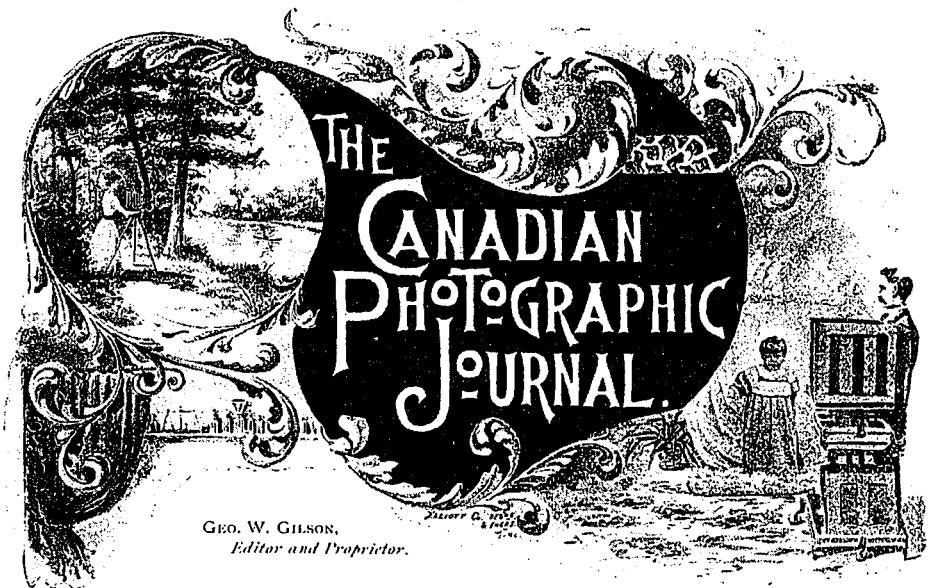




NEGATIVE BY  
HERBERT SIMPSON,  
TORONTO.

PRINTED ON  
AMERICAN "ARISTO" PAPER.

*STUDIO WORK.*



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

Address: P.O. Drawer 2602.  
 Office of Publication: 11 Jordan St., Toronto.

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

VOL. III. Toronto, October, 1894 No. 10.

## The - Canadian - Photographic - Journal

**Subscription Price.**—\$2.00 per year. \$1.00 for 6 months. Single copies 25c. 50c. per year extra on foreign subscriptions.

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

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

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

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

Address all communications to

**Canadian Photographic Journal**

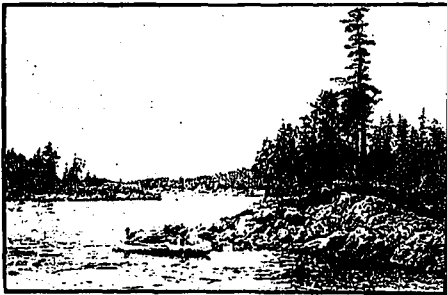
P.O. Drawer 2602 - - - Toronto.

## A PHOTO TRIP THROUGH THE CANADIAN ADIRONDACKS.

BY W. BULL.

Among the routes for summer tourist travel, opened up comparatively recently and which deserves to be widely known, is the round trip of Quebec to Quebec via Lake St. John and the Saguenay River. The boast of the Que. and L. St. John Ry. Co. that for scenic grandeur it stands unrivalled in North America, is no idle one, and the trip offers great inducements to the artist as well as to the sportsman or mere pleasure seeker. I propose in the following article to describe briefly the route, and writing for the edification of the camera man principally, must preface the description by saying, at the out-set, that although a very fine series of views may be made without leaving the

beaten path, some of the grandest can only be obtained by a little roughing, and also although the scenery all along is beautiful and in many places exceptionally so, yet the picture-maker will find it absolutely necessary to stop over a day or two at at least five places (unless he wishes to bring back nothing more than what Mr. H. P. Robinson calls topographical records), and not do the round trip in three days as it can be done and many do, losing in consequence some of the very finest scenery imaginable. Roughly, the route is triangular—Quebec, Lake St. John, and Tadousac at the mouth of the Saguenay, forming the apical



In the Discharge, Lake of St. John.

points—and the total distance just short of 500 miles. Making Quebec our headquarters, after a short hustle around to note points of photo advantage to be used on returning, we leave by the 8.30 train from the Que. and L. St. John Ry. station, and he must be fastidious who fails to find himself luxuriously comfortable in the company's fine cars. Standing on the end of the rear car, several pretty views may be had with a hand-camera as the train speeds along, notably at Lorette, the Yacques Cartier River, and Lake Sergent. The shutter should be set at a speed not slower than  $\frac{1}{50}$  sec. to avoid blurring owing to the

motion of the train, and if the view is taken broadside from the train,  $\frac{1}{100}$  of a sec. is the slowest speed I have found admissible for exposures from a fast moving car. The country up to St. Raymond, 36 miles, is fairly well settled and comparatively flat and uninteresting, but at St. Raymond one might stay over a day and get some pretty views around the village. There are several boarding houses at one dollar a day, where grub and accommodation are fair considering, but as there is such a feast of fine scenery coming I would hardly advise the stoppage. 58 miles up, Riviere a Pierre is reached, and 8 miles beyond—the Batiscan River. The railway track follows the bank of the river almost continuously for 30 miles, and the whole run is one glorious succession of river and mountain scenes. The river varies from 100 to 300 feet in width, and long, dark, deep reaches and pools shadowed by heavily wooded and precipitous bluffs 800 to 1500 feet high, alternate with foaming rapids and shallows, where the rushing waters swirl round and over great boulders of rock fallen into the stream from the heights above, and swinging round sharp bends and points crowded with graceful overhanging silver birches and maples, form a series of pictures that make the enthusiastic amateur fairly gasp. To get these views, however, is the hardest part of the whole trip. Unfortunately there is no recognized stopping place where one can stay over a day or two. The train does stop at three points along the river course, but these are merely stations formed by the club houses of fishing clubs or section men's cottages, or rather huts, and the former are only used as temporary stopping places by the members themselves, while the necessary conditions of ex-

istence are not to be found in the latter. The only plan I have found available and which I can recommend is the following: Enquire at the L. St. John Ry. station before leaving Quebec the days on which the mixed-train leaves Riviere a Pierre for Roberval (it does so three times a week, leaving at about 7.30 a.m.), start from Quebec the day previous, and getting off at Riviere a Pierre, spend the night there (there are two respectable boarding-

on foot to Miquick, distance about four miles. In these four miles will be found some six magnificent views, and timing one's work so as to arrive at Miquick in time to board the up express at 1 o'clock, proceed by this on the route. The train arrives at Lake Edward, 43 miles, at 1.30, stopping for half an hour for lunch for passengers proceeding to Roberval. There is a comfortable little hotel, two dollars a day, and two or three days spent



View on the Batuscan River at Miquick, from photo by W. Bull.

houses. A walk up the line during the afternoon will give several nice views), proceeding by the mixed-train the following morning. Ask to be put off about half way between the next station to Riviere a Pierre and the one beyond it, viz., half way between Laurentides and Miquick. Giving instructions to the baggage-man to take on the rest of the baggage to the next staying-over place, viz., Lake Edward or Roberval, alight from the train with camera and sticks and proceed

here in fair weather will afford a host of beautiful lake scenes, besides some very fine trout fishing. The trout of Lake Edward are famous for size and flavor, running up to five and six pounds, and an average of two to three pounds struck from a day's catch of say three dozen fish is quite frequent, and though they are seldom to be taken with the fly, may be hauled in freely by trolling or with bait. The lake is some 21 miles from end to end, but extremely irregular in shape, turn-

ing and twisting and running off into immense bays and inlets, and the rocky points and innumerable islands of every size, clothed with verdure and forest to the water's edge, will give the hand-camera plenty of exercise. A small steamer plies the lake every day and will tow one's boat from the hotel wharf to one of the several camps at the disposal of the visitors stopping at Mr. Baker's hotel, where, by prearrangement, one or more nights may be spent, camping out-fit and guides being obtainable from the hotel.

From Lake Edward to Roberval (Lake St. John) is a run of 78 miles, and though one is passing a continuous chain of lakes for many miles, with their delightful bits of water scenery, no stoppage is possible except to members of the various fishing clubs along the route. Once settled comfortably at Roberval hotel (three to five dollars a day), where every comfort that could be wished for may be found, at least three days hard work can be cut out. First there are the falls of the Quiatchouan River, six miles by road, a very pleasant drive and as fine a sight when there as may be had anywhere. The discharge waters of Lake Bouchette pour over a cliff 236 feet high and then rush along in mad haste through a narrow gorge cut in the limestone rock till they push themselves far out into Lake St. John, two miles distant from the falls, a long, deep blue line marking the junction of the lake and river water. The road from the hotel passes close to the shore of the lake and the mouth of the river, and half a dozen views may be had between here and the falls, beginning with a fine rapid and a charming old grist mill. A good second day's work will be found by crossing the lake (26 miles across), in the fine

steamer, the Mistassini, to the Island House and Grand Discharge. Here is a hotel run by the Roberval people on an island in the Discharge, where one may stay for lunch only and an afternoon spent in shooting some of the first rapids, returning by the steamer leaving about 4.30, or for several days. If time and means are at the disposal of the visitor he would do well to stay three days here. The scenery is superb and the excitement of shooting the rapids in a birch bark canoe, together with the splendid ouauaiche fishing to be had in these Discharge waters, especially towards the end of the season, will make it the most enjoyable part of one's trip. Guides and canoes are always to be had and are here an absolute necessity: the hire is one and a half dollars a day for each man and canoe. The correct thing really is to run the rapids from the Island House to Chicoutimi, where the Discharge empties into the Saguenay River and forms the head of it. The distance is 40 miles, and it takes two days to do it comfortably, giving time to take any number of photographs on the way. The scenery is simply indescribable, also one's feelings as the canoe arrives at the head of a mighty rapid and goes shooting down it at the rate of about 15 to 20 miles an hour, apparently to certain destruction, sometimes heading directly for a huge rock, jagged and ugly and a touch on which would mean certain death to all in the canoe, but the guides are splendid canoeemen, and just as the canoe seems on the point of a fatal collision a quick turn of the paddle swings the frail craft round and the next second the ugly mass is far behind and the voyager unaccustomed to such sport breathes freely again.

*(To be continued)*

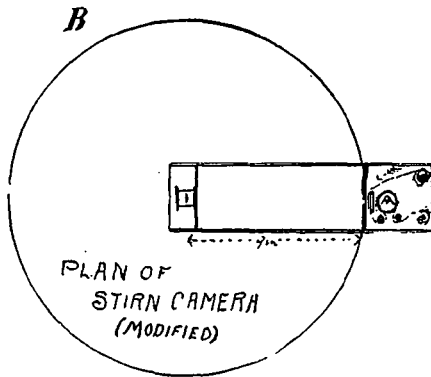
## PANORAMIC CAMERAS.

BY H. H. BUCKWALTER.

## THE STIRN CAMERA.

*(Concluded.)*

In this model camera, both the lens and film revolve and a full circle is possible. A circular base whose radius is exactly the focal length of the lens is first provided. In the case of a lens of nine inches focal length,



the diameter of the circle would be eighteen inches. For example five inch film will be used. This would give a negative  $5 \times 56\frac{1}{2}$  inches. The box carrying the lens is pivoted to the circular base, immediately under the diaphragm of lens, and moves freely on felt or velvet bearers glued to the bottom of box. The extension in front of the lens is to carry the pivot and its fastening. In exact focus of the lens, in the back of the camera, an "exposing board" is placed. This is a strip running from top to bottom, about  $1\frac{1}{2}$  inches wide and rounded on each side to permit the film to move across it easily. About one-eighth of an inch in front of this exposing board is the slit, 1-16 of an inch wide, through which the picture is taken. Just back of the exposing board is a roller about three

inches in diameter. The object of this roller is to move the film. Extending through the bottom of the box is the axis of this large roller, and attached to the axis is a roller or wheel exactly the size of the inside roller. A belt is run around the base board and around the outside roller and causes the latter to revolve the inside. The film is run from a roller or "daylight" box in the upper corner through the space between the exposing board and slit and then over a small guide roller and around the large roller. From here it is carried over another small guide to the roller at the back. Attached to this roller, to hold the exposed film, is a small drum or roller on top and outside the box. A fine cord is wrapped around this and a small weight is attached. The cord runs over the top of the box and down through the hollow pivot under the lens. The weight is attached below. It is not shown in the diagram. A very simple clock work may be substituted for it. Access to the interior is given by doors on each side of the rear portion and are not shown above. Their location is not an arbitrary matter.

The writer has seen an attachment to a 4x5 Junior Kodak that was put on in place of the glass plate attachment. The interior of this special attachment was substantially as above, and was carried in a case with a circular base board that was cut in half and joined when desired. A very simple attachment below the lens was the only change to the original Kodak. The extra back was provided with a dark slide and punch for marking between exposures.

The writer developed one negative made with this outfit and made

several prints about 5x40 inches. The outfit belongs to a prominent eastern amateur and was, the writer thinks, original so far as applied to a hand camera. The results, while very good, were unusual and would have been more satisfactory to the eye if cut in two or three pieces and each looked at separately.

### HERBERT E. SIMPSON.

The photographic studio of Mr. Herbert E. Simpson is one of the finest,



Herbert E. Simpson

the best equipped, and the most properly appointed studios in the Dominion of Canada. It is situated in the centre of the popular residence section of the city, and is patronized by a high class people who appreciate artistic work and are willing to pay for it. The main entrance, reception room and dressing rooms are fitted up luxuriously. The carpets, draperies and furniture are of a color tone that harmonize with the nature of the surroundings, especially with the samples of artistic work that adorns the walls. Mr. Simpson, who is not yet thirty years old, was born at Richmond Hill,

and has been engaged in photography for about ten years. After serving under some of the leading Canadian photographers, he bought out the gallery of Notman and Fraser, which he conducted for some five years: Three years ago Mr. Simpson moved to his present studio, which he constructed from the residence of one of Toronto's old families. The work done by the Simpson studio is of a high order and shows an artist's conception in posing and lighting. In large work Mr. Simpson is especially successful. The motto of this gallery is good work at a fair price. We are pleased this month to be able to show our readers some samples of Mr. Simpson's work in the photographic frontispiece and the half-tones that adorn this issue.

### FIGURE POSING.

BY H. E. SIMPSON.

The art of figure posing is the faculty of reproducing nature in the most picturesque manner, allowing only the view most symmetrical to appear to the point of view, as the most beautiful conception of the face and figure. How to obtain the same is almost indescribable. I have, I must admit, no system to impart on the subject, because what system would probably effect good results with one would not result favorably with another, so entirely different tact is required with each subject. There is entirely too much routine with the general run of artists or photo-operators.

With regard to figure posing, I think it better to avoid including the whole figure when it is shapeless as to what is desired and take but the bust. In a great many cases, to make a pleasing representation of the face is as much as I care to accomplish. I never



Photo by H. E. Simpson.

induce a person to have a three-quarter full, when under the circumstances, for the same money, they can go on a bust. The hand, a very often neglected part, requires as much attention as the face, and, if carefully used, adds materially to the effect of a picture. Avoid, if the hand is large and you desire it to appear in relative size to the face, its being closer to the point of view; rather, if anything, have it further away, as I never knew of hands in the estimation of the subject to be too small. Most hands can be made to look ornamental or useful, not in the sense you might imagine they were intended on looking at some photos and paintings, in which the persons portrayed look as though they were sustaining their perpendicular by hold-

ing on to chairs or tables, or as though they were going to defend themselves with these weapons of nature. The hands may be used to ease the stiffness that might otherwise follow in certain poses, or be made to sustain such a prominent part in the posing as to be one of the fine points in a picture. A great many of the desired ideals of the hand and arm may be caught by closely observing the well trained actresses as they demonstrate their parts; no hackneyed style is there to make the posing of the hand easy. It is difficult, I find, no matter how graceful the subject. The shape is in most cases hidden, as women are the most inclined to have figure pictures, so the point most to be observed is the lines which indicate the direction of the



Photo by H. E. Simpson.



form and position. See that the folds in the dress do not interrupt the lines that should suggest a well rounded bicep. This can easily be accomplished by tucking the drape or dress in, also running the hand along, following the limb. I have repeatedly found after doing this that the lines between the limb and the seat suggest a flat underneath appearance, and have overcome the same by raising the subject with a book two or three inches, thus allowing the limb its natural curve. The production or rather the creation of artistic work under the photographic skylight necessitates the possession of a thorough knowledge of correct and graceful posing and minute attention to the many little things that make or mar a picture.

### RAMBLING INCOHERENCIES.

A. H. HOWARD.

No. 6.—CONVERSATION AND THE CAMERA.



ICKENS' summary of the great Podsnapian philosophy, which he briefly states as "*Getting up at eight, shaving close at a quarter past, breakfasting at nine, going to the city at ten, coming home at half past five, and dining at seven,*" always reminds me of my first attempt, as a boy of tender years, at keeping a private diary, when I would hastily scribble off on odd scraps of paper, just before being hustled to bed, a brief epitome of the day's doings, as "*Got up at eight o'clock, washed, had my breakfast and went to school, had dinner and went to school, had tea, learned my lessons and went to bed.*" The last

item anticipatory of course. And I was much amused a short time ago to find one of my small boys engaged in a similar task, couched in exactly the same terms, with the addition of the interesting item, inserted between lessons and bed "*Wound up my Waterbury.*" But the fever in his case, as in my own, after raging with virulence for a few weeks, moderated to intermittent, languished fitfully awhile, and finally died and left no sign. If the Waterbury be wound up as usual, no record is now kept of the proceeding.

Apropos of Waterburys, a chum of mine in boyhood's days rejoiced in an old Verge watch of immense size, in heavy double cases, the outer case removable, and with a stem like a spade handle. It was a stubborn mule of a watch, and either went at breakneck pace, or went not at all. When he consulted it he always put it first to his ear, as if to listen to what it had got to say for itself, and if he found it ticking, he would then make an elaborate calculation to find out what to discount on the face value. If silent he would bang it against the table to set it going. One day, in an excess of fury on finding his timepiece more unreasonable than usual, he pried it open and deliberately spat in the works. He stood aghast for a minute or two at what he had done, burst into a passion of remorseful tears, and carefully placed the injured watch in a frying pan upon the fire to dry. It proved no worse for this drastic treatment, but as it proved none the better either, that afforded no lasting comfort.

I suppose there is hardly anyone who has not in his more sanguine days attempted to keep a diary, and I

suppose that few, with the exception of Samuel Pepys, Esq., and Her Majesty Queen Victoria, have succeeded in making it "go."

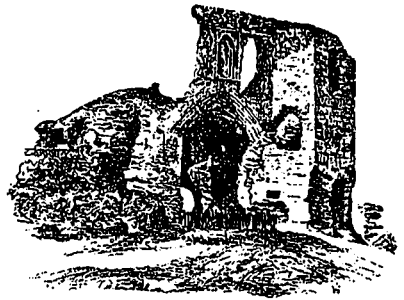
You remember the young man in Mark Twain's "Innocents Abroad," who had promised his father to keep a journal during his travels, and how he confided to Mark Twain that his father wouldn't take a thousand dollars for that journal when it was finished. And how in the early days of its inauguration he would rigorously deny himself a game or promenade on the ground that he had to go and write up his journal. And you remember how it ended, don't you? How patches of barren desert began to appear. How the desert extended more and more, the oases becoming smaller and less frequent, till soon the journal that was to be the joy and delight of the old gentleman at home in New York merged into an arid, trackless waste.

But if that youth had had a camera, and an amateur's enthusiasm, he would have needed no journal. The pictures, however poor and inartistic, however under or over exposed, would have furnished a record of his excursion which no diary could do, hastily scrawled as it would necessarily be, at the close of each day of fatiguing sight-seeing, the kaleidoscope of events as yet unseparated in the perplexed and jaded mind. Around each picture would cluster a world of incident and romance, forever fresh, and full of an interest that would but increase with the lapse of years.

And that young man's "governor" would have had, ever after, his soul alternately harrowed and ravished by the wondrous tales of cosmopolite experiences which those pictures would

suggest to his son's luxuriant imagination—I mean, would recall vividly to his son's recollection.

Rumaging in an obscure drawer the other day, I lighted on an old photo. of my childhood's home, in a small country town in North Wales. What a flood of recollections swept over my mind as I gazed on that view. How vivid every detail. Instantly I was a small boy again, and climbing the steep grassy bank from the "Goblin



Goblin Tower.

Tower,"—one of the many ruined towers of the finest old ruin of a Norman Castle in all Britain, and popularly believed to be still haunted by the spirit of a maiden, who, as the legend goes, was foully murdered in the reign of King John, and thrown down a deep well in the tower, of fabulous depth and coldness, which exists to this day in proof of the ghost. I could see "Howell's Schools" as plain as plain, though they were not in the photo.; St. David's Church; the lovely vale of Clwyd, spread out like a heaven-made map, with the monarch of the Clwyd range, "Moel Vama," enthroned in the distance. I climb laboriously (for my legs are of surprising shortness) over the stone stile into "Castle Hill," down which I dash, lashing my thigh terrifically, for my imagination has mounted me

upon a fiery charger, and I am a daring and reckless rider. I turn the corner by the quaint old Town Hall in a consummately horseman-like manner, and cut a diagonal across High Street to see "Grandma," and the dear old lady in black lace cap with purple ribbons in it receives me all tremulous smiles, and producing a couple of flaming red pocket-handkerchiefs, asks me, as one seeking expert opinion, what I think of them, and I give it that they're not so genteel as white ones, whereupon she shuts off the smiles and opines that the boy they are intended for will not be so fastidious. Then my eyes are opened to the trap I have fallen into, and I am penitent and conciliatory, and go home condemned to wear the hateful things, with her blessing, which alone renders them endurable.

Again, I am in my uncle's workshop (he was a cabinet maker), and I gaze open-eyed at two tall strangers in military trousers and slouched hats, who, in their shirt sleeves are engaged in turning the great wheel that sets the lathe in motion. They have a curiously furtive, yet reckless air upon them, and are much given to loafing, and chewing tobacco; and, little pitchers having proverbially long ears, I become aware that these strangers are deserters from the United States army, that is just then engaged in the ever-memorable struggle with the Southern rebels. And I gather that though work has little charm for them, war has less, and so they fly to their native town among the Welsh hills, and lie and swagger and chew, taking a turn at the old wheel (when they can't shirk) to earn a few honorable coppers on which to do it.

And now my uncle is making a wooden dial, with movable hands, to teach me to tell the time, and I test my progress by reference to the Town Hall clock, which can be seen from the workshop window; but I don't make much of it, and I am called stupid. Years after I found out what the matter was. I am short-sighted, and the clock was not well within my focus.

But these personal annals, which I was led into in the effort to illustrate my views, will be uninteresting enough to the patient reader, who must find abundant text for anecdote and reminiscence in his own scrap-book of prints.

The photographer has the advantage of the sketching man, in that he can carry away half a dozen or more views for every single sketch the latter secures, and thereby has so much the more raw material for conversation stored up.

Keeping bachelor's hall, for instance, he asks a friend to dinner. He can obtain the most delicious meats—in cans, the choicest delicacies of vegetable and fruit packed for him in concentrated form, together with condensed milk that won't turn sour. And when he has well-feasted his guest, has perchance offered him a glass of mellow wine, whose luciousness has been bottled up for him for countless ages, he can conduct him to his own special glory hole, supply him with a "5c. straight domestic," telling him, in effect, with a confidential air, that that is ecstasy in concrete, and then, opening his "condensed conversation" book, he can pour forth a stream of rich and sparkling chatter that will charm his guest till the small hours. And the

best of it is that this conversational essence is like lavender-inexhaustible. Indeed, it increases with use, and like the man in the "Pilgrim's Progress,"

"..... though some doth count him mad,  
The more he gave away, the more he had."

his fund accumulates by virtue of drawing upon it, which, as I have been credibly informed, is not exactly the case with the average banking account.

Yes, if any man, not naturally so endowed, desire to become a brilliant conversationalist, let him purchase a camera, and he may rival the immortal Sydney Smith himself—or he may not, just as it happens.

#### OUR SECOND COMPETITION.

Our second competition, which closed September 30th, was a decided success. The work entered, as a whole, was of a very high order. A decided improvement in quality over the work shown in our first competition of a year ago. In these competitions our personal interests and sympathies lie, as would be only natural, with the Canadian exhibitors, and it was with a feeling of no little curiosity that we received the list of winners from the judges, and it was with no less feeling of pleasure and gratification that we found so many of the *nom de plumes* on the judges' list to belong to Canadian exhibitors. From such a quantity of artistic work as was entered in most of the classes, it was a long and difficult matter for the judges to decide upon those entitled to prizes, or rather to say what was not entitled to be the first three sets. In hardly a single case did the judges recognize the man from his work—the exhibits from Canada especially being new work that had never been shown before. The

judges were Mr. Eldridge Stanton, representing professional photography, Mr. Hugh Neilson, representing the amateur photographer, and Mr. A. H. Howard, R.C.A., artist. The gentlemen are all men of well known reputation, both for their artistic conception of a picture and as business men of Toronto, and we are pleased to have this opportunity of thanking them for the impartial and thorough manner in which they performed their decidedly arduous and responsible duties as judges. We also have to thank Mr. A. W. Croil for assisting in judging the lantern slides, and Mr. J. G. Ramsey for his successful manipulation of the lantern, showing the large number of slides entered to the very best advantage—one of the principal features of a slide contest. For description of the prize pictures we refer our readers to the well written criticism of them by Mr. Howard on another page under the heading "Some Irresponsible Remarks By a Mere Draughtsman." Next month Mr. Howard has promised to speak of some of the many good pictures, that while not numbered among the winners, yet really deserve mention. The successful ones are as follows:

#### 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.

1st—"Nix," H. M. Glover, Toronto.  
2nd—"Kingston," Floyd Vail, New York.  
3rd—"Industrial," W. E. Smith, Phoenix, R. I.  
Highly commended—"I. H. S. V.," W. H. Moss, Toronto. "Quebec," Floyd Vail.

CLASS B (under 5 x 7)—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.

1st—"Fritz," G. E. Valteau, Ottawa.  
 2nd—"Iso," W. B. Bayley, Toronto.  
 3rd—"Albanian," G. C. Baker, Albany, N. Y.  
 Highly commended—Exhibitor, (no name on coupon). "Warwick," W. H. Smith, Phoenix, R. I.

## 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.

1st—"Iso," W. B. Bayley.  
 2nd—"Jack Tar," Floyd Vail. [N. Y.]  
 3rd—"Student," H. K. Noyes, Kenwood,  
 Highly commended—"Sanco Panza," Dr. E. E. King, Toronto.

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).

1st—"Mariner," Floyd Vail.  
 2nd—"You No," Murray & Son, Brockville.

## 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.

1st—"Dorothy," Miss E. J. Farnsworth, Albany.  
 2nd—"Iso," W. B. Bayley.  
 3rd—"Florida," Clarence B. Moore, Phil., Pa.  
 Highly commended—"West Wind," Jno. W. Dunn, St. Louis, Mo. "Amateur," Mrs. E. F. Wade, Buffalo. "May B. Knot," F. J. Harmon, Chicago, for "Dats d stuff."

## 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.

1st—"Student," H. K. Noyes.  
 2nd—"Florida," Clarence B. Moore.  
 3rd—"Maple Leaf," Wm. Still, Orangeville.

CLASS G—Awards withheld.

CLASS H—Awards withheld.

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.

1st—"Maple Leaf," Wm. Still.  
 2nd—"You No," Murray & Son. [ville].  
 3rd—"M Thug," Rev. J. Cameron, Brock-

## 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.

1st—"Iso," W. B. Bayley.  
 2nd—"Wilbur Brown," W. Bohne, Toronto.  
 Highly commended—"I. H. S. V.," W. H. Moss.

## 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.)

1st—G. A. Briggs, Simcoe.  
 2nd—P. F. Pinsonneault, Three Rivers, Que.  
 3rd—J. Conlon, Prescott.

## 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.

1st—"Nix," H. M. Glover.  
 2nd—"New York," W. B. Post, New York.

## MARINE.

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

1st—"Lassie," Miss E. V. Clarkson, Potsdam, N. Y.  
 2nd—"New York," W. B. Post.

## ANIMALS.

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

1st—"Lassie," Miss E. V. Clarkson.  
 2nd—"I. H. S. V.," W. H. Moss.

The pictures and lantern slides entered in this competition have been for some days on exhibition at the rooms of the Toronto Camera Club. Dates for their exhibition before other Canadian clubs may be arranged by addressing the Editor. We hope every club in Canada will take advantage of this opportunity to examine and study the work of the leading camerists of Canada and the United States as shown by these pictures.

### SOME IRRESPONSIBLE REMARKS BY A MERE DRAUGHTSMAN.

—  
A. H. HOWARD.

In the early part of this month the great opposition leader in the Provincial Parliament received (for the first-time in his brilliant career I have been gravely informed) the appointment to the position of Chief Justice of Common Pleas; and less than a fortnight after—how strange are these co-incidences—I, for the first time in *my* career was created a judge—to assist in awarding the prizes offered in the CANADIAN PHOTOGRAPHIC JOURNAL Competition at the rooms of the Toronto Camera Club; and I can only say that if Chief Justice Meredith should suffer half the agony of mind in arriving at his decisions which it cost me to arrive at mine, the Chief Justiceship will be again vacant before the end of the current year, and I certainly won't apply for it.

Tom Hood sings of a certain trial over which presided

“The great judge, the little judge.  
The judges of assize.”

On the bench, of which I was lately so conspicuous an ornament, sat three of us. Two great judges (about of a size) and one little judge. And that little judge was “me.”

And now before entering upon my irresponsible remarks on the exhibits, let me define the exact amount of my responsibility in the matter of the awards.

Should a competitor consider himself aggrieved by any award, let him assure himself that the onus of that particular award rests entirely upon my colleagues; while the competitor who is fully satisfied may thank me, and me only, for the cause of his complacency. There, that's my position!

Seeing that the judges were ignorant as to whose work they were deliberating upon, the universal application of the Scriptural proverb about a prophet not being without honor save in his own country is in no wise disturbed by the fact that the first prize for landscapes, class A, was awarded to Mr. H. M. Glover, of Toronto, for three beautiful and well finished compositions in bromide.

Good as they undoubtedly are, however, I am constrained to wonder, on looking over the exhibit later on, why the something or other we placed them above Mr. Floyd Vail's fine set, “Fast Falls the Eventide,” “Going to Town,” and “In Normandy.” Oh! yes, I remember. We thought the last two hardly true landscape. The figures, especially the one in “In Normandy,” being prominent enough to have classed the pictures as “genre.”

The first of the set is a lovely landscape bit that illustrates the title perfectly. There are no figures in this piece, but one can imagine a belated wayfarer gazing through the gathering shadows towards the sweet light in the horizon, and reverently murmuring

“The darkness deepens, Lord with me abide.”

“Going to Town” is a fine picture, but the figures seem intent upon, not so much going to town, as standing very steadily where they are to have their backs faithfully portrayed.

In naming his third picture, Mr. Vail, evidently with a view to its reception as a landscape, has overlooked the fact that his title refers to a background which looks at least as much like Canada as Normandy, but which had the picture been called “A Normandy Milkmaid,” might have been regarded as being as much like Normandy as anywhere else.

Mr. Vail shows another set of three, but they do not compare with the above set.

Mr. W. E. Smith, of Phoenix, R.I., obtained third prize for "A Country Road," "A New England Road" (beautiful enough for an *Old* England road), and "A Rhode Island Road." The first two are gems. The last one somewhat inferior in composition.

Mr. W. H. Moss, of Toronto, showed a fine set of landscapes, but why, Oh! dear me, why does he adopt such stupid, illiterate titles? "Willows, Humber." It sounds like a cable address, A.B.C. code.

"In the Shade, Credit River." Fancy Miss Farnsworth calling one of her charming compositions, for instance, "Love Among the Roses, Brooklyn Park." And his third picture, beautiful as it is, is almost ruined for a cultivated taste by the curt, inventory-like label, "Humber Near Mill." Mr. Moss really should endeavor to find titles in some degree worthy of the pictures.

In class B, landscapes of smaller size, Mr. G. E. Valleau obtained first prize, with three pretty little pictures, "After the Shower," "Camping on the Ottawa," and "A bit on the Rideau."

In contrast to Mr. Moss's crude labels, it is a pleasure to note the apt and refined titles with which Mr. Bayley enhances the interest of his pictures.

Nothing could be more suggestive and appropriate than the simple word "October," for the beautiful little picture, which, with "A Favorite Path," and "Where Cross Roads Meet," secured second prize in this class. The last named is the least satisfactory. One's mind perversely insists on ignoring the meeting of the roads to trace their individual courses out of the margin. The telegraph posts might also be thought an objection, but per-

sonally I have an affection for telegraph posts.

The third prize in this class was given to Mr. G. Comstock Baker for "Indian Summer" (a charming little composition, by far the best of the set), "Wood Creek," and "Lake George."

In the genre class, Miss Farnsworth, easily carried off the first prize. I have never seen this lady's work without thinking regretfully that if her compositions are her own original inventions, and not merely models of existing paintings, a superb photographer has been developed at the expense of a painter of no mean calibre.

She might not have succeeded as a painter, perhaps (I am assuming, maybe gratuitously, that she is not one), but the noble art instinct, the imagination, the right feeling for composition (which Ruskin tells us is "the greatest and rarest of all the qualities of art"), that her work reveals in such large measure, were surely never intended to be confined within the narrow limits of a 6½x8½ camera.

Her present exhibit includes three different types of subject, which we may call the poetic, the classic, and the familiar, but they are all three characterized by the same individuality, the same delicacy and grace. "Wounded Cupid" is simply charming. I have not the picture before me (I wish I had), or I might endeavor in my poor ineffectual way to reproduce it in words. I can only urge my readers to go and see it for themselves, and not merely to see, but to study it.

The classical subject, "Orpheus," I have no great liking for, but it is a clever and thoughtful picture. "After the day's work is done" is a fine example of Miss Farnsworth's treatment. A common-place subject enough. Just a country laborer returning home at

close of day. His little girl has evidently come to meet him, and now trips happily by his side, her hand clasped lovingly in his, her other hand is raised to her mouth, half hiding the shy yet proud smile that seems to say, "This is *my* daddy." A common-place subject; but by no means a common-place picture. Note the clever manner in which the severe line of the horizon is broken by the dead boughs the man is carrying home across his shoulder for fire wood.

The second prize in "genre" was taken by Mr. W. B. Bayley, with "Luncheon" (an interesting study of barnyard fowls), "The Village Smithy," and "Longing." The last named is a dainty little picture. A fair young girl, shading her sad, wistful eyes with her lily hand, and gazing out from a leafy bower—out, into the infinite, maybe. Or does she, Evangeline-like, descry in the distance the smouldering embers of the yesterday's campfire of her beloved? Perhaps after all she is simply longing for a cup of tea.

Mr. Clarence B. Moore took third prize with three of his mirth provoking nigger subjects, "Missus's Secrets," "Dar's He," and "Gimme a Light."

In the larger marine views Mr. W. B. Bayley came out first with "The Last Trip," "The Winner," and "Becalmed." The first named represents one of the lake steamers leaving the wharf on what is quite evidently about the last trip of the season. The absence of gay crowds on her decks, the deserted appearance of the wharf, the cold, stormy-looking, autumnal sky, all unite to emphasize the fact. The clouds of black smoke that roll away from the vessel's funnel, and the sharp spray thrown off from her bows convey a wonderful impression of motion. Actual motion, not merely motion arrested,

as is so often the result of snap-shots at rapidly moving objects.

Mr. Floyd Vail took a very close second with "Launching the Seine Boats," "Repose," and "A Fisherman's Landing." The first two are very perfect pictures, but the last struck me as consisting mainly of a miscellaneous collection of curiosities lent for the occasion by an obliging junk shop proprietor, and which had stubbornly refused to adapt themselves to the exigencies of composition.

Mr. H. K. Noyes took third prize with "A Good Sailing Breeze," "A Free Sheet," and "The Girl I Left Behind Me."

But in the smaller marines Mr. Vail has excelled himself as well as everybody else. "A lonely shore" (lonely indeed), is a superb little picture. So is "A coming Storm." So is the third in the set, the name of which I find I have strangely omitted from my notes. I suppose I had become so absorbed in the picture itself.

I wonder how it is that I remember so much less about the good pictures than about faultier ones. I thought I should have been able to hold forth upon the beauties of these pictures to any extent. To enlarge upon the wonderful satiney shien on the wet shore. The ever tumbling, curling waves, flecked with foam. The beautiful lights and shadows on the furrowed sand. The smell of the salt breeze. The taste of the briny spray. The—the—. No, you must really go and study those little gems for yourself.

The second prize in this class was awarded to Murray & Son for three views. Very good technically, I believe, but in no sense pictures.

The first prize for "groups" was given to Mr. Noyes for "Raising the Wind," "A Capital Story," and "Sis-



terly Attention." They were well composed, but somewhat harsh in effect.

Mr. Clarence B. Moore took second with "Darkest Africa"—a negro family arranged very carefully, apparently with the aid of a set square and pair of dividers; "A Tale of the Seminole War," in which the dividers only have been in requisition; and "Tickled to Death," an exquisite bit of humor and the only picture of the set worthy of Mr. Moore.

Now, let me see, what more is there? Oh! well, I think I will finish here, and perhaps our obliging Editor will let me expatiate a little next month upon the "enlargements," and the lantern slides, and the portraits, and any pictures outside the prize winners in the other classes that seem to call for remark. If he won't, stop your subscriptions, that's all.

#### A NEW DEVELOPER.

GEO. T. BASSETS.

About three months ago Prof. Becke called my attention to a metol-bicarbonate developer recommended by Dr. Just.

Since then we have been making rather extensive and practical experiments with it, and also have given the formula to several operators whose standing in the profession was such as to entitle their opinion to more than ordinary consideration. In each case they have agreed with us in pronouncing this developer superior to all the old ones.

In the first place the bicarbonate is a much milder alkali than those commonly used, and while the chemical action is just as rapid, it does not attack the film as the stronger alkalis do, leaving the gelatine much harder and of course rendering the negative less liable to frill.

There is no danger from fog by prolonged development, the shadows remaining clear until all possible detail is out. The fixing seems to be much quicker than with ordinary developer and gives a fine, smooth, quick printing negative, devoid of all granular effects.

One of the greatest advantages of this developer is the excellent keeping qualities which it possesses, remaining in good condition for an indefinite period, and it can be used repeatedly without any apparent difference in the quality of the negative produced. This makes it the most convenient and economical developing agent we have.

Any degree of strength can be obtained, but the natural inclination is to soft, mellow negatives.

The formula as published in the Cramer catalogue is as follows:

#### METOL-BICARBONATE DEVELOPER.

Water.....	60 ozs.
Metol.....	1 oz.
Sulphite Soda (crystals).....	6 ozs.
Bi-carbonate of Soda.....	3 oz.

A few drops of 10% bromide solution if necessary.

#### A LONG TRIP WITH A CAMERA.

Mr. W. H. Jackson started last month on a tour around the world as the official photographer of a commission which is making the trip in the interests of the Field Columbian Museum of Chicago. The commission consists of Maj. J. C. Pangborn, Lieut. George Wood Logan of the U. S. Navy, Lieut. Hugh T. Reed, U. S. Army, Edward W. Winchell and Mr. Jackson. About two and one-half years will be occupied on the trip. The commission will remain in England until Nov. 1st, then will go to Gibraltar direct; thence to Morocco, Algeria, Tunis, Egypt, Arabia, Turkey, Caucasia, Turkestan, Persia by

caravan to Persian Gulf, Beluchestan, Hindostan, India, Ceylon, Singapore, Java, Borneo, Siam, China, Corea, Japan, Hawaii, Samoa, Fiji and Friendly Islands, New Zealand, Australia, Madagascar, Zanzibar, East Coast of Africa, Cape Colony, West Coast of Africa, Congo, Dahomey, Liberia, Maderia, Lisbon. Then six months will be spent in Europe, finally penetrating to the extreme limit of Russian railway construction toward Behring Strait, with investigations of the great trans-hemi-spherical railway route. The commission sails for Rio Janeiro, midsummer, '96, doing South and Central America, Jamaica, Cuba and Mexico, getting back to Uncle Sam's soil early in the spring of '97. Mr. Jackson took with him a No. 5 Folding and also a No. 4 Jr. Kodak, and will literally "expose miles of film." Never before, probably, has anybody had such an opportunity for photographing all the "wonders of the earth," and certainly there is no one more capable of embracing such opportunities and making the most of them. The commission is to be congratulated upon having as its photographic member a man who stands so high in the art. In Mr. Jackson's hands the Kodak will certainly record some wonderful stories of the far off lands that are to be visited.

#### ROYAL PHOTOGRAPHIC SOCIETY'S EXHIBITION.

The 39th Exhibition of the Photographic Society of Great Britain, and the first held since the prefix Royal was added at Her Majesty's command, appears to have been the most successful of any yet held by the Society, the average quality of work exhibited being very high. Among the exhibitors whose pictures are most favorably

noticed, we find the names of some of our people on this side of the pond. We are pleased to see the work of four of our subscribers so well spoken of; they are Clarence B. Moore, of Philadelphia; W. B. Post and Alfred Steigletz, of New York City; and R. Eikemeyer, of Yonkers. The awards were as follows:

Medals: Herbert Denison, photogravure, "In Salhouse village, Norfolk." Arthur J. Golding, "Where sea meets land in daily strife." James A. Sinclair, "Sunshine and shadow." John Henry Anderson, "Sunset in the pool." A. Horsley Hinton, "Harvesting the reeds, Norfolk." Ralph W. Robinson, "Portrait." J. Kidson Taylor, "A Hampshire home." Fred Hollyer, jun., "A study." Herbert W. Hughes, "Underground scenes in the Black Country." R. Eikemeyer, jun., "A grey day in the meadow." Edward Leaming, M.D., "Photomicrograph—Purkinje cell, stained by the Golgi method, 190 diameters."

The judges also "mention" the following exhibits: "Silvery ripples," Birt Acre; "Solitude," J. B. B. Wellington; "The shades of eve," the Duchess of Sermoneta; "Sandown," Leslie Selby; "The courtyard of the Palazzio Vecchio, Florence," Henry Little; "A nocturne off Cowes," Chas. R. Whiting; and "Winter scene on the Thames," C. Court Cole.

Platinotype seems to hold its own from the following figures given out by the British Journal:

Platinotype.....	175
Carbon.....	88
Bromide.....	57
Gelatino-Chloride.....	48
Albumen.....	14
Photogravure.....	15
Collotype.....	14

The display made of apparatus was interesting, though not large. The exhibit of particular interest was that of J. H. Dallmeyer, Ltd., which included examples of their high and moderate power tele-photo lenses, Burchett's color screens and their new naturalist's hand-camera for obtaining large images of distant objects—on

this camera the firm was awarded a well-deserved medal.

### THE ROYAL CORNWALL EXHIBITION.

“Once a year for sixty-one years,” says *The Photographic News*, “the Royal Cornwall Polytechnic Society has held an exhibition in its hall and adjoining rooms and annex, in Falmouth. The show is of a general industrial and artistic character, and each year takes some special central subject. This year the special subject is photo-mechanical work, or, in the words of the announcement, ‘Photography in the Printing Press.’”

“Photography has for many years been a strong feature of the exhibition; a feature introduced some thirty-five years ago by Robert Hunt, whose connection with photography is so well known, and was secretary of the Royal Cornwall Polytechnic from 1840 to 1845.

“The more general features of the exhibition include such matters as steam and hot-air engines in motion, mechanical exhibits of all kinds, art metal work, a large collection of oil and water color paintings, printing machines at work, etc.

“The Photo-mechanical Section is under the charge of Messrs. H. Snowden Ward and Charles W. Gamble, of London, who have made a special feature of an educational and historical collection which is exhibited by the Photogram, Limited, and which occupies the whole centre of the main hall.

“The programme includes lectures and demonstrations on various mining and fishing subjects, as well as three addresses bearing on the photographic side—viz., ‘The Production of the

People’s Pictures,’ by H. Snowden Ward, Editor of *The Photogram*; ‘Photography in Colors, with Lantern Effects,’ by E. J. Wall, Editor of *The Amateur Photographer*; and ‘Pictures for the Magic Lantern, how they are made,’ by Charles W. Gamble, of *The Photogram*.

“Probably the most interesting features from the public point of view are the table-displays and demonstrations. The Photo-Autocopyist Co., demonstrate the photo-autocopyist process, printing souvenirs for distribution. This process is a modification of collotype, and gives very beautiful results in comparatively inexperienced hands. Another attractive exhibit is that of Mr. R. G. Mason, of Clapham, who shows microscopes adapted for photographic and lantern work. One of these will be used in illustration of Mr. Gamble’s lecture, and also for the projection of living objects on the screen during the evenings.

“Color-work is the special feature of the Photo-mechanical Section, and this portion of the exhibition alone would repay anyone interested in the printing trade for a visit to Falmouth.

“The extent of the collection, the variety of processes and exhibitors, and the beauty of the results would be a revelation to anyone, and Falmouth is to be congratulated on being the first place in the world to make such a collection. Perhaps most important in this department is the small series of five reproductions of oil and water color paintings by the three-color process, by the Photo-Chromatic Printing Company, of Belfast. These have been specially prepared for the present exhibition, and two of them are surely the finest

reproductions yet made by photo process.

"Much more attractive to the general public (probably the most attractive in the exhibition) is the striking display of the Photochrom Zurich Company, London. The individual photochroms are very exquisite work.

"Husnik & Hausler, of Prague, have two large frames, one of ordinary half-tones, the other of color work by the stopped-out and the three printing methods. The coloring is rich and brilliant, and in the reproduction of water-colors wonderfully successful.

"Ch. Gillot, Paris, has an extensive exhibit in the style of color work, but very different from that of the houses mentioned. It includes reproductions of water colors, etc., but its chief attractions are some wonderfully good facsimiles of colored crayon sketches, and a number of prints from the Spitzer Collection, reproducing fabrics, tapestries, etc., in colors and gold.

"The printing exhibits of Chas. H. Fisher (with the Swan Electric Engraving Co.), and Raithby, Lawrence & Co., include a great deal of fine color work, in from three to eleven printings; Hare & Co. show their half-tone color work in two to six printings; and Sprague & Co. have one very fine "ink-photo" reproduction of an architectural subject. Add to all this a very great variety of English, Continental, and American color work, both old and recent, in the Educational Section, and it will be seen that photo-chromatic work is very fully and creditably represented."

## PLATINOTYPE TRANSPARENCIES.

### AMATEUR PHOTOGRAPHER.

One of the most interesting and striking exhibits at the Aquarium in the evening is that of the Platinotype Company, showing the application of their paper for the production of transparencies. The process is so simple, and lends itself so well to home decoration, that we include the following notes on it.

Either the hot or cold bath paper, black or sepia, may be used, and the print obtained in exactly the ordinary way. When well washed the print should be well blotted with perfectly clean blotting paper. It must not be dried nor trimmed. A frame of thin wood the size of prints, or rather smaller, that is to say, for a half-plate about 6 by 4 should be obtained, or a very stout cut-out mount may be used if a little care is exercised. The wood frame should be planed perfectly smooth on one side, and on this the damp print is mounted by means of thin glue, applied to the edges of the print. The frame should be pressed well down on to the print and kept in contact for some time by means of weights till it adheres well, and then the whole may be set up to dry. With the wood frame the print is mounted by gluing the edges of the print at the back; in the case of a cut-out mount the edges of the face of the print must be glued. In drying, the print contracts, and therefore it is necessary when using cut-out mounts to keep the mount flat by means of weights on the sides.

For such subjects as would look well framed up close, we would suggest the use of a gold fillet, on to which the print could be mounted when the back of the fillet had been smoothed with sand-paper.

Prints treated in this way contract in drying and become quite taut and firm and require no further treatment beyond framing, and a piece of ground-glass placed behind to form very fine transparencies, which can of course be viewed as prints in the ordinary way. This method of using platinotype prints lends itself, however, to the obtaining of effects by transmitted light which are very effective. For instance, the Platinotype Company are showing at the Aquarium prints of yachts in full sail treated in this way with the addition of colored tissue paper between the ground-glass and the print, and by using deep blue or greenish-blue paper for the water and a lighter blue for the sky, a very good imitation of moon-light is obtained. Anyone with slight artistic taste and ability, by the aid of a brush and color locally applied to paper, either white or colored, would have, of course, great command of results.

#### ONE WAY TO GET BUSINESS.

THE editor of the *Pointer* tells of a way a New York gallery has of procuring a little extra business. It is not new by any means, but it generally gets there. He says: "We were visiting a gallery a few days ago. It seemed about the time of day that customers call for their finished pictures—at least, while we were present, we noticed the delivery of some seven or eight orders. What we caught on to was the fact that every order of a dozen had from one to three *over* prints attached to it. The saleslady, in delivering the pictures, calls the attention of the customer to the fact that in some way these over prints were made. The regular price of the cabinets is \$5.00 per dozen, but they will put these in

at 40c. each. In nine cases out of ten the customer takes them. In a few moments an opportunity presented itself, and we inquired about how the scheme worked, and were informed that it was a standing rule to print from one to three over on each order of a dozen. 'Do they always sell?' 'No, not always; but it will average a sale in nine out of ten cases, and we nearly pay the printing-room expenses with the extra business done in this manner.'"

#### WHAT WASTES TO SAVE.

##### SNAP SHOTS.

What would the photographer say to his wife, if he knew that she allowed one half of every barrel of flour he provided for his household to fall under foot, or to be burned as fuel? In such a case she could not be considered more improvident than the photographers who permit at least one-half of the precious metals they purchase for picture making operations to be wasted as wickedly as though their cost was no greater than that of common flour.

*One pound of paper*, albumenized, silvered, and free from nails and scraps of tintyped plates, card board, glass, or other dirt or solids, is worth about four-tenths of an ounce of metallic silver; or two and one-half pounds of such paper contains a full ounce of metallic silver—always taking into consideration the strength of the silver solution, the amount of salting in the paper, and the treatment of it. Exposure of the sensitized paper to light may somewhat reduce this value, for a part of the silver is thus rendered insoluble, so that even the wonderful capacities of chemistry are

unequal to the task of recovering all the silver. Nevertheless, nearly 60 per cent. of the silver you purchase, and a considerable portion of the gold can be returned to you if you will carefully follow the directions given below.

*A.—Developer drippings.* Enough proto-sulphite of iron remains in the drippings from the development of wet plates to precipitate the silver. What is needed, then, is to carefully catch what goes off the plate in a proper vessel, and allow it to settle, pour off the clear water once a day. This last is important, for when the water is allowed to remain for some days the recovery of the silver becomes difficult, and therefore, the amount recovered is much lessened, owing to the large quantity of iron present. If left any length of time test the drippings with salt; if a precipitate falls, then proceed as follows:

A small quantity of salt in solution should be stirred into the drippings before the water is poured off, and until the water appears clear. Take time and do the work thoroughly. The precipitate is rich in chloride of silver. Add the salt gradually, stirring the solution until it no longer forms a precipitate. Determine this by testing a sample of it in a tumbler or white bottle, holding it up to the light when adding a little salt. Add sparingly, as an excess will redissolve the chloride. When the silver is all down, pour in a little nitric, sulphuric or muriatic acid. This will clear the solution. Then allow it to stand, say, about twenty-four hours, then draw off the clear water. The chloride will fall to the bottom of the vessel.

*B.—Platinum Residues.* The increasing popularity of the platinum

printing process makes some instruction necessary. The residues from this class of work should not be sent to the refiner in any small quantity, with the expectation of a large return. It is better to allow considerable to accumulate before sending at all.

The clippings from platinum prints, washed paper, etc., may be burned to ashes after the manner of silvered paper (see E, below,) and then retained in a clean place until a reasonable amount has accumulated. Platinum solutions may be treated in the following manner: For the accumulation of such residues procure a large stoneware crock. When the solution reaches to within two or three inches of the top of the cork, add to the same a very small amount of hydrogen chloride, HCl (muriatic acid); next prepare a saturated solution of ammonium chloride  $\text{NH}_4\text{Cl}$  (sal-ammoniac), and add to the contents of the crock in the proportion of one to ten: the result will be the production of the precipitate known as the double chloride of platinum and ammonium,  $2\text{NH}_4\text{ClPtCl}_6$ . The solution must now be permitted to stand for at least twenty-four hours, when the clear supernatant liquid may be carefully decanted from the orange-colored precipitate, which should be laid aside until after many other such additions, and the bulk of the deposit may be such as to warrant its treatment by the refiner.

Another way to proceed is this: To recover platinum from old platinotype developing solutions, the vessel containing them is heated until the liquid reaches a temperature of  $180^\circ\text{F}$ ., when a saturated solution of ferrous sulphate in the proportion of 1 part to 4 of the oxalate is added. A

black precipitate consisting of finely divided metallic platinum is thrown down. The supernatant liquid is drawn off, and the precipitate, after being washed, may be converted into chloroplatinate by a careful refiner. It is certainly advisable to save developing solutions, but the acid clearing baths do not contain sufficient platinum to render their preservation of any use.

*C. Fixing Solutions* are very rich in silver. Precipitate these with sulphuret of potassium, previously dissolved in water. Add this as long as it will form a precipitate. The latter, when down, may be thrown upon a plain muslin filter to allow the water to drain off. Make such a filter by taking a piece of common unbleached muslin, say a yard square, tying loops at the four corners, and hanging it up on sticks.

Many photographers are in the habit of precipitating their washing solutions with metallic zinc. The action of zinc, however, is slow, and must be accelerated by acidifying the solution. Now it frequently happens that the fixing solution is allowed to run into the same vessel, and the hypo, being an alkali, suspends the action of the zinc. In the course of time a deposit is formed, but the happy proprietors of the "mud" are sadly disappointed in its value, as it is sometimes even so poor as not to pay for the trouble of refining. All hypo-fixing solutions may be treated together in this way: a large barrel serves as the best receptacle for them. Insert a spigot about six inches from the bottom. It has been found economical to use a large crock or stone jar, or it may be glass.

For the negative-fixing solution, you

can use a dipper, or let a strong strip of glass remain in and across the vessel at an angle to prevent the smaller plates from going flat to the bottom. Once in a while the solution may be emptied into the barrel. The precipitate which results is *sulphide of silver*, and should be dried in the sun.

*D. Impure Solutions and Used Baths.* Besides salt, muriatic acid, sulphate of potassium, protosulphate of iron, or sheet copper may be used for the precipitation of silver from any solution very rich in silver; and they should be used, or else the solution boiled down to dryness, when the residues are sent to the refiner. The reasons for boiling down are obvious; the freight is less, and the danger of loss from the breakage of bottles and leakage is insured against. See instructions for saving print washings (G.) the same course may be followed here.

*E. Silvered Paper.* All prints should be trimmed before toning, as it saves gold, and besides, toned paper is of hardly any value. Keep the untoned clippings and filters clean by themselves; do not throw sweepings, pieces of glass and spoiled ferrotype-plates among them, as their bulk only decreases the real value. If you wish to burn the paper have your stove cleaned of cinders and ashes, and proceed slowly, for a good draft will carry many particles of silver through the flue. Every inch of silvered trimmings is valuable, and should be kept in a box separately. Do not tread them under foot and allow them to become mixed with dirt and grit and dust on the floor.

Keep a cover on the box, and do not allow anything but clean, untoned paper trimmings to go into it. We

prefer to burn the paper, but if you attempt it, see that every bit of the paper "cinders" is consumed before the ashes are taken from the stove.

*F. Aristotype Paper Wastes* should be treated the same as other paper wastes. (E.) They may go together, but in everything like "waste" the *separate* plan is preferable.

*G. Print Washings* may be treated the same as A, only it is best to keep them separate. You save enough extra to more than pay you for the additional trouble. Add the salt gradually, and watch the effect. If precipitation is slow and the solution remains milky in appearance, the addition of a little of the protosulphate of iron solution is of good service. Some workers prefer a mixed solution of salt and alum—say 12 ounces of each ingredient dissolved in 2 quarts of hot water—for a stock solution. Add this carefully and not too much of it.

*H. Toning Solutions.* Precipitate these with protosulphate of iron, but be sure and have the solution "acid," as otherwise the iron will be precipitated and your gold will be lost. Old toning-baths and the precipitates which form when the toning-bath is being neutralized by carbonate of soda or other alkali, should be saved, and separately from any other wastes.

As will be seen we have earnestly advocated the *separate* plan of caring for residues. We know that for want of room it is not always convenient to follow our advice. Not to be considered arbitrary, however, we submit that, with care, in cases of necessity the following may be done with but little loss:

1. The following residues may be mixed together in the same barrel and

the silver precipitated as a sulphide by potassium sulphide (sulphuret): Tin-type washings, dry plate washings, print washings, fixing solutions.

2. The following may be mixed together—no precipitant other than the iron of the developer being required, the silver and gold are thus deposited together in the metallic state—namely: Gold toning-baths, print washings, wet plate developer.

Allow the solution to stand twenty-four hours after the developer is added, then decant away the liquid from the valuable deposit at the bottom. If the liquid cannot be deposited of at least once in twenty-four hours, pour some light oil into the solution. This by floating on the surface, will tend to retard the oxidation of the iron of the developer, and thus prevent the formation of a useless deposit, which under other circumstances would certainly be produced.

*I. Toned Paper Clippings.* In a small business it hardly pays to save these, but where quantities are large and fuel and time are cheap, it often does pay. Printers for the trade, publishers of photographs, and those whose business is large, have found the recovery of gold from these clippings well worth looking after.

*J. Old and Spoiled Dry Plates and Emulsions,* are likewise worth taking care of. The emulsion from all such can be best removed by soaking them in a strong hot solution of carbonate of soda (washing soda.) When a quantity is collected, strain it through a muslin filter, allowing the solution to drain off. A stone jar is excellent for this work. After filtration the precipitate should be allowed to dry spontaneously, after which it is ready for the refiner.



Although the wiser photographers find it more economical to purchase their emulsion plates ready-made than to use the self-manufactured article, there are some who prefer to experiment, who likewise sometimes fail in producing what they most desire—"perfect plates." The "spoiled emulsions" resulting should not be thrown away, for "there is money in them," and what follows may help to get it out:

Many methods have been suggested for the recovery of the silver haloids from waste emulsions, but in most cases the results have been unsatisfactory, while the methods adopted involved much trouble and expense. One method, that of mixing the gelatine with a quantity of sawdust, saturated with potassium nitrate (saltpetre), and then setting fire to the mass, is impracticable, in consequence of the large amount of ash left the refiner to work up, thereby increasing the expense of reduction. Probably the most convenient method is as follows: Collect the emulsion in stoneware crocks—five or ten gallon size answer admirably—fill about one-third full, next prepare a quantity of boiling water, which must be added until the vessels are nearly full. Now introduce very carefully a quart or two of common commercial sulphuric, nitric, or muriatic acid, or, if more convenient, concentrated acetic acid. This will result in the de-gelatinizing of the emulsion if sufficient be added, thereby preventing its solidification. Allow the contents to cool, and if, on examination, these are found to be in a perfectly fluid condition, it will be found that the bromide and iodide of silver will have become deposited at the bottom of the vessel by virtue of

their greater specific gravity. It is advisable to permit the solutions to remain untouched for at least one day, so that perfect precipitation of the silver may be insured. The supernatant liquid may then be decanted off, using great precaution, and, if the process has been properly conducted the silver bromide will be found in a compact layer at the bottom, mixed generally with a small proportion of gelatine. More warm water may now be added to render the solution as attenuated as possible, and the whole placed in a close muslin filter and left to dry.

*K. Barrels, Floors, and Old Hats.* We have likewise found that the wood of barrels which contained waste solutions for a number of years was quite impregnated with silver, some barrels yielding as much as thirty ounces of metal: so when yours are unfit for further use you know what to do with them.

The same discovery has been made as to the floors of long-used dark-rooms and of rooms where the paper is silvered and drained and fixed. Old felt hats are used for developer drippings by some. These, with the developer skins, fragments, and emulsion from dry plates, as well as blotters and filters, are all worth saving. (See J.)

*L. A caution should accompany all this.*

Photographers, as a rule, are not celebrated for their knowledge of chemistry—more's the pity. Consequently in their experiments, and sometimes accidentally, they form chemical compounds, such as fulminate of silver, which are dangerous. As a consequence they may thus innocently cause sorrow in their own families, the

unnecessary loss of life among good chemists—all too few—or cause themselves to be suspected as an anarchist and to suffer accordingly. To avoid such calamities, heed the words of caution which follow :

The fulminate of silver may be produced by the addition, to a highly acid solution of nitrate of silver, of common liquor ammonia.

Again, should an acid bath of silver nitrate be treated with potassium hydrate, KHO (caustic potass.), a deposit of silver oxide is formed; if this in turn be subjected to prolonged boiling in excess of ammonia, fulminate of silver would be produced.

The oxalate of silver is also another explosive mixture. It is generally formed when an alkaline oxalate, such as ammonium oxalate, is added to a solution of silver nitrate, namely, silver oxalate is produced, which on the application of heat explodes with great violence. Should any of the compounds alluded to be formed, mention should be made of the fact when such residues are forwarded to the refiner.

*M. Lastly, a word or two.* The end of all waste is silver and gold, if you strive to follow our advice.

Dissolve the salt and iron before they are added to the waste solutions.

A few drops of acid should be added to the iron solution before it is used.

Any acid added to a cyanide solution will precipitate the silver. Have abundant air in circulation about you when you do this, for the fumes—*waste you.* Don't use sheet zinc for anything hereof.

Last, but not least, do not send small lots of waste to be refined, but wait until you have a reasonable quantity, for expenses and charges are then comparatively less.

## THE DEVELOPMENT OF POSITIVES ON OPAL.

As in negative-making, exposure and development go hand in hand, but in the case of opals it is perhaps more important that the exposure be correctly timed. Not that there is no latitude in development, for in one way there is quite as much as with a negative; but the gradation and general character of the positive image depend almost entirely upon the exposure.

In the case of a negative, wide variations in exposure produce corresponding variations in the density and gradation of the image, resulting in quicker or slower printing, without materially affecting, within certain limits, the final character of the picture; but, where the positive picture is concerned, there is no such capability of extensive variations of exposure, as the limits between which the gradations of the image will bear modification, without being short of detail on the one hand or heaviness on the other, are much narrower, and development can only be carried to a certain point and no farther. It follows, as a matter of course, that the exposure must be such as will sufficiently impress the lights of the picture, without producing too much effect on the shadows; in other words, as already stated, it must be accurately timed.

It is of the utmost importance that this fact should be recognized, for, if the attempt be made to rectify errors of exposure by modifications in development, the result will be, if not absolute failure, at least unsatisfactory; it is as well, therefore, to face the question squarely at the outset, and to give proper attention to the exposure. It is with the view of rendering this task easier that we counselled in our previous article the employment of a

comparatively feeble light instead of daylight or gaslight, for it is manifestly easier to secure exactitude when the exposure is a protracted one than when a mere fraction of a second may divide success from failure.

The exposure may be said to give the character to the picture, so far at least as gradation is concerned, and development is practically helpless in the way of modification. But it must not be supposed that nothing can be done in development. On the contrary, so far as color or tone is concerned, much, if not all, depends upon the character of the developer employed; the stronger and more vigorous the solution the richer the color, and *vice versa*. By the employment of a strong developer, well restrained, the image develops up quickly to the deep black color preferred by many, while the more delicate grey tints are produced by slower development with a weaker solution.

But, whichever strength be employed, it must be in conjunction with a strictly accurate exposure, in order that detail and density are attained simultaneously, for, if such be not the case, the gradation of the image must suffer. If, from under-exposure, the development has to be forced in order to get out the finer details, then the shadows will become black and heavy, while, under reverse conditions, the detail will come up before the shadows have gained strength, and flatness will be the result.

So far as the actual developer is concerned, there is now a wide choice, although very many still adhere to ferrous oxalate, formerly the only one available. It is, perhaps, more from old association, rather than from any other cause, that the iron developer retains its position, for, while others of

the newer developers give at least as good results, they are cleaner and easier in use. Ferrous oxalate, perhaps, has the advantage over hydroquinone, amidol, and metol, in so far that it is capable of giving a wider range of tones, from grey to black, according to the degree of dilution; but it also presents the disadvantage of a strong tendency to yellow stain, and necessitates the use of a clearing solution, which the others do not require.

It is not our intention to give any definite developing formula, as such would be impossible in view of the great variety of plates in the market, all requiring more or less different treatment; but, in our own practice, we find nothing answer better than *old* metol developer that has been used for negative purposes. This, if bottled and set aside, appears to retain its developing strength for opals, for an almost indefinite period, and only requires dilution to produce almost as wide a range of tones as ferrous oxalate. It answers, too, equally well with both the slow and rapid plates of all the makes we have tried, and in that respect is superior to ferrous oxalate.

After development, it is necessary, in the case of opals, to exercise more than ordinary care to avoid staining—not the image, but the opal itself. The fixing bath as frequently employed for negatives in an almost black and muddy condition is utterly useless, as the color is absorbed by the opal, and, unless discharged by some powerful clearing solution, which will probably affect the color of the image, imparts a brown tinge to the otherwise pure whites of the picture. The bath should be perfectly clean, and preferably new, and should contain a certain proportion of free sulphurous acid, which assists in

retaining the purity of the lights and removing any stain that may be present.

One great trouble with many operators consists in keeping the edges of the finished opal clean. Often, from careless manipulation, the effect of an opal picture is utterly spoilt by dirty margins; but, even with the greatest care, it is frequently impossible to avoid a dark line along the edge of the plate, where a thick ridge of emulsion has been. These markings may be removed from the *dry* plate by means of powdered pumice applied with a piece of rag or flannel, but, unless great care is taken, the surface of the picture will show an unevenly abraded appearance, that is not pleasing. A better plan consists in the use of a solution of chloride of copper, or some similar "bleaching" solution, followed by hypo, perhaps the best being tincture of iodine, which may be painted on with a piece of flannel, and the opal afterwards re-immersed in the fixing bath. This treatment leaves us often unevenness of surface.

The final washing of the opal should be accompanied by gentle friction with a soft rag or pad of flannel to remove any sediment that may have settled from the developing solution or the washing water.—*British Journal of Photography*.

#### COLORING PHOTOGRAPHS.

BY J. JOE.

All readers of photographic literature are cognisant of the attempts that have been made to produce pictures direct in natural colors. No matter how satisfied the experimenters may be with the results of their labors, the fact remains that, as yet, these results are not of practical value. If a colored

photograph is wanted, the professional photographer must have recourse to brush and colors in order to imitate nature. In the coloring of photographs several improvements have recently been made, and we will endeavor to give some practical hints on the technical part of the process, leaving the artistic side to some other writer. Prints are seldom made upon salted paper, but mostly on paper coated with some other material, which gives more detail and brilliancy, while increasing the difficulty of coloring. The smooth surfaces of the Aristo papers, for instance, will accept hardly any water color, while the coating of gelatine emulsion papers is easily injured by moisture. These evils can only be removed by suitable preliminary treatment. The following method has proved to be of real practical value:—Gelatine prints, which would suffer by moisture, are treated with alum after fixing. After being mounted and retouched with albumen colors, the picture is flowed with filtered albumen, to which a few drops of ammonia have been added. When fairly dry, it is passed through a burnisher. The albumen, if not previously completely coagulated, will now become sufficiently solid for use. This albumen coating admits of the use of all water colors. For Aristo and all collodion paper no preliminary preparation is required for transparent colors; but when using water colors, it is necessary to give a coating of varnish. The picture preserves its brilliancy, and the coloring matter may readily be applied.

In the coloring of photographs, a distinction is made between covering and transparent colors. The former are the ordinary water colors in tubes or cakes, while the transparent colors are liquid. By a careful combination

of the two the most brilliant results are obtained. The colors are applied in such a manner that all the half-tones and details of the picture are covered with transparent colors, while the deep shadows are painted with a covering color, to which some albumen may with advantage be added. In the category of covering colors we may list cobalt, Prussian blue, cadmium yellow, yellow ochre, green earth, Mars yellow, India red, umber, burnt Sienna, and Chinese white. The finely-powdered colors are mixed with a suitable binding medium, preferably: Filtered albumen 100 c.c., ammonium carbonate 5 grammes, glycerine 3 c.c., liquid ammonia 4 c.c., water 25 c.c. This mixture, if well cooked, will keep a long while, and answers all requirements. The colors thus prepared adhere well, are sufficiently transparent, and may even be burnished. The transparent colors may be worked without considering light and shadow, these being sufficiently well marked in the printing. The color of the flesh is sometimes rendered difficult because of the spotting, which may be removed by the paint. The previous application of a little albumen is recommended. The background requires particular care. It should be well graded, and should harmonize in color with the subject; greenish grey and medium grey colors may be used with advantage. The gold ground is also used quite frequently as background. This can be made quite easily by coating the background with thin mastic varnish, following the outline of the figure. When half-dry, powder it uniformly with fine gold bronze. When the varnish has become thoroughly dried, remove with a brush the excess of gold bronze. Backgrounds with distinctive design should be

painted in a subdued tone. Albumen prints can also be treated with covering colors. It is only necessary to collodionise the colored picture. For this purpose, use a 3 per cent. plain collodion. Such a picture can be burnished. Collodion prints do not require any such treatment; indeed, flowing with collodion would be injurious. — *Anthony's Bulletin*.

#### THE TRANSFERENCE AND ENLARGEMENT OF GELATINE FILMS.

J. PIKE.

Photographers generally, and hand-camerists in particular, will always take an interest in a subject of this nature.

Few of us, I suppose, but have had a broken negative, and made an attempt to remove the film and replace it on a fresh support, while the need, on occasions, for the reversal of a film has somewhat curtailed the use of single carbon as a charming and permanent printing process.

In fact, only recently has any great advance been made in this direction, mainly by the introduction of a fluid for enlarging purposes, and it is only fair to say that numbers, including myself, have used this with the average amount of success. For my own part, I should have used it oftener but for a partiality for pyro developers, predilection not shared by the fluid referred to.

Being wishful recently to clean off some faulty negatives, the glasses were put into a rather strong acid bath. The facility with which the films were removed astonished me, but more noticeable still, considering the strength of the bath, was the toughness of the disengaged film and the small *apparent* loss of density.



A Photo by E'ectric Light

The idea naturally followed that a gelatine film could be treated with a much stronger solution than that ordinarily used for stripping purposes, and, on the whole, it seemed reasonable to suppose that a period of one minute in a twelve per cent. solution of hydrochloric acid would do less harm than half an hour in a weak bath.

Various negatives have since been treated, all with most promising results. Certain rules being necessary to follow, if success was to be complete, I had a notion that plates developed with metol, amidol, or hydroquinone were easier, *much easier*, to strip than those developed with pyro. I now find no perceptible difference in this respect. In a solution made up of one part of common spirits of salts to seven of water, the film will commence to leave the glass in one minute. In two minutes it may be peeled off, and removed to clean washing water.

In this washing water the increase in size is remarkable. A half-plate film will "open out" to  $6\frac{3}{4} \times 9\frac{7}{8}$  inches. This is, of course, a drawback in many cases; so also is the obvious fact that the density spread originally over  $6\frac{1}{2} \times 4\frac{3}{4}$  now has to do duty for nearly  $10 \times 8$ ; hence a much over-dense negative must be selected to operate upon, or we must resort to intensification.

Intensification may be carried out as a final operation, but, if necessary, is better, more safely, and more quickly done while the film is in the detached state. When it leaves the acid bath, and has received a wash or rinse in the washing water, and has completely and *evenly* enlarged, the film is in the best possible condition

for the mercury bath. After bleaching, it is removed to fresh water, and, after soaking and two or three changes of water, may be treated with ammonia, as usual, to complete this part of the business. In the mercury bath the film shrivels up to its original size, then opens out again until, when in the ammonia and final washing bath, it is apparently as large as before.

After the ammonia, the film may be dropped into the *first* washing water (this will be found to be *slightly* acid), and attached, without further delay, to its final support, being reversed or not, as may be required.

A film which has been treated at this stage with mercury is not enlarged to the extent attained by one *not* so intensified. A plate  $4\frac{1}{4} \times 3\frac{1}{4}$ , intensified in *medias res*, reaches  $4\frac{3}{4} \times 3\frac{3}{4}$ , A similar plate, unintensified, extends to  $5\frac{1}{2} \times 4\frac{1}{4}$ .

I do not care to intensify *after* the film has been transferred and dried. Reticulation will sometime intervene, and the film will leave the glass, or pucker up in an alarming way. This is not fatal, however, as, if the film will come off complete, it can be, after treatment, transferred to a fresh glass. This is, however, troublesome, and a waste of time. It seems to be a much more rational plan to put on the density at a time when the film is so well in hand; and when a decreased amount of washing will suffice to remove the superfluous mercury. While in the film state, for obvious reasons, the washing is not a serious matter at all.

The final glass (or celluloid) support has to be considered. Merely a cleaned glass will not do. I *have* succeeded, but often the film will

crack or split in drying. A substratum is required, and this may be gelatine or collodion, or, what is, I think, the best of all, *rubber*.

The rubber solution sold at cycle depôts for the repair of pneumatic tires answers the purpose.

One drachm by weight is taken of this, put into a bottle with two ounces of rectified benzine, and shaken till dissolved. The solution is cloudy, and, when poured on the cleaned plate and drained off, may still be cloudy; but, on drying, the thin layer will be found quite clear, or may be very slightly matt.

The *modus operandi* is as follows, taking a half-plate as a guide:—In a dish is placed the dry plate, unvarnished, of course. Pour on mixture of

Hydrochloric acid... ½ ounce.

Water..... 3½ ounces.

In about one minute the *edges* of the plate may be gently rubbed with the finger all round in order to disengage the film. This done, starting at one corner and using two or three fingertips, the film will come away evenly and readily.

A 12x10 deep dish is at hand, with clean water, and the disengaged film is carefully dropped therein. A few touches with the finger will be enough to make it open out, expansion then proceeding at a rapid rate.

If the negative has been trimmed or cut down, or the edges cut off, the film will come away *cleaner*. The partly exposed edge is of a similar nature to the safe edge, familiar to carbon workers, and is the initial difficulty. I know some people fail here, and get the film torn before the edges are disengaged.

It is not always possible to use a

diamond or glass-cutter, besides being risky; but, by using a sharp penknife and a straight edge, the film may be neatly cut through at these parts before going into the acid. The waste edge is then peeled off, and thrown aside, and the remainder then comes off clean and tidy.

Unless the negative is very dense to start with, some more or less considerable loss of density is to be anticipated. An averagely dense negative will invariably want intensifying; therefore, the usual bath being ready, the film is dropped in, spread out as before, and carefully watched, the object being to get the bleaching done evenly, and to avoid overdoing it.

Fifteen minutes' washing, or rather soaking, in three or four changes of water will probably satisfy all requirements, at any rate in experimental trials, the film then being dropped into the ammonia bath, and very soon after into the washing water for its final bath.

By using the faintly acid washing water the film dries clean and free of any chalky deposit, any rubbing with finger or wet wool being, of course, impossible.

The final transfer may now be made. A rubber-coated plate of requisite size is slipped into the bottom of the dish *face up*, the film gently arranged in position, and both withdrawn. The only objection to the pyro-developed film is that I notice it curls very much during the operations, and is therefore troublesome to get flat; those developed with metol are much more amenable to treatment, and are really very little trouble.

The film and glass, on removal from the bath, will be full of water; they cannot well be *drained*, but the



superfluous water must be removed. The best way to do this is to put the glass face up on a flat surface covered with a blotting-pad, carefully lay down on the film a soft linen cloth, slightly damp and free from folds, and then go over it gently and steadily with a *roller* squeegee. This ensures contact, and the removal of any air bubbles. This will be better than any vain attempts with a camel's-hair brush to press out air bells. The more water there is under the film the better, as it can all be rolled out together, avoiding thereby any *uneven* sticking of the film to the support. After a short interval the plates may be put on end to dry.

Varnishing is desirable, a good, hard, white varnish being used, and a touch of black varnish round the edges gives a business-like finish.

It is only fair to say that, in spite of a run of successes, an occasional failure may occur in order probably to prevent one becoming too cocksure. Some films are wonderfully tenacious. If the *edges* come away readily, we may safely infer that the film is detachable; but, if this is not the case, it is better to at once desist from the attempt and rinse and dry the negative. The film may be tenacious, and it may be positively rotten. Again, too, there must be a fairly well-distributed deposit of silver in the film. A negative full of gradation and rather dense is more likely to be a success than one thin and weak, with patches of bare gelatine; the denser parts will come away readily, but the thin parts are naturally weak and will bear little or no handling. It also occasionally happens that a film is almost off the plate, with perhaps one or two small spots only

in the way of complete detachment; the use of a camel's-hair brush is suggested here; no time must be lost and no actual force used. Pour off the acid, apply water, then a little effort with the brush, aided by the natural expansion of the film, will suffice to perfect the operation.

It is worth remarking that some portrait negatives which have been *retouched* have been enlarged in this way, and, intensified, are not only quite a success, but the retouching remains, so far as I can see, perfect.

A solution of hydrofluoric acid in water five per cent. will no doubt be preferred by some workers. It is noticeable that the expansion is not so great as with hydrochloric acid, being with a plate 5x4, practically half an inch less all round. Its use also is objectionable on account of its action on the skin. I can work with the hydrochloric acid and water without discomfort, but the fluoric very soon makes my finger-tips painful. It is, moreover, rather difficult to procure in many places; looking at it, therefore, from various points, I prefer to use hydrochloric acid.

The uses of a simple method of enlarging without camera are easily seen. One only need be mentioned. I wanted to copy recently a *carte-de-visite* to whole-plate size, and could only succeed in getting, with my present outfit, a respectable cabinet. The negative has passed through the above procedure, and now shows up as an imperial. The enlargement of a small negative by easy stages to quite a respectable size is, therefore, possible without intervention of lens or camera. Negative, transfer, transparency; negative, transfer, and transparency, *ad infinitum*.

I feel there is nothing very original about all this, but I have reason to believe that many workers do not succeed very well in getting good and satisfactory transfers, and many more are under the impression that the removal of the film is a very difficult and hazardous business. On the contrary, the film will stand, if not broken, a fair amount of handling without fear of damage—*careful* handling, of course; the clumsy operator had better leave it alone.

It only remains to be said that the original negative surface should be quite intact, free from holes or scratches, unvarnished, and by preference, not previously intensified.

A word or two may be said on the degree of amplification under different conditions, which will form some little guide as to the size of plates likely to be required for the films.

A whole-plate negative, developed with pyro and sulphite, measures, when stripped and in washing water, 10x8; intensified and remounted, ultimately reaches to  $9\frac{1}{2} \times 7\frac{1}{2}$ . This particular negative, had it been a shade denser, would have required no intensification, and would thus have yielded a negative practically 10x8. The finished negative is, if anything, a little overdone. The pyro-developed film does not expand to the same extent as one developed with metol, nor, and of course naturally, does it lose so much density.

A 5 x 4 snap-shot negative, developed with *metol* and stripped, measures in the washing water  $7 \times 5\frac{1}{2}$ ; but, intensified, can be mounted on a glass measuring  $6\frac{1}{2} \times 5\frac{1}{4}$ .

The reversing of a film is almost too easy a matter; in fact, one has

to be careful, or we shall reverse without intending to do so. Portraits particularly are deceptive. Architectural subjects are somewhat troublesome. We may in the transfer correct a negative in which the vertical lines are somewhat faulty; but, on the other hand, we may easily go too far, and with the result of giving an intoxicated aspect to a fluted column by no means pleasing to the eye. On the whole, so naturally will the film, with a little mechanical assistance, adjust itself, that, having provided a sufficiently large surface, too much interference should be avoided. The glass support should always be rather larger all round than the film.

No doubt some deftness and confidence are required for work of this kind; easily acquired, however, if the operator will take in hand some half-dozen or so spare negatives. It does not take long to find out that some films are tougher and thicker apparently than others, even of the same maker (my own trials have all been with Ilford white label plates. These have a wonderfully good film and body. One negative only, the whole-plate referred to, and taken some years ago, may be a Paget); but, as soon as confidence is gained, they may all be manipulated with great facility.—*The British Journal of Photography*.

#### SPECIAL OFFER.

As a special offer for new subscribers we make the following offer, good until December 31st, 1894:

This JOURNAL for 1895.....	\$2.00
For Oct., Nov., Dec., 1894....	.50
<i>Anthony's Annual</i> .....	.50
Postage .....	.18

Total \$3.18, All for \$2.00.

### NOTES FROM A TRAVELLER.

One of the most progressive photographers in Canada may be found in Norwich, in the person of Mr. W. Eggman, whose gallery would outshine many of our city studios in point of fittings, apparatus and accessories. Unnecessary to state Mr. Eggman is a first-class artist and photographer, and enjoys the confidence and patronage of the best people in Norwich.

Col. Zyback, of Niagara Falls, was seen the other day by a representative of one of our Toronto houses and stated his "matured" intention of attending the convention. This is an unexpected pleasure, the material presence is much better than the spiritual. The same representative believes there will be a very large attendance.

The writer recently had the pleasure of seeing a number of photographs of Mr. Thos. Baikie's, of Chatham: one in particular of his little baby girl in full dress. The posing was unique and original, and reflects great credit to Mr. Baikie as an artist and photographer. Mr. B's average is excellent. Unnecessary to state he is a hustler, and his studio is fitted with best apparatus and latest accessories.

Mr. D. N. Terry, Amherstburg, expresses his desire of attending the coming convention, and he simply increases the long list of those who "haven't before, but will this time." Next.

Mr. E. Poole, the worthy Secretary and Treasurer of the P. A. of C., has just returned from his late trip to Europe, looking and feeling remarkably well. During his sojourn abroad he visited the principal cities in Eng-

land, Belgium and France, and has a very nice collection of views taken during his travels.

One of the pleasantest and most agreeable gentlemen to meet in the profession is Mr. J. S. Butler, Chatham, Ont., one of the old school photographers, having been engaged in the art for many years. He combines an intricate knowledge of the chemistry of photography with all that is modern—a first-class photographer, an ideal artist, a genuine gentleman, and a *solid* photograph—a combination worthy of emulation.

Mr. Thos. H. Brophy, late in the employ of Mr. Sallows, of Goderich, has opened up a new studio in that city. Success will undoubtedly crown his efforts, as he is an enterprising and pushing young man and will reflect credit on the tutorship of Mr. Sallows.

### OUR NOTICE BOARD.

It is estimated that England expends annually on pictures at least £3,000,000.

C. P. GOERZ, of Berlin, has been awarded a gold medal at the Photographic Exhibit at Erfurt for his photographic lenses. Messrs. Ross & Co. are the English manufacturers of the new Goerz Anastigmat.

F. A. MULHOLLAND & Co., as will be seen by their announcement in another column, offer three valuable prizes in a landscape competition for Canadian Amateurs. It is to be hoped that the amateurs will show their appreciation by a liberal response in the way of entries.

The N.Y. Aristo company, in order to accommodate their enormous trade,

have gotten out a book of telegraph codes, one word of which covers the size wanted and whether "N. Y.," "Kulona," "Cologram," or motto. This provides an expeditious means of ordering from the firm, as the telegraph even can be used for sending a long order, using very few words.

MRS. CARR, of Winnipeg, one of the leading photographers of the Northwest, was in Toronto lately for a week or so. While here Mrs. Carr secured the services of Mr. Westlake, who recently sold out his gallery (the old Walker stand). Mr. Westlake returned to Winnipeg with Mrs. Carr, and will take charge of the operating room.

*The Eastern Chronicle*, of New Glasgow, N.S., says: "THE CANADIAN PHOTOGRAPHIC JOURNAL, published monthly at Toronto, by Geo. W. Gilson, is a publication that should find ready support from photographers and all those in that line in Canada. It is finely printed and contains some beautiful specimen pictures and photographs. The price per annum of this monthly is \$2.00."

THE September number of *The Junior Photographer* contains, among other pictures of interest, a snap-shot of President Carnot leaving the Lyons Exhibition, a few hours before his lamentable assassination. Its companion, *The Practical Photographer*, for October, contains an amusing article from the pen of Mr. G. E. Thompson, on "How I photographed Mr. Gladstone," with a reproduction of the latest portrait of the ex-premier.

THIS year will see the first exhibit of the American Aristotype Co., at the Canadian Convention. It will consist of all the prize winning photos exhibited at National Photo. Convention

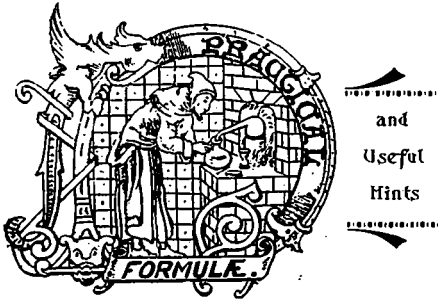
at St. Louis, also from the Ohio State Convention held at Columbus, Ohio, Perry McDonald, Morrison, Stein, Couver, Place, Bellsmith, Dana, Hastings, Stickle, Baker, Rosch, Gilbert & Bacon, Hemperly, Arthur & Filbrick, Hays, and many other leading lights in the profession.

MR. GEO. F. PRETTY, representing the American Aristo Co., is in Toronto, and will be for some time; his address is 107 King St. West. Mr. Pretty will be pleased to hear from all photographers interested in American Aristo paper, also to demonstrate at any time the working of his paper, and answer any questions and explain any difficulties arising in the use of it. Mr. Pretty has promised to furnish our readers some useful hints on the proper negatives for Aristo printing and toning baths. See next issue.

THE Hammer Dry Plate Co., of St. Louis, are now placing their plates on the Canadian markets, and they can be obtained from your dealer. The plates have met with most encouraging success with the photographers of the United States. We have had an opportunity of testing the "Extra Fast" Hammer plate, and found it to possess exceptional qualities as to speed and quality of negative, yielding a negative that is clear and brilliant. These plates are made in several grades of speed; the company also make the Aurora double coated plate, the features of which are: no halation, 100% latitude in exposure, same speed as "Extra Fast." We hope our readers will give them a trial.

FROM the A. M. Collins Mfg. Co. comes to us a sample line of new mounts that makes us wish we were in the business so that we could use

them—they are the sweetest things we have yet seen. No. 194 Mantello is a  $5\frac{7}{8} \times 7\frac{1}{4}$  white card for  $3\frac{1}{2} \times 5$  oval photographs, both sides highly enamelled, and the four corners delicately embossed. The Murillo is a handsomely embossed frame mount with separate card for mounting cabinet size print, which is then slid in the mount proper. The Murillo comes in white and chamois. The Mintha is an exceedingly rich looking mount that can be had in a number of different sizes; the color, Queen's gray, is most attractive, a plate sunk centre adds to the effect of this stylish mount. A strong feature of the Collins goods is that they are so strikingly up to date in style and color. We never have seen a line of mounts from this house that even suggested "cheapness," although often the price seems very moderate.



Dr. Oertel, of the Society of Amateur Photographers of New York, recommends a paste made as follows:

Flour.....	4 ounces
Water.....	16 ounces
Nitric Acid.....	1 drachm
Boric Acid.....	10 grains
Oil of Cloves.....	5 minims

Thoroughly mix the flour, boric acid and water, add the nitric acid, apply heat with constant stirring until the mixture has thickened and when nearly cold, add the oil of cloves.

This paste will stick anything and will keep indefinitely.

#### BOOKS AND PICTURES RECEIVED.

*The Ladies' Home Journal*, with a circulation of 700,000 copies, is published by the Curtis Publishing Company, of Philadelphia, for ten cents per number and one dollar per year.

*The Ladies' Pictorial* is an illustrated monthly that is said to have the largest circulation of any periodical in the world. It is a journal that is indeed a valuable addition to the family reading table. The October issue, now before us, with its attractive cover, specially designed by A. B. Wenzell, is an ideal magazine and worth ten times its price of ten cents.

THE courtesy of the editor of *The Photographic Times* adds to our library a bound copy of Vol. 24 of that excellent publication, containing the issues from January to June of the present year. We look upon *The Photographic Times* as one of our most valued exchanges, and we have to thank the editor for laying upon our table such an interesting collection of instructive reading matter and artistic illustrations as appear between the covers of the current volume.

AN interesting issue is the *Art Amateur* for October. The two colored plates, "Meditation" and "Reveries," are clever. Besides these there are given, as a frontispiece, "Cherries," engraved after the pastil by John Russell, and thirteen supplementary designs for painting, decorating, embroidery, etc. Of equal interest are the illustrations running through the pages. In "My Note Book" the editor speaks on art topics in his usual timely manner. The articles following are fully up to the high standard maintained by this art journal.

WE are in receipt of a copy of the "Directory of Professional Photographers, Photo Engravers and Supply Dealers" in the United States, Canada, Mexico, West Indies, South America, China, Japan, and the British colonies, published by the Universal A. & M. Agency, New York, price \$3.00. The list comprises some 11,000 names of photographers, and in the appendix is found the name of every dealer and manufacturer in the above mentioned countries. The great value of this work to those who wish to reach the profession direct will be at once apparent. It is, we believe, the only list of the kind ever published.

"Snap Shot Photography, or the Pleasures and Advantages of Hand-camera Work," by Martin J. Harding, published by Percy Lund and Co., London. This is the first number of "The Junior Photographer" series, and will be followed at short intervals by others uniform in style with this volume. "Snap Shot Photography," as the title would suggest, treats of work with the hand-camera. Gives much useful information as to the use, under different conditions, of the hand-camera, and a few selected formulas that the experience of the author has proved to be extremely satisfactory. The attractive size and style of this series, the many excellent illustrations, and the interesting subjects, so well handled in the first number, should, and no doubt will, make the "Junior Photographer" series very popular. The price, 6d. (England), is very moderate.

E. Cy. Barnard, of the Lick Observatory, has now covered, photographically, a large portion of the Milky Way—from the Scorpion to Orion—and secured characteristic photographs of the different regions.

## THE ELEVENTH PHOTOGRAPHIC CONVENTION OF CANADA.

Program of the Eleventh Annual Convention of the Photographic Association of Canada, to be held Oct. 31st, Nov 1st and 2nd, 1894, in Victoria Hall, Toronto:

WEDNESDAY, OCT. 31ST. Forenoon—Arranging exhibits. Afternoon—2.30: calling meeting to order; reading minutes; Reports of Executive Committee; President's address. 3: "A Tramp Abroad," (being an account of interesting things seen in a recent trip to Europe), E. Poole. 3.30: An hour's conference, (a) Is there any better developer than pyro? (b) What is the proper strength and temperature of developer? (c) How best to prepare the negative for retouching; and kindred subjects. 4.30: Appointment of judges and auditors. Evening—8: Entertainment by American Aristo Co., consisting of a concert and living pictures.

THURSDAY, NOV. 1ST. Forenoon—10: "Local organization and how it works," F. G. Westlake, London, Ont. 10.30: "A talk on backgrounds," Charlie Hetherington, Chicago, Ill. 11: "Amateur photography and how it affects the profession," C. S. Cochran, Hamilton, Ont. 11.30: "A practical talk on the printing frame," S. H. Mora Rochester, N.Y. Afternoon—2: "A friendly talk," Bell-smith, Cincinnati, O. 2.15: "Photography up to date," Geo. Bassett, St. Louis. 2.45: "Photographic Troubles and their remedies," (under this head will be discussed any trouble that any member may have encountered during the past year in following his profession). 3.30: "A demonstration in posing," F. L. Cornell, Albany, N.Y. 4.30: "Photographic lenses and their uses," Ed. Bausch, Rochester, N.Y. Evening—8: A demonstration in posing and lighting with Anthony's electric light, Geo. Bassett, Charlie Hetherington, C. B. Stanburs and others.

FRIDAY, NOV. 2ND. Forenoon Session—10: "Criticism on prints," (irrespective of paper), S. H. Mora, Rochester, N.Y. 10.30: "Criticism on posing and lighting," F. L. Cornell, Albany, N.Y. 11: A half-hour's discussion, (a) What can be done to raise prices? (b) How can this Association be made of greater benefit to its members? 11.30: Election of officers and selection of place of meeting for 1895. Afternoon Session—2: Reports of judges and auditors. 2.15: Question box. 2.45: Unfinished business. Adjournment.

### THE MAN WHOM THEY CALL THE PHOTOGRAPHER.

BY M. D. KILBURN, COATICOOKE, QUE.

The name of photographer 's quite a jaw-breaker,  
But 'tis the good name that we go by.  
We'll pull the sweet faces of all the fair ladies,  
No homely ones need ever apply.  
In the dark-room so tight, and away from the light,  
We do all our extra fine cus-cus (blessing),  
While under the skylight, with eyes open bright,  
To the ladies we are so enticing.

CHORUS:

First it's pose, then expose,  
Now into the dark-room retire;  
Develop and fix, for such are the tricks,  
Of the man whom they call the photographer.

Now here comes a lady with a big squalling baby,  
To be taken in both song and dance.  
And to help take the baby, the mother so kindly,  
Has brought all its cousins and aunts.  
But we'll not despair, for here comes a fair  
Young damsel, in eye glass and dog-with-her,  
And a big bouncing bustle, to make boys hustle,  
And the man whom they call the photographer.—CHO.

Now here is Rube Pumpkins, right from a corn huskin,  
And his face is one grand patch of freckles.  
He's an idea that photos are something like 'tatoes.  
To be bargained for (so much) per bushel.  
But as we cannot take any offer he'll make,  
To the Cheap John he goes for his chromo,  
Where we trust that his nose will get such a pose  
As to give to each freckle a fair show.—CHORUS.

O, 'tis the dude lady, who keeps her face shady,  
Makes you wonder where the Devil you've got to;  
She wants the photographer to take what God gave her,  
And make it look 'bout as it ought to.  
Now for their blessed sakes, we'll correct all mistakes,  
That Providence made in its blindness,  
For we want them so bad, and to get them so glad,  
We'll thank the good God for his kindness.—CHORUS.

### THE CONSTITUENTS OF PAPER.

Paper can be manufactured out of almost anything that can be pounded into pulp. Over fifty kinds of bark are said to be used, and banana skins, bean stalks, pea vines, cocoanut fibre, clover and timothy, hay, straw, sea and fresh water weeds, and many kinds of grass are all applicable. It has also been made from hair, fur, and wool, from asbestos, which furnishes an article indestructible by fire; from hop plants, from husks from any and every kind of grain. Leaves make a good strong paper, while the husks and

stems of Indian corn have also been tried. In the United States there are about 2,000 patents covering the manufacture of paper.

### COMING EVENTS.

The Photo Times, New York, offer one silver and two bronze medals for best seascape, open to all.

The Junior Photographer, Bradford, Eng., offers 10s. 6d. each month for best snap-shot, also conducts other competitions.

Cadett & Neall, of Ashtead, Surrey England, dry plate manufacturers, offer professional photographers \$1000.00 in prizes for work on their plates.

The Leytonstone Camera Club opens its annual exhibition at the Masonic Hall, Leytonstone, on November 29th. A large number of medals are offered for competition.

Gordon College Amateur Photographic Association, Victoria, N S.W. will hold a grand intercolonial photographic exhibition and congress during easter, 1895. Prize list and particulars later.

The Buffalo Express announces their fourth annual contest in amateur photography. \$125.00 in cash prizes are offered. Date of closing Dec. 10th. Full particulars appear in their illustrated Saturday edition, or from the publishers.

American Amateur Photographer announce their second annual lantern slide competition, open to all. Five classes; prizes, silver and bronze medals. Entries close Dec. 15 next. Full particulars on application to *American Amateur Photographer*, 239 Fifth Avenue, New York City.

Harper's Young People—Photographic competition for amateurs under 18 years of age, open to all. Held Dec. 7, 8 and 10, next, in connection with a fair for benefit of a school and hospital for poor boys. Cash prizes amounting to over a hundred dollars will be given in four classes, viz., figure studies, landscape with figures, landscape without figures, and marines. Rules of competition and further particulars by addressing Harper & Brothers, Franklin Sq., New York City.

**Photographic Association of Canada** will hold its annual convention at Toronto, Oct. 31st to Nov. 1st and 2nd, open to members. Valuable cash prizes offered. Meetings are very instructive and interesting, well repaying attendance from any part of Canada or the States. Special classes for employees. Full information from Pres. A. M. Cunningham, Hamilton, or Sec. E. Poole, St. Catharines.

**Ealing Photographic Society** will hold an exhibition Nov. 21 and 22. Silver and bronze medals in open classes and classes for members only; open classes are: (a) Champion, for previously medalled pictures. (b) Pictures not previously medalled. (c) Lantern slides in sets of six. Entrance fee, open classes, 2s. 6d. each set. Full information and entry blanks from the Hon. Sec., Mr. R. Y. Murphy, Ealing, Eng.

**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, number 111 to 115 West 38th Street, New York, from the 26th November to the 8th December, 1894, open to the world. Blanks to accompany prints, and any information about the exhibition desired may be obtained by addressing Robert A. B. Dayton, the Society of Amateur Photographers of New York, 111-115 West 38th Street, New York.

**Hackney Photographic Society's Exhibition**, to be held November next. The open classes will be: (1) General work; award—two silver medals, one bronze. (2) Portraiture and genre work—one silver and one bronze medal. (3) Champion; for medalled pictures—one gold medal, one silver medal. (4) Lantern slides—one silver medal, one bronze. In addition to above awards, it is proposed to grant certificates. The judges will be E. J. Wall, Valentine Blanchard, and Ralph W. Robinson; Hon. Sec., W. Fenton Jones.

**The Photographic Society of India** will hold its seventh annual exhibition in Calcutta, in February next, and three gold, eight silver, and ten bronze medals are offered to amateurs and professionals all over the world in the following classes: Class 1, Landscape; 2,

Architecture and interiors; 3, Portraits and groups; 4, Genre pictures and studies; 5, Photographs of objects in motion; 6, Lantern slides and transparencies; 7, Photo-mechanical processes; 8, Apparatus and appliances. Exhibits should be sent, carriage paid, not later than the end of November, and the society will find frames. No charge for wall space. All communications to be made to the Hon. Sec., Pho. Soc., India, 57 Park Street, Calcutta.

In connection with the fair to be held at the Twenty-third Regiment Armory, Nov. 14th to 29th, next, there will be given a photographic exhibition. The rules are about the same as those which governed the exhibition of the Amateur Society of New York last spring. Medal (twenty-five silver) and certificates of merit (fifty) will be awarded for artistic, technical and scientific excellence of pictures and lantern slides. Pictures outside of New York may be sent unframed, but must be mounted with at least one inch margin. No charge for entry or wall space. Particulars may be obtained from G. E. Hall, number 211 Centre Street, New York City, with entry blanks. Exhibits must be delivered addressed "Photographic Department Twenty-third Armory, Bedford and Atlantic avenues, Brooklyn, New York," on or before Nov. 1st prox. This will be a good opportunity for the JOURNAL'S second competition competitors to make additional prints and forward to Brooklyn.

**Stanley Show, 1894**—The Stanley photographic competitions, in connection with the eighteenth Annual Exhibition of Cycles, etc., will be held at the Royal Agricultural Hall, Islington, London, N., from November 23 to December 1, inclusive. Twenty medals (four gold) are offered for competition in the following classes: (a) Landscape, with or without figures; (b) Hand-camera work, set of four from negatives not exceeding 5x4; (c) Seascape or marine; (d) Figure studies, genre, etc.; (e) Portraiture; (f) Beginners who have commenced photography since January 1, 1891; (g) Cycling, for the best print taken by apparatus carried on a cycle; (h) General class, pictures not included in any of the foregoing classes, such as architecture, scientific, etc. With the exception of class (b) all the awards will be for one print only. The Manager of the Photographic section is Mr. Walter D. Welford, 57 and 58 Chancery-lane, London, W.C., of whom full particulars can be obtained.





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.]

### MONTREAL CAMERA CLUB.

The Club is now settled in the new rooms, No. 4 Phillips Square, and the opening meeting was held on Monday evening, the first of October, with a large attendance of members and friends, including a number of ladies. After the business was finished the rooms were inspected and all were very much pleased with them. Several of the members brought copies of their summer work, which were passed around for examination. One set of views, consisting of portions of architecture of the English cathedrals, was especially good and should show up well in the set of lantern slides this winter. The dark rooms have been constructed on the latest plan, without doors to open and close, but are quite impervious to white light. The light required for developing is furnished by incandescent lamps with ruby colored globes. The reading-room is nicely furnished and on the table are placed the leading photographic journals and annuals. Now that the Club has rooms in so convenient a locality, the membership is largely increasing, and although at present we have no studio, it is hoped shortly to put one in.

A. W. COLE, Hon. Sec. -Treas.

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

[NOTES FROM THE SECRETARY'S DESK]

Regular meeting of the Society Tuesday evening, September 11th, 1894, the President in the chair.

Mr. Beach exhibited Carbutt's Tabloids—developer in a compressed form.

Mr. Walter E. Woodbury showed several Anaglyphs, the invention of L. Ducus du Hauron. The Anaglyphs are prints made by colotype, or any similar process, from plates made from stereoscopic negatives. An impression in blue ink from the plate prepared from one of the pair of stereoscopic negatives is made and on this an impression in red ink from the plate made from the other negative is superimposed, not registering exactly, however. When viewed with the naked eye the print naturally is confused, but when a pair of spectacles with one glass blue and the other red is used the image is sharp and a very decided stereoscopic effect is produced. Although the invention is not a new one, it is only lately that the prints have been

made commercially, and Mr. Woodbury stated that he believed that the specimens he had were the first brought to this country. He suggested that lantern slides might be made in the same way.

Mr. Heglein exhibited a camera in the shape of a watch, which he is preparing to put on the market. Celluloid films about an inch and a half square are used.

The President laid before the Society some specimens of work done by the Photo-Autocopyist Company of London and their circulars describing the operation of printing.

The first lantern slide exhibition since the summer vacation was held on Friday evening, September 28th, at which were shown the interchange slides of the Albany and Orange Camera Clubs.

The annual exhibition of lantern slides, exclusively the work of members, will take place on Friday evening, October 26th. The lantern slide committee will be in attendance every Wednesday night, till further notice, to test slides and furnish information or instruction if required. Slides should be marked on the right hand side with the title and member's name, and with a white thumb label on the lower left corner. Explanatory notes, when necessary, should accompany the slides. The annual contribution to the American Lantern Slide Interchange will be made up from the slides exhibited in October.

The Society is indebted to Dr. T. E. Oertel for the gift of a Zeiss lens, Series 3A, made by the Bausch & Lomb Optical Company, for use in the enlarging camera.

Tuesday, October 9th, 8 p.m.—Regular meeting of the Society. Interesting report from Committee on Science and Art.

Monday, October 15th.—Entries close for the photographic exhibitions in connection with the 23rd Regiment Fair, Brooklyn to be held in November.

Friday, October 26th, 8 p.m.—Exhibition of lantern slides contributed by members to the American Lantern Slide Interchange.

Mr. Murray will read a paper on "Optics," at the November meeting.

A members' exhibition will be held next spring. Prof. D. L. Elmendorf will give an exhibition before the Society on December 14, entitled "The Land of Shakespeare."

### CALIFORNIA CAMERA CLUB.

J. B. Argenti gave a lecture and demonstration on "The Lens, Its Construction and General Use." October 2nd, regular monthly meeting was held. On October 3rd, a demonstration on the use of the lens and the exposure was given by Mr. O. V. Lange.