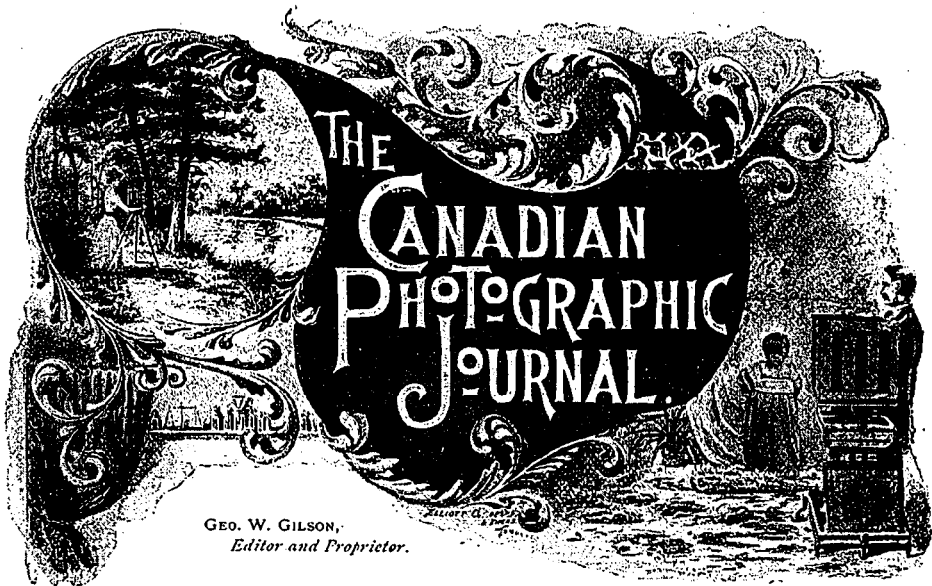




NEGATIVE BY  
MRS. R. M. WILSON,  
ON STANLEY PLATES.

CHICAGO PARK SCENE.

PRINTED ON  
AMERICAN "ARISTO"  
PAPER.



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

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#### OUR ILLUSTRATION.

American Aristo paper again plays a prominent part in "Our Illustration."

The use of a printing paper in illustrating a photographic journal is a good test of its quality on account of the large number of prints required to be printed in, usually, a short space of time. That American Aristo stands this test as well as it does all others, will be apparent to our readers. Mrs. Wilson, is a noted amateur of Boston, and has been for some time one of our valued subscribers.

#### PUBLISHER'S NOTICE.

We would remind intending competitors that the time for closing of our Second Competition (Sept. 30th), is drawing near and would ask that entries be sent on as soon as possible that we may get the numerous classes classified in good time for submitting to the Judges.

#### THE P. A. OF C.—TWO IMPORTANT QUESTIONS.

Have you made up your mind to come? Is your exhibit well under way, or better still, all ready finished?

A letter from President Cunningham reports preparations for the convention well under way. Pres. Cunningham says: "Everything looks promising. Certainly the finest exhibit of pictures ever put up at a Canadian Convention will be seen there. The very cream of the St. Louis exhibits will be there, in fact, are in Toronto at the present time. The American Aristo Co's display is on hand waiting for Oct. 31st. The demand for space is coming in to such an extent that the Hall will be crowded if the displays already in sight are given what they ask for.

"Demonstrators on practical subjects are being secured and the only

thing lacking to make it a big success is enough photographers to come forward and lend us their countenance.

The programme will be issued in about one month and I think it will be a dandy."

### PANORAMIC CAMERAS.

H. H. BUCKWALTER.

About once a month we are greeted by the announcement in patent office reports that So-and-So of Somewhere has been granted a patent for a panoramic camera. By a panoramic camera it is designed to take continuous pictures of the entire horizon or a much greater part than can be made with the ordinary lens with one exposure. Some years ago much interest was manifested in this class of cameras, but invention after invention was patented and very few results were exhibited. In fact, the results seemed to end at the patent office, except in very few instances. There has been a genuine desire on the part of photographers to have or see a camera that would "take a picture behind it." One of the annuals of recent years gave a description and drawing of such a camera but it was noticed that the description was very incomplete; besides departing from the theoretical fact that the centre of rotation should be equivalent to the centre of the lens, otherwise distortion would ensue.

The particular scientific value of a panoramic picture when not distorted, or the exact distortion is known, is in topographical work—surveying and map making. A camera used at central points in the system of surveying known as "triangulation" is of immense advantage. In most United States government surveys an outline panoramic map is made from each sta-

tion. Sometimes this is done by making a series of negatives and joining the prints, the outline map being made from the composite photogram. In surveying the Rocky Mountain region these outline maps were made and the results are exceedingly interesting. All the stations were elevated several thousand feet and the location of every prominent mountain peak is shown. It is impossible to give a more correct idea of the country in so simple a manner as by this means.

The first panoramic camera idea of which much is known was constructed with a flat plate. The camera and lens turned on a pivot under the lens and the light rays fell on the plate through a narrow slit near it. The plate was in a peculiar carriage on the back of the camera and when the lens swept the scene in one direction the plate and carriage moved in the opposite. This method of construction was very clumsy and unsatisfactory and was abandoned. Besides, the size was limited to very small dimensions. Another model suggested the use of a curved plate (this was before the advent of film) and was abandoned for obvious reasons. Various inventions were brought forth on these two principles but none filled the want. Few even gave results worth mentioning.

When film was placed on the market, panoramic camera inventors again came forth. This time with considerably more success than in their previous efforts. Almost from the start in the use of film, results more or less satisfactory were produced. Machines as complicated as a Waterbury watch were offered for sale but did not seem to meet with a ready sale. At least the writer has not seen as many in use as some more desirable forms of cameras; in fact one was about the num-

ber, and most events a few years ago were dated as "three months before I saw that fellow with a panoramic camera." As the writer never saw any pictures made by this particular camera it was impossible to date events by the time of seeing such pictures. But later these cameras were much improved and simplified. The coming of celluloid film was certainly an event that stimulated the inventors. Patents were not as frequent as in previous years but they were more practical. Several cameras were placed on sale that do make panoramic negatives under careful manipulation and favorable circumstances. One reason for their scarcity is the price at which they are quoted. One New York firm has a small affair that will "take" the whole circle on a strip of film about  $3\frac{1}{4} \times 18$  inches. The machine may be stopped at the quarter, half or three-quarter circle if desired and negatives  $3\frac{1}{4}$  by  $4\frac{1}{2}$ , 9 or 13 inches secured. The lens is of the fixed focus type and a single combination. Thirty dollars is the price of this box with tripod.

Another firm offers a camera that will embrace about 170 degrees only at \$250 for  $10 \times 30$  inches and \$300 for  $16 \times 43$  inches. These prices include a couple of trays, holders, printing frame, tripod and case. The first camera mentioned above will carry enough film for five full-circle exposures without reloading. It is built on the roll-film principle. The second is built for flat films to be used in a plate holder. The number of pictures that can be taken on a trip without reloading is limited only by the number of holders carried. We have now come to a detailed description of some simple forms of panoramic cameras that can be built without much expense by almost any photographer of ordinary ingenuity. The

plans will include both of above models and a description of an attachment to kodaks.

(To be continued.)

## RAMBLING INCOHERENCIES.

No. 4.—RECREATION.

A. H. HOWARD.



HERE are many collateral advantages which the amateur will derive from his devotion to the camera or pencil. For instance, it brings him into close companionship with nature; brushes from his spirit the cobwebs which gather round it while treading the dull round of everyday business; stimulates a habit of observation, and fans the poetic flame which it is the tendency of business life to extinguish.

And let not the "clear cut, up to date, end of the century business man" smile contemptuously at that last consideration. Is not the best life that in which hard common sense is judiciously modified by an admixture of sentiment?

Bone, I believe, is composed of chalk and gelatine. Too small a proportion of chalk will undoubtedly render the bone soft and liable to bend, but without a due allowance of gelatine it would—it would naturally, of course—eh? (When this osteological illustration flashed meteor-like through my mind, it both surprised and exalted me by its apparent brilliancy and completeness as a metaphor, but while writing it down I was seized with strong distrust, not only as to its scientific accuracy, but also as to its being a perfect fit. However, as Mrs.

Veneering would observe, "the principle is the same," so I am encouraged to let it stand.)

Then comes the incalculable benefit to the physical and mental health from occasional life in the open air among green fields and babbling brooks.

Does a mere purposeless walk or loaf in the country produce the desired effect to anything like the same extent? I doubt it. Because the active mind seems to require a definite object on which to employ itself, and is apt in the absence of a legitimate interest to revert to the cares and worries of life, and to brood unwholesomely, or to lapse into a habit of fruitless castle-building.

A friend to whom I have just shown this, and whose chief recreation consists in long tramps through the country roads and lanes, smiles as he hands my MS. back, and remarks in a slow, dubious tone, which I have learned to recognize as veiling a mild brand of sarcasm:

"Somewhat didac-tic, perhaps." Well, let the "Country Parson" hold forth then, he has a prescriptive right to be didactic.

In his delightful essay "Concerning Work and Play" he says, "Recreation must be such as shall turn the thoughts into a new channel, otherwise it is no recreation at all, and walking, which is the most usual physical exercise *here completely fails.*" There! You see, the mind needs *change* as well as the body. Needs something, as the phrase goes, "to take you out of yourself."

Some find the change in botanizing; some in geological research; some in the hunt for bugs and beetles; while others seek distraction in love making (always more wholesome and satisfactory conducted beneath the cool

shade and seclusion of the merry green wood than in a stuffy room, liable to incursions from an all-unconscious papa or the ubiquitous *enfant terrible.*) Though, by the way, the ideal Sylvan retreat is not always free from the latter intrusion, if we may judge from an anecdote related by a recent writer.

He tells of a youth of tender years who in the course of his rambles in the search of the Palace of Sleep, surprised two grown-ups, a man and maiden, sitting happily together in a sequestered spot.

"Hallo!" exclaimed the man, "what are you doing here?"

"I came to find the princess," promptly explained the small student of nursery lore.

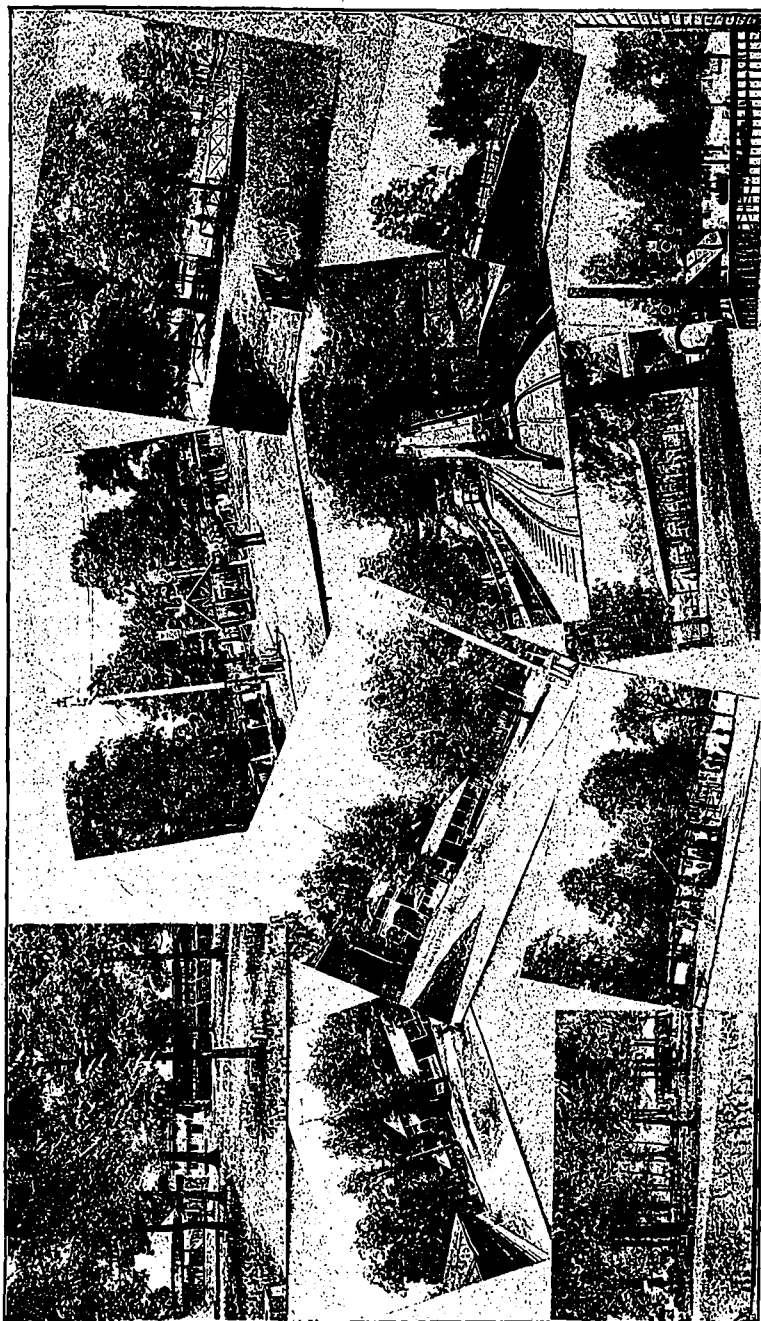
"Well, now you've found the princess, what do you think of her?" was the next query.

"I think she's very pretty" was the embarrassing answer, "but she's wide awake, so I suppose *somebody must have kissed her.*"

But to return. Fishing has been known to promote the physical well-being, but that pursuit seems to have a disastrous effect upon the moral nature, and to invariably result in a loose system of veracity.

(Here my eldest boy, just come home from a camping expedition, his memory stored with the respective weights to an ounce of those fish that got "clean away," is disposed to find me "somewhat didactic, perhaps." I don't care. If the cap fits anybody, he is welcome to wear it, with my blessing.)

Some minds of a meditative cast, can, I suppose, improve an afternoon sitting on a grassy bank, holding forth in a speculative vein to a bored companion; and drawing lessons of life from nature's teeming fount.



VIEWS IN MONTESANO PARK WHERE THE P. A. G. A. PICNIC WAS HELD.

ANTHONY'S BULLETIN.

My uncle Tom's was such a mind, and I was often selected for boredom.

"How many ages, do you think, has this rolling old sphere of ours been serenely spinning through space since this placid little stream filled this fair valley from hill top to hill top with a mighty, sweeping flood?" Thus said my uncle to me as we reclined lazily on a bank of the river Humber, somewhere between the old stone mill and Lambton.

"I don't suppose it ever did" said I indifferently.

"Don't you?" returned my uncle, "Why then should so insignificant a little stream be provided with so disproportionate a bed?" "Do you *never* think of the past," he continued (he is always disconcerting me with embarrassing questions, which, however, he never expects me to answer), "I don't mean your own little trivial past," said he somewhat pointedly, "but that grand, incalculable, prehistoric past, far, far away beyond all human conception of time; among those periods to which science has deemed it necessary to accord such long Greek names; periods compared with which our little periods of personal history, ay! even those of ancient Asia itself, are but as yesterday." "It isn't strange, perhaps," mused my uncle, "that while all of us speculate more or less vaguely upon the future, with which, I suppose, we may have some personal concern, few occupy any part of their reflective moments on the far past."

Here, though he had failed to clothe his thoughts, as usual in the form of a question, I answered him as if he had. Said I, "that seems to me certainly quite natural, I myself at this moment have a much keener curiosity on the sub-

ject of what we are going to have for dinner to-day than of what we had for breakfast yesterday."

My uncle simply ignored this flippancy, and returning to his usual wont, said: "Have you never read in a human face some such story as this valley dimly suggests to my musings? I have. 'Twas a woman's face. No, sir, *not* a young woman's. A face radiant with a beauty that youth could not give, nor age destroy; to gaze on which was to know peace. And yet that face told a tale of a past turbulence of passion, an agony of sorrow, the marks left by which time had been powerless to efface, and so had, like the good fairy of our childhood's recollection, turned them to account, investing them with a nameless charm, a sweet gentleness of expression, and an air of calm, happy resignation that was inexpressibly soothing to look upon, even as these lovely green hill sides and pleasant slopes, though they cannot disguise from the sympathetic eye the world of strife and hurry and swirl that first formed them, are now so full of a delightful restfulness, and so gloriously suggestive of contentment and repose."

"I never knew her story, never wanted to know it," he continued, "but that face has been with me for thirty years; lightening my troubles, soothing my restlessness; a blessing and a beacon through my life."

As his voice seemed to tremble here, and there was a suspicious moisture about his gold-rimmed specs, I thought it best to prompt a move homeward by the all-sufficient expedient of announcing that it was getting on for dinner time.

I have tried in my time a little botany. I have tried too a little—a very little—geology, and I have tried—

but that was before I had acquired that discrete mental balance, which, in the course of time, has become one of my most distinguishing characteristics—a little love making. (As a fisherman I was never very successful, for I always went to sleep while waiting for a bite). And the result of my varied experiences has been to settle me in the belief that for all purposes of restful recreation of mind and body there is nothing like the camera—except the sketch book. RAH!!

#### PHOTOGRAPHY AS A BUSINESS—A SUGGESTION FOR ITS IMPROVEMENT.

H. E. SIMPSON.

It is my belief that never before in the whole history of photography was there such an universal despondency among photographers apparently owing to dullness of business; and yet in very few cases can the depreciation of their business be deemed due to a lack of enterprise. Observing as I have the photographs made by the different photographers in Toronto, notwithstanding the depreciation of business, their results are better than ever before, and not due entirely to the vast improvements in new printing papers, etc., but to the artistic conception of the worker. Still, in the face of all this, many are not enjoying the remuneration for their work which their ability deserves. Were they better paid, photography would little by little, as the acorn grew, soon become quite as much more sturdy over the other artistic professions as the oak is over shrubs.

At the present day a great many very important improvements are undeveloped, because of the photographers' inability to purchase rights or goods, and to take time to experiment with the

same. For instance, Platina type, a process very valuable, as the results are more permanent than silver. If the paper makers were fairly well patronized they would try, and no doubt very soon be able, to make it with the desired contrast, softness and brilliancy; but they, like the photographer, cannot push forward if not patronized. Platinum paper, if as permanent as recommended, and I believe it to be, would have a tendency to raise the standard of photography. What is wanted, is finished prints, as permanent as oil portraits, crayon, newspaper prints, or any other print. Certainly many possessors of photographs have been very much disgusted with the shortness of time they remained bright and fresh, as I must confess, have been myself, and many other photographers I have spoken to on the subject. This, very largely, is not the entire fault of the process, but a lack of hypo fixing and thorough washing; this I attribute to carelessness on behalf of the printer and toner, and in most cases inexperience, as experienced men could not be paid sufficiently, and then the results as above follow.

Collodion paper I have tried, mat surface and otherwise, the results, if handled by a skilled workman, are, I believe, permanent, because of its being more susceptible to water penetration. It is, however, high in price contrasted with the gelatine process, and consequently has not met with the popularity of others that are cheaper. We have, of course, many other processes that are good because they are cheap, and are less perishable in their manipulation when in the hands of incompetent students. At the same time, even they require a great deal of care and lots of *washing*. I have had a great deal of experience with the same, and



would recommend water, and lots of it. Gelatine paper, like all others, has not shown the permanency it should, because it was put on the market in many instances without being properly demonstrated, and in many cases a formula enclosed that proved impracticable, the result of which was a wholesale deterioration of the art in the estimation of the public, many eventually regarding a dozen photos. as simply a dozen looks in a looking-glass, or, as the poet would say, "like the snow-flake in the river, here to-day and gone forever."

Some of our photographers advertise to-day how much they can give or do for the money, and that their two-dollar photos. are equal to anything on the market. Now, what can be done with a man who assumes his work at two dollars to be as good as any other work at a higher price? The public know that he has free access to the same market as any other person, and omitting to recognize that ability plays any part in the manipulation of the pictures, does not this constant sort of thing educate the people to believe that the photographer presses the button, nature does the rest, and all should be the same?

Looking at this state of affairs, nothing better in the future than we have had in the past can be realized, unless some radical change is made. In my judgment photography has fallen from the pinnacle it once occupied in the public estimation to an apparently bottomless bog, that lowers and lowers with the avoirdupois of the additional ones to the fraternity.

The question has arisen through the columns of this journal, how to prevent such an extreme state of affairs. In my judgment there are many schemes if well followed would result in some good. There are some of course better than others.

If we could unite as a body and ask the government to pass a bill compelling every man or woman to pay an entrance to the field of photography of five hundred dollars, and also make out an agreement that he or she will ask a certain price, and will be professional when he or she advertises his or her announcements. You might say that could not be done. Rather an amusing comparison was brought up by one photographer while I was explaining the principle by which we could be protected. "Protection?" he said, "why, how can the photographer be protected? You might as well protect the grocer." Well, now, the grocer is protected. If he buys sixty barrels of sugar he buys sugar, and not fifty per cent. sand; and if he does and sells it to his customers they detect very shortly after using the same the strength of the sand over that of the sugar. No man of sanity would use sand as sugar for his customers, nor will the customer use sand as sugar. It is not a feasible argument; it is absurd in the extreme. On the other hand it is quite easy to put sand in the pictures that will grit and grind on the teeth of everybody who find they have procured a photo, or a portrait that has not been properly sustained by the conventional formula, as the photographer will understand, not washed and not fixed. In this way thousands of people have been swindled, and not only them but reputable photographers have been maligned by misfortunates who are unaware of the difference between sand and sugar. If you can get three-fourths of the photographers to say we can be protected, it will be done. The public are being swindled by fakirs who claim to be photographers, but who have no more claim to that distinguished title than I have to that of his satanic majesty, Bel-

zebug. Their results soon fade because of improper fixing and washing, and thus the public are swindled. There is one class of fakirs who call themselves artists, who make their portraits from a bodywork of photography, also improperly washed and fixed. The result is consequently faint on completion; five or six months afterwards scarcely visible. Those who procure such pictures are tickled in the same sense as the workmen were when presented with suits of cheap underwear; when they received them they were well pleased, but when they put them on they were half tickled to death. This may not appear to be the most immediate benefit, but in the course of a few years we will begin to see we are saved—

#### THE CAMERA IN THE MISSION FIELD. MUSKOKA.

REV. P. L. SPENCER.

The morning of July 8th of a recent year found me on board the staunch propeller steamer *Lakeside*, at Port Dalhousie, bent on a trip to the mission field of Muskoka via Toronto. I arrived at Gravenhurst at 2:45 by G.T.R., preserving a very vivid mental photograph of the charmingly situated town of Barrie, fittingly styled by a Canadian poet, "The Lady of the Lake." The little steamer *Nipissing*, and her sister boat the *Kenosha* lay at the Muskoka wharf ready to receive their passengers. Stepping on board the former, I was soon enjoying the passage of the "Narrows" and an extremely pleasing succession of natural pictures in the form of bare rounded rocks, lofty wooded islands and intervening stretches of sparkling water. At 4:30 p.m. the *Nipissing* entered the pretty little harbor of Beaumaris on Tondern island. As this place was to be my headquar-

ters during my ecclesiastical survey, I disembarked, being met at the wharf by the kind-hearted proprietor of the Beaumaris hotel, who had previously offered to the Rural Dean of the district to receive me as his guest, free of expense. The "prophet's chamber," which was in a high and airy part of the establishment, afforded a delightful view of the harbor with its fleet of steamers, row-boats, and canoes.

Tondern island appears to have been named after the scene of a battle fought between the Prussians and the Danes in the year 1864, the name having been bestowed upon the island by a former owner and settler. The area comprises about 340 acres, or a little more than half a square mile, but only about 170 acres are fit for the plough. This proportion of soil to surface applies generally to the land in the Muskoka region. The country is very picturesque, and a taste for the beautiful can easily be satisfied. An appetite for the food products of the earth cannot, however, be gratified so readily, for often the seed falls upon stony places and the yield is very small indeed. Hence, missionaries in this part of Ontario are obliged to look to societies, congregations, and women's auxiliaries existing elsewhere for most of their support. Beaumaris, as a name, comes from Carnarvon county in N. Wales, the original home of the principal residents of Tondern island. Applied to a watering place possessing many natural beauties it is not inaptly used by Muskoka people. I may add that the word is pronounced *bomawris* with the accent on the second syllable.

I found here in course of erection a building which afterwards recalled to my mind what is related concerning one of the most interesting structures on the island of Philæ in Egypt.

This Muskoka edifice was for some time an *hypæthral temple*, a church without a roof. The people "began to build, but were not able to finish." I took away with me a sunlight image of this interesting object, and afterwards during a sojourn of three months in England, I put it to good account by making it serve in the form of a lantern slide as a visible appeal to the supporters of missions of the S.P.G. for help for the diocese of Algoma. I am happy to learn that this little wooden structure has, since my visit, been furnished with a roof and that it now rejoices in the name of St. John's Church. Before leaving this delightful summer resort I obtained under favorable circumstances a photograph of Beaumaris as a whole, including harbor, dock, vessels, buildings, etc. A lantern transparency made from the negative by Newton & Co., the well-known opticians of London, England, always interested my English audiences.

We read of strange experiences on the part of amateurs. Here is one which was both strange and annoying. I had very carefully prepared the prophet's chamber as a dark room for developing some plates. I had hung up against the fan light a piece of carpet and placed against the front window one or two bed quilts. I had procured an abundant supply of water in pitchers and basins, and had added a lump of ice to keep the films cool and safe; had mixed the chemicals according to directions given on the labels. I was anticipating some real quiet enjoyment. Scarcely a trace of an image, however, could I obtain. Several plates were tried with the same unsatisfactory results. At length I discovered that one very important constituent had been omitted by the

dealer. The developer was no developer at all. Fortunately I was able, a few days afterwards, to get a small supply of developing solution from a professional in Bracebridge, and thus prove by means of other plates that the fault had not been in the exposure or any other operation under my own control.

On Sundays I performed service at Gregory, Port Carling, and Beaumaris. I had the honor of conducting the first or opening service in the new church at Gregory. This building had an advantage over the hypæthral temple at Beaumaris in the circumstance that it was closed in and therefore not hypæthral. The word *opening* as applied to the first service was, however, appropriate for more than one reason. Besides intentionally opened doors and windows, there were structurally open spaces between the boards of the walls. The backs of the benches were very open, in fact destitute of both rails and uprights. Thus the most eligible seats were those next the west wall, or farthest from the chancel and clergyman. Notwithstanding these slight disadvantages a large congregation was present at every service. All sorts and conditions of men combined in offering the sacrifice of holy worship. As viewed from a little distance, the Gregory church, standing in the midst of a group of primeval forest trees, on an elevation which forms a sort of promontory in relation to the neighboring lake, made one of the prettiest pictures that I was privileged to take during this summer excursion.

My Sunday duties involved the novel experience of going to church in a boat. Between Gregory and Port Carling I had on the first trip a crew of three fine young men, who delighted to make their

"Oars with feathered spray  
Sparkle in the light of day."

When leaving Port Carling that day for the third station, a new crew, comprising only one able seaman, took the oars. We were gliding gracefully over the smooth surface of the Indian River, when I observed at the distance of a few rods a man coming down to the river brink from a house situated on the slope. Presently the inquiry, "Is that Mr. Spencer?" was wafted towards mid-stream. I promptly sent back an affirmative response. The question was followed by what seemed to my auditory nerves to be, "I want to go with you to be married." I enquired, "At the service this evening?" The answer came promptly and decidedly, "Yes." This being the first occasion on which I had ever been invited to perform the marriage service on a Sunday, I wondered somewhat at the request, but remembering the familiar saying, "The better the day the better the deed," I brought the helm to starboard, and in a few moments captain and crew were disembarking at a point nearest the landsman's station. As soon as dignity and a disposition to avoid undue haste would allow, I approached the gentleman and asked in a soft low tone of voice, "Have you the license?" "License!" said he, "What for?" "To be married" I replied. "Married!" he exclaimed, "why I've been married these twenty years," and then, turning to a friend who had just arrived on the scene, he said with a provoking smile, "Bill, he thought I wanted to be married." Just at that moment I wished I could suddenly transform myself into one of Charles Kingsley's water-babies and dive into the flowing stream out of sight and sound. Mutual explanations were,

however, given; and I learned that instead of my newly-found friend having said, "I want to go with you to be married," he had stated, "I want to go with you to Beaumaris." Distance besides "lending enchantment to the view," sometimes imparts a charm to the voice; it did so in this case. The person whose announcement had been so oddly misunderstood proved to be no other than one of the church wardens of the Beaumaris congregation, he having along with a companion come to assist in the work of conveying the minister to that place for evening service. This task was in due time well performed, my Port Carling oarsman being released from his engagement and allowed to return home. Service was held in a large room of the Beaumaris hotel.

During the intervals between the Sundays I paid visits to several places, some of them remote from the lakes of this Canadian Killarney. I took views of churches in Rosseau, Gravenhurst, Uffington, Port Sydney, Aspden, Hunksville, and Emsdale; and I tried to give a little useful information to the people of these villages by using an optical lantern and a set of slides illustrative of a missionary tour around the world. In Gravenhurst I found the church of St. James a good subject for possible future missionary talks, this building having phoenix-like risen from the ashes of the fire of its predecessor. Photographs of both the exterior and the interior were taken. These have proved highly serviceable, no fewer than a hundred photograms having been sold for the benefit of the Gravenhurst church and mission. The public school of the village seemed to constitute another fitting subject for the lens, its solid resting place of granite rock, chiefly destitute of both verdure and

soil, affording a material text for a discourse on "the nakedness of the land." A plate was accordingly devoted to the acquisition of its form. In Bracebridge a yoke of oxen with heavy wagon attached, meekly waiting for their youthful driver in front of a provision store, and calmly indicating a degree of primitive simplicity as still a characteristic of Muskoka husbandry, tempted the camerist to try a "snapshot." This has proved a happy and successful venture. South Muskoka Falls, although looking less grand and striking than they would have appeared in early spring, fully repaid me for a visit. A day spent at Port Sydney on Mary Lake gave an opportunity of getting a negative of a very pleasing church interior, not a few prints from which have been distributed among the friends and supporters of the mission. A great surprise awaited me at Aspdin. I had heard of the fine church erected at that place by Rev. Wm. Crompton, but I was not prepared for the perfection of design and finish exhibited in the substantial stone walls and for the real beauty and costly nature of the interior fittings, draperies, etc. How a Muskoka missionary, at first a farmer of the neighborhood, could erect free of debt a church worth \$4,000 in what is still a comparatively poor district, is a mystery to every person unacquainted with the life of Wm. Crompton. The money came from England, in response to an appeal made to English friends by this Muskoka pioneer, who went to the old land and told a plain story of the hardships of the first settlers. Other churches were built by him, but St. Mary's, Aspdin, is the crown and glory of all. Pictures of this, whether in the humble and diminutive form of a 4 x-5 paper photogram or in the more imposing

character of a lime-light view measuring many feet in diameter, never fail to impress an audience with agreeable surprise. Many finished prints of the negatives taken at Aspdin have been made for the missionary by one of Canada's best professionals and sent forth from the mission to tell their story of zeal and piety to friends and helpers in distant places both in this country and in the mother land.

There is one thing which I regret concerning my visit to the heart of Muskoka, and that is that I did not point the camera at one of my missionary heroes while he was ascending with horse and buggy a log-paved acclivity. A horse going up steps and drawing his master after him is not a common sight in Canada or any other country. Nevertheless, in Muskoka, to a tourist riding in a wheeled vehicle the experience sometimes seems like that. The rock on the steep incline being perfectly bare, logs are placed across the road to give the horses sure footing. Hence the ascent is *almost* a case of getting up stairs.

With the recital of one more incident I will conclude this imperfect narrative. At an out-station belonging to the mission of Emsdale I was to give an illustrated lecture similar to that delivered in several other places. The missionary conveyed me to the school-house of the district in good time, and we soon had everything in perfect readiness for the entertainment. We waited a long time before the audience began to arrive on the ground, and when the door was opened not all entered. There was no rush for seats. Still, as those outside had come a considerable distance, there was evidently a desire to be present at the lecture. Upon enquiring the reason for the diffidence, timidity or other controlling

feeling, we discovered that the lingerers were unable to produce the small pecuniary token which would entitle them to participation in the proceedings within. Times were bad, and money was scarce, in fact, the latter had reached the vanishing point. However, as the missionary was personally acquainted with these worthy, but light-pursed individuals, a compromise was agreed upon, the understanding being that they should pay the charge for admission as soon as they had *gathered in their harvest* and brought part of the product to market. I entertain a reasonable belief that this promise was fulfilled and that the fund to be benefited was correspondingly augmented.

#### PHOTOGRAPHERS' CONVENTION OF THE P. A. OF A.

The fourteenth annual convention of the Photographers' Association of America was called to order July 24th, at 10 o'clock, by President Adam Heimberger, who immediately introduced Mayor Walbridge, and the latter delivered a short address of welcome. The Mayor told the delegates that if the thoughts of the St. Louis people could be photographed there would be a cordial welcome produced on the plates; after a short response by the President he then presented his annual address, beginning by paying a handsome tribute to the hospitality of St. Louis.

To the officers and members of the Photographers' Association of America:

Ladies and Gentlemen: It is with commingled feelings of pleasure and pride that I am permitted to greet such an intelligent and progressive body of photographers upon this occasion of the fourteenth annual convention of

the Photographers' Association of America. It is a pleasure to renew old friendships and to contract new ones, and it is a source of great pride to me to know that I have been chosen to fill the highest office within the gift of the Association and am thankful to an Allwise Providence that I am permitted to preside over your deliberations, in the great convention city of St. Louis. In these times of great financial depression, it is indeed gratifying to witness the coming together of so many devotees of the photographic art; and I feel assured from what I have been able to glean through correspondence with the fraternity, and from members of the Executive Board, that but for the very stringent times that have prevailed for the past eighteen months, and still prevailing, we should have been able to count a far greater number present.

Great things are expected and looked for from the executive officers of this Association, and in a measure, rightly so, but they will ever prove powerless for good without the full co-operation of the members of the Association.

This Association, while it is the greatest of its kind on earth, still it ought to more generally enlist the favor of photographers throughout the United States, and by proper management, and wise and judicious legislation, can be made to increase the membership much more rapidly.

The outlook for the Association, was not very promising when the present Board came into office; and it had been somewhat generally predicted that the Association would not survive another year, that the death knell had already been sounded, etc., but when St. Louis was nominated for holding the fourteenth convention new life seemed to flow in the veins of the

members; the mere mention of the name, St. Louis, acted electrically upon the assembled photographers, and all doubts, if any really existed as to the future life and usefulness of this Association were immediately dispelled, and we are here to-day to renew the strong ties of friendship, and in a happy frame of mind, partake of the bounties of our whole-souled, hospitable St. Louis brethren.

It is a truism that in union is strength, yet in our banding together it will be wise not to permit that strength to deviate from its legitimate channel. It has been the endeavor of some to enlist the influence of the Association in the vain attempt of regulating the price of photographs; might as well try to stay the waters of the great Mississippi; dam it up and an over-flow of exceeding great damage will result. Obligate the members of this Association to a specified price, and they will either have to violate that obligation or starve. Cheap prices and cheap work are two different things; the former will always prevail, more or less, according to the surroundings and business tact of the individual photographer; the latter is gradually giving way in the minds of the people, and a better grade of work is being appreciated and demanded, and each of us should see to it that we are prepared to meet the demand for a higher standard. Photographers should not be content to occupy a lower plane in art matters than that possessed by their patrons; where such proves the case, there will be none but the cheapest grades of work called for, and that at the lowest price prevailing.

Much has been said concerning a permanent home for the Association. As greatly as such a thing is desired, there is one great obstacle in the way

of accomplishing the result, and that is location, which cannot be selected to suit all parties. If in the East, the West will ignore it, and vice versa. A middle ground might harmonize conflicting opinions, but it is doubted by many.

Our country is very large, and it is claimed by some, that to give all an equal chance, it is best for the Association to continue in a migratory manner.

The subject of fire insurance for photographic studios is raised every year, but nothing comes of it save a few windy remarks. The journals occasionally publish suggestions for mitigating the evils complained of, but even this takes little root in the minds of the members.

The Board of Directors have deemed it advisable this year to make some radical changes in the rules governing the art display and manner of awards, which, it is hoped, will meet with the approval of the members and prove beneficial. It has been a conscientious effort on the part of your officers to devise ways and manner of accomplishing the end for the best good of every member of the Association. Mistakes, undoubtedly, have been made, but they constitute mistakes of the head only, and it is my firm conviction that each officer had conscientiously endeavored to perform the duty assigned him to the best of his ability, and if the incumbent, your humble servant, proves anywhere near as successful and acceptable as his honored predecessors, he will feel highly gratified. Before concluding, I desire to call your attention to the unmistakable fact that members attending these conventions, have strongly condemned the usual practice of sitting out the reading of long and technical papers, saying,

"We can read them in the journals," and hie themselves off to examine the various exhibits, and instead of a good sized audience, empty benches greets the member with a paper to read. There are several causes for this state of affairs, of which I may mention; not every one who can write well can read well, *i.e.*, has a voice with sufficient volume to be heard beyond the front row of seats, when it naturally becomes a bore to those who cannot hear, and vacant seats is the result. Again it often happens that the member preparing the paper does not express himself as concisely as he might had he given the subject more thoughtful care, as it often happens that the paper is prepared but a day or two before leaving home, in which case it is liable to become tedious. There are other causes which have tended to make the reading of papers uninteresting to the members but I will not take up your time to enumerate them. Your Executive Committee have, therefore, departed, this year from the usual custom. I would recommend that a sum of money be set aside for the purpose of procuring competent persons to give practical demonstrations in the different branches of our art, if you think the plan a feasible one. A man competent to answer questions that may be put to him. This plan would, I think, at least draw out ideas from the members which in itself would prove beneficial and good would accrue. Not desiring to become wearysome, I will not occupy your time further, save to say that it gives me great pleasure to welcome you one and all, and I trust that not one member shall return home feeling that he has not been benefited by attending this convention.

I thank you for your kind attention.

Communications were read by Secretary J. Ed. Rosch, among which was a letter from President Boyd of the Merchants' Exchange, extending an invitation to the delegates to visit the Merchants' Exchange, either individually or collectively, any day from 9 a.m. to 1 p.m. Also, the M. A. Seed Dry Plate Co. sent an invitation to all delegates to take a special train at the foot of Olive Street at 1.30 p.m. for a complimentary trip to its dry plate factory.

A cordial invitation was also extended by the Cramer Dry Plate Co. to visit their works in a body Wednesday afternoon, at 2.30 o'clock.

Dispatches were read from Bradfish & Pierce, Bay Ridge, N.Y., as follows: We give up space, unfortunately cannot be represented on account of illness—Bradfish & Pierce, and from Geo. H. Hastings, Boston Mass., regretting inability to be present at the convention.

The following were appointed a committee to nominate officers: F. A. Place, Chicago; S. L. Stein, Milwaukee, Wis.; Jack Becker, Cleveland, Ohio; J. C. Strauss, St. Louis; Tom Pattison, New York.

Selection of next meeting place was laid over until the afternoon session.

The following ten gentlemen out of fourteen were selected as judges by the convention: D. Thompson, C. Moore, E. E. Sanger, J. Brittingham, A. J. Rosch, W. J. French, C. B. Core, A. J. Roe, J. H. Doerr, L. G. Biglow.

Five of these gentlemen were selected by vote in open convention to serve as judges, and resulted as follows: E. B. Core, Cincinnati, Ohio; J. Brittingham, Quincy, Ill.; D. Thompson, Kansas City, O.; A. J. Doerr, Louisville, Ky.; A. J. Roe, Chicago, Ill.



Meeting was then adjourned until 2 o'clock.

At the afternoon session the Cramer prizes were awarded for the best work on Cramer plates, result was as follows:

GRAND PRIZE, SILVER CUP.

Pirie MacDonald, Albany, N. Y.

TWELVE SPECIAL PRIZES, GOLD MEDALS,  
AWARDED AS FOLLOWS:

Jones & Lotz, San Francisco, Cal.; Wm. F. Uhlman, St Joseph, Mo.; W. M. Morrison, Chicago, Ill.; D. R. Coover, Chicago, Ill.; Bakers' Art Gallery, Columbus, Ohio; S. L. Stein, Milwaukee and Chicago; Arthur & Philbric, Detroit, Mich.; W. J. Roote, Chicago, Ill.; James Landy, Cincinnati, Ohio; W. H. Jackson, Denver, Colo.; Cornell & Saunders, Rochester, N. Y.; R. P. Bellsmith, Cincinnati, Ohio.

FIFTY GOLD BADGES AWARDED AS  
FOLLOWS:

Geo. Steckel, Los Angeles, Cal.; G. E. Curtis, Niagara Falls, N. Y.; John Rosch, White Plains, N. Y.; Frank Medlar, Spencer, Iowa; O'Keefe & Stockdorf, Leadville, Colo.; Clifford & Son, Muscatine, Iowa; Pilfer & Becker, Cleveland, Ohio; Geo. B. Sperry, Toledo, Ohio; C. M. Elton, Palmyra, N. Y.; F. H. Curtis, Lansing, Mich.; M. R. F. McCarthy, Binghamton, N. Y.; Geo. H. Hastings, Boston, Mass.; A. H. Spurr, Creston, Iowa; W. W. Dames, San Francisco, Cal.; Hardy & Van Arnan, Troy, N. Y.; A. N. Camp, Jamestown, N. Y.; Charles Monroe, Jamestown, N. Y.; F. M. Somers, Memphis, Tenn.; Frederick B. Johnston, Duluth, Minn.; R. E. Bain, St. Louis, Mo.; Justus Zahn, Galveston, Texas; H. H. Morris, Galveston, Texas; T. Zweifel, Duluth, Minn.; Wilkie G. Coss, Grand Rapids, Mich.; C. W. Longdon, Lancaster,

Wisc.; A. J. Fisher, Quincy, Ill.; W. W. Starks, Sioux City, Iowa; J. Geo. Nussbaumer, Buffalo, N. Y.; Seavy & Fowler, Newcastle, Pa.; 1893 B—— J. J. Samborsky, St. Louis Mo.; C. A. Johnston, Harvford, Conn., Edgar & Geist, Beloit, Wis.; J. A. Brush, Minneapolis, Minn.; F. A. Miller, Arkansas City, Kans.; A. L. Bowersox, Dayton, Ohio; M. D. Luehrs, Cleveland, Ohio; Moore & Neisie, Seneca Falls, N. Y.; W. G. Hussey, Salem, Mass.; T. L. Wales, Keokuk, Iowa; J. G. Browning, Clarinda, Iowa; G. Moses, New Orleans, La.; Rud Goebel, St. Charles, Mo.; J. C. Varney, La Crosse, Wisc.; E. C. Berryman, West Superior, Wisc.; Coover & Co., Iowa City, Iowa; W. N. Brenner, Bucyrus, Ohio; Brown & Schroeder, Kenosha; C. O. Towles, Frostburg, Md.; 1001.

One of the greatest honors bestowed at this convention was the grand prize given by Mr. Cramer, which was awarded to Pirie McDonald, Albany, N. Y. This grand prize was a magnificent silver cup, gold lined and beautifully engraved. After the applause had ceased, Mr. McDonald made an appropriate address, paying a graceful compliment to the generosity of Mr. Cramer.

Meeting adjourned.

The third session of the Photographers Association was called to order by President Adam Heimberger, 10.30 a.m.

The first business was the reading of communications by Secretary J. Ed. Rosch. The communications read were as follows:

RE-MEMORIAL COMMITTEE

*To the officers and members of the Photographers' Association of America.*

Ladies and Gentlemen:—Your committee elected at the World's Fair Convention at Chicago, for the purpose of making a demand upon Mr. H. McMichael, of Buffalo,

N.Y., for his final report, as chairman and custodian of the funds of the Daguerre Memorial Committee, beg leave to report the following communications from Mr. McMichael, which is respectfully submitted.

Report read, also a number of communications regarding this matter, over which for the past few years there has been so much wrangling and dispute. The sculptor having been fully settled with, the Daguerre memorial fund was, on motion, declared closed, much to the relief of everyone.

The following communications were read.

PRAGUE, July 3rd 1894.

*Photographers' Association of America.*

Mr. President, Ladies and Gentlemen:—Send you from the other side of the big frog pond my best regards, most heartfelt wishes for a very successful convention. Hope it may prove to be a grand success; am sure it will be for what I have learned from the papers the officers did their best to bring forward new ideas. The young men are about to show what they can do; they surely will do it if the fraternity only helps them. Feel extremely sorry that I cannot be with you, however, you may be convinced I am with you with all my heart. Now I would like to ask the convention one question. Can a member of the P. A. of A. retain his membership if he has to stop away from America for a shorter or longer time? The European photographic societies have members all over the world, so I would like to learn your opinions, what you think of it. Would have liked very much to compete in one of the American classes, however, had to be content with foreign displays, and the answer may be as it will, if am living will show up again next year. With the best wishes for a very successful convention (and many more to come), a pleasant time for all, I remain with kindest regards, yours fraternally,

R. A. SCHLEGEL.

EBERFELD, Germany, July 20th, 1894.

*J. Ed. Rosch, Esq., Secretary Photographers' Association of America.*

Dear Sir:—Accept my sincere thanks for your kind invitation to attend the excursion of your Association to Montesano Springs. I would be glad to be with you on that occa-

sion, but just at the present I am kept busy every day, and I regret that I will not be able to take advantage of your kindness, thanking you again, I remain, very respectfully yours,

L. HARRIGAN, Chief of Police.

DELPHOS, OHIO, July 23rd, 1894.

*To the Photographers in convention, assembled at St. Louis.*

Gentlemen:—I had hoped to be able to attend your convention this year, but circumstances which I am unable to control prevents my being with you in person, however, my very best wishes for the success of your meeting and for the benefits and enjoyments of each individual are with you one and all, and I trust that your deliberations may result in everlasting good toward the advancement of our chosen art, and that all may return to your homes feeling doubly repayed for having attended the fourteenth annual convention of the P. A. of A. Truly yours,

S. G. ROLOSON.

BARRIE, CANADA, July 21st.

*To the Photographers' Association of America.*

Gentlemen:—I wish you every success in convention assembled this year. I should like to have been with you very much but unforeseen circumstances stopped me. Yours, one of the old landmarks of the Photographers' Association of America,

JOHN STEPHENS.

EAST LIVERPOOL, OHIO.

Gentlemen and Ladies:—Fellow photographers, great is my regret that I cannot be with you at this convention; age and distance seems to stand between us, for with the close of this month I close my sixty-ninth year, forty-three of which was spent in the picture art, dating back to October, 1847. For the last four years I have been unable to do any work in the gallery on account of loss of eyes, except by the use of the strongest glasses, and yet how much I regret my inability to pursue that which my heart so delighted in. From 1847 to 1854 the Daguerreotype was the only picture made on the camera, but thanks to chemical science for lifting us out of the rut of slow time, with bromide Iodine and hot mercury fumes thrown in and giving us the brilliant autotype from which the true picture, the photograph, came in rapid succession, and with what rapid strides the ascent has been made from the plain salted paper through the various grades and shades of albumen paper to the beauti-

ful and brilliant prints of the Solio and Ilo papers. During my last days of practice Aristo paper was my favorite on account of the unchanging durability of the picture produced. The field of chemical science is a progressive art since it was first planted on the shores of America, so through you who are yet young in years, but strong in faith, go on and upward till the highest pinnacle of perfection has been reached and the beauties of nature laid before us in their most gorgeous and glowing colors. By the compliments of Sweet, Wallack & Co., of Chicago, I have each month a copy of the *Photographic Review* laid on my office table, filled with sparkling gems of art which almost fires my ambition anew to don the harness and plunge again with darkened vision into the field of my great delight. It furnishes me with a few hours of great pleasure and a subject of much thought, long may it live. And now my fellow craftsmen I wish you a pleasant and happy and prosperous gathering, and also a brilliant and prosperous future. And now brethren and friends, where and who are the old veterans and heroes who pushed the wheels of Daguerreo across the Mountains of Discouragement and planted them in the Valley of Success over this globe of ours? Where are they? There are but few of us now left; I may be standing on the top round of the ladder, ready to give place to the next. Respectfully,

A. R. GOULD.

July 23rd, 1894.

*Mr. J. Ed. Rosch, Secretary of P. A. of A.*

The programme of the Photographers' Association, which arrived this a.m., addressed to John Harper, Greenville, Ohio, can only be responded to by his wife in writing you of his death. He met a sudden death by cable car in Chicago, July 1st, 1893. He was in the city at the World's Fair where he expected to see all that was new, grand, and beautiful in his beloved art, and was stricken down at its very gates. He had been in the the photograph business for thirty-five years and always enjoyed the Association so much. I well remember his attending a meeting at St. Louis in 1872, I think I shall always have a lively interest in the development of photography and trust that this present meeting will be a great benefit and pleasure to all assembled there. Respectfully, yours,

MRS. JOHN HARPER.

After reading the last communication Mr. Rosch made a motion to send a letter of condolence to Mrs. Harper.

Letter was also received from Secretary of the Canada Association, Mr. Pool, wishing to be remembered to the photographers meeting here, and stating that on account of sickness he was unable to attend.

The next to claim the attention of the meeting was an address made by Mr. Clarke, introducing Mr. Snelling.

Ladies and Gentlemen:—I have a very pleasant duty to perform this morning in the introduction to this Association of an old veteran, a man who, in former years has done much for photography and photographers. He is now old, blind and decrepid, and will soon join the ranks of those who have gone before. Although he is unable to see you, he has looked forward to this hour with anticipations of great pleasure. In his earlier days he edited and published the *Photographic and Fine Art Journal*, a publication of great merit, and the first photographic publication in the world. It had an existence for several years, but unfortunately did not receive the patronage to which it was so justly entitled, and money had to be raised from other sources to meet its obligations, until it finally had to yield to the inevitable. This aged and blind worker has written and published many articles of value for other and later photographic publications, which have proved very helpful and encouraging to the struggling photographers.

Mr. Snelling arose and was led to the front of the platform, when he made the following remarks:

My brethren of the Photographic Society, it gives me a great deal of pleasure and happiness to meet you upon this occasion. My condition, age

and health will not allow me to make myself heard, but a man never knows what he can do until he tries and I will try and say a few words to you to-day. I have always had an interest in the photographic business, I have always done something to advance its interests, and as long as there is breath in my body I shall devote it to the interests of the photographic order.

This is the first time I have had the pleasure of meeting the Association, and it is undoubtedly the only time, as I can't expect to live much longer, but as long as I do live my interests will be with the interests of the photographic art. I can look upon you as my brethren, and I hope that you will consider me as a brother in the art, but I will not take up your time and I must close by wishing you more success than you have ever had before. But I must say one thing more to the photographic community of the United States, there never was a business interest in the world that was not benefited by journals devoted to that art, even the shoe dealer and the tailor have adopted journals for their improvement, they read them from day to day, and that is why we see such fine fitting shoes and clothes on our people at the present day, and there is no business that can be so progressing as photography.

A motion was made to make a collection for Mr. Snelling, but his friends having provided a home for him during the remainder of his days, motion was withdrawn.

At the close of his address he was unanimously elected a life long honorary member of the Association.

A paper entitled "Photographers at Home and Abroad" was then read by A. L. Bowersox, Dayton, Ohio.

Motion was then made and seconded that a vote of thanks be given Mr. Bowersox for his paper.

The committee appointed to nominate officers for the following year made the nominations. The election took place the following morning. J. S. Schneider, Columbus, Ohio, President; R. P. Bellsmith, Cincinnati, Ohio, First Vice-President; Geo. Steckel, Los Angeles, Cal., Second Vice-President; J. Ed. Rosch, St. Louis, Treasurer; P. Macdonald, Albany, N.Y., Secretary.

No session held in the afternoon, a large numbers of the photographers paid a visit to the factory of the G. Cramer Dry Plate Co., after which they accepted an invitation to visit the Anheuser, Busch Brewery Company.

An instructive session and lantern exhibition was held at Entertainment Hall in the evening, at 8 o'clock. Some of the best pictures of the year were shown for criticism, which was followed by demonstrations of lighting, posing and grouping.

On Thursday there were no sessions held on account of the photographers attending a grand excursion up the river, given to the photographers, their families and friends. An extensive programme was gotten up for the amusement of the visitors, prominent of which was a baseball game between nines composed of members of the Association, sparring match between J. C. Strauss, of St. Louis, and Chas. Hetherington, Chicago, races and games of all kinds.

Fourth session was called to order by President Heimberger, Friday morning.

First order of business was selection of next place of meeting.

Nominations of cities was then in order: Atlanta, Ga.; Philadelphia, Pa.;

Detroit, Mich.; Colorado Springs, Colo.; Kansas City, Mo.; Cincinnati, Ohio. Cleveland was also mentioned, but was withdrawn.

President Heimberger appointed a committee consisting of Mr. Shores of Indiana, Geo. Steckel of Los Angeles, De Voss of Indiana, to distribute ballots. During the distribution of the ballots C. L. Weed of Detroit made a few remarks.

Ladies and Gentlemen:—There is a meeting of stock dealers down here from Detroit to invite you there, but as they are not here at present I take it upon myself, with their permission, to invite the photographers to Detroit next year for the convention. We have the ability, we have the city, and I think the hospitalities. We would like to have you come there, we will take good care of you, and we hope as well as you have been taken care of here in St. Louis. It is very very pleasant there, we have a great river and a great convention city. I therefore invite you in the name of photographers to come to Detroit next year.

The ballot resulted as follows: Philadelphia, 35; Kansas City, 14; Cincinnati, 1; Detroit, 76; Atlanta, 1; Colorado, 5; Cleveland, 1; Rochester, 1. Next convention will be in Detroit.

Election of officers was then in order. The following nominations were made: for President—J. S. Schneider, Columbus, Ohio; J. Hemp-erly, Philadelphia, Pa. Vote was as follows: J. S. Schneider, 106; J. Hemp-erly, 91. J. S. Schneider elected President. First Vice-President—R. P. Bellsmith, Cincinnati, Ohio, was unan- imously elected. Second Vice-Presi- dent—Geo. Steckel, Los Angeles, Cal.; C. E. Sawyer, Wichita, Kans.

S. L. Stein then made a few re-

marks. I will only say that the nom- inating committee chose Mr. Steckel as Second Vice-President as a sort of a little courtesy, which this Association owes him. He has very pretty work here and tears himself away from busi- ness and comes a long distance for so many weeks, and I think that nothing but that liberal offer of Second Vice- President be tendered him.

Vote was as follows: Geo. Steckel, 102; C. E. Sawyer, 80. Geo. Steckel elected Second Vice-President. For Secretary—Pirie Macdonald, Albany, N.Y., elected for Secretary unani- mously. For Treasurer—J. Ed. Rosch, St. Louis; L. F. Hammer, jr., St. Louis. Mr. Steckel made a few remarks in favor of Mr. Rosch.

Gentlemen:—I don't think too much can be said for Mr. Rosch. He has worked very hard for the Association and he has accomplished a great deal, and I think for one that has done so much for us he ought to be elected our next Treasurer. The position of Treasurer will not require so much work next year, and I trust that you will support Mr. Rosch.

Number of votes cast 142. J. Ed. Rosch, 82; L. F. Hammer, 60. J. Ed. Rosch elected Treasurer. Meeting adjourned until 3 o'clock.

Motion was made and seconded that 1000 copies of the constitutions and by-laws be printed and mailed to every member in the United States.

Afternoon session called to order 4.30.

Cramer special prizes were then awarded. Mr. Cramer said: "There were a great number of pictures sent in to us but we were unable to display them all. There were 228 ex- hibits. We could only display 50 or 60, who were entitled to the prizes, and of those only a few of them could

be placed on the walls, they will therefore please excuse that their work has not been represented, and if everyone did not get a prize. I would also like to say a few words in regard to our excursion. Our local committee has done everything to make it pleasant for you and anything that was not pleasant you should not blame us for."

Motion was made and seconded that a vote of thanks be extended to A. Heimberger and to all the officers connected with him. A vote of thanks was also given to the Press of St. Louis.

Prizes were then awarded as follows: Special prize, elaborate silver cup—Frank Place, Chicago, Ill. Genre prize—S. L. Stein, Milwaukee, Wisc. Grand prize, diamond badge—W. M. Morrison, Chicago, Ill. Class A.—One gold medal, one silver medal, three bronze medals, and one diploma. Gold medal, Pirie Macdonald, Albany, N.Y.; silver medal, R. P. Bellsmith, Cincinnati, Ohio; bronze medal, Mr. Dana, New York; bronze medal, Pifer & Becker, Cleveland, Ohio; bronze medal Gilbert & Bacon, Philadelphia, Pa.; diploma, Arthur & Philbric, Detroit, Mich. Class B.—Gold medal, silver medal, two bronze medals, one diploma. Gold medal, R. P. Bellsmith, Cincinnati, Ohio; silver medal, J. Hemperly, Philadelphia, Pa.; bronze medal, Mr. Dana, New York; bronze medal, Arthur & Philbric, Detroit, Mich.; diploma, Gilbert & Baker, Philadelphia, Pa. Class C.—One gold medal, one silver medal, one diploma. Gold medal, Pirie Macdonald, Albany N.Y.; silver medal, J. Hemperly, Philadelphia, Pa.; diploma, R. P. Bellsmith, Cincinnati, Ohio. Class D.—One silver medal, one bronze medal, and diploma to all over 21 per cent. Barnum, Springfield, Ohio; bronze medal, Kimball

P. Co., Concord, N.H. Class E.—One silver medal, one bronze medal, one diploma. Silver medal, W. H. Jackson, Denver, Col.; no other competitors. Class F.—One silver medal, one bronze medal, one diploma. Silver medal, J. Rosch, White Plains, N.Y.; bronze medal, exhibit marked XXX. Class G.—One silver medal, one bronze medal, one diploma. Silver medal, Geo. W. Leas, Peru, Ind.; bronze medal, exhibit marked XXX. Class H.—One silver medal, one bronze medal, one diploma. Silver medal, H. H. Morris, Galveston, Texas; no other competitors. Class J.—One diploma. James Ingles & Son, Chicago, Ill. Class K.—One gold medal and diploma. James Ingles & Son, Chicago, Ill. Class L.—Silver medal, one diploma. Silver medal, Ingles & Son, Chicago, Ill.; diploma, E. Long, Quincy, Ill. Foreign Class—Gold medal. G. Brickeath; Mr. Obberimetter, Muenehrn; W. Wilekel, Hamburg. Most tastefully arranged exhibit.—Geo. Steckel, Los Angeles, Cal. For best appliances.—E. & H.T. Anthony & Co.

A diploma was also awarded to the Dorticus Mfg. Co. for an embossing and printing apparatus.

On motion of L. F. Hammer, \$1000 was appropriated for prizes for next convention.

The retiring officers were presented with elaborate gifts from their many friends for their untiring efforts in behalf of the Association during the year 1893 and 1894.

On motion convention adjourned.

#### NOTES.

Every First Prize awarded at the St. Louis Convention went to work on Cramer plates.

Canadian photographers who were not at St. Louis, will have a chance to

see the cream of the work exhibited there at our Canadian convention, most of the prize winners having been secured for exhibition here.

The only Canadian photographer at the St. Louis convention was Mr. Johnson of Picton. Evidently we are all waiting to go to Detroit next year.

The pictures entered in the great Cramer prize contest were so good that the Judges, J. Ed. Rosch, F. W. Guerin and Julius Strauss, found it so difficult to "pick a winner" for the "Cup" that Mr. Cramer decided to add twelve gold medals. Mr. Cramer doesn't let a little thing like 12 gold medals stand in the way of recognizing meritorious work on Cramer plates.

The exhibition of apparatus was very extensive, every new appliance and improvement of note being shown.

The Anthony electric light apparatus was especially interesting to the visitors, as was also the Williams Flash machine. Anthony representatives were kept very busy demonstrating both.

The A. M. Collins Mfg Co. showed a large exhibit of their popular mounts, many new and attractive designs being noticed.

Samples of Hypo, and other chemicals were shown by the Walpole Chemical Co.

The American Aristo Company had a generous display that attracted much attention.

The Eastman Co. held a reception in the parlors of the Southern Hotel, where a splendid opportunity was of-

fered the visitors of inspecting a magnificent display of work on their papers.

During the performance of the opera at the "Cave," which was attended by the members on invitation from Mr. G. Cramer, a pleasant interruption took place in the form of a presentation to Mr. Cramer of an elegant diamond studded badge, on which was engraved "From Papa's boys"—Mr. Cramer, although taken completely by surprise, is always at home with "his boys" and made a neat response.

#### A NEGLECTED FIELD OF PHOTOGRAPHY.\*

Some time ago I was engaged in putting together the notes for a lecture on Precious Stones, and in order to make the matter as attractive as possible, I determined to illustrate it by lantern slides, I soon found that none relating to this subject were commercially obtainable, and the only thing to do was to make them myself. I was fortunate in obtaining permission to photograph in the Mineralogical Department of the British Museum, from the officials of that establishment I received every assistance and courtesy that I could desire; and my friend, Mr. Streeter, the eminent diamond merchant of Bond Street, in answer to my request, said: "Come here at any time, and take what you like"—a generous invitation which a burglar quite at the head of his profession might covet. The result was that I was soon hard at work on precious stones of all kinds, some of them of untold value, and I was able to secure a set of excellent negatives, but not with the apparatus which is ordinarily at the disposal of the photographer.

\*Paper read at the Photographic Convention of the United Kingdom.

It became evident to me at the commencement of my labors that these stony specimens—sometimes taking the form of trays of loose gems, or crystals, so delicate that they would hardly bear handling—must be photo-

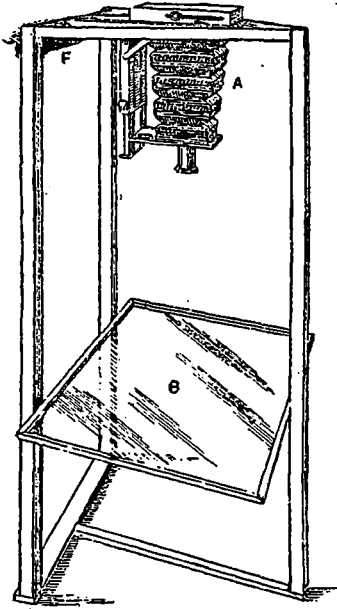


FIG. 1.

A.—CAMERA. B.—GLASS PLATFORM. F.—CURTAIN.

graphed from a vertical aspect; and the result of my cogitations was the construction of a special form of camera support which rendered this possible. Here is a drawing of it, to which I beg your kind attention.

The camera is held in an enlarged form of tripod top, and points downwards toward the platform, which moves vertically in guides, so as to provide a means of obtaining images of various dimensions. The platform consists of a sheet of plain glass held in a frame, and we shall presently see the object of making it of that material. But before we go further I should like to show you a few of the specimens which I photographed with the apparatus in the form that you now see it.

(The lecturer here showed upon the screen a number of photographs of diamonds and other precious stones, both in the matrix and in their cut and polished forms).

I think that these illustrations will prove to you that this vertical method of working is, at any rate, the right system to adopt so far as museum specimens are concerned. But there are many other purposes to which it may be applied. Let me give you a few instances. You require to copy a picture from a valuable book in the possession of a friend. He may very reasonably object to part with the book, for books—like umbrellas and other wild-fowl—sometimes take to themselves wings; but if you take your stand to your friend's abode, and in his presence place the book beneath the camera for a few seconds, he cannot possibly object. Here is a photograph taken under the circumstances which I have just detailed. And this brings to mind a very great advantage in using this stand. In a town sitting-room there is usually only one place which is illuminated by the direct light from the sky, and this is a small area

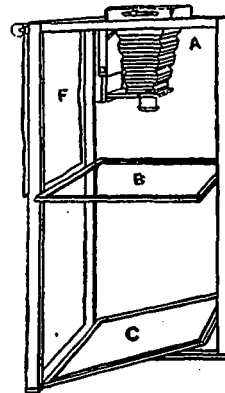


Fig. 2.

A.—CAMERA. F.—CURTAIN LOWERED. B.—GLASS PLATFORM. C.—MIRROR.



beneath the window. It is this place which is utilized by my vertical stand, and for the first time the photographer for copying work is rendered independent of a glass studio. Let me remind you that under ordinary conditions a horizontal surface receives many times more daylight than does one placed vertically, and we all know that to get a first-class negative we must employ the best light available. Beyond the mere copying of printed matter, I may point out that for copying anatomical

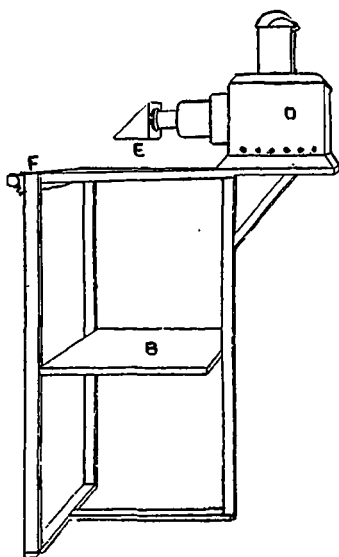


FIG. 3.

D.—LANTERN. E.—MIRROR OR PRISM. F.—CURTAIN.  
B.—PLATFORM.

preparations of a perishable nature this arrangement is invaluable, and I need hardly refer to the value that it might have in obtaining pictures of all kinds of small commercial articles for price lists and advertising purposes.

By employing the glass platform we can at once get rid of shadows, and this in some cases is of great advantage, while at the same time we can place at any distance below the glass a background of any color which, by screening the light, we can lighten or

darken as may be required. I now show you a few photographs of cut flowers in which this course has been pursued, the shadows being annihilated, the transparent glass upon which the flowers rest being quite invisible, and an effect produced which could hardly be obtained by any other apparatus.

So far as I am aware, no worker has ever paid much attention to the photos of cut flowers. By this apparatus a handful of wild flowers and grasses may form the components of a very pretty picture, and no doubt it will occur to you that such studies would be of inestimable use to the designer of wall papers, the calico printer, as well as the artists attached to other manufactures

The utilitarian may look upon this modified form of apparatus as being of very little use, for the utilitarian mind can see nothing good in anything unless it can be readily made to earn money, or represent money's worth in some form or other. Show such a person a beautiful piece of mechanism, a modern rifle for instance. Point out its exquisite symmetry, the perfection of its movements, its perfect balance. Then tell him how far it will carry. He will want to know what it will fetch. But let me tell such a one that I found out an economical use for my vertical which I am sure will commend itself to him. I was staying in lodgings at the seaside, and could not help observing what no doubt others have experienced, that with regard to particular articles of food a certain shrinkage took place. In the passage of a joint of meat, for instance, to and from the larder a remarkable diminution occurred. So one day after early dinner, I photographed a certain leg of mutton before it made its exit from the dining room. Here it is.

I daresay that you will, some of you, remember a picture by John Leech, which appeared a long time ago in *Punch*, in which the members of a family were represented busily engaged in sketching such a joint with a view to check a rapacious lodging-house keeper. The photographic method is far more correct, speedier, and a more scientific one. But to make the thing complete, you must take a second photograph of the leg of mutton on the following day when it comes up cold, as you see here.

When the landlady sees the result of your photographic skill, she will either blame the cat, or subside into tears, and tell you she has seen better days. You can sympathise with her, for your leg of mutton has seen better days too.

Quite a new system of portraiture is possible with this stand—a system which will be of great usefulness in dealing with the refractory baby. I wanted to show you the picture of a baby in its cradle, but no one would lend me one. I had to be content with one of larger growth, and here is the result, which I call "Laughing Eyes." It is certain that a child taken in this fashion lying down is far more at her or his ease, and much more comfortable than if sitting or standing, screwed up in a head-rest. The body is at absolute repose, and repose of the features follow as a matter of course.

I have thus far dealt with the representation of opaque objects. You shall now see what the apparatus can do in another way, by a different arrangement of its parts, and to make the matter clear I must show you another diagram of the stand. The camera remains in situ, so does the glass platform upon which the object to be photographed is placed. But there are two additions, the one being a blind to shut off all

light from the upper surface of the platform, and the other a mirror to reflect the skylight upwards. By placing a negative upon the glass platform a reduced or enlarged transparency in the form of a lantern slide or any other form can be obtained more easily than by any other plan that I am aware of. Such a negative may be of glass, or if a limp rollable film, it can readily be secured by pennies at its corners. It lies flat and at rest and it has no tendency to slip. I need hardly point out how easy it is under such conditions to put a sky in your picture from a separate negative; and in thus manipulating your negative or negatives you have the immense advantage of handling them as it were upon a table. Many persons shrink altogether from combining negatives for reduction in the camera, simply because the work involves so much dodging and trouble. Here all trouble is eliminated. With a few pieces of roughly cut paper you can shield landscape and cloud negative alternately and secure a fine result.

One more application of this new form of apparatus let me show you. I am using it for the purpose of book or newspaper illustrations, when such illustrations are taken from photographs and have to be translated into line so as to meet the needs of the printing press. Here is the arrangement. The glass platform is covered with a drawing-board, and upon it the draughtsman places the cardboard upon which his sketch is to be made. The photograph to be copied is in the form of a transparency, and its image is thrown down by means of a sloping mirror attached to the lantern lens hood. Here is a drawing very rapidly made in this manner.

It is always advisable to take with the proverbial grain of salt the state-

ment of a parent with regard to the excellencies of his child. But I venture to anticipate that this infant of mine will prove very acceptable in various relations. Remember that it can be kept ready for instant use in the corner of an ordinary sitting room. Make it, if you like, in cabinet form, or leave it a mere skeleton such as I have shown you, and cover its nakedness with drapery such as concealed the much-dreaded terrestrial globe of our childhood's days. Every medical school should possess an apparatus of the kind, so that the pathological preparations of fleeting kind can be photographed before the inevitable change occurs. I have already shown you that a museum can by its aid make a pictorial record of the contents of its cases. Libraries can hardly afford to neglect such an aid to facsimile reproductions; and each law court and police office should certainly possess one. Indeed, the applications of this form of stand are manifold.

I have now told you, as the title of my paper promised, about a neglected field of photography, and you now see what I mean. The microscopist has in some cases adopted the vertical position for taking photo-micrographs, and possibly it has only been neglected by the ordinary photographer because the means of employing it were not ready to his hand. I claim originality for the use of a transparent platform and a mirror in conjunction with a camera held vertically. I may add that my friend, Mr. Dallmeyer, has on many points given me the benefit of his advice, and his name is joined in mine in the patent which is now being taken out with regard to the apparatus which I have had the honor to describe to you this evening.

It has been said that the inventor of

the sewing-machine taught mankind that we had for centuries been threading our needles at the wrong end. I cannot go so far as to say that we have all been wrong in keeping our cameras in the horizontal position, but I will say that there are innumerable cases where the vertical one is advantageous, and this thought has given me the excuse for calling your attention to what I consider a neglected field of photography.

### PHOTOGRAPHERS AT HOME AND ABROAD.

[Read before the P. A. of A., at St. Louis, by B. A. L. BOWERSOX.]

This will not be a treatise on Ethnology, but simply delineating a few characteristics of prominent and well-known photographers at home and abroad. Time and space does not permit me to go into details, so will simply give you in as concise a manner as possible a short sketch of the lives of some of the oldest and well-known photographers. The lives of successful men are always full of interest to me, and I always receive instruction and encouragement by perusing the lives of such men as are known to have made their mark in any known profession.

In my earliest days I have heard of Carl Wunder, of Hanover, Germany. His productions have made him a name; he has been honored and elevated among his fellows. His portrait work at present, however, has an old style about it, which makes him less popular among his former customers, and he allows some of his best trade to slip away to some of the younger and more progressive competitors. His landscapes, however, cannot be beaten by anyone.

Who has not seen some of Scharwechter's creations, but to admire them. He is an artistic poser, making the best of the subject at hand. In fact, you wonder how he possibly could make so much out of the material at hand. At last year's Ohio Convention one of this artist's pictures was placed on the easel for criticism. It was examined, discussed and re-examined by critics, but not criticized. That picture I have in my possession, and value it very highly. And yet you might be surprised to know that his patrons must climb four flights of stairs before they come to his reception room, and then they pay eight dollars for a dozen cabinets on albumen paper, and ten dollars for a dozen on platinum.

There is another photographer in Germany who has taken prizes in America—Mr. Frederick Mueller, of Munich. He is a very busy man, always on a run, never too tired to try anything new in the profession. He is quite a prize winner, having won a large gold medal in his own country in 1887; in 1883 at Coblenz, St. Louis and Frankfurt the same year; 1886 at Stuttgart, and London in 1887; Boston and Melbourne in 1888; Vienna in 1890, and Amsterdam and Dresden in 1891. In 1892 I was present at the Convention at Wiesbaden where he won a silver cup for the best pictures on Mignon paper. Mr. Mueller has in use in his atelier a peculiarly constructed camera. It is made like a stereoscopic instrument, having two lenses, but only one is used to expose the plate, while the other is used for focusing only. The plate is placed in position and the slide drawn, then the image is focused with the other lens. The operator

can take the subjects while they are wholly unconscious of the fact, thereby obtaining an unassumed and natural expression. Some of you enterprising, push and go-ahead photographers try this method and see what excellent results can be obtained. The letter head Mr. M. uses reads like:

Photographische Anstalt,  
von Freedr. Mueller,  
Herzogle Bayer, Hofphotograph.  
9 Ameline Strasse,  
Gegeneuber dem Resturant Kunstler-  
heim, Munchen.

Another of Germany's progressive prize winners is Fritz Eilander, of Cologne. This gentleman is not behind his German brethren in portraiture. He also won first prizes in Berlin at the German Photographers' Association in 1884; also New York in 1885; London, 1886; Florence, 1888, and Melbourne, 1889. Mr. Eilander's plan of a skylight for general use may be of interest. His light is constructed in three separate sections. This he claims the best light for general use.

Europe, as well as America has a number of distinguished photographers. Time and space will not permit to dwell upon the merits of such men as Nadar, of Paris; Wonder Wyde, of London; Lafayette of Dublin, and Warnake of Glasgow. The last-named gentleman is as well-informed in business principles as in art. Mr. W. was receiving twenty-eight shillings for cabinets, when news reached him that Lafayette, of Dublin, was going to open an establishment in his city. Now, what did he do? Make cabinets for ten shillings a dozen to drive the enemy from the field? No, he raised his price to thirty-six shillings, or nine dollars per dozen,

instead of lowering his price, as is customary with us, and his explanation for his actions was this: "That a certain class of people always prefer to go where the highest price is charged for the best work." He raised his price to a point where his competitor could not very well raise him one shilling and secure his trade.

Now, let us retrace our steps homeward, and see if we have not some who have done as much or more to raise our beloved art—some would say profession—to the high standard to which it has been raised.

Mr. N. Sarony, of New York, has the credit of being one of the first to create a revolution in the photo art by his poisoning machine, which he exhibited and explained to the profession personally, thereby creating a desire in the breasts of American photographers for higher art. And to the genius and example of Mr. S. is ascribed the credit to the enviable position now reached by American photography. I would refer my respectable audience to the January number of 1893 of *Wilson's Photographic Magazine* for a full and interesting biography of the life of this distinguished and honored American photographer.

If you had been in New York on the morning of the 14th of October, 1853, (not 1492, when America was discovered), you would doubtless have heard the bells ringing and the glad news heralded that "unto us a son is born, unto us a prince is given, who shall lead his (photographic) people, and his name was not called wonderful counselor," but B. I. Falk. This name is not wonderful, but his productions *are* truly wonderful. Mr. Falk, after finishing his education by

graduating from the College of the City of New York took up crayon drawing. Being naturally of an investigating turn of mind he interested himself in scientific studies. After making crayons for five years he enlarged his studio into a photograph gallery. In 1881 he moved to Broadway, where the business grew rapidly, developing largely in the line of portraits of celebrities. In 1883 Mr. Falk was completely successful in producing the first electric light stage photographs, where a large volume of electric light was used. This took place at midnight, May 1st, 1883, the scene being laid in a play called "A Russian Honeymoon." Over thirty persons figured in the scene. A rectilinear lens was used, and full time pictures produced in six seconds. In 1892 Mr. Falk moved into his present quarters at 13 and 15 West Twenty-fourth street.

In portrait work it is the aim of Mr. Falk to secure simplicity of treatment, and bringing to the surface the best in the subject at hand, This applies also to professional work, in which picturesqueness and striking effects are generally desirable. Mr. Falk says: "I name expression, posing and lighting in order as they appear to be most important. The technique of the profession being absolutely under the control of the operator since the introduction of the dry plates, there is no excuse for any but perfect photographic results. I have always made my price high enough, so that I did not have to consider the cost of material while doing my work." He thinks the camera in proper hands is, in many ways, a finer art tool to-day than the chisel and brush, although, like them, it has its

limitations. In the past six or seven years Mr. Falk has been engaged in a bitter warfare against all sorts of pirates who prey upon the photographers' creations. To do this it was necessary to copyright thousands of photographs. The sweeping decisions that have been rendered in the United States courts in a number of cases have raised the dignity of our profession in making our rights respected where formerly they were entirely ignored. This credit is due Mr. Falk, for he has spent many dollars in defense of his and our rights. So we say, "honor to whom honor is due."

Still another of the honored of our ranks is the able and indomitable F. Gutekunst, of Philadelphia. Who has not seen productions from this master in photography? Mr. G. in his early days was engaged in the drug business, but being of an investigating turn of mind he commenced to experiment in Daguerro and ambrotypes, and he modestly says "his friends really thought they had merit." So he was induced to leave the drugs and make faces, in which occupation he, with a few others, have succeeded admirably. It is due to one of his excellent pictures that I attribute a great deal for the little success, if any, I have attained. When well-nigh discouraged, working for \$3.50 a week, out of which had to come my board and clothing, I saw one of his masterpieces in the *Philadelphia Photographer*, now *Wilson's Photographic Magazine*. This was in 1878. It appeared like the star to the shepherds, and was to me like an oasis in a desert. If such pictures, I thought, can be made with a camera, I take courage, and press forward

toward the prize of the high calling to which photography has been elevated.

In all these years of success our friend has not lost an interest in those who have not attained the topmost and, not like the haughty despot, after reaching the topmost round of the ladder, turns his back, scorning the base degrees by which he ascended. After a person comes to a point in life where his productions seem perfect, and there is nothing more to learn, the usefulness of that life has reached its zenith.

Last, but not least: Let me call your attention to one, who, by his unobtrusive acts and productions has kept in advance of the progress photography has made. Always in favor of conventions, and that they should be carried on for the benefit and advancement of its members. The subject of our sketch, Mr. James Landy, was born in New York, and commenced his photographic career in 1850. He continued his work there until 1863, when he removed to Cincinnati, where he has done a prosperous business ever since. He has from time to time produced pictures that illustrated various subjects that have brought him honor and reputation. Mr. Landy won the Blair Cup, besides medals at home and abroad. Mr. Landy's work is bold, and yet full of detail, delineating the subject as well as the artist in the same picture.

In reply to what he considers essentials to success Mr. L. says: That to succeed in anything, your heart must be in your work; be sincere and conscientious in all you do; give all your time and thought to whatever you are engaged in; read, and become

familiar with the work of those who have made their mark. Always keep up the standard of your work, and compensation will surely follow."

Mr. Landy is in favor of and thinks that business methods should be more discussed at our conventions, rather than processes. This has always been a desire of mine to know more about business, how to conduct a business on successful principles. This reminds me of the man who said, "It is no disgrace to be poor, but very inconvenient."

One more word in closing to the young Push and Progress of this Association—Let us always work for the maintenance of our Association. Let us all say, "*vive la Association.*" Give of our time, talent and money, if need be, and raise it to the standard it should be. Think not, young man, because I have failed to mention your name among the honored, that I fail to appreciate your work and devotion to the cause. It is not that when you have been plodding along for fifty years, or more, some one may write a much better and abler article on your success and abilities, but remember Pope says:

"A little learning is a dangerous thing,  
 Drink deep or taste not the Pierian Spring:  
 These shallow draughts intoxicate the brain,  
 And drinking largely sobers us again.  
 Whoever thinks a faultless piece to see,  
 Thinks what never was, nor is, nor e'er shall  
 be."

### THE CARBON PROCESS.

E. W. NEWCOMBE.

[A demonstration given before the Society of Amateur Photographers of New York.]

Although it is now nearly fifty years since Poitevin discovered the first principles of the carbon process, *i.e.*, that vegetable matter treated with bichrom-

ate of potash became insoluble when acted upon by light, and although the process is now at a high stage of perfection it is but little used in this country. Almost everyone seems to have the impression that the process is a difficult one that requires experience, great pains and an elaborate outfit. It is to disprove that belief that I am before you to-night. Some of your members inquired if it would be advisable to attempt to give a demonstration of the process during the heated term as it seemed natural to them that a gelatine paper would not work satisfactorily during great heat. To this query I reply that the process is quite as successfully worked in hot as in cold weather and I would state that the carbon tissue to be used to-night was sensitized June 11th, which was said to be the hottest in many years—90° in shade.

The few who know how to make carbons are really to blame for the erroneous impression current that the process is difficult as it is to their very decided advantage to keep all they know to themselves for business reasons that are more easily understood than countenanced.

The only difficulty worth mentioning has been that the supplies have heretofore been imported and were rather unsaleable, hence not fresh, also that they were more suitable for the climate they were made in than America, especially after a slow sea voyage. For some five years we have been at work on carbon tissue and transfer papers which should fully meet all the requirements in this country, and we are making here now tissue and materials that will work without a hitch.

Realizing the superior beauty and permanence of carbon we have steadily, in face of much discouragement, ad-

hered to its merit above all other printing processes and now it seems the tide has turned in its favor at last and people are displaying curiosity and interest in the process.

Before developing the prints I have here, I will outline the part that has not been done before you. First: sensitizing the tissue; this is done by immersing sheets of tissue in water, 100 oz., bichromate of potash, 3 oz., and leaving them in about five minutes. The tray containing the sensitizer is set in a pan of cracked ice in summer and is kept at about 50 degrees, 5 degrees either way will do no harm. The sheets are then taken out and laid face down on a plate of glass or rubber and squeegeed to expel surplus bichromate solution, then removed and hung by clips to dry in a dark room of comfortable temperature where they will dry in three to five hours. Carbon workers differ in the time they think it proper to dry in, one says two hours is just right, another says six or seven. I simply advise avoiding extremes and using individual taste after studying results of various experiments. There is every possible latitude in the tissue made here and slight mistakes will not do any harm.

The paper having been sensitized and dried it is ready to print and should be used the next day for best results, although it will work fairly well for several days, still in my experience it works the most easily and freely when fresh.

In printing, no image is visible and this fact has deterred many from trying the process as all the available literature on the subject afforded but scant information as to how it was accomplished, giving divers and sundry accounts of actinometers, tints and other devices for determining how long

to print. We devised the very simple scheme of using a register made as follows. Upon a 4x5 glass, paste a strip of white tissue an inch wide, over this, from lower end, paste a similar strip a half inch shorter, and so on until a regularly graduated series of ten tints, each one darker than its predecessor is produced. These tints are then numbered in opaque ink or color.

Now to determine how long to print, both the negative to be printed and the tinter are set in the sun each with a bit of sensitized paper (albumen or Ilo are good) in the frames. When the negative is printed to just the right depth stop the printing and look at the register or tinter and note the last number visible on the strip of paper under the tints, that number will be found about right and may be marked on one edge of the negative as a guide to printing it in carbon, for no matter what the weather may be the tint will always be a constant factor. The carbon is then put in the frame which must have in it a glass, bound about 3-16 inch all around with black paper (called a safe edge) to keep the edges of the tissue soluble and facilitate subsequent operations and then printed to its tint number. After studying about ten grades of negatives on printing out paper with the tinter you will have become accustomed to it and looking at a negative you will at once decide how many tints to print it to, and get it right every time. No matter how questionable this method may sound to you, I can assure you that it is vastly easier than it looks (or sounds) and is employed by our friends who are beginning with great success.

The print having been made we have only to squeegee it on either flexible



support or glass coated with wax solution for double transfer, or directly on single transfer paper, pour on some hot water, strip off the paper and wash away the part of the pigment that we do not want as I shall now show you.

The first one we will make by single transfer, the quickest method, but giving a reversed print not objectionable in portraits and certain landscapes. I soak the print and a piece of single transfer paper (paper coated with partially insoluble gelatine) in cold water till both are limp, squeegee them together face to face and give gentle pressure a few moments. Now placing them in a tray I pour hot water on, you notice the pigment soon begins to ooze out from the edges, the backing can now be pulled off leaving the pigment on the single transfer paper. I now rock the tray until all surplus pigment is washed away when it is rinsed in cold water and hung to dry. If it had been over printed it could have been saved by using very hot water which would wash away more pigment, or if a high light was not white enough I could, as you see, direct a stream of hot water on that spot by holding the graduate a little higher and thus give the print local treatment.

Now, to make prints by double transfer one simply changes the temporary support. The same kind of print is used but in order to prevent reversal of the image a double transfer is made. The print is soaked to limpness as before and is squeegeed either on waxed paper (called temporary support) or glass covered with a solution of wax. If transfer is to be made on watch crystals or other solid surfaces the waxed paper is used, otherwise the glass is the cheapest. I now squeegee the print on a waxed glass, give a few

moments pressure and then pour on hot water as before, remove the paper backing and wash away what pigment I do not want. Now, soaking a piece of double transfer paper (paper coated with softer and quite sticky gelatine) to limpness in the warm water used for developing, I apply it to the print and smooth it into contact, put it under pressure between blotters a few moments and set it on a rack to dry three or four hours, then by trimming the print before removing from the glass it either peels off or will readily yield if a knife blade be used to start it. This print is non-reversed and is no more trouble to make as you see than single transfer but takes longer to finish as the drying takes time. Double transfer paper may be had either rough or glossy as may be desired.

If it is desired to transfer on to cloth, the cloth must first be sized, or if you wish to transfer on to metal—a watch case, spoon or a cup—the surface must first be prepared with a weak solution of gelatine.

The carbon process is also the very best in the world for lantern slides, a specially fine pigment being used.

I would like to call your attention to some portraits in red and some landscapes in sea green and sepia that I have here. Some of them are from negatives that never pleased me in platinum or other papers, but whose beauty is now fully brought out by using a color, and in carbon work one has an almost unlimited choice of colors, so that printed in a suitable tint and mounted on the right kind of card one gets in carbon the best results possible from the negative. In conversing with many members of this society I have heard nothing said against the process (all admit it the best) except its difficulty, and I sincerely trust that

this demonstration may help to dissipate that idea and that you will all agree with me that carbon is the easiest, cheapest, most beautiful and undoubtedly permanent process extant, I thank you for your kind attention.

#### LETTERS TO THE EDITOR.

*To the Editor:*

SIR,—I am pleased to learn that there is at present a tendency among the photographic fraternity to put the photo business on a paying basis. Consequently the question arises as to the best mode of accomplishing that end. Now I would suggest that the Executive Committee of the Canadian (Photo) Association take the matter in hand and issue circulars to every professional photographer in the Dominion, enquiring if they would be willing to abide by a minimum scale of prices that may be adopted at the coming convention in Toronto, binding themselves under a bond of \$100 to strictly abide by the tariff of the Convention, on the conditions that in cities and towns where there are more than one photographer, they would not be allowed the privilege of the Canadian Photographic Association's tariff unless they were all unanimous to adopt it.

A special meeting of the Executive Committee should be held as soon as possible to issue the above circulars so that they could be returned signed by those in favor of the plan to enable the Executive committee to report at the Convention.

The above is only a brief outline of a workable plan that would be alike beneficial to the photographer and his patrons, enabling the former to produce a vastly superior class of work than is produced at the present time, and that would be fully appreciated by the latter,

as I am satisfied that the majority of photographers are not keeping pace with the public taste, as cheapness has long since ceased to be a virtue with lovers of beauty in art.

One advantage of the above plan is that it can be adopted in sections of the Dominion where photographers are agreeable to adopt it.

I would like to have this or some other better scheme thoroughly ventilated in your valuable JOURNAL, so that something permanent may be accomplished at the coming convention in regard to the elevation of the photographic art in the Dominion.

I remain yours,

WM. CRAIG.

Owen Sound.

*To the Editor:*

In reply to Mr. Simpson's article concerning prices and classifying photographers, I think it would be a first-class step, but I go further—I think employees ought to be classified, and be able to show a certificate, whether for general workmanship or any one branch of photography, being 1st, 2nd or 3rd class. Whereas then it would be to the advantage of the employee as well as the employer to forward his work to the so-called P.A.C. and receive his certificate and have it hanging in his studio, or the employee to be able to show what class of work he is able to accomplish.

There are too many of these cheap Johns, so-called photographers (by themselves) doing nothing but sloppy work and cutting prices. It is true they can expose a negative and not put it upside down in the printing frame, but that is about the extent of their knowledge.

They know no more about posing and lighting than a boy with six

month's experience. Still they are, in the eyes of the public, in the same rank as a first class photographer and get rid of their 5th class work at half price and are satisfied. The photographers of Canada cannot get up anything too soon, as photography has come to such a pitch that something ought to be done.

Concerning prices, in our town, they are not so much out of the way. In December last we raised our prices and got out a printed list and had all the photographers to sign it, but there are always some who will not stick to them. For bust cabinets we get from \$3.50 to \$5.00 per doz., 8x10 \$9.00, 11x14 \$15.00, etc.

Now if photographers were classified and any cheap John wished to cut prices, the higher class could prove to the public the former's standing in the P.A.C.

I say, let this be a strong feature in the Photograph Convention, to be held shortly. Thanking you Mr. Editor for your valuable space.

Respectfully,

H. A. HUBER, Berlin.

#### BOOKS AND PICTURES RECEIVED.

The "Stereoscope and Stereoscopic Photography," published by Percy Lund & Co., Bradford, Eng., from a translation by Matthew Surface, editor of the "Practical Photography," from the French of F. Drouin. This is a most interesting and instructive work on stereoscopic photography, a branch of the art that is now being actively revived. The book now before us is profusely illustrated and explains fully the principles of stereoscopic photography. It is the best work of the kind that has been published, and should be in the hands of all who are

interested in this class of photography. The price in stiff board cover is fifty cents.

"Scribner's Magazine" for August is a Fiction Number, as has been the custom for seven years. It contains six complete short stories by well-known writers. All these stories are distinguished by an individuality and delicate fancy that make them of unusual quality, even for the high standard of short fiction in American magazines. Mr. Bunner, in "French for a Fortnight," describes the adventures which befel a strict clergyman while living with a French family on the Bronx, near New York; Mr. Robertson's "She and Journalism" is a love story that ends right; Mr. Shelton, in "The Missing Evidence in the Case of the People versus Dangerking," tells an old-fashioned detective story of the most exciting kind; Octave Uzanne's "The End of Books" is a peep into the future, when books and newspapers will be furnished by the phonograph instead of type; "An Undiscovered Murder." is a tale of real imagination; while the element of simple pathos is furnished in the little sketch, "Awaiting Judgment." The fiction is beautifully illustrated. In addition to the short fiction there is an amusing instalment of George W. Cable's serial story, "John March, Southerner."

"Newport" is the subject of an elaborately illustrated article written by W. C. Brownell.

One of the most amusing of Octave Thanet's sketches of American types is "The People that We Serve," with a series of humorous pictures.

This month's frontispiece "The Poet with the Mandolin," by Carolus Duran, was one of the features of this year's Salon.

A literary feature of great interest is a batch of letters from James Russell Lowell to Poe, written when the former was about twenty-five years of age and was editing the *Pioneer*.

The number contains only one poem, a ballad by C. G. D. Roberts, with four very graceful illustrations.

We are pleased to acknowledge the receipt of sample of work from the studio of Miss Kate Leary of St. Mary's. The work, especially when considered as the entire production of a young lady, is most excellent. A group of young ladies, all in white, from a large plate, is well handled, the posing being graceful and the white drapery showing good toning and a good knowledge of development and printing. Perhaps the best of the work sent us, is a large print of Miss Nora Clench, the noted violinist, which is artistically and technically quite the best picture of Miss Clench that we have seen, and shows Miss Leary to be fully capable of keeping up the reputation of our lady photographers. The prints are handsomely mounted on heavy beveled boards in harmony with the general excellence of the work.

#### OUR NOTICE BOARD.

Mr. W. N. Johnson, a well known photographer of Toronto, has bought out the gallery at 147 Yonge St., formerly occupied by J. C. Walker and lately by Mr. Westlake, and proposes to make it one of the most popular studios in the city. Mr. Embree has returned to Mr. Johnson from Hamilton, and will assist in the operating, etc. Nothing but the best of work will be turned out and with plenty of "the needful" to back him up, Mr. Johnson should build up a successful business in his new stand.

New England Lantern Slide Exchange.  
Providence, R.I., July 26th, 1894.

MR. JOHN CARBUTT, Dear Sir:—  
Having recorded the different makes of Lantern Slide Plates which appeared in the New England Exchange during the past year, I thought it might interest you to know that out of 598 named plates, 509 are of your make, showing the popularity of your Lantern Slide Plates throughout New England.

Very truly yours,

R. Clinton Fuller, Sec'y.

The above letter shows how greatly are these good plates appreciated.

The first edition of "The Junior Photographer," a magazine recently published by Messrs. Percy Lund & Co., was exhausted immediately after publication, and a second edition has since been printed. This firm have several interesting books in the press, among which may be mentioned a manual on half-tone engraving, and an elegant brochure entitled, "Snap Shot Photography, or the Pleasures of Hand Camera Work," by the well-known amateur, Mr. Martin J. Harding, who will illustrate the book with reproductions from his own photographs.

To make and sell 33,000 lenses certainly looks formidable, but when we consider that the well-known American opticians, Bausch & Lomb Optical Co., have accomplished this in the comparatively short time in which they have undertaken to produce photographic lenses in connection with their other optical productions, it is certainly a creditable achievement and speaks well for the quality of work which can create such a demand. We note in their new catalogue, that in addition to the six series of the Zeiss Anastigmat lenses, of which they are the sole American licensees, they have added a new one

designated Series 11a, having a speed of F8, which with the Series 111a, is destined to become the outdoor lense par excellence. These lenses are now so generally conceded to stand unapproached in the various qualities that they possess, that it seems unnecessary to say aught in their favor. The American prices have been materially reduced so that the result will be that they will be enjoyed by others who had been deterred from doing so from economical motives, and their popularity will be very considerably enhanced.

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**CRAMER'S EXHIBIT AT COLUMBUS.**—  
 On entering the main hall the first object of interest that caught the eye of the visitor, was the tastefully arranged exhibit of the Cramer Dry Plate Works which occupied both sides of a screen thirty-five feet in length. The exhibit consisted of the pictures sent to St. Louis for competition in the Cramer Prize Contest. On the side facing the door were twelve, 25x30 flash lights made by Jones & Lotz of San Francisco and a collection of choice views from Jackson of Denver; both of these exhibits were made on Cramer Isochromatic Plates. Hanging just above these were a series of twelve unique pictures from Baker's Art Gallery, Columbus, each figure being posed with a letter of the alphabet and arranged to read "Cramer Plates." On the opposite side of the screen was a marvelous exhibit of photography in all its branches; and it would seem that one could find pictures representing almost every eminent photographer of the United States. The popularity of the Cramer Plate in Ohio was clearly shown by the number of exhibits by prominent men of that state, such as Bellsmith of Cincinnati, the President of the P.A. of O., Mr. Bowersox the

Secretary, Landy and Core of Cincinnati, Pieffer & Baecer, Luehrs of Cleveland, Lewis, Butler, Sperry of Toledo, Barnum of Springfield, Appleton of Dayton, Brenner of Bucyrus, Beem of Greenville, Hume, Van De Grift of Lima, Mowery of Ashland, Gier of Elyria. Among Columbus photographers exhibiting here, were noticed fine displays from Urlin & Pfeifer, and Mulligan Bros. It will be impossible from memory to recall the names of all the prominent photographers represented here, but we have very pleasant recollections of the fine exhibits made by S. L. Stein, D. R. Coover, Wm. Root and Morrison, Chicago, Dana, New York; McDonald, Albany, N.Y.; Arthur & Philbric, Detroit; Guerin, Strauss, Rosch of St. Louis, Uhlman of St. Joseph, Steckel of Los Angeles, Rosch, White Plains, N.Y.; Cornell & Saunders, Rochester. Mr. Cramer accompanied by his genial wife and family were in attendance and their popularity was made manifest by the warm reception accorded them. The company was also represented by George T. Bassett and J. J. Sheets.

#### COMING EVENTS.

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 THE annual convention of the Photographic Association of Canada, at Toronto, Oct. 30th and Nov. 1st and 2nd. A. M. Cunningham, Hamilton, President. E. Poole, St. Catharines, Secretary.

THE Thirty-ninth annual exhibition of the Photographic Society of Great Britain will be inaugurated by a *Conversazione* on Saturday the 22nd of September, 1894. It will remain open daily (Sundays excepted) from Monday, the 24th of September, until Wednesday, the 14th of November. Admission (from 10 a.m. till 5 p.m.), One Shilling.

It will also be open on Monday, Wednesday and Saturday evenings, when lantern slides will be shown; admission (from 7 to 10 p.m.), Sixpence. Members have free admission at any time. They may receive twenty day and ten evening tickets for their friends, and can purchase additional tickets at half-price. Members of Affiliated Societies can purchase tickets at half-price of their respective Secretaries. Medals will be placed at the disposal of Judges for the artistic, scientific, and technical excellence of photographs, lantern slides, and transparencies, and for apparatus. Exhibitors who desire to do so may state whether they wish their exhibits to go before the art or the technical Judges, or both. Foreign exhibitors are invited to contribute. The Society will pay the carriage of photographs on the return journey, and provide frames or portfolios during the Exhibition for approved photographs. There will be no charge for wall space. Blank entry forms and any further information respecting the Exhibition, also nomination form for Membership, can be obtained from the Assistant-Secretary of the Society, 50 Great Russell Street, London, W.C., England.

THE Photographic Salon, 1894 (second year), will be held at the Dudley Gallery (Egyptian Hall), Piccadilly, London, W., England, from October 1st to November 4th, 1894. The aim of the Committee is to exhibit only that class of work in Pictorial Photography in which there is distinct evidence of personal artistic feeling and execution. Careful consideration will be given to all pictures entered for exhibition, and a selection of works of pictorial merit made by a Committee. Pictures which have already been publicly exhibited in

London will not be accepted. No awards are offered, and no charge made to exhibitors. Arrangements will be made for the sale of pictures, if desired, and a commission of 15% will be charged on sales effected. All correspondence relating to Entry forms and to the packing, carriage, delivery or return of exhibits is to be addressed to the Agents, Messrs. Polak & Co. 63 Wardour Street, London, W.

**PRACTICAL FORMULÆ AND USEFUL HINTS.**

*Photographic Work* says: we are often asked as to the best black for wood, and without much hesitation we say that the intense black color which cabinet-makers ordinarily obtain by moistening the wood with diluted sulphuric acid and gently heating, may be regarded as the purest and best black obtainable—the following mixture answers well:

Sulphuric acid..... 1 volume  
 Water..... 8 "  
 When cold, add sugar in the proportion of 1 oz. to each 10 fluid ounces."

"It sometimes happens," says Anthony's Bulletin, "that backgrounds, especially bust grounds on stretchers, become indented and otherwise marked by reason of head rests or other accessories being accidentally or carelessly placed too near them. Such marks may be removed by laying the background nearly flat and sprinkling with water from a can fitted with a fine spraying nozzle, the ground becomes limp while wet, but, when dry, regains its stiffness, all marks being obliterated."

For short and under exposure the following developer can be used with good results to bring out all possible detail, using Pyro afterwards if needed, to secure density.

Amidol..... 20 grains  
 Sulphate of soda..... 40 "  
 Bromide Potassium (10 per cent).... 10 drops  
 Water..... 5 ounces  
 Mix at time of using.



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 MINNEAPOLIS CAMERA CLUB.

The Minneapolis Camera Club exhibited the first set of "Summer Competition" photographs, (Portrait and Hand Camera Work), at the club rooms on Wednesday evening, July 11th. A large number were present.

In the Club Rooms, at 8 p.m. of Wednesday, August 8th, 1894, were shown the pictures entered in the third class of Summer Competition (Instantaneous Work, Showing Motion).

### CALIFORNIA CAMERA CLUB.

The California Camera Club celebrated an anniversary Friday, July 20th. It was the fiftieth regular monthly free lantern slide exhibition given by the Club. The subject was Hawaii, the Paradise of the Pacific, and the large hall, seating fifteen hundred people was so well filled that standing room was hard to find. On this occasion an innovation was made; For the first time in the history of the Club the lecturer was a lady, Mrs. M. L. Gans. She had spent several months in the Islands, and her talk was very different from the usual written to order lecture, being chiefly a running account of the habits and customs of the people, and of the striking and peculiar character of the Island scenery. Mrs. Gans possesses a clear and distinct enunciation, and as the slides were well selected and interesting, she held the attention of the audience till the close of the lecture. During two intermissions vocal selections were given.

The new gallery annex having approached completion, a house warming will be held on August 1st. "Agony" is advertised to begin at 8 p.m.

### EXHIBITION OF PHOTO-MECHANICAL PRINTS AND PRINTING PROCESSES.

The Society of Amateur Photographers of New York will hold an Exhibition of Photo-Mechanical Prints and Printing Processes at the Society Rooms, Numbers 111, 113 and 115 West 38th Street, New York, from the 26th November to the 8th December, 1894. The Exhibition will be open to all the world and prints from plates made by any process in which Photography is employed as well as the plates and every-

thing used in the process may be exhibited. The Society will endeavor to make the history of Photo-Mechanical Printing one of the features of the Exhibition and will be glad to show prints or apparatus made or used when Photo-Mechanical Printing was a new thing and prints or apparatus made by or used in processes which are not employed at the present time, and, in fact everything showing the development and progress of Photo-Mechanical Printing. Another feature of the Exhibition will be the display of plates and prints in their progressive stages.

During the Exhibition, demonstrations of Photo-Mechanical Printing will be given and papers on matters connected with the art will be read.

There will not be any charge for wall or floor space. Prints may be framed or unframed at the option of the exhibitor. No entry form will be required, but exhibitors of prints are requested to state on blanks which will be furnished by the Society, the title of the picture; the name of the exhibitor; the process by which the picture was made; the price, if it is for sale; and if the exhibitor wishes, a brief account of the print or process. In case of exhibits other than prints exhibitors are requested to give on the blanks a brief account of the exhibit. The Society will undertake the sale of prints exhibited and will charge a commission of ten per cent. on the price.

A committee of experts to examine and report upon the exhibits will be appointed. The report of the committee will be printed and a copy will be sent to each exhibitor.

The Society reserves the right to reject the whole or any portion of any exhibit offered.

All prints, etc., intended for the exhibition must be delivered at the Society Rooms, carriage prepaid, on or before the 12th November, 1894. They should be addressed to

ROBERT A. B. DAYTON,

The Society of Amateur Photographers of New York,  
111-115 West 38th Street, New York.

Prints, etc., intended for the Exhibition coming from abroad, if mailable, should be sent by post. The attention of foreign exhibitors is respectfully called to the fact that photographs and photo-mechanical prints when imported into the United States are subject to a customs duty of 25 per cent. *ad valorem* and that the foreign express companies make a charge for brokers' fees and delivery in addition to the charge

for transporting goods to this country. The Society does not undertake to pay these duties and charges and will be obliged to decline to receive exhibits unless all duties and charges are paid by the exhibitor. On articles valued at less than two dollars, sent by mail no duty is exacted.

If the number of European visitors warrant it, a European Agent to collect and forward exhibits will be appointed and intending exhibitors residing abroad are requested to notify the subscriber of their intention to exhibit as soon as possible so that they may be informed of the name and address of such agent.

At the close of the Exhibition the exhibits will be returned to the exhibitors at their expense.

Blanks to accompany prints and any information about the exhibition desired may be obtained by addressing

ROBERT A. B. DAYTON.

### CANADA'S GREAT FAIR FOR 1894.

The Toronto Industrial Exhibition, which is to be held from the 3rd to the 15th of September, will no doubt be the greatest fair of the present year, and from present indications it promises to excel all others, both in point of exhibits and in attendance of visitors. The grounds have been vastly improved since last year, and the space in all the buildings has been taken. A good programme of special attractions, both novel and interesting, will be provided as usual. Cheap excursions will as usual be run on all railways at rates in keeping with the times, and our readers cannot choose a better holiday trip than this offers. This great Fair has now become one of the best and most popular educational and entertainment enterprises on this continent, and attracts visitors each year, not only from all parts of the Dominion, but from the United States as well, and those who have never been there would be surprised at its magnitude and attractiveness, being almost like a World's Fair, only on a smaller scale. The exhibits of photography will be far more interesting than ever before.

### OUR SECOND COMPETITION.

#### \$400-IN PRIZES

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 prizes offered represent the latest achievements of the leading manufacturers of the day, and should make this competition one of the most interesting ever held in the photographic world.

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 Sept. 30th. "*Are you in it?*"

#### LANDSCAPES.

(With or without figures.)

CLASS A (5x7 or larger)—best set of three, 1st Prize: Bausch & Lomb 6½ x 8½ 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 "Stanley" Plates. 2nd Prize: 6 dozen "Stanley" Plates. 3rd Prize: 4 dozen "Stanley" Plates.

This will be the new "50 time" Stanley. The quality and speed of which is unsurpassed.

#### 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—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

## 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.*

**YELLOW STAINS.**—Place the negative for a few moments in the following bath:

Hydrochloric Acid.....2 drams  
Chrome Alum.....1 oz.  
Water.....20 oz.

This can be returned to bottle when used, as it keeps a long time.

**T. C.**—A full list of the prizes in the Photographic Classes of the Toronto Fair was published in our July number.

**FRED.**—Have written you full explanation of the process, it being too long to give in this column. Let us know how you succeed.

**A READER.**—Photograms received. No. 1 is very good indeed, in No. 2 the posing is faulty, the arm of man on the right being in a most unnatural position. No. 3 is a good piece of work spoiled by carelessness. You have allowed every eye to look straight into the lens. Formulae for developer you send is all right and should give you good results.

## 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 photogram.

**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 off 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 photograms will become the property of THE CANADIAN PHOTOGRAPHIC JOURNAL.