



STAR PLATE

OMEGA PAPER

The Canadian Photographic Journal

DEVOTED TO THE INTERESTS OF THE

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To the Professional Photographer.

HITHERTO, in the pages of THE CANADIAN PHOTOGRAPHIC JOURNAL, I have talked mainly to the amateur, and now I feel like having a few words with the professional, although well aware that in that I shall have by the lug a very different sow.

I am not a professional photographer, but have been more or less closely connected with the fraternity from the time that Popowitz made the first daguerreotype in Scotia's ancient capital, and got a pound each for about $2\frac{1}{2} \times 2$, down to the present time, when, alas ! able men do not get a tenth of that sum for ten times the labor. I have been intimately connected with them all through the times of prosperity, when it was almost as easy to make a fortune as to roll off a log, and the connection continues still, when the great majority are constrained to be satisfied with prices that

afford but a meagre profit on the cost of the material employed, and so can truly sympathize with them, or with most of them, in their struggle to make ends meet.

For my present purpose photographers may be divided into two classes: the few who are successful, and the many who are not; the few who have the ball at their foot, get something akin to remunerative prices, and have their engagement books filled for many days in advance; and the many who wait for the chance customer with that hope deferred that maketh the heart sick. To the former I have, in this article at least, nothing to say, but earnestly seek the ear of the latter, in the hope that by reasoning together we may find a means of making the clouds roll by.

While the quack is content to treat the symptoms, the good physician does not expect to effect a cure until he has diagnosed the cause, and following the good example, let us, my friends, try to ascertain what has been at the bottom of the so-called degradation of photography as a profession. I say so-called degradation advisedly, because professional photography has not suffered

degradation. It is still, in the hands of some, as honorable and as profitable as any of the other professions, in all of which there are some at the bottom as well as some at the top ; the difference between photography and other professions being that, while in them the many are at the top, or well up, in photography the well-up are but a favored few.

There must be a cause for this state of matters, and in looking for it I know that some of you, too many indeed, think you find it in the almost omnipresent amateur, but it is there where you make the mistake. The amateur, from Daguerre and Talbot down to the latest button presser, has been photography's, and consequently the professional photographer's, best friend. He has improved old and introduced new processes, reduced the time of setting for a sun portrait from, say, ten minutes in blazing sunshine under a blue glass to a fraction of a second in a comfortable, diffused-lighted studio, and so popularized the art that he is poor indeed who cannot surround himself with pictures of the loved ones, although scattered to "a" the air the wind can blow."

It is no doubt true that there are a few amateurs who seek to derive some pecuniary benefit from their hobby—to make sufficient to supply them with material, which, from their limited income, they could not otherwise get ; but any harm that they thus do to the professional does not even amount to the proverbial drop in the bucket. The impetuous amateur who makes, or tries to make, his hobby pay for itself is both legally and morally entitled so to do, and the professional photographer who fears such competition, or supposes that the placing of a shingle over his door gives him the right to prevent it, shows

a sad lack of confidence in his own ability and a fruitless grasping after an unreasonable power. Some of them have indeed gone so far as to propose that the State should take a hand in the suppression of the amateur, and limit the professional practice of the art to such as held diplomas or certificates from certain recognized sources, as is the case with the practice of medicine and law, forgetting that, while the doctor and lawyer have to do with the life and liberty of the people, the photographer merely caters to its pleasure. But supposing it were possible to turn back the wheels of progress and revert to the times of monopolies and guilds, the granting of diplomas or certificates would imply examinations, and from a pretty extensive acquaintance with both professionals and amateurs, I can say with confidence that the former, or rather the complaining section of them, would not be at the head.

But while the amateur does not to any appreciable extent interfere with the professional photographer, he has indirectly helped materially to bring about the present admittedly bad state of matters, he has opened the door too wide and made the approach so easy that too many have entered in. In the days when wet collodion was king, and the vagaries of the bath tried the patience and needed all the skill of the trained operator, an apprenticeship of three, four, and sometimes five years, was not considered an unreasonable preparation for an assistant, much less for one who was to go into the business for himself ; while now, in consequence of the simplification of the various processes, work equal to the average of those days may be, and frequently is, turned out after a few lessons, or the practice of a few weeks. The consequence is that in our towns and villages



*E. E. Leadbeter, Photo.,
Woodstock.*

*Elliott Illus. Co.,
Toronto.*

NIGHT-BLOOMING FLOWER.

and indeed wherever a few hundreds of people congregate, there also is the professional photographer, and in numbers far in excess of what there is full employment for. The supply has far exceeded the demand with the inevitable result of lowering its value, till, as I have already said, the prices are in many, very many cases, little better than a meagre profit on the cost of the material employed.

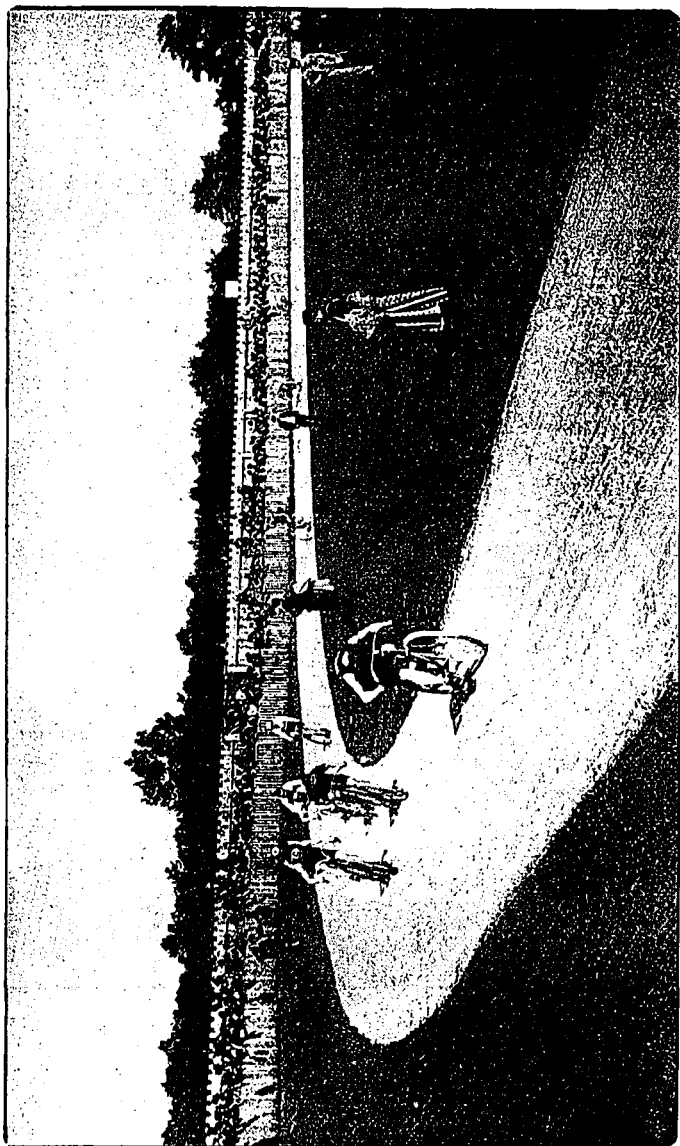
Is there a cure for this state of matters? I think there is, or I would not have bothered you with its diagnosis. I have said that the various processes involved in the production of, say an albumen print, are now so simple that anyone of average ability may, after a few lessons, or a very little practice, do work as good as the average of the wet collodion period. That is a clear, clean, recognizable likeness, it may be, burnished till it reflects like a mirror, and technically perfect in every respect. In the early days, while a photograph was a curiosity, nothing more was expected, but something more is required now, required at least by the more cultured of the people who are willing to pay for it. The successful photographers are those who supply this demand: those who, while giving due attention to the technique of photography, seek after and generally find something higher and better than a mere likeness; those whose every photograph is a picture into which they manage to introduce more or less of the individuality both of themselves and their sitters. Some men are born to this as poets are born, and others acquire it only through long, patient, persevering study, and its possession places them out of the range of that demoralizing competition which has brought the professional practice of the art to its present state.

But when things come to the worst,

they will begin to mend; and already there are symptoms of the approach of better times. So long as a large section of the public are satisfied with such work as is at present being done, the ranks of the profession will continue to be crowded by those whose aim does not go beyond the dollars that it brings; but, thanks to higher education and the influence of an admirably illustrated literature, the taste and culture of that public are rapidly reaching a higher plane, and the time is gradually approaching when it will be with photographers as it is with all other classes—that the weaker will go to the wall.

The doctrine of the survival of the fittest may seem to you, my professional friends, a very harsh one, but it is as everlastingly true as is that of supply and demand, under which you now suffer. Nor, while accepting it as inevitable, need you regard it with dismay, as there is no reason why you should not be strong rather than weak; why you should not be found amongst the survivors. You may not be a born artist, but if you have not mistaken your calling, you may acquire all that is necessary to success.

Begin by carefully studying every picture you come across—paintings, engravings, and book and magazine illustrations. Some you will like, while others will seem unsatisfactory. Try to discover why you like the one and dislike the other, subjecting each line and light to analysis till you have discovered the scheme on which the composition was based, or are satisfied that the artist wrought untied by any scheme. Acquire a thorough knowledge of the so-called canons of art, or laws of composition; not to slavishly follow them, but to prevent your committing such palpable blunders as are



H. English, Photo.

ONE-MILE HANDICAP, TORONTO B. C. RACES.

Elliott Illus. Co.

to be seen in the works and even the show-cases of so many of the fraternity Cease to regard each sitter as merely a means of making a dollar or two, and look on him as so much plastic material for the evolvment of an ideal. But the conception of an ideal presupposes the study of the individual, and therefore you must make a continual study of the *genus homo* from a photographic and artistic point of view. Don't say, as too many are apt to do, "I could make as good pictures as Mr. — if I had the same class of sitters." You cannot make a noble Roman of a Dutch farmer, or a Grecian maiden of a German milk-maid, but both are amenable to artistic treatment under the study of the fitness of things.

Acquire the power of "seeing" and you will discover possible pictures in every walk of life, and in every age from first to second childhood. Study the faces and forms, in all the various playings of light and shade, of those by whom you are surrounded; in the streets and in the railway trains, or wherever people do congregate; and, above all, get into that loving sympathy with all God's creatures that will enable you, when they are in the posing chair, to use them as clay in the hands of the potter.

Add to all this a determination to let no picture that does not thoroughly satisfy yourself leave your studio, and you may look forward with confidence to the time when only the fittest will survive, assured that you will be one of the survivors. JOHN CLARKE.

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She—"Horrors! Charlie, what in the world are you putting those horrid chestnut burs down your back for?"

He—"Don't worry, dear, I'm not crazy, but simply getting in training to wear my winter flannels."

Our Engravings.

Our half-tones for this month are good examples of this class of work, and are interesting subjects. Those of the bicycles were made by the Elliott Illustrating Co. from snap-shot negatives by Mr. Harry English, one of Toronto's best amateurs. The night-blooming flower is a remarkably good flash-light, made by Mr. E. E. Leadbeater, of Woodstock, at 11.30 p.m. The block is also the work of the Elliott Illustrating Co. The half-tone on copper from Mr. R. Laidlaw, of Hamilton, is well done, and shows Mr. Laidlaw to be well up in this line of work.

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Changes.

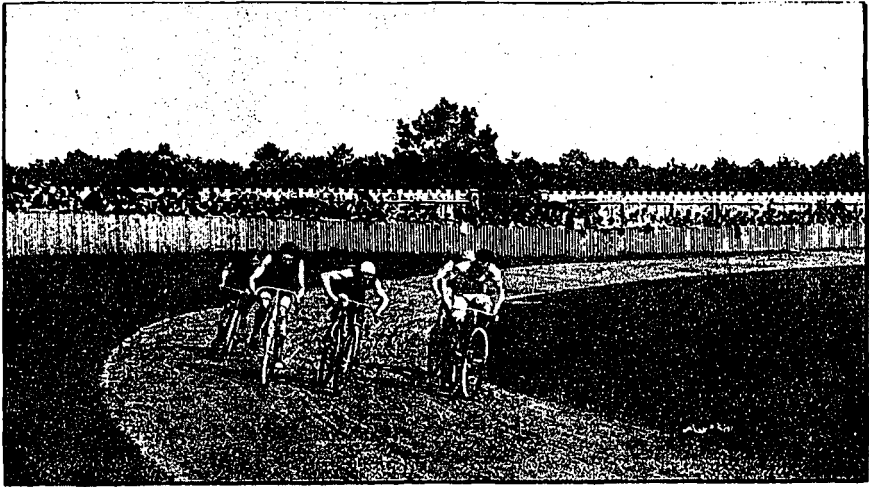
Mr. I. Cornish, late of Bryce's gallery, has accepted the management of Farmer Bros.' studio, Hamilton.

Mr. H. Cornish, who has been for some time past with Dixon, will from this on have charge of J. C. Walker's printing department, taking the place of Mr. E. J. Tierney, who has accepted a like position with Kellie & Co., of Montreal.

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Death of W. W. Black.

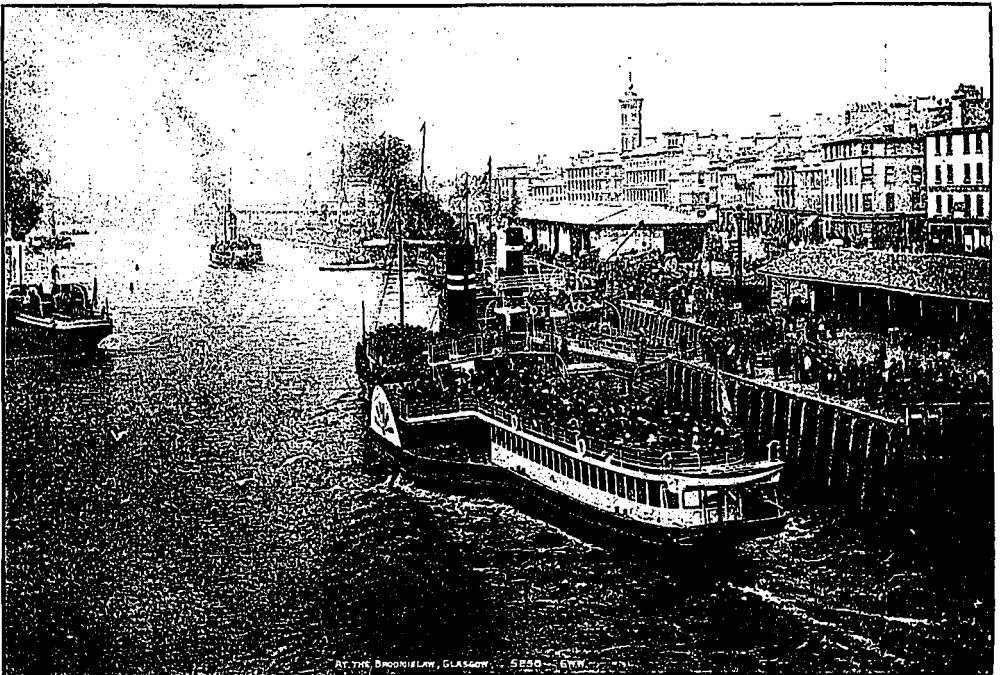
It is with deep regret that we have to chronicle the death this month of Mr. W. W. Black, of Gananoque. Mr. Black was a conscientious, painstaking photographer of more than ordinary skill, whose work was always well done. Mr. Black enjoyed the highest respect and esteem of his fellow-citizens. He was a member of the Oddfellows' Society, who conducted the funeral and attended in large numbers, delegates coming from various parts of the country to take part in the impressive funeral ceremony of the society, and pay their tribute of respect to an honored brother.



H. English, Photo.

QUARTER-MILE FLYING START,
WANDERERS' B.C. RACES.

Elliott Illus. Co.



Half-Tone.

AT THE BROOMIELAW, GLASGOW.

R. Laidlaw, Hamilton.

Stereoscopic Photography.

BY ELLERSLIE WALLACE.

I HAVE been much pleased to observe a gradual return of interest in stereoscopic photography. It would perhaps be difficult to give a reason why this beautiful variety of photograph ever lost its hold on the public to the extent that it did, but there is no doubt that it is now entering upon a new life, so to speak.

A good average size for each of the twin prints of which the stereoscopic slide is composed, is 3 inches square. Now, the question of size in stereoscopic work is a very important one, from the fact that the distance from centre to centre of the mounted prints must not exceed a given measure, while if the pictures are trimmed small with a view to bringing the centres very near each other, the amount of subject included is too small. Practice has abundantly proved that the majority of healthy human eyes will have no difficulty in combining stereo-pictures whose centres are separated anywhere from $2\frac{3}{4}$ to $3\frac{1}{2}$ inches; supposing, of course, that a good stereoscope is employed. The above measure, then, of 3 inches between centres may be taken as the normal.

But when I spoke of the picture being 3 inches square I did not mean that it must be always square in form. Many excellent photographers prefer a print $3\frac{3}{4} \times 3$ inches, the extra $\frac{3}{4}$ inch often proving very convenient for including such subjects as are long and narrow. As short focus or wide-angle lenses are often resorted to in stereoscopic photography, this apparently trifling increase in the dimensions of the plate will be found in practice to confer quite a new power, especially in the artistic make-up of out-door views.

Card mounts for the 3 inch square pictures should measure $7\frac{3}{4} \times 3\frac{1}{4}$ inches; those for the large size, 8×4 inches.

The size of the plates on which the negatives are made will, of course, determine the size of the camera, and, thus, the weight and portability of the outfit. The best size of plate for stereoscopic purposes is 8×5 inches, but as some operators might consider it extravagant to use so large a size, I may remind the readers of the *Bulletin* that a plate measuring $6\frac{3}{4} \times 3\frac{3}{4}$ inches was for years the standard. I have a friend of long experience in the art, who, within the past month, procured himself an outfit for this odd size on account of its lightness, purposing a trip through the far western portion of the United States. But an odd size like this is awkward, from the difficulty of obtaining plates or films cut accurately to the measure. Standard list sizes, like 5×7 and 5×8 inches, are free from this objection, and the difference in price for the extra inch in size might be worth considering if much work were done. Intermediate sizes, such as $7\frac{1}{4} \times 4\frac{1}{2}$ inches, which was once very popular in England, have now been given up.

Most photographers are aware that after a stereoscopic negative is made, either the negative itself must be cut in two and the right and left sides reversed or transposed, or that, if the negatives be not cut, the prints from them must then undergo that operation. If the operator be afraid to risk cutting valuable glass negatives, he will find that the cutting and mounting of the prints becomes an expensive and troublesome matter—at least when any great amount of work is done. But the introduction of the flexible negative films has rendered this part of the process, formerly so troublesome and dangerous, quite safe and easy. I should most strongly

advocate using films entirely for stereoscopic work for this reason, apart from the saving in weight and bulk.

When the negative is cut, care must be taken to bring the exact centres of each half to the proper distance from each other when they are mounted or transposed, and to keep them also in a perfectly straight line transversely. On plates or films of the larger sizes previously spoken of, the margins of each half, when cut apart, will necessarily go to waste, and every care must be bestowed upon getting the same amount of subject included in each half. If one of the halves contains a quarter of an inch more of the right-hand side of the subject, while the other half has the same amount more of the left side, both margins will be wasted when the print is put into the stereoscope, and the size of the picture reduced accordingly. Bearing in mind that correctness in the prints will depend upon the proper trimming and mounting of the twin negatives, it is needless to give further caution as regards accuracy.

If it be preferred to trim the prints and not to cut the negatives, of course the same cautions must be observed with each print; and it is well to mark them "R" and "L" before cutting apart.

The labor and inconvenience of attempting to make transparent glass positives from uncut stereo-negatives, are more than the thing is worth. But with properly cut and mounted negatives no results produced by the photographer's art are more beautiful and better repáy the labor bestowed. In my last article in these columns I spoke at length on the subject of these stereoglass positives. Supposing that anyone owned a large number of valuable stereo-negatives on glass which he feared to risk cutting, it would be worth

while to reproduce the negatives and cut the duplicates. At least, this would be true for any kind of commercial photography.

When a first-rate outfit for stereoscopic photography is desired, it will not do to be too economical in the matter of lenses. I should advise four sets of twin lenses of respectively $2\frac{1}{2}$, $4\frac{1}{2}$, 6 and 8-inch focus. It will be found in practice that the greater part of the work could be made with the $4\frac{1}{2}$ -inch, which corresponds most nearly to the diagonal of the 3-inch square picture. But for buildings in confined situations the $2\frac{1}{2}$ -inch would be just as indispensable as the 8-inch would be for very distant views, where even the 6-inch would make things too small to be effective when seen in the stereoscope. In the choice of lenses for stereoscopic photography the same general rules hold good as for single pictures. Landscapes, pure and simple, are, perhaps, best made with the inexpensive single-view or meniscus lenses, while for subjects of any kind in which rigidly straight lines or right angles occur, rectilinears or doublets will be necessary.

(To be continued.)

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Mr. S. H. Smith has just returned from a tour of the Chicago and Eastern markets in search of something new in photo materials and accessories. As a result, the firm are now showing several novelties that are having a big run in the States. Among them might be mentioned the new "Bonanza" metal chair, in different styles, and Hetherington's diffusing screens and vignetting paste.

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We see it stated that Longfellow's poem "Hiawatha" was inspired by his having looked upon a daguerreotype view of St. Anthony's Falls.

"Doubles."

THE Buffalo *Express* has the following description of a picture of "Doubles," which they reproduce :

"The picture entitled "A Chat with Himself," which appeared in the *Illustrated Express* last week, excited a good deal of interest, and many, naturally, are anxious to know just how it was accomplished. Photographic journals call it 'freak' photography, and some of them have devoted considerable space to amusing pictures and explanations. For the benefit of the host of amateur photographers competing in the *Express* competition, the following description of the device is given by Mr. H. McMichael, professional photographer and member of the *Express* committee on award :

"Take an ordinary camera and fit in the body next the plate-holder a small frame one-fourth of an inch thick with an opening in it as large as the full size of the plate to be used. Make two small doors for it out of sheet zinc or wood with hinges at the sides and overlapping in the middle. The overlap is a very important matter. The doors should be about three-eighths of an inch away from the plate, and should be as thin as possible where they meet and overlie each other, so that where one or the other is opened the edges will be nearly in the same position as the closed door. If they overlap too much, a black stripe will be left ; if not enough, an over dense or white one results. Careful experiment is the only guide. Instead of two doors, three, four, five or more doors may be used, opening in different parts of the picture, and of any desired shape, as they need not be rectangular or parallel. It is necessary to provide each door with springs to keep it shut and a string to pull it open for exposure. The latter should pass along the bottom of the camera and out through the bottom of the front frame near the lens board, care being taken to make the holes vertical and just the size of the cord so as to prevent the light creeping in. The cords must be long enough to

reach some place on the camera stand where they can be secured. To use the device, pull one of the strings, open a door, uncap your lens and expose ; recap the lens, release the cord and close the first door. Place your subject or subjects in another position, open door number two, uncap and expose as before, and your two-door picture is complete. Other persons or effects may be added at any stage of the game, and there is no end to results.'

"This is an old device, but is, of course, a novelty to many amateurs. Amusing photographs of this kind show a card party—one person playing with his triplicated self. The best thing in this line which the writer has seen is a photograph of a lawyer (presumably) addressing a jury, while the clerk sits by making minutes. Here were fourteen portraits of one face, in good relative positions, and each with a different expression on. A little experimenting will give the clever amateur some funny results in this direction."

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A New Traveller.

Mr. Charles Harding, who was for a number of years an active employee of W. Whitley, and of Shew & Co., of London, Eng., both large dealers in photo stock, has come to Canada at the instance of Messrs. Mulholland & Sharpe, of this city, and will represent this progressive house on the road. Mr. Harding is thoroughly up in matters photographic, and is a gentleman who, it is easy to predict, will make many friends among the photographic trade.

.....

Mr. Inglis, jr., of the well-known firm of James Inglis & Co., Chicago, was in the city lately, showing a very fine line of sepia and tinted bromide enlargements. The tinted bromides were extremely beautiful and we understand Mr. Inglis to have received a large number of Canadian orders for them.



Extracted from the *Practical Photographer*,
Sept. 1st, 1892.

READ what we said about the proposed photographic trip in our last issue, p. 191.

It is intended that the Chicago Exposition and World's Congress shall open on May 1st, and remain open till October 30th, 1893. It will be the greatest practical demonstration that the world has yet seen of how near we can approach to the ideal of human brotherhood.

Her Majesty the Queen has issued a Special Commission empowering the Society of Arts to act as special commissioners to the exhibition. The British Government has voted £60,000 towards the expense of adequately representing the industry and arts of Great Britain.

The following particulars of the Department of Photography are extracted from the official *Handbook* :

"All the photographic exhibits, including photographs, process prints, and apparatus, from this country will be placed together in the portion of the Liberal Arts and Manufactures building allotted to the British section.

"As wall space is not available, screens will be fitted up for the exhibition of photographs, photogravures, and other pictures produced by photographic methods, but exhibitors desiring to erect their own screens or stands can do so.

"A collection of photographs, illustrating the best work of amateur and professional photographers in the United Kingdom, will be arranged by the Royal

Commission. The pictures lent for this purpose will be transmitted to Chicago and brought back thence free of charge to the exhibitors, and the Royal Commission will also undertake their care while they are in the exhibition.

"Invitations will be sent to a limited number of photographic artists, and it is hoped to be able to get together a collection which will be worthy of the present advanced condition of photographic art in England. *Pictures will only be received from those to whom invitations have been addressed.* In addition to this selected collection photographs may be sent by exhibitors at their own cost, and for these space will be allotted in the usual way."

We may supplement this by saying that there is no charge made for space, and that those who wish to exhibit photographs, in addition to the selected collection, must, of course, make application, and secure allotment of space in good time.

We have to thank every one of our English contemporaries for the prominence they have given to the project. The letters from the States and from Canada are most encouraging, promising our party every assistance and a hearty welcome. Several of the American magazines and even some of the daily papers have taken up the matter splendidly, and we thank them in the names of all.

The Hon. Chas. C. Bonney, president of the World's Congress Auxiliary of the Exposition, answering our letter, advises us that the World's Congress Committee on Photographic Art will advise us as to what arrangements can be made for a truly international congress of photographers, and says, on his own responsibility :

"You may be sure that the party of English photographers to which you refer, will receive a hearty welcome from the leading committee of the Congress, as well as from their American brethren generally."

The secretary of the Chicago Camera Club, whose letter we quote because his society is the one on the spot, and his letter was the first secretary's letter received, tells us that the rooms of his club will be open to visitors, who will be very welcome; and that the club intends to get out circulars of useful information, including addresses of those who have dark-rooms for public use. He concludes by "Wishing you all success in your undertaking, and assuring English camerists a hearty welcome in Chicago."

Our list of those who intend to visit Chicago—unforeseen circumstances excepted—is steadily growing.

And now a word as to what we do, and *do not*, intend. Our use for the word "party" has proved misleading, for we do not wish to arrange for the whole of the members to travel by the same steamer, stay the same length of time, and see the same sights. We hope that there will be a number of small parties, but the whole arrangement would be better described as a federation than as a party. We propose that the excursion shall have a definite name, yet to be decided; that members shall have distinguishing tickets entitling them to such privileges as we are able to obtain; and that a programme and book of useful information for photographic visitors shall be issued for their use.

The programme will cover the whole time the exhibition is open, and include:

1. Dates and subjects of meetings of such societies as offer their hospitality to our visitors individually.
2. Addresses and particulars of societies whose dark-rooms, libraries, etc., are placed at the service of our individual members.

3. Brief itineraries of the principal cities, with hints as to the objects of interest to be photographed, etc., etc.

4. A directory of photographers and others in the various cities who will be prepared to give information and assistance to our visitors.

5. Full particulars of the World's Congress on Photography, which will be held during August, and of the Convention of the Photographers' Association of America (July 18th to 21st), which it is hoped that a large number of the Old World visitors will be able to attend.

An erroneous notion has got abroad to the effect that visitors entering the United States next year will have to pay duty on their cameras, lenses, etc. We wrote to the Consul-General of the United States on the subject, and he replies as follows:

"H. Snowden Ward, Esq.,

"Editor *Practical Photographer*.

"Sir,—In reply to your letter of the 17th inst., I beg to say that cameras in use taken over by passengers are admitted free as personal effects.

"Your obedient servant,

"JNO. C. NEW, Consul-General."

Those who join our party can obtain all necessary information on such points as the above, and will have many of the difficulties somewhat smoothed.

In conclusion. We again ask all who even *may* be able to visit the exposition to write us *at once*. It will cost them nothing, and every name added to the list will help us in arranging special facilities for the convenience of all.

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Mr. Trueman, of the firm Trueman & Caple, Vancouver, was in the city for a few days last week. Mr. Trueman has been on a "viewing trip" for his house, completing their series of views from ocean to ocean.

An Easy Way of Referring to Any
Photographic Memorandum
That is of Use.

BY T. W. ELLIOTT.

FOR the last ten or twelve years I have read a great many photographic works, and often in reading them have come across a recipe or item that might some time be of use to me, but when the time came that I wanted to make use of it I had forgotten in what book I had seen it. A person reads a great deal of technical information in his time, and it is impossible to keep it all in his memory. A method I have adopted is very useful and I can find anything I wish in a few minutes. I have all my journals and technical works on a shelf, with a slip of paper hanging down from each lot, with description of volume, number, etc., on. Now I buy at a book store an index book, 6x4 inches, for twenty-five cents. Whenever I see anything in a number or volume that I think will ever be of use to me, I enter it in every index it would come under, even if the book has an index of its own. I find it easier having the one index book to refer to. Information contained in a sheet or book that I do not want to keep I cut out and paste in a numbered scrap book and also put it in said index book.

I started to do this six years ago and found it quite a job at first, but it saves me a lot of time now. When I have a book or journal indexed I put an "I" on it, then I know that it has been done. Now I index each journal as I read it, so it is not much trouble, and find it very convenient.

By adopting this plan you put yourself in possession of information that it takes a man a lifetime to secure in his brains without it. If any of your

readers were to try it, I don't think they would regret it, for it will pay to do so. This is the experience of the writer. Some of your readers may say, "Oh, recipes published in journals don't amount to much," simply because they have tried some and did not find them to work. I have known cases where I have tried three, and even four times before I could get them to go, but still did not make them go all right. Of course, to make photographic recipes go all right, you must be exact in measurement, *very exact*, or everything will go wrong, and of course failure is the result.

We Have All Seen It.

REGARDING the "lost in admiration" figure head to be found in so many landscapes, the *Photographic News* says:

"*Apropos*, we do not see why the amateur should not take a 'super' and 'properties' to match when he goes out on a photographic jaunt. Of course he would select the materials to suit the locality. Thus, if he proposed to photograph river scenery his super (otherwise an accommodating friend) would be careful to attire himself in fisherman's rig and be armed with a rod and basket. A few tattered garments which could be carried in the fishing basket would come in handy for a 'quick change,' supposing you wanted to substitute a weary tramp for the fisherman. A smock-frock and a slouch hat would furnish a countryman, while an assortment of false beards would give any amount of variety. This, of course, is only a crude suggestion and is capable of infinite extension. The gentleman in the tweed suit who invariably figures lost in admiration at the beauty of the landscape is getting rather monotonous."

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We would like to hear the experiences of those having tried some of the many developers lately brought to light, Amodol for instance.

Posing and Lighting.

To the Editor of THE JOURNAL :

SIR,—Will you allow an old-timer space for a few remarks upon the standing of photography at the present time?

My profession of photographic printing and circumstances have taken me in the past few years into a number of the better galleries of our large cities. I have printed from the negatives made in these galleries, and have, besides, made it a point to study the work of many other photographers whom I have never seen, and I think I can truthfully say that those photographers whose work, to my experienced eye, shows them to have grasped the correct idea of posing and lighting different subjects could be counted on the fingers of one hand. Can you tell me, sir, why such a state of affairs should exist? Is posing and lighting an art that is "born, not bred"; or is the failure on the part of the majority of our photographers to rightly grasp a sitter's best points, and show them in the picture obtained correctly lighted, due to the lack of adaptability or sufficient study on the part of the photographer? Of the mechanical part I do not speak, although volumes could be written on the subject of what the average photographer does *not* know about "cause and effect" of the many agencies employed by him. I confine myself to the operating room, where, as I think your readers will agree with me, the picture is made, and the words "posing and lighting" I use as meaning the correct handling of the subject in all the name implies, before squeezing the bulb.

If, then, you tell me that posing and lighting is an art that can be acquired, is it not expected, does it not become the duty of the intended photographer

to master his art before taking the name? Is it not as necessary for a photographic artist to *be* an artist, either born or bred, as for the painter of faces or the moulder of clay? Who would think of taking up the sculptor's chisel or the painter's brush had he not some adaptability for the one or the other, and a mind made up to give the best years of his life, if necessary, to the patient study of his chosen art? Yet in photography, which is as surely an art as is the profession of the painter or the sculptor, it seems as though the fact of its needing an artist's eye or hand or brain was almost entirely lost sight of, and with the *immense* experience gained by a few months' sojourn in some gallery, considerable guessing and a little use of the "rule of thumb," the many who, well, to say the least, should be more appropriately employed, rush in where wise men fear to tread, call themselves photographers, and by their work (and often actions) bring such discredit upon photography that for the true artist photographer, whose best years have been spent in learning how much there is to learn, and whose every thought is to the advancement of his chosen profession, I say, that for him to acknowledge himself a photographer, is to do so often with a blush.

There are, I know, many noble men in the profession; men who are deserving of all honor, whose lives and work stand out a shining example for emulation. They are striving to raise photography as a business, as an art, up to the high standard it once enjoyed, but it is at best a hard struggle, for the numbers are sadly against them.

I don't want to be classed among the "back numbers" who cry out for the wet plate days, for I clearly recognize the great advancement of the art made possible by the advent of the dry plate,

but I think that all admit that this same dry plate has thrown the gates of photography open for the entrance of a horde of photographic bunglers who under the wet plate reign could but have looked through the bars.

In concluding this somewhat rambling and, I am afraid, uninteresting letter, I wish to embrace the opportunity offered to thank Mr. Cunningham for his excellent paper read before the late convention and published in your journal, and to say that in my estimation it strikes the keynote of the reform needed. I believe that in the suggestions therein embodied lies the solution of the problem. Shall photography fall still lower or regain the high position it once held in the estimation of the world at large?

Yours truly, R. J. H.

.....

Murray & Son Reply.

To the Editor of THE JOURNAL :

SIR,—Pardon us if we trespass on your space in answer to a vindictive and spiteful letter which appeared in your last issue.

This cowardly attack under cover of "X. Y. Z." must have been as insulting to the judges as it is to the directors of the Toronto Exhibition, and must be the vaporings of one about as much to the front in order of merit as he is alphabetically in his anonymous signature. As for us, personally, the article is as "water on a duck's back," until our would-be artist is man enough to come out from under cover and state his complaints or grievances over his signature. Until such a time we are, dear sir, Yours respectfully,

MURRAY & SON,

Photographers, Brockville.

Highest award at Toronto Exhibition,
1892.

Have No Sole Agency.

To the Editor of THE JOURNAL :

SIR,—We consider it proper to inform the photographic trade that we have not given to any one the sole agency for goods in our photographic department.


Yours respectfully,

BAUSCH & LOMB OPTICAL CO.

Rochester, N.Y., October 25th.

.....

A Developer for Instantaneous Exposures.

 W. PARFIT, in a paper read before the London and Provincial Photographic Association, speaks as follows of the developer he considers the best for instantaneous work.

"I now come to a developer that I think fulfils all the requirements that one can desire. That is to say, all the detail in the shadows that is possible, vigorous high lights without the undue blocking up characteristic of hydroquinone; no chemical fog with even prolonged développement, the half tones well rendered, and the printing capacity all that can be wished, the grain of the deposit is fine, and the color of the deposit a greenish black, which I, and I think many others, prefer to the blueish and greyish produced by hydroquinone, eikonogen, etc. The developer I refer to is pyro and soda compounded in the following proportions:

- Pyro.....480 grains
- Soda sulphite..... 4 ounces
- Citric acid..... 30 grains
- Water to..... 10 ounces
- Anhydrous carbonate soda...480 grains
- Soda sulphite..... 160 "
- Water to..... 10 ounces
- Take of pyro solution..... 20 minims
- " " soda ".....240 "
- Water up to..... 1 ounce

I have said take of soda solutions 240 minims. This is the quantity I generally limit myself to per ounce; but I,

of course, do not add it all at once. In five cases out of ten not more than half the quantity will be required. Bromides I never use, excepting I fear much over exposure, I prefer to increase the quantity of pyro.

You will notice that the quantity of soda sulphite added to the carbonate solution is in the proportion of 1 to 3 of the carbonate. This I have found to be the best adjustment of the quantities in order to obtain the color of the image I have previously mentioned, namely greenish black. I lay stress on the use of pure anhydrous carbonate of soda. In my idea it does not stain the gelatine so much, it is a definite compound, is not subject to deterioration and is stronger."

Pyro's New Disciple.

The Ilford Company, among the largest of English plate makers, are coming over to the soda developer, as is shown by the following, given under their hand. The formula is said to be good :

We give the palm for efficiency to this pyro and soda formula, which will now be found on all our plate boxes, and which we repeat here.

STOCK SOLUTION.

Pyrogallic acid..... 1 oz.
Water, to..... 6 oz.

When dissolved, add 20 drops nitric acid. This will keep for a considerable time.

[Of course, where large quantities of developer are used, it will be easier to make the pyro-solution up to 60 oz. at once, and dispense with the stock solution.]

No. 1.

Stock solution..... 2 oz.
Water.....18 oz.

No. 2.

Carb. of soda [crystals] (not bi-carbonate)..... 2 oz. (av.)
Sulphite of soda..... 2 "
Brom. potash.....20 grains.
Water, to.....20 oz.

For use take equal quantities of Nos. 1 and 2.

Pour the developer carefully over the plate, avoiding air bubbles, rock the dish, carefully keeping the plate well covered with solution ;

allow the plate to remain after all detail is out, to obtain proper density. Judge of this by looking through the plate.

In cases of *over-exposure*, reduce the quantity of No. 2 solution.

In cases of *under-exposure*, dilute the mixed developer with its bulk of water, cover the dish, keep it rocking, and wait until all possible detail is out.

ALUM BATH.—After developing, wash the plate well under the tap, and immerse for a few minutes in alum, 3 oz.; water, 20 oz.

FIXING.—Wash well again, and fix as usual. Hypo, 1 lb. (av.); water, 40 oz. Allow to remain in this bath for several minutes after fixation is apparently complete.

Never omit alum bath, and do not add anything either to it or fixing bath.

Toning and Fixing N. Y. Aristo.

The following is the formula for toning and fixing N. Y. Aristo paper, used so successfully by Messrs. Park Bros., Toronto :

Print about same depth as for albumen prints. Wash well and tone in following combined bath :

(a) 2 lbs. hypo dissolved in 64 oz. hot water.
2 lbs. powdered alum " 32 " " "
½ lb. " borax " 32 " " "

Add altogether and let stand in dark place to clear.

(b) 160 grs. nitrate of lead in 8 ozs. of water. To tone 50 or 75 cabinets take 32 ozs. of A and 2 ozs. of B and gold as for albumen prints. Refix for a few minutes (2 or 3) in 2 ozs. of A to 16 ozs. of water, and wash well for 2 hours.

Re-fixing ensures the permanency of the prints.

Do not get any of the toning bath into the dish of untoned prints, as the whole batch of stained prints will result.

Have an assistant to throw prints into toning bath.

Intensifying Negatives.

The following formula is given in a paper read before the Photographic Society of Frankfort-on-the-Main by Professor F. Schimild and is strongly

endorsed by H. E. Gunther in the *Photographic News*. The previously dried negative is first placed in a mixture of equal parts of the following two solutions :

SOLUTION 1.

Sulphate of copper..... 1 part
Water.....100 parts

SOLUTION 2.

Bromide of potassium..... 1 part
Water..... 100 parts

In this bath the negative image disappears gradually. When thoroughly bleached, it is removed, well washed and then redeveloped with any of the commonly used developers. Finally, it is again thoroughly washed. If in redeveloping the negative it should have gained too much density, it is only necessary to bleach it again in the bromide of copper solution, and to develop it once more. In this manner every degree of intensification may be easily attained.

.....

Why Not Canada Too?

The following will appear in the *Practical Photographer*:

"MEN, NOT THINGS.—A few members of one of our leading English Societies point out that although the excellent American exchange sets have made us familiar with much of the best American work, we know little of the majority of the leading American workers, and they suggest that a set of slides showing the counterfeit presentments of these workers, with brief biographical notes of each, would prove most interesting on "this side." This is certainly true. We would suggest, however, that the interest and variety of the series would be greatly increased if each portrait could be followed by a couple of representative examples in the characteristic style of the worker represented. We trust that one of the powerful American societies, or some other of the friends over there will take up the notion, and that the photographic editors (whose

portraits decidedly ought to be included) will help it along. If a similar set of English workers would be appreciated in the States, no doubt it could be arranged."

It is certainly a strange thing, with the large number of good slide-makers that we now have in Canada, and the God-given material we have to make slides of, in the way of scenery, that there should be no slide exchange with our brothers in England, nor with our societies in the States. Inquiries from several who are active in slide-making lead us to think that no decided overtures have been made to either the States or England towards the establishment of an exchange. It would certainly be a good thing for Canada to send a well-chosen set of slides to England for circulation, even did we receive no slides in exchange, serving as it would to show the natural beauty and advantages of our country, and following the suggestion of the *Practical Photographer*, the intelligent, handsome faces of our slide-makers, to thousands of the "right kind" of people. We have information, which we shall speak more of anon, that such a set would be well received and circulated, and exchanges provided for all in a most satisfactory manner. All that is needed to perfect arrangements of this nature is for our representative slide-makers to contribute a few of the many good things they have stored away. And while doing this the good suggestion of our esteemed contemporary, the *Practical Photographer*, could be carried out. There was, it is admitted, in days gone by, when our camera clubs numbered but a few members, some excuse for this state of affairs, on account of the duty, which was considered prohibitive; but with the present strength of at least two

Canadian clubs they should be able to obtain some concession from the duty on slides, as exchange slides; or failing that, to bear the expense of the duty, for the pleasure and profit to be derived from looking at the slides selected by competent judges from the best of English or American slide-makers. We hope to hear from some of our enthusiastic amateur friends on the subject; and we will lend what assistance we can in the matter.

A Big Camera.

MESSRS. George Houghton and Son, 89 High Holborn, have just sent out to Canada a giant cylindrograph, which has been specially constructed to the order of the Canadian Pacific Railway for use on their line. The films to be used in it will measure 48 in. x 15 in., giving a picture of that size in one piece, the largest yet produced. The lens is of the rapid rectilinear type, of 20 in. focus, working at about $f/10$, and is fitted with a hood in which can be inserted what are termed "anterior diaphragms." They are to be made as required of thin black cards and are for the purpose of giving more or less exposure to certain parts of the film. The hood referred to has permanent sides of metal of a peculiar shape, which serve to cut off the rays which are of no use. The film is exposed through a cone measuring 11 in. x 4 in. in front by 15 in. x $\frac{1}{2}$ in. at the back, which is worked in conjunction with the lens, by means of a crank on the outside of the camera. The tripod is of the "sliding leg" pattern of heavy construction, and has a top 14 in. in diameter, in which are three twin screws at equal distances, by turning which the camera can be accurately leveled. The tripod when

extended measures 51 inches. The slides (carrying one film each) are flexible, the rims of which are made of celluloid and the sliding shutters of cloth-covered millboard. They measure 51 in. x 17 in. x $\frac{3}{4}$ in. There are three fronts to the camera, which between them give a rise and fall to the lens of about three inches, as the flanges on each are in a different position. The camera folds into a comparatively small space, and, although so large when set up, can easily be manipulated. It can be, from the time of opening the traveling case, erected ready for use in about ten minutes, which says much for its simplicity in construction. The traveling case into which the whole outfit is packed measures 55 in. x 34 in. x 17 in.—*Photography*.

A Large Order.

THE Eastman Kodak Co. has just completed a building at Kodak Park for the manufacture of Eastman's Solio paper. The new building has a floor space of 12,000 feet and was finished in four weeks from the date of breaking ground; the machinery is now being installed and by November 15th, the factory will be turning out large quantities of Solio paper, increasing the present capacity about ten-fold.

The erection of this building was necessitated by the enormous demand for Solio paper. Solio was not put upon the market until its practical working qualities had been demonstrated by several months' every-day use in the printing departments of the Eastman Kodak Co., but as soon as it was placed on sale its merits were so quickly appreciated by the leading photographers both in this country and abroad that it became evident the photographic fra-

ternity recognized in it "a superior substitute for albumen paper—free from the defects common to gelatine and collodion papers."

Mr. Geo. G. Rockwood, of New York, is one of the well-known photographers who have adopted Solio, and the following telegram is perhaps the most striking testimonial from among the many good things which have been said for it. It speaks for itself:

NEW YORK, Oct. 22nd, 1892.

EASTMAN KODAK CO., Rochester,—Out of Solio paper. Ordered thousand dozen through Anthony. When can you ship? Answer.

GEO. G. ROCKWOOD.

The plant at Harrow, Eng., is also being enlarged by the erection of a new building and the output there will soon be greatly increased.

Toronto Camera Club.

THE fourth annual meeting of the club was held on Monday evening, November 7th, and was attended by a large number of members.

The following officers were elected for the coming year: President, Mr. E. Havelock Walsh; 1st vice-president, Mr. A. W. Croil; 2nd vice-president, Mr. W. H. Moss; secretary, Mr. Ernest M. Lake; treasurer, Mr. R. G. Muntz; executive committee, Mr. Hugh Neilson, Dr. N. A. Powell, Dr. W. H. Ellis, Mr. J. G. Ramsey, Mr. George H. Gooderham, and Mr. G. Townsend.

It was decided to have the club incorporated and the by-laws revised and printed. A copy will be sent to each member as soon as completed.

The president of the Camera Club, Montreal, was elected an honorary member, and Montreal amateurs were invited to use the studio and dark rooms when in Toronto. The same favor has been extended to members of this club by the Montreal club, and

any who happen to be in Montreal will be made welcome by the Montreal Camera Club at their rooms in the Y.M.C.A. building.

The club exhibition has been postponed to January 12th, 13th and 14th, 1893. The club will offer the usual prizes, in addition to which various special prizes have been donated by several firms of plate makers. Full particulars will be sent as soon as the details are completed. In order to make the exhibition more interesting, it was decided that all work shown at the last exhibition shall be excluded. It is hoped that every member will do his best to make the exhibition a complete success. Every member should take part in the competition and send in at least a few prints.

Notes from the Camera Section of the Hamilton Association.

On Tuesday evening, October 18th, a number of the section met in their room on Main street east. Mr. S. Briggs introduced Mr. Robt. Moodie, 2nd vice-president, who gave the members some useful information gained from personal experience in lantern slide making. After Mr. Moodie had read a paper he made some slides by contact which compared favorably with some professional made slides which were on exhibition. The regular meeting of the Photo Section was held on Tuesday evening, the 25th ult. When the general order of business being finished, Mr. Robt. Moodie made several slides to illustrate a lecture on the Indian tribes of Canada to be delivered before the Hamilton Association at an early date. The section is making steady progress, numbering now 33 members. Some excellent work has been done this summer and now the members desire to make the best of them into slides.

A Good Showing.

THE fourth annual statement of the Toronto Camera Club proves the club to be in a very prosperous and satisfactory condition. The statement shows the assets to exceed the liabilities by \$213.62.

A general letter to the members from the committee, through President W. H. Ellis, accompanies the statement, and contains such interesting reading concerning the club's progress during the past year, that we publish it entire, hoping the reading of the facts therein contained will win many new members.

FOURTH ANNUAL MEETING OF THE TORONTO CAMERA CLUB.

Your committee take much pleasure in laying before the members the fourth annual statement, and trust that all will find it interesting and share in their satisfaction at the prosperous condition of the club.

You will notice that this year has seen a very distinct advancement in the fact of the club having moved from the small and almost useless room in the Medical Building to the present large and well-equipped quarters.

A glance at the statement will show that we are practically free from debt, something that the members may congratulate themselves upon, as since its inception in 1888 there has been a debt continually hanging over the club. Not only has the balance of this debt, amounting to \$100, been paid off, but a nearly equivalent amount has been invested in furniture, etc.

By referring to the balance sheet you will see that our assets are over \$200 in excess of liabilities.

Your committee had hoped to have been able to report that every member had paid his fees, but there still remains some \$37.50 owing, \$35 of which sum they have thought best to write off as a bad debt, and recommend that the names of those in arrears be struck off the roll.

We began the year with 41 members, there have been 2 resignations and 63 new members have been added to the roll, leaving our membership, at the end of the year, at 102, an increase of over 150 per cent., a very satisfactory showing.

The club has advanced in photographic matters also, and during the year a very successful exhibition was carried out which was largely patronized by the public.

Your committee beg to call your attention to the kindness of several of our leading members in placing both time and material at the disposal of the club for the exhibition, and also for erecting the additional dark room.

W. H. ELLIS.
President.

FOURTH ANNUAL STATEMENT—TORONTO CAMERA CLUB.

Dr.

October 1st.

To Sundries, Bills Payable		
1890-91	\$ 19	75
" Bills Payable	100	00
" Postage	21	88
" Stationery	9	20
" Printing	11	25
" Periodicals	18	06
" Rent	125	00
" Caretaker	8	50
" Insurance	6	50
" Sundries	61	97
" Light, Gas	20	72
" Light, Electric	12	75
" Fixtures, Gas	7	15
" Fixtures, Electric	5	15
" Furniture	17	60
" Investments	44	00
" Keys	3	00
" Balance	28	62
		<u>\$521 00</u>
" Rent due		62 50

Cr.

October 1st.

By 91 Fees @ \$5.00 ..	\$450.00	
" 4 " " 2.50 ..	10.00	
	<u>\$460 00</u>	
" Arrears	19	50
" Lockers	19	00
" Exhibition Entrance Fees	9	00
" Sundries	10	00
" Gas, 2nd Meter	3	15
" Profit on 1 doz. Keys ..	6	
" Balance 1890-91	29	
		<u>\$521 00</u>
" Balance	\$28	62
" Profit and Loss	33	88
		<u>62 50</u>

Liabilities.

October 1st, 1892.

Accounts owing	\$62.50	
Fees in Arrears not likely to be paid	35.00	
	<u>\$ 97 50</u>	
Excess of Assets over Liabilities	213	62
		<u>\$311 12</u>

Assets.

October 1st, 1892.

Cash on hand.....	\$ 28 62	
Furniture and Fixtures.....	150 00	
Scenery and Backgrounds..	14 00	
Instruments.....	80 00	
Fees Owning.....	37 50	
		\$311 12

Audited.

W. R. BARKER.
W. H. MOSS.

Funny Things.

An advertising card from R. & M. J. Dukelow reads as follows: "Excursion Ticket—Good for Ninety Days.—Canadian Pacific R.R.—Ottawa to New York and Return—By way of the Grand International Bridge, Brockville.—The Person holding this Ticket is entitled to one First-class Passage on foot or bicycle, or to run after the train, over the St. Lawrence Bridge, Brockville, provided said person's photograph is first taken at R. & M. J. Dukelow's Studio."

The following clipping appeared lately in the *Toronto World*:

Editor World: A great many suggestions have been made regarding street railway transfers, but none as yet seem to have met the views of the company. I have invented a fare box which issues transfers automatically, and these transfers are so arranged that the company cannot be deceived. The fare box is in fact a complete kodak. The passenger drops in his five cents, the conductor presses the button and a transfer ticket with the exact likeness of the passenger and the exact date of its issue drops out. I have called on Mr. Everett several dozen times to urge upon him the adoption of this most valuable invention, but he has not yet given me an order for a trial hundred boxes. W. L. T.

Imagine the Eastman Kodak Company booking an order to supply all the street cars with patent kodak fare boxes, and what a relief it must be to our street railway magnates to have the transfer question so *easily* solved for them.

Will Be an Attractive Number.

The near approach of winter brings Christmas and Christmas literature prominently before us. A remarkably attractive holiday souvenir is promised us by the Sabiston Litho. and Publishing Co., publishers of the *Dominion Illustrated Monthly*, in the shape of a special Christmas number of a novel and attractive design. It will comprise a number of stories and poems by the best writers in the Dominion, all profusely illustrated in photogravure, and will also have three large colored supplements, entitled, "Christmas Morning" (from the painting by Harris); "The Rise and Fall of a Canadian Politician," and "The Nursery Calendar for 1893." We bespeak the number a hearty welcome.

Increased Business, Larger Quarters.

Messrs. Allen Bros. of Detroit, inform us that, having been driven from their old quarters by increase of business, they have taken the entire handsome five-storey stone building at No. 247 Jefferson avenue, where, with their greatly increased facilities, they will be well prepared to attend to the wants of their patrons. They invite all to call upon them when in Detroit.

Notes.

We have received from Mr. J. C. Walker a beautiful specimen of his work in bromide enlargements. Mr. Walker is justly noted for excellence in this class of work.

Secretary Poole informs us that the studio rules, as adopted by the P.A.C., are now printed and ready for delivery. Copies will be mailed by Mr. Poole at once. Photographers who have not

already arranged for copies should send Mr. Poole 25 cents at once, on receipt of which two copies will be sent them. We have to thank Mr. Poole for a copy of the rules sent us, and would urge upon the photographers the advisability of sending in their little 25 cents immediately.

.....

An interesting pamphlet comes from J. H. Dallmeyer, illustrating by description and comparative photographs the workings of the new tele-photographic lens. It certainly is a most valuable addition to photo lenses.

.....

Speaking of lenses, we have lately been using one of Ross & Co.'s patent concentric lenses, and find it to be all that the makers claim for it, which, in these days of *artistic* advertising, may be considered as high praise. For view work, interiors and copying it is most satisfactory. In fact, its good qualities are becoming so well known that several of our friends *borrow* it regularly.

.....

In looking over the balance sheet of the Camera Club, it strikes us that the assets should be \$5 more than is stated, as the item 91 fees at \$5 carried out as \$450, according to our arithmetic, should be \$455. Are we right, Mr. Auditor?

.....

We have to thank Mr. F. N. Poole, of Tara, for a cabinet of himself, and a good looking "himself" it is, too. Mr. Poole also sends some interesting pictures of groups.

.....

We notice that the World's Fair managers have at last decided to allow the use of cameras on the grounds upon payment of a fee each day. The fee is

JOBS



LENS :

- Ross 3 Portrait. Write for price, etc.....
- Derogy 6½ x 8½ Portrait..... \$25 00
- Holmes Booth & Hayden, cost \$235..... 90 00
- Voigtlander 6½ x 8½ Portrait, \$85..... 35 00
- Suter 4 B 8x10 35 00
- French Lens, 6½ x 8½ Portrait, cost \$40 25 00
- Taylor & Hobson 4 x 5, cost \$40..... 20 00
- One Pair Stero. (Laverne), cost \$40..... 25 00

BOXES :

- Complete Outfit 14 x 17 No. 5 A Euryscope, Cltmax
Box and Bonanza Stand.....\$175 00
- Gem Camera, 5 x 7..... 7 50
- Minnette Camera..... 20 00

BURNISHERS :

- One 15 in. Quadruplex\$20 00
- One 15 in. Solid Bed (A1 order)..... 13 00
- Two 10 in. " 10 00
- One 6 in. " 5 00
- One 8 in. " 5 00
- One 15 in. GLOBE ENAMELLER, as good as new 27 00

GUARANTEED :

- One Magic Lantern for.....\$15 00

MULHOLLAND & SHARPE

TORONTO

When writing advertisers, please mention this journal.

not large, but neither will be the pictures taken, as the edict goes forth that only 4 x 5 or under can be used, while stereoscopic cameras are still prohibited. Well, this is better than nothing, but not much.

.....

An interesting addition to the *British Journal of Photography* is a monthly supplement titled "The Lantern Record" and devoted entirely to news of lantern slide work, as its name implies. It should prove a popular feature in these lantern craze days.

.....

It is possible that Mr. R. Laidlaw, of Hamilton, will be prevailed upon to take a class in half-tone engraving. He has been asked by several to do so and would probably do so at a very moderate figure if a class of ten can be formed.

.....

The Trafalgar Square Theatre, London, England, is preparing to use the optical lantern for showing pictures upon a drop scene between each act.

SITUATIONS WANTED

Advertisements under this heading inserted free.

SITUATION WANTED

Young man wishes position in a Toronto gallery as operator, retoucher or printer; willing to work for moderate wages. Address:

W. J. BATEMAN,
Belleville, Ont.

SITUATION WANTED

By young man, seven years' experience, good retoucher and printer, can also operate.

Address: JOHN WEST,
Paris, Ont.

SITUATION WANTED

By young man as all-round workman, or will work in any branch. Address

"PHOTOGRAPHER,"
Box 636, Brockville, Ont.

WANTS

WANTED

A second-hand 15-in. roll burnisher, in good order.

Address: "PHOTO,"
Care of this Journal.

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WANTED

At once—Live agents in the North-west for this journal. Liberal commission paid. Write at once for terms to

P.O. Drawer 2602, Toronto.

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6½ by 8½ Camera. Double swing, sliding front, also R. R. Lens and shutter. Very complete and in No. 1 condition. A great bargain.

Address "CAMERA"
Care P. O. Drawer 2602, Toronto.

FOR SALE

At a bargain—Extra strong, 6½ x 8½ outfit. Complete, except lens. Write for description and price to

"CAMERA,"
Care P.O. Drawer 2602, Toronto.

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PHOTO. PRINTERS. Wholesale—Retail.



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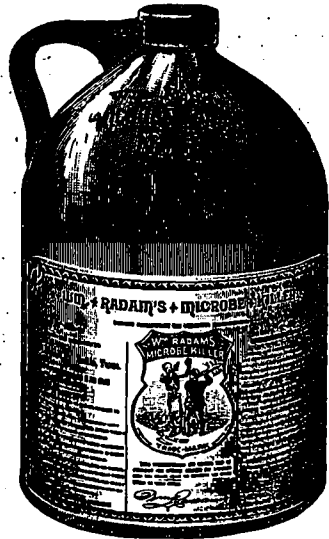
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AND NORTH-WEST SCENES**

ON APPLICATION.

Wholesale Terms to the Trade on receipt of business card.
The Rev. Dr. Lewis, of Boston, Mass., the celebrated Lecturer, says of Boorne & May's Photo. Views, that they are the best he has ever seen.—*Vide Calgary Herald, Aug. 17, 1892.*

When writing advertisers, please mention this journal.



THIS REMEDY

STANDS
UNPARALLELED
IN THE
HISTORY OF MEDICAL SCIENCE

If you are sick and suffering from any Lung or Bronchial troubles, such as **Asthma, Bronchitis, Catarrh, Consumption, Inflammation or Congestion** of any of the respiratory organs, then do not hesitate longer to at once avail yourself of this **never-failing specific** before it may become too late.

Physicians are quietly recognizing the virtues of
RADAM'S MICROBE KILLER

as a truly great remedy—one, withal, almost infallible if taken in time—and are adopting its use in the above mentioned troubles without hesitation where disease has made inroads upon the system to any extent at all.

You can save time, trouble and money if you will investigate NOW, by writing and obtaining the medicine direct from us, our agents, or where we have none ask your Druggist to get it for you.

BEWARE OF IMPOSITIONS

MAIN OFFICE FOR CANADA IS LOCATED AT
120 KING STREET WEST, TORONTO, ONT.

GENERAL AGENCIES:
KITTSON & CO., 185 St. James Street, Montreal
WM. ELLIS, 98 Dundas Street, London, Ont.
R. W. STARK, 620 Main Street, Winnipeg, Man.