up its starlike form. Look at the rounded, billowy flow of the snow where, half in sunshine, half in shadow, it sweeps around and over the inequalities of the ground. If there has been a mist, however slight, during the night, a fretwork of hoar frost will cover all, and will complete the materials for as fine a subject as you can wish for.

You may find it desirable to use, in addition, the artificial contrivance to which I referred, and by shoveling some of the snow, or trampling out a track, break up any portion of the picture where the uniformity is too great.

And now, having placed your subject under the most favorable conditions, what is the best way of photographing it? My own experience leads me to think that slow plates are far the best, so that when used with a small stop, the exposure can be as prolonged as possible. I give, under the conditions just described, an exposure of two seconds. In developing I am careful to work up the plate very slowly and to carry the development very far, and when I have finished I expect to find a range of density from excessive blackness to clear glass; but though there must be no mistake about the qualities of these two extremes, there must be very little of either. It is on the variety of the half tones that the success of the picture depends, and it is for this reason that in photographing snow correctness of exposure is of such prior importance; and therefore a slow plate, allowing of more laxity in exposure than a rapid one, is far easier to work with. A plate under or over exposed, can never, however skillful the development, give a perfect

result if the picture is of a snow-covered landscape, as the half tones must suffer from the error. I have used the iron developer, eikonogen, and pyro and ammonia, and, for snow, have obtained the best results with the latter. I may add that when developing photographs of large moving figures, taken in winter in the Engadine, on our skating rink, I get the most successful pictures by allowing the plate to flash up at once under eikonogen and continuing the development until the principal object is hardly visible when viewed by transmitted light.

But I have digressed from my subject—because, probably, I have had so very little to say. I have now all but done; but before concluding I should like to draw your attention to the fact that very beautiful effects can be obtained in Alpine photography by facing the camera to the sun, which, of course, should be just out of the plate. For most subjects (water and clouds excepted) such lighting is rarely suitable, at any rate in so extreme a form, but with snow I have obtained most charming studies in this manner.

In response to so great a compliment as has been paid me in requesting me to write this paper, it would have been ungracious on my part to have refused; but I must ask you to forgive the very inadequate manner in which I have responded, for I know but little of the technical side of photography, and of the practical side am but self-taught, by my love of an art the beauty of which has always warmly attracted me.

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**JOHN CHINAMAN AND THE CAMERA.**  
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Chinatown, in New York City, has a photograph gallery peculiarly and entirely its own. The gallery is an innovation and a seven days' wonder

to the Mongolians. It is not elaborate or likely to attract the custom of the theatrical profession, but it is doing a rushing business. It had its origin in the law which requires that every Chinaman in the United States must present the Government with his photograph before May 1. Chu Pon, who has grown fat, prosperous and civilized by importing silk and other Chinese products into the United States, is its patron saint. Mr. Smedley, an enterprising young photographer, who, apparently, has the making of a monopolist in him, is the artist, with a genial little Chinaman as first assistant and interpreter-in-chief. The location is on Doyer street, just opposite the Chinese theatre. Its mission is best described in the words of Chu Pon :

"No wantee in plaper. No wantee so muchee talkee. Melican get levything lout Chinaman topee side down. Chinaman velly much flaid. Lat's all. Melica say allee Chinaman gettee picture or have to skippee. Chinaman runnee way ffrom plotyglaphee man. No talkee, no pushee, no pullee Chinaman to gluptown to have plotyglaphee man shootee him. Me know Melicans very well. Me know no wantee to shootee dead—no hurtee Chinaman. Me bling plotyglaphee man down here with he shootee gun. Me lentee him place in my blilding. Me teachee Chinaman no hurtee—velly much fun—havee picture for he girlee. Me tellee allee Chinaman lat. Plotyglaphee man makee velly much money. My clustomers no skippee to China. No talkee. No puttee in plaper."

So there is depth as well as breadth in the plan of Chu Pon. Not only that, but it is probable that nearly or quite all of the Chinamen in New York will have had their pictures taken by May 1 through his zeal, and Uncle Sam will

be saved the trouble and expense of transporting the recalcitrant Mongolians back to their native soil. The certificates require that the measure of the heads of the Chinamen in the pictures shall be one and one-half inches from the end of their chins to the point on their foreheads where the hair begins. Mr. Smedley charges the modest price of \$1 for three "soft" and nine "hard" photographs (as the Chinamen put it in pigeon English parlance), which means that three are the unmounted, to be used on certificate, and nine are mounted. And John can give the hard ones to his girl or send them back to Pekin to show his friends how far he has "caught on" to Anglo-Saxon civilization.

The statement of the wealthy Chu Pon seems to throw a new light on the reasons why the Chinamen refused to obey the Geary law last spring. They had a suspicion that to face the lens of a camera meant swift and sure death, and it was fear, perhaps, more than defiance which prompted their disobedience. This idea is, in part, borne out with Mr. Smedley's Doyer street experience. He holds forth only on Sundays and Mondays. Sunday is the holiday of all the Chinamen in town. Monday is spent in getting over the after effects of Sunday. On the first Sunday, ten minutes after Mr. Smedley had hung out his sign and four or five frames filled with photographs, half a thousand Chinamen were gathered around the door, pushing, squirming and struggling to get a "look" at the implements of torture which were to be applied to them. The number increased to a thousand. The policeman on that beat tried the best he could to disperse the mob, but in vain. It was the first time on record that a Chinaman did not run away

immediately upon being spoken to by a "cop." No sooner was one Chinaman led away from the crowd than he made a flying run around the centre to the other side.

Mr. Smedley was all smiles at first. He had no idea that there were so many Chinamen in New York. He pictured himself rolling in wealth. But two hours passed and not one of the crowd signified any intention of patronizing him. His Chinese assistant, Wee Lung, made a gracious speech urging his countrymen to fear not, but like good disciples of Confucius, to brave the lion in his den. He might as well have thrown his eloquence to the winds. A little before noon, just as Mr. Smedley had become pretty well discouraged, his mascot arrived in the shape of a portly Chinaman, togged out in rich silks, who walked through the crowd with the air of one who dares to lead where none dares to follow, and going to the table where Wee lung sat, he laid down a shining silver dollar, with the curt remark:

"Me! Plicter! One dollah!"

The almond eyes of every Chinaman in the crowd were fairly popping out of his head in wonder.

Ah Chung was the name of the Chinaman who had thus so boldly ventured. But even the courage of Ah Chung hung in the balance for a while after he was seated in the chair. When Mr. Smedley thrust his head under the black cloth Ah Chung began to dodge back and forth. It was a work of labor and patience both on the part of Mr. Smedley and Assistant Wee Lung to get Ah Chung to sit still. At last this was accomplished, and Mr. Smedley, with his finger on the bulb, said "all ready."

"All lightee," cried Ah Chung, and

he made a leap and a sprawl, landing six feet away from the chair, and leaving only a blur of a black silk shirt on the plate. A half hour later Ah Chung walked out of the door into the crowd with the air of a conquering hero. His fellow-countrymen plied him with questions, to which he replied with grunts, which evidently meant: "Go on, and try for yourself."

They followed his advice, and before sunset fifty or more Celestials had been photographed. But these were the brave ones. Most of the crowd went home to sleep on the weighty matter.

The gallery is unique in more than in the nature of its sitters. It is roofless, and consists of a little back yard about ten feet wide and twenty feet long. The houses surrounding and overlooking it are all occupied by Chinamen. The walls by the sitter's chair have been hung with white sheets, which, with the clear sky overhead, gives an excellent light. It is necessary that the likeness be as true as possible in every respect, so the John who sits is compelled to hold a great piece of pasteboard over his knees (as well as to keep his eyes on a certain point and to look "plitty"), and the reflection from this drives away any shadows under or about his chin.

Most of the Chinamen are greatly disappointed when they find that their whole figures are not taken. One came back last Sunday arrayed in his best silk trousers and shirt, and said: "Me wantee him all in plicter—feetee, pantee, shirtee, evlything." Already a number have had a second set taken full figure, and some have even gone in for profiles. The requirements of the Government, of course, allow nothing but a square front face.

"Want your picture taken?" asked

Mr. Smedley of a demure-looking John who stood gazing at the picture frames when he escorted the reporter to the door. "Nuh!" was the grunting answer, and John strolled away.

"He'll be back as soon as I am out of sight," said Mr. Smedley, "looking at 'em as hard as ever. He'll keep it up until he comes in and says nothing but 'Dollah! Me! Plicter!' to Wee Lung. I think I'll take a photograph of every Chinaman in town by May 15. Chu Pon says they'll all come round in time, and he ought to know. Anyway I'm having loads of fun out of the venture."

"Wee Lung, here, is of great service," he said, patting his little almond-eyed assistant on the shoulder. Wee Lung holds the Chinamen's heads so tight they can't move em, eh?"

"Umph!" ejaculated Wee Lung.

## OUR SECOND COMPETITION.

### \$400 IN PRIZES

We take pleasure in placing before our readers the second competition, conducted under the auspices of the CANADIAN PHOTOGRAPHIC JOURNAL, with the valued co-operation of the following leading manufacturers: The Eastman Kodak Co., The Rochester Optical Co., The Gundlach Optical Co., The Cramer Dry Plate Works, The Bausch & Lomb Optical Co., The Prosch Mfg. Co., The Manhattan Optical Co., Mr. John Carbutt, The Stanley Dry Plate Co., The Anderson-Robinson Co., (manufacturers of "Star" and "Eagle" Dry Plates). We feel that the large list of valuable prizes offered and the numerous classes, giving everyone a

chance to compete in their favorite class, will make this competition one of the most interesting ever held in the photographic world.

The prizes offered represent the latest achievements of the leading manufacturers of the day.

We are already assured of a very large entry from our amateur friends, and hope to interest the professionals in the portrait classes at least. We want everyone to get a little fun out of this competition and have tried to arrange it to that end. Select the class or classes that suit you best and decide fully, *right now*, that you will enter at least one set of pictures. The best way after deciding to compete, is to make up your set and send it in. Then if you get something you think is better, send in another set. That makes your chances all the better. Don't put it off. Don't forget it. Read the rules carefully, and remember that each entry must be accompanied by a coupon, which will be printed each month.

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

### LANDSCAPES.

(With or without figures.)

CLASS A (5x7 or larger)—1st Prize: Bausch & Lomb 6½x8½ Rapid Universal Lens (a lens with a national reputation). 2nd Prize: Bausch & Lomb Diaphragm Shutter, the handsomest shutter made. 3rd Prize: One year's subscription to THE CANADIAN PHOTOGRAPHIC JOURNAL.

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

Plates. 3rd Prize: 4 dozen "Star" Plates. The "Star" plate, as now made by the Anderson-Robinson Co., is one of the best dry plates on the market.

#### MARINES.

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

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

#### GENRE PICTURES.

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

#### GROUPS.

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

#### PORTRAITS.

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

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

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

#### ENLARGEMENTS.

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

#### PRETTY CHILDREN, GRACEFULLY POSED.

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

#### LANTERN SLIDES.

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

##### LANDSCAPE.

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

##### MARINE.

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

##### ANIMALS.

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

### A FINE BATH

FOR BLUE LABEL "AMERICAN ARISTO"  
DATED SINCE FEB. 22, IS CARBONATE  
AND ACETATE OF SODA.

First, make toning bath decidedly alkaline with saturated solution carbonate soda; after which add about two drachms saturated solution acetate soda for every two quarts of bath.

The carbonate soda works well alone, but the addition of the acetate gives exceptionally rich effect.

If bath bleaches, it has not been made alkaline enough with carbonate soda.

This paper has rich permanent tint, and the printing latitude is greatly increased. Intense negatives can be printed with as good effect as soft.

### ROUGE AS USED FOR POLISHING.

Inference to "Rouge" as mentioned in Mr. Moss' interesting article in our March number, that gentleman speaks as follows in a communication which reached us too late for insertion in with the original article.

It may be interesting to remark that rouge when washed, and the floating part decanted off after standing a while, has the finest grit of any known substance. It is used for polishing—nothing can take its place for imparting that exquisite finish seen on fine cutlery and the steel parts of watches; but what is of more importance to us is the fact that it is this substance that is used to put the final polish on the lenses we use. I mention this by the way to show that this simple and cheap substance, sulphate of iron, which held the fort so long as a developer in the wet process, has within it this peculiar property.

### LITHOGRAPHIC STONES.

It is a curious fact that, while lithography has made immense strides in recent years, especially since the introduction of steam power-presses, the lithographic stones used in such great quantities all come from one quarry at Sohhofen, in Bavaria. Though other quarries have been discovered, notably in Canada, none has been found equal, in compactness of grain and in point of receptivity to the touch of the artist's pencil, to the Bavarian stone. Neither, it is said, are the stones now imported equal to those obtained thirty years ago. Nearly all lithographic artists prefer to draw upon a repolished old stone rather than on a newly quarried one. The present cost of the best slabs is about 25 cents a pound, and they weigh as high as 300 pounds.

### BOOKS AND PICTURES RECEIVED.

From W. G. Barclay, of Denbigh, Ont., we have received a package of pictures depicting life in the lumber camps and other outdoor scenes. Mr. Barclay makes a feature of this class of work and is very successful in his work. The prints now before us, apart from their technical excellence, are most interesting as showing actual life in the lumber camps.

An enlargement just received from H. N. McDonald, of Mt. Forest, Ont., whose announcement appears in our advertising pages, is quite the best bit of work of this nature that we have seen for some time. It not only stamps Mr. McDonald as an artist, but points the reason for his great success in this line. In these days of Crayon Fakes and "Cheap John" Bromide enlargements it is a pleasure to look at a well

finished work which leaves so little to be desired as that now before us.

“Photography Indoors and Out,” a book for amateurs, by Alexander Black. Boston and New York, Houghton, Mifflin & Co. This most artistically gotten up volume of 240 pages, is one of the most interesting and instructive books we have yet seen on photography as taken up by the amateur who wishes to succeed in the art and to know *how* to succeed. The first six chapters are devoted to a most interesting account of the discovery of photography, after which is given in “every-day language,” as the author puts it, chapters on all the different subjects which the aspiring amateur should understand, and including many valuable hints and formulæ of great practical value in home photography, in the field, and in the many artistic applications of modern photography.

The appendix contains concise articles on photography in colors, the chemistry of photography, a few well chosen formulæ, the tables of weights and measures of general use and other useful things, and completes a volume that should be in the hands of all.

“Scribner’s Magazine” for April opens with the second of Octave Thanet’s sketches of American Types, suggested by her observations among the State buildings during the World’s Fair. In this article she describes “The Farmer in the South,” with illustrations. A very different type of character is described by H. C. Bunner in his “Bowery and Bohemia.” His great familiarity with the phases of New York life enables Mr. Bunner to describe a type, “the real Bohemian,” who is very imperfectly understood by the general public. It is fully illustrated.

A group of clever artists is described

by Arsene Alexandre in “French Caricature of To-day.”

“Life Under Water,” gives the amusing and stirring adventures of a diver as related by a veteran. With illustrations from life. Another illustrated article is “A Winter Journey Up the Coast of Norway,” by the Hon. Rasmus B. Anderson, Ex-Minister of the United States to Denmark, who gives the spirit of Scandinavian scenery and tradition with unusual vividness. “Old Memories,” by Frank Bramley, the English painter who has recently been elected an associate of the Royal Academy, is the frontispiece.

“The Burial of the Guns” is a dramatic episode of the very end of the Rebellion. There are installments of Geo. W. Cable’s serial, “John March, Southerner,” and “A Pound of Cure,” by William Henry Bishop.

Wm. A. Coffin, the painter and critic, writes “A Word About Painting,” apropos of present tendencies in American art; and Austin Dobson, the leading authority on 18th-Century life and letters, writes of the famous London book-shop of Mr. Robert Dodsley, under the title, “At Tully’s Head.”

#### OUR NOTICE BOARD.

Our readers will greatly oblige us if, when writing those whose advertisements appear in our pages, they will kindly mention this JOURNAL.

The “50 times” Stanley plates are becoming very popular with our photographers. The quality of the negatives secured on them is extremely fine considering their being so fast.

The Union Card and Paper Co., of Montreal, are making a very attractive line of mounts at very attractive prices. The range of tints for 1894, shown by

them, should make their goods very popular.

A number of complaints have reached us lately of impure hypo. Those wishing Hyposulphite of Soda that is perfectly pure and clean should ask their dealer for the "Walpole" Hypo. made at Walpole, Mass.

After work in the dark room, developing, or mixing chemicals, or after toning, a thorough washing with "Sunlight" Soap, will effectually cleanse the hands from almost any stains, destroy the bad effects of acids and prove most refreshing.

Those of our readers who have not yet tried the "O. K." aristo paper manufactured by E. C. Landon at Montreal, should send for a free sample package and give our Canadian aristo paper a good and fair trial. Those using it regularly, speak very highly of it.

No doubt many Canadian photographers will have a try for the Special Cramer Prizes, consisting of a valuable silver cup and fifty gold badges, which will be awarded during the St. Louis Convention in July, for best work done on the "Cramer" plate. Write the Cramer Dry Plate Works, St. Louis, for circular giving full particulars.

The Elliott Illustrating Co., of Toronto, make a specialty of half-tone and other reproductions from photographs. If you are in want of a block from some favorite negative for use in advertising or on your stationery, write them for prices and suggestions. The heading of this journal and many of the best half-tones appearing in it shows what they can do.

Mr. John Carbutt is one of the oldest and best Dry Plate Makers in the world. A pleasing peculiarity of his popular "Keystone" brand of plates is that they can always be counted upon. They have been tested in all climates and under all circumstances and have always come up smiling. The Carbutt Lantern plates were the only ones which received a medal and diploma at the World's Fair.

The New Columbian Triplex Shutter of the Prosch Mfg. Co., especially when made in aluminum, is a thing to gladden the heart of any amateur or professional. The mechanism of these shutters is remarkably perfect and their use gives the most satisfactory results. The flash lamp made by this firm is not only handsome in appearance, but is simply indispensable to good results in flash-light work.

The handsome silver cup which will be awarded by Mr. Cramer as a special prize at the coming St. Louis Convention for best work made on Cramer plates, was the finest prize cup of the World's Fair exhibit of one of the largest jewelry houses of the United States. This cup and the fifty gold badges to be given by the same firm makes a very fair convention prize list by themselves.

"B P" aristo paper is more than holding its own among Canadian photographers. Enterprising artists wishing a good specialty should try the mat surface paper issued by this firm. An illustration has been made for this JOURNAL by one of the leading photographers of the States, which will appear in the May number. The prints are excellent and shows well the fine effects to be obtained on "B P."



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

**THE TORONTO CAMERA CLUB.**

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

(Notes from the Secretary's desk).

**FIXTURES.**

- MONDAY, APRIL 2ND—Open night. Exhibition of slides from Hamilton Camera Club.
- MONDAY, APRIL 9TH—Exhibition of slides from Montreal Camera Club.
- MONDAY, APRIL 16TH—(1) Lantern Competition for best Marine slide. Prize presented by the Club. (2) Lantern Competition for best slide of a Street Scene. Prize presented by Hon. A. M. Ross.
- MONDAY, APRIL 23RD—Lecture by Rev. P. L. Spencer, of Thorold, on "A Blackcoat Tourist among the Canadian Aborigines." Illustrated by limelight views.
- MONDAY, APRIL 30TH—(1) Lantern Competition for best slide from a Negative taken by Flashlight. Prize presented by the Club. (2) Lantern Competition for best slide from a Cabinet Negative, made in the Club Rooms, of a lady, full length, or three-quarter figure in any costume. No retouching allowed. Negative and slide to be exhibited. Prize, year's subscription to "Quarterly Illustrator." Presented by D. H. Hogg through F. Jeffry.

**ANNOUNCEMENTS.**

The Club Rooms will be open to ladies on Monday evening, April 2nd, only.

The various lantern competitions held during March were well contested and very interesting. The Euchre Party on 26th ult. was well attended and much enjoyed by those present. The 1st prize went to Dr. Verner, 2nd to H. Piper, 3rd to E. Hock. Mr. Moss captured the Booby.

It is desired to obtain a complete set of the Annuals to form the basis of a Reference Library. Donations of copies will be gladly received, and may be left at the Rooms or handed to the Secretary.

The regular Monday Evening Meetings will be discontinued after April 30th, and no further notices will be sent out until October next. The Rooms, however, will be kept in order and open at all times. Studio appointments may also be obtained as usual. A number of members are still in arrears for fees. A prompt remittance is requested.

ERNEST M. LAKE,  
Sec.-Treasurer.

**THE HAMILTON SLIDES.**

The Hamilton slides proved to be very good, a great improvement being

**NECROLOGY**

HARRY W. ENGLISH DIED MARCH 19TH, 1894

noticed over the last ones shown here. Some excellent things by Messrs. Baker, Lees, Eastwood, Secretary White, and President Briggs were especially good.

A large number of ladies were present, evidently taking advantage of the Secretary's notice of "April 2nd only."

In the absence of Mr. Baker, the dissecting committee consisted of Mr. Neilson and Dr. King, aided and abetted by several of the members.

A. H. Baker sent good slides of the Hamilton Post Office and Court House. Several excellent ones of the Forks of Credit and Chedoke Ravine.

Among the best of Mr. E. Mills were Falls at Waterdown, Gage's Inlet, and a Philadelphia residence.

George Lees sent, among others, "Near Oneida, N.Y.," showing a picturesque winding country road and distant cornfields, which was a gem.

J. M. Eastwood's set of 3, colored boy with watermelon, was much enjoyed. His "Birds of a feather" and "Counting Chickens" were good subjects, but rather weak in tone.

John G. Hore "Race for Queen's Cup," very good, but the yacht in foreground rather too large, evidently a contact slide. It would have been better by reduction. "A Shady Nook" and "Edge of the Woodland" are pretty bits of a small stream with a flock of geese disporting themselves. Both are the same subject however, the position of the camera being only slightly changed. "The happy family," flock of ducks in water, good. "Bend in the creek" is a pretty bit, but is marred by being too much out of focus, particularly the tops of the trees. "View from Hamilton Mountain" takes in too many miles of country, and the tone is weak.

S. Brigg's Chedoke Ravine is his best. A beautifully crisp slide with plenty of detail. Tone is excellent. "Fraser River," good, but tone rather too gray. "Falls at Grimsby," good subject, but absence of detail in the shadows would indicate under exposure.

Mr. Burkholder's "Kindergarten at the sea shore," a group of youngsters bathing, is very good, the figure of a boy standing with his arms folded is rather too stiff, and is staring at the lens. The girls are more unconscious and therefore more natural. There were also several pretty bits in Woodland Park.

"Beach surf," by J. D. Turnbull, is a good one, quite after the style of some of Wilson's. He also sent several nice things in Niagara scenery.

R. A. Mathesius "Back of Cemetery" and "Desjardin's Canal" both fair. Another slide with lady in foreground is rather faulty. The figure is too prominent, and is directly in the centre of the plate, and this is accentuated by the round mat which is employed.

Wm. White, "Gage's Inlet" and several of Chedoke Ravine, very good.

R. G. Dow "Niagara River," good tone and crisp. "Anticipation," "Investigation," and "Satisfaction," a small boy with a pipe were clever.

#### SNAP SHOTS.

The progressive euchre parties are a strong feature, and we predict their early revival next winter.

Mr. Baker took considerable interest in the "Grass Sandwiches."

Secretary Ernest Lake is a good example of the right man in the right place. He is an earnest worker (no pun intended) in the interests of the club, and no small share of the club's success the past winter is due to his

efforts to "keep things moving." President Croil also deserves credit for his efforts to further the interests of the club. He has let the light of his genial countenance shine upon us at nearly every meeting, and has filled the position in a manner thoroughly satisfactory and very suggestive of another term. If he had only had another chance at that World's Fair—but we'll let that pass.

### THE UPPER CANADA COLLEGE CAMERA CLUB.

The annual exhibition of the U. C. C. C. was held March 9th and 10th. The work shown was good and the attendance very satisfactory. Considerable improvement was shown over the work of last year. The work of Messrs. Neilson, Clark, Holmes, Ross and Biggar was particularly good. Lantern slides were shown Friday and Saturday night and were very much enjoyed.

The following gentlemen gave prizes: Messrs. Dickson, Jackson, Edgar, Leacock, Macdonald, Collinson and Ramsey. The prize list was as follows: College Pictures—1st, Biggar; 2nd, Ross; Scenery—1st, Biggar; 2nd, Ross; Architecture—1st, Clark; 2nd, Ross; Animals—1st, Clark; 2nd, Biggar; Figures—1st, Mr. Neilson; 2nd, Clark; Fox-terriers—1st, Clark; Exhibits—1st, Clark; 2nd, Biggar; 3rd, Ross. The judges were A. W. Croil and J. G. Ramsey of the Toronto Camera Club.

### CAMERA CLUB NOTES

A meeting was held in the Club-room, on Monday, 12th inst. The treasurer's report of the exhibition was read and other business attended to.

A committee of Mr. Holmes, C. H. Bradburn and G. E. Ryerson was appointed to select photos from the exhibition. These are to be framed and will be added to year by year after each exhibition.

At a meeting held on Wednesday, 14th, two new members were enrolled: G. W. Ross and W. Pender.

A vote of thanks was passed to all who in any way assisted at the exhibition. The meeting was then adjourned.

Don. A. Ross,  
Secretary.

### THE SOCIETY OF AMATEUR PHOTOGRAPHERS OF NEW YORK.

The committee on illustrations of the catalogue of the seventh joint exhibition, after a careful examination of the work of the eleven competitors, selected the following: "Portrait Head," by J. Wells Champney; "Faunteroy," by Miss E. V. Clarkson; and "In the Shade of the Willows," by R. Eickemeyer, Jr.

(Notes from the Secretary's Desk.)

### FIXTURES.

March 9th—The exhibition of the World's Fair slides by our own members repeated by request.

March 10th—Closing Smoking Concert of the season. An interesting programme given.

March 13th—Regular meeting of the Society. Lecture by Prof. L. H. Laudy, of Columbia College, entitled "Polarized Light," illustrated by some interesting and beautiful experiments.

March 23rd—Exhibition of Lantern Slides, Views by the Boston and Chicago Camera Clubs.

March 28th—Celebration of the Tenth Anniversary of the organization of the Society.

### ANNOUNCEMENTS.

The Fourth Annual Auction Sale at the Society Rooms was a great success. The gross receipts for articles sold was \$825.

The Camera Club of Hartford and the Toronto Camera Club have adopted the "Notes From the Secretary's Desk" on a postal card, which was formally issued by this Society.

Mr. R. D. Gray gave an exhibition of his results in photographing in colors before the Society on a special evening in March.

### CALIFORNIA CAMERA CLUB.

#### ANNUAL MEETING.

The Annual Meeting of this Club for the purpose of electing officers for the ensuing year, was held on Tuesday evening, April 3rd, 1894, at 8 o'clock.

#### OUTING.

The second outing for this season was held on Sunday, April 1st, at the Mid-Winter Fair Grounds in Golden Gate Park. Club members met at the North Gate at 9.30 a.m. Permits to take pictures inside the grounds were secured. No tripods nor cameras larger than 5x7 inches were allowed. Changing rooms were at the disposal of those wishing to pay for the privilege.

#### LECTURE.

"A Day in Yokohama," lecture and slides by Otis A. Poole, constituted the 46th illustrated lecture of the California Camera Club, which was given at the Metropolitan Temple, Monday evening, March 26.

### MONTREAL CAMERA CLUB.

The regular monthly meeting was held in the Club Room on Monday evening the 2nd inst. After the business was finished Mr. Howard T. Barnes gave a very interesting essay on "Lantern Slides and the Adaptation of the Auer Light to Projection," and showed that a good lantern suitable for use in a parlor or small hall could be made at a very reasonable outlay. After a few remarks on the kind of plates used and their manipulation a number of slides were thrown on the screen, a set illustrating some of Dickens' characters being particularly good. Mr. Barnes has confined his work on this line almost altogether to the copying of pictures, engravings, etc., and in some cases very good slides have been made from poor originals.

On the 16th inst., a demonstration will be given on "Platinotypes" by Mr. E. Stanger.

The Club is moving from its present quarters on the first of May and the Committee are now looking at rooms that will be more suitable and convenient than those at present occupied.

A. W. CALE,  
Sec.-Treas.

## SCRAP ALBUM.

Anarchism being the scare of the day, the inhabitants of Perpignan have lately had a nice fright. The children at the communal school were playing in the courtyard when two young men, laden with odd packages, walked in, put down their bundles and said to each other, "This is just the place." The frightened children rushed to the schoolmistress, who came out in such a state of dismay that one of the men addressed her politely, saying that he had evidently disturbed the school, so he would come again at four o'clock. The schoolmistress rushed off to the town authorities declaring that the school was to be blown up at four o'clock, and a strong force of officials and police assembled to resist the Anarchists. The expected visitors arrived punctually to time, and turned out to be harmless travelling photographers, who made it their business to take groups of school-children.—*Buffalo Express.*

Among the latest inventions is an electrical thief-photographing process, by which anyone who attempts to open a drawer, or box, or room where he has no business will get himself photographed for his pains without his knowledge, so that he may be afterwards identified. A tobacconist had repeatedly missed cigars from his show case without being able to discover the thief. Hence he applied to an electrician to give him an apparatus which would take a portrait of anyone going to that case. An electro-magnet was so fastened to a match as to strike it against a rough surface whenever the electric circuit was completed, and by the light of the match an instantaneous photograph was taken, and immediately the shutter closed on the camera. On examination after the next disappearance of cigars, the portrait of two boys was discovered, and they were apprehended and sent to prison for the theft. Such an arrangement for photographing burglars without their knowledge—if that could be managed—would soon make burglary too risky even for the most astute professionals.

## ANSWERS TO CORRESPONDENTS.

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

J. G.—You will receive a circular giving full particulars, by addressing the Cramer Dry Plate Works, St. Louis, Mo.

ZEM.—Why don't you write the manufacturers direct? It is the better way.

COLORADO.—Thanks for the subscription. The duty on article you mention is 25%. Glad to hear business with you is so good.

Miss H.—We would recommend the 5x7 outfit as the better of the two. It is a most satisfactory size and one we hope to see more popular in Canada. We have always considered the 5x8 an "off" size. Either of the make of cameras you mention is good. Yes, certainly, use this column whenever you wish.

T, MONTREAL.—The trouble seems to us to be in the Hypo bath. The Hyposulphite of soda in general use is not very clean or pure; would advise you to try the "Walpole Hypo" which is almost chemically pure.

## CERTIFICATES OF PROFICIENCY.

**RULE 1.**—Persons desirous of gaining our certificates of proficiency in any of the following branches, must send in not less than three mounted prints of any size (except where otherwise stated) and in any process.

**RULE 2.**—Full name and address of sender must be legibly written on the back of each photograph.

**RULE 3.**—Prints may be sent at any time, by any one, whether a subscriber to the JOURNAL or not.

**RULE 4.**—Anyone guilty of taking certificates for work that is not their own will be prosecuted for obtaining such certificates under false pretences.

**RULE 5.**—Certificates will be sent out, and the winners' names published in this JOURNAL, each month.

**RULE 6.**—No class distinction as to amateur or professional. Hereafter such distinction will not be made in our competitions.

**RULE 7.**—Winners of a third or second grade certificate are not barred from winning a first grade in a later examination.

**RULE 8.**—The subjects shall be as under:

**RETOUCHING.** Heads, cabinet size only, mounted on regular size cabinet cards. Three prints from different negatives before, and after, retouching.

**POSING.** Three mounted prints of single figure and three of groups, any size. The ease of pose, and gracefulness of the figures will be chiefly considered.

**PRINTING.** Competitors in the Portrait Class must send in at least three mounted plain prints, and six vignettes, from one negative—any size. Competitors on the Landscape printer's class must submit at least three mounted prints of each of three negatives—any size. Equality of prints will be the chief consideration. Any of the following processes may be adopted: Platinotype, bromide, collodio-chloride, gelatino-chloride, carbon, or albumen. Each set of prints must be made in one process only.

**LIGHTING.** Three portraits, any size, either head and bust, three-quarter figure or full length.

**RULE 9.**—These rules may be amended from time to time if considered necessary.

**RULE 10.**—The decision of the judges shall be final, and all photographs will become the property of THE CANADIAN PHOTOGRAPHIC JOURNAL.