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JOURNAL.

DEVOTED TO THE INTERESTS OF THE PROFESSIONAL AND AMATEUR PHOTOGRAPHER.

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GEORGE W. GILSON. - - EDITOR

P. A. OF A.

Convention held June 22-27, 1896,
at Celoron-on-Chautauqua,
New York.

Convention called to order by President R. P. Bellsmith, Tuesday morning, June 23, 1896.

Address of Welcome, by
Hon. Porter Sheldon, Jamestown, N.Y.

Mr. President, ladies and gentlemen of the Photographers' Association of America, old Chautauqua bids you a cordial welcome to her heights. Her great heart glows with warmth at your approach. She will inspire you all, never doubt it, with a generous rivalry to make this convention the best, and the most of it. In the cool calm mornings of her perfect June, when with even pulse and clear searching eyes you address yourselves to the duties of your great Association, seeking to realize and

enforce that golden maxim, "Help ye one another," that renders so delightful the contact of kindred spirits when striving for excellence, her spirit will abide with you then. When released from the duties of the day, whether you devote the bright afternoons to the diversions of recreation or repose, old Chautauqua will be there to help you. To the more active her attentions may seem a little warm, but, Mr. President, I assure you that although these warm attentions may be somewhat oppressive at the time, yet, like the hot summer evenings you have spent in old Cincinnati with your best girl, they will be sweet to remember. Then, Ah! her delicious nights, when she woos you beneath her silver moon upon her rippling waters, and fans you with her coolest airs, she is indeed irresistible then.

But, Mr. President, I have a word of warning which I must speak to some of my youngest and most inexperienced friends here, like—yes, I will not be personal, like old Charley Hetherington, for instance. Beware, beware, beware, an evil spirit disguised in the most alluring form haunts these beautiful shores, and by the pale dim light of the moon. Beware, beware, beware, for the "sweet sounds of the early morning, the bright sights of the sunny days, are only sweet when we fondly listen, are only bright

when we fondly gaze." Now, how can a young man fondly listen to the sweet sounds of the early morning? How can a young man fondly gaze in the bright light if his head is swelled to bursting?

Mr. President, ladies and gentlemen, Chautauqua gladly welcomes you, and wishes you the greatest possible profit and pleasure from this your convention.

Response of President Bellsmith.

Mr. Sheldon, on behalf of the members of the Photographers' Association of America, I desire to thank you for the kind words of welcome and the hospitality extended to us. I feel that these words are not mere idle words, but from my personal knowledge of the liberal and generous spirit of yourself and the citizens of Jamestown, I feel that you mean every word, and that we have in reality a welcome and a hospitality that you mean. I think that the one thought suggested by Mr. Sheldon is particularly gratifying to me, and that is that this will be a convention of photographers for our instruction and improvement, without the liability of the big heads brought on by over indulgence in alcoholic stimulants. Again, Mr. Sheldon, I thank you for your welcome.

The calling of the roll of members and the reading of the minutes of the last meeting was dispensed with. Next order of business was an address by the President.

Address of President Bellsmith.

Ladies and gentlemen of the convention, in addressing you briefly this morning I will not attempt any discussion of technical matters or theories in reference to photography, but will confine my remarks to suggestions for the advancement and improvement of our Association and members of the craft generally.

You are to be congratulated upon the increased interest and greater

usefulness of our organization. There is nothing like union and association to improve and advance us. The social features are of great advantage, but more than all, and above all, is the good that comes from conference among ourselves.

You rub off the rough edges, you forget the sharp competition, old sores are healed, new and lasting friendships are formed, and you learn only of what good you can accomplish.

While enjoying to the fullest extent the social features, do not neglect the great and lasting good to be derived from the careful, intelligent and thoughtful study of the photographic work entered for the prize competition.

I congratulate you upon the higher standing, both socially and as business men, which, as a body, photographers have attained. Still there is room for improvement. In this connection there is one practice that is still maintained in the great majority of studios. I refer to the rather degrading custom of doing business on Sunday. We have all been more or less guilty, and I think this has interfered more than any one thing with our taking, as a profession, a higher standing in the community. I would suggest that this matter be given to a committee to report on some feasible way of promoting the proper observance of the Sabbath.

I feel it my duty to call to your attention a matter which is yearly becoming more embarrassing to the officers of this Association, and on which I deem some action should be taken to insure success and equity of future conventions.

It must be apparent to you that convention halls, medals and prize trophies, entertainment and educational attractions and provisions, with the vast amount of details, correspondence and literature attendant, cost a considerable sum of money

annually that the membership fees of photographers will not begin to cover.

This expense is provided for by selling space to manufacturers and dealers for exhibition and educational privileges and from subscriptions of dealers and manufacturers whose business is dependent upon their trade with photographers.

It would seem that manufacturers and dealers, basing their business upon their trade with photographers and gaining opportunity of meeting their trade at conventions, would be willing to do their pro rata share in defraying the expense of these meetings, and it would also seem a matter of equity that they should do so.

Unfortunately these are not the facts, and I am pained to state that the maintenance of our conventions have been dependent upon the generosity of a few manufacturers and dealers who have been taxed away beyond an equitable basis, while the majority have been admitted to the full enjoyment of the trade advantages of the convention without contributing a cent to the expense save the admission fee at the door. This, to me, is not only manifestly unfair, but cannot go on with any safety to our organization, and I regard it that the time is not far distant when our generous and liberal friends will finally tire of this unjust tax upon them, which is not begrudged to the advantage of the photographer, but to the equal advantage of their competitors, who feast at their expense. I therefore place this matter before you in its naked truth for your consideration, and would suggest that some legislation be enacted to place this matter on an equitable basis, whereby a few of the manufacturers and dealers will not be called upon to defray the per capita tax of the many who enjoy equal privileges with them, and where if a dealer or manufacturer be permitted on the floor of our convention halls, he will be obliged to de-

fray his fair share of the privileges he enjoys.

We have here with us to-day concerns who have spent hundreds of dollars for the privileges we are enjoying, while others without the expenditure of a cent aside from their admission fee, take equal prominence with them from a social and trade point of view. It is neither just nor equitable and, like all things based upon similar standards, must sooner or later fall.

In somewhat lively contrast to this is the action of the Local Entertainment Committee of the Detroit convention of last year, who, having a surplus of some \$242, have most generously donated that amount to this Association. I consider this very handsome and should not be allowed to pass unnoticed.

The matter of changing our constitution and by-laws has been agitated to some considerable extent since our last meeting, and that the time of the convention be not taken up by too lengthy discussion bearing upon this subject to the exclusion of the regular order of business, I would suggest that a committee be appointed to take this matter under consideration and that all questions under this head be referred to them for consideration.

One of the most fruitful causes for dissension and criticism in the past has been in the matter of the appointment and personnel of the judges of the exhibits competing for the prizes offered by the Association. The system inaugurated by the Executive Committee of Territorial Divisions has offered a solution of our former difficulty, whereby the very best talent in the profession is available. Under our present plan an exhibitor is eligible for the position of judge in any division excepting the one he is himself competing in.

In conclusion, permit me to commend the wisdom of your choice in

selecting fair Chautauqua for the place of holding our convention. Aside from the convenient and magnificent auditorium and Art hall, the opportunity afforded for a delightful vacation is unsurpassed and should have our serious consideration as a place of future conventions. The manufacturers and dealers in photographic materials have most generously provided for your entertainment and recreation, no efforts having been spared to make this the most pleasant, profitable and successful convention in the history of our organization.

By motion of George Bassett, a committee of five was appointed to consider the advisability of changing the constitution. George Bassett, Pirie McDonald, Abram Bogardus, George T. Rockwood and George Steckel were appointed this committee.

Mr. Bellsmith: We might make it the order of business on Friday morning to hear the report of that committee. There has been a notice handed to me which reads that there will be a meeting of all the demonstrators in the office of the Seed Dry Plate Co. to perfect arrangements for the demonstrators' night.

By the President: We have with us here to-day the old veteran of photographic journalism, who would like to say a few words regarding Mr. Bardwell.

Mr. Wilson, of New York, said he wanted to say a word on behalf of Jex Bardwell, who was the principal witness in a case many years ago which resulted, by reason of his testimony alone, in a decision saving to the photographers of the United States millions of dollars. It was upon the matter of a patent on the use of bromides in photography. His evidence gave the decision to the photographers. A few days ago he and his wife celebrated their golden wedding. They have no home, and

he thought the Association should take the matter in hand and provide them one as part of their golden wedding celebration.

By the President: Ladies and gentlemen, Mr. Bogardus, of New York, will say a few words to you.

A. Bogardus spoke on "Art in Photography."

By the President: Ladies and gentlemen, we have Mr. Hetherington here, who desires to make an announcement regarding the School of Photography instituted by the American Aristotype Co.

Mr. Hetherington spoke of the School of Photography.

Ladies and gentlemen, I am very glad to see such a gathering here; I am very glad to see you so enthusiastic, and I hope all will clasp hands with the idea of exchanging ideas about our business. Give up all you can and you will feel better when you go home. About the School of Photography instituted by the American Aristotype Co., I think our convention ought to be a practical convention, and for that reason I suggested to the company that we make it so by having schools at the convention. I have been conducting for the company schools in different States, and they have given great satisfaction. The letters that have come to the company from those who have attended the schools have been very flattering to me, and also to the company. We have gone to considerable expense to make it satisfactory here. We have not what we would like to have, the building is not such as we would like to use, but we have had this building put in shape, and I hope it will be satisfactory. We wish to show you that this is the right idea of conventions; the school is situated on the lake shore, and I would like to see you all there. I am very sorry that I haven't more room, but there are more here than we really expected, but we will do

the best we can to take care of you, and we are going to form classes. I would like to have some of the men over there who are interested in different branches—for instance, if you're interested in retouching more than any other branch, put your name down on that branch and we will take care of you, and the printing and operating and so on, the same, and in that way we will divide up into classes. Come there not thinking we know it all. It is not a school of the professor, it is a school where we exchange ideas. If you have any points of interest, I would be very glad, if you think they are beneficial, to have you come and tell me about them, that I may put you on the list of demonstrators and call upon you when the time comes to take part, so there will be a great many teachers. I would like to suggest that you get a nice note book, probably 3 x 4 inches, something of that kind, that you may take down notes. There will be so many suggestions that some of them will get away from you. I think you will find it beneficial; then when you refer to them they will refresh your memory, so that you can make use of them when you go home. I sincerely hope that you will take a great interest in this school. I am very proud of the American Aristotype Company. I hope you will go home and say that this feature alone has paid you ten fold for your absence from business and attention at the convention. I thank you all and hope to see every face at the School of Photography. It will be held afternoons.

By the President: Mr. Hetherington has announced what the Aristotype Co. have done for the photographers, but they have also not forgotten the ladies, and at the extreme end of Art hall the ladies will find a very nice retiring room, where they can write letters and lounge on the easy divans and enjoy

themselves, which the Aristotype Co. desire to place at their disposal.

By Mr. McDonald, of Albany, N. Y.: Mr. President, in view of the fact that we have here a man like Hetherington, and we have here so close to us a concern like the American Aristotype Co., one would naturally expect considerable, but I feel myself, and I am sure that we all feel much the same way, that we have been simply overwhelmed by the American Aristotype Co. with kindness. The spot that was chosen for the company was very largely at the instance of the American Aristotype Co. We found it most wonderful. We have on every hand been provided with conveniences. Everything the people ask for, and many things that the more modest ones would not have thought of asking for, have been provided, and, gentlemen, to the American Aristotype Company, Porter Sheldon, Charley Abbott, and Charley Hetherington, I want three cheers. (Which were given.)

By the President: The Committee on Entertainment desires me to announce that to-morrow afternoon there will be some athletic sports on the base ball grounds here, and all those desiring to take part in these must make their entries to-day. If there is nothing else, we will adjourn until to-morrow. Motion to adjourn made and seconded. Adjourned until 10 o'clock, Wednesday.

Proceedings, June 24, 1896.

Meeting called to order by President at 11 a.m.

President Bellsmith read telegram from A. M. Cunningham, President Canadian Association, as follows:

R. P. Bellsmith, Pres. P. A. of A.,
Celoron, N.Y.:

Sorry cannot be with you, detained by sickness. Best wishes for the convention.

A. M. CUNNINGHAM.

The Y. M. C. A. of Jamestown wrote, offering use of their rooms to visiting photographers.

Mr. Bowersox read a paper on the Progress of Photography (reproduced elsewhere).

George Rockwood spoke most interestingly on the use of enlarged negatives for making enlargements by contact printing.

President Bellsmith spoke in behalf of the project of raising a fund to provide a home for Jex Bardwell, and was followed by Edward L. Wilson. On motion of A. L. Bowersox of Dayton, G. Cramer (St. Louis), W. H. Allen (Detroit), Geo. Steckel (Los Angeles), J. Edward Rosch (St. Louis), and Edward L. Wilson (New York), were appointed a committee to make the necessary arrangements for providing a home for Mr. and Mrs. Jex Bardwell at an expense of about \$2,500, to be raised by subscriptions.

J. Edward Rosch, of St. Louis, spoke upon the importance of feeling in art.

By the President: The Committee on Constitution and By-Laws will meet at Greenhurst, at 4 this afternoon.

Adjourned until 10 o'clock, June 25th.

Proceedings, June 25, 1896:

The photographers' convention was called to order at 11.30 a.m., June 25th. A large audience greeted the speakers at the opening.

The persistent transaction of outside business during the sittings of the convention has been the source of much unevenness and dissatisfaction in conducting the order of business. Various expedients have been resorted to from time to time to obtain quiet, and stretches of it marked enough to be complimentary to the speaker and convention have been about as few and far between as the oases of a desert.

The annual report of the Treasurer,

C. M. Hayes, of Detroit, was read by the Secretary, J. Will Kellmer, of Hazelton, showing a balance in the treasury of over \$900.

President Bellsmith appointed the following as a nominating committee: Frank Snyder, W. J. Root, J. Watson, E. H. Newell and Joseph Knaffle.

Ben Larrimer, President of the Indiana State Association, introduced the speaking session of the morning. The art of photography was discussed by John S. Schneider, of Columbus, O. C. O. Towles, of Cumberland, Maryland, addressed the convention in regard to improvements in the convention machinery. J. Edward Rosch, of St. Louis, read an interesting paper. In the interest of a foreign exhibition of American photographers, Mr. Rosch invited photographers to deposit with him at least three of their best pictures, to be sent to the convention of the German Photographic Society. President Bellsmith on motion appointed the following as a committee to make the necessary arrangements: J. Edward Rosch (St. Louis), Frank R. Snyder (Oxford, O.), and E. B. Core (Cincinnati).

F. Dundas Todd, of Chicago, of The Photo-Beacon, considered the Progress of Photography.

June 26th.—This morning's session of the photographers' convention was called to order by President Bellsmith at 11 o'clock. The first order of business was the reports of committees.

Mr. Bassett, chairman of the Committee to Revise By-laws, reported that his committee had gone over the constitution and had decided that owing to changing conditions in the affairs of the Association it would be unwise to make any changes this year, but probably some radical changes would be necessary by next year. He asked that the committee be discharged, and the request was granted.

President Bellsmith read the report of Committee on Nomination of Officers as follows :

President—C. M. Hayes, of Michigan.

First Vice-President—J. Will Kellmer, of Pennsylvania.

Second Vice-President—W. G. Thuss, of Tennessee.

Secretary—A. L. Bowersox, of Ohio.

Treasurer—George Varney, of Illinois.

The announcement of the name of each candidate was received with cheers by the friends of the honored member.

After the report of the committee was presented George Steckel, of California, was also placed in nomination for President. A ballot was ordered by the President between Mr. Hayes and Mr. Steckel, with the following result : Hayes 216, Steckel 60, many scattering votes.

Mr. McDonald placed George Bassett in nomination for First Vice-President in opposition to Mr. Kellmer. Enthusiastic speeches were made in favor of both these candidates, and the election was attended with considerable excitement, resulting as follows : Bassett 49, Kellmer 181.

The announcement of the result was greeted with cheers, while the Pennsylvania delegation, which has been in great evidence throughout the convention, gave the delegation yell with great vigor as follows : "Chau-tau-qua ! Penn-sylvan-yaw !! Hiss, Boom, Rah !!!"

M. R. Hemperly was placed in nomination for Second Vice-President in opposition to Mr. Thuss. The ballot resulted as follows : Thuss 75, Hemperly 30.

Mr. Bowersox was elected Secretary and Mr. Varney Treasurer without opposition.

Mr. Steckel moved that a full detailed report of the convention be

prepared and published and sent to each member of the Association.

On motion the Secretary was directed to mail to each exhibitor the average markings of the judges on the exhibit.

J. Weil, of Chicago, read a valuable paper on non-studio photography, advocating the taking of pictures at the home of the patron rather than in the studio.

At 1 o'clock the session adjourned to reconvene in the afternoon at 3 o'clock, to choose a place of meeting for next year and to listen to the reports of the judges on the competitive exhibits.

June 27th.—The closing meeting was held Friday afternoon. It was a formal meeting, but one filled with good cheer and free from the restraints which have necessarily attended the earlier sessions of the convention. The awards of the judges were announced, and while possibly there may have been some disappointment for exhibitors, the very hearty cheering which the announcement of the various awards brought out was evidence that the judges had performed their work in a most satisfactory manner.

Probably the most gratifying feature of the afternoon's session was the vote upon the motion which was made immediately after the session was called to order to return to Celoron for the convention of 1897. A storm of seconds was heard when the motion was made and it was carried with a mighty yell of "aye" as if by one voice, which might almost have been heard to this city. When the nays were called for there was absolute silence, and then prolonged cheering.

Not until the question had been decided had the President an opportunity to read a letter which he had received from Mayor Price, President Sessions of the Common Council, and

President Collins of the Board of Trade, inviting the Association to come back again. The communication was received, however, and ordered printed in the official minutes.

The judges in the prize competition recommended that the exhibit of pictures by President Bellsmith, Vice-President Steckel and Treasurer Hayes be given special recognition by the convention in the presentation of gold medals. On account of the exhibitors being officers of the Association, their displays were not placed in the competing classes. The recommendation was heartily endorsed by the convention. President Bellsmith thanked the convention for the honor and spoke in most complimentary terms of the exhibit of Mr. Steckel and also of that of Mr. Hayes, which, he said, were entitled to the highest praise that could be bestowed.

On motion of Mr. McDonald, of Albany, the Secretary of the Association was directed to send, under the seal of the Association, testimonials to Stein, of Milwaukee; Dana, of New York; Falk, of New York, and Guerin, of St. Louis, in recognition of their excellent exhibits in the non-competitive classes.

A vote of thanks and three cheers were given to Charles Hetherington for the work he had done in making the convention such a conspicuous success; also a voice of thanks to N. A. Broadhead, for the many courtesies he had extended to the Association and its members; also to the Philadelphia and Chicago Chautauqua Clubs for the interest they had taken in organizing the photographers of their cities into clubs for the convention; also to the officers of the convention for the care they had exercised in the conduct of the Association business.

On motion of Mr. Bassett it was decided to appropriate \$1,000 for medals and prizes in the various

classes to be represented in the competition exhibit next year.

At 5 o'clock the convention adjourned until 1897, at a date to be named by the Executive Committee, and the members gave three rousing cheers for the best convention ever held by the Photographers' Association of America.

CONVENTION NOTES.

One of the best suggestions growing out of the convention was made to us by Mr. George Bassett. It was that there should be one night set apart at each convention for an address to be delivered to the invited public by a practical photographer, on the subject of the relation between the photographer and his customers, which shall endeavor to educate the public to better prices, showing why artistic photography should command its price the same as artistic painting or sculpture. Mr. Bassett has some good ideas on this subject, and we commend to the consideration of the Executive Board the suggestion that an evening be set apart next year for a public meeting, and that Mr. Bassett be asked to address the large audience that would surely attend, upon this subject, with, perhaps, a few practical illustrations of his ideas with the lantern. What do our readers say?

The School of Photography.—The American Aristo Co. and Charlie Hetherington did everything possible to make the school not only a success but an instructive feature of the convention. The large building that had been especially fitted up for the purpose was crowded at each session with eager listeners to the instructive words of Charlie Hetherington and the other good men who volunteered their services, and it is safe to say the knowledge acquired at this school will considerably aid the advancement of "better photography."

Camp Aristo, at Greenhurst, was occupied by the American Aristo boys, who occupied a dozen tents, where they lived and entertained their friends in a generous way peculiar to them.

The American Aristo Co. certainly "did themselves proud" in the entertainment of the visitors. Charlie Abbott was a most gracious host, and although he was almost overwhelmed with numbers, he arose to the occasion as few could have done, and, barring the unexpected rain, everything went off without a hitch.

What a lovely time one could have around Chautauqua with a camera. We recommend those who are weary and need a rest, who need a breath of life-giving air, to take a camera and wander around Chautauqua for a time. Put yourself in the kind hands of Mr. Trussell, of the Kent House at Lakewood, for a week or two and you will live a year longer.

The entertainment features of the convention were as follows: Tuesday evening—Entertainment of members at Greenhurst, by the dealers in photo supplies. A very enjoyable affair. Music, promenading and light refreshment. Wednesday evening—A grand ball and supper at the Waldmere Hotel, given by the demonstrators. Lovely music and dancing until the "wee sma" hours. In the afternoon a "hot" ball game. Thursday evening—Moonlight excursion and lunch, tendered by manufacturers. The rain tried to dampen the ardor of the excursionists, but considerable fun was raked up notwithstanding. Four large steamers, led by Commodore Charley Abbott and officers in the official yacht, carried the visitors. Friday evening—Grand exhibit of fireworks at Celoron, by the American Aristo Co., which were greatly enjoyed. Each day a special car

took a load of members over the electric road to Jintown, the guests of the American Aristo Co., to visit the factory, where every attention was shown the visitors. These events, together with a few fishing parties (with different kinds of bait), made up a very enjoyable week.

A most fitting wind-up of the week was the presentation to Charles Abbott of a magnificent oak chest of mammoth size, filled with sterling table silver. Mr. Abbott was called upon the platform, and Papa Cramer made the presentation speech in his usual happy style, saying the gift was in recognition of the work done by Mr. Abbott in the interests of the convention. Mr. Abbott, although taken completely by surprise, and considerably moved by the feeling shown by the tremendous applause, managed to express his thanks for the mark of honor and esteem tendered him by his friends. Three cheers were given with a will as he took his seat, saying that he felt it was the first time in his life that he had been overpaid for his work.

TRADE NOTES OF THE CONVENTION.

A. S. Harry was kept busy showing the good qualities of his retouching device.

The Nepera Chem. Co. was well represented by W. F. Miller, who was kept very busy replying to the numerous questions asked regarding the different papers made by his firm. The wonderful qualities of Velox came in for considerable discussion.

The Walpole people kept up the good work of trying to get better results for the photographer by endeavoring to sell him chemicals of extreme purity at a price but a shade higher than the cheaper article. Walpole chemicals yield the best results.

Mr. Turner, of the Gundlach Opt. Co., was heard putting in a good word for the new Turner-Reich anastigmat lens.

One of the most interesting displays of the convention was the collection of X-ray pictures shown by our veteran plate maker, Mr. John Carbutt. The special X-Ray Carbutt Plate is now almost universally used for this work, and the pictures shown proved how great an aid they are to X-ray photography.

Anthony & Co. had the largest display of the convention, showing cameras in all sizes, from the dainty Marlboro' up to one that closely resembled a summer cottage in size. A full display of photographic necessities were shown. It was a hard display for a photographer who appreciated good tools to pass without leaving an order for some good addition to his studio.

Quite the sensation of the convention was the display of Bas-Relief Photographs by the Taber Art Co., of New York City. The work is so strikingly beautiful as to appeal at once to the best class of trade. This class of picture will undoubtedly be a distinct feature of the business in the future. Mr. Cook, the genial secretary of the company, who had charge of the exhibit, was kept busy from morning until night, so great was the interest attracted by the elegant work on exhibition.

The handsomest exhibit ever shown at a photographic convention is putting it mild, when speaking of the display made by the American Aristo Co. They occupied the rotunda at the end of the annex. The room, which is circular, was completely darkened, the pictures being lighted by hundreds of electric lamps placed overhead. The decorations of the room were magnificent. The centre

was occupied from floor to ceiling with a solid mass of grand palms, the ceiling being entirely draped in cloths. The idea was Charlie Hetherington's, and he deserves great praise for its loveliness. The pictures displayed were from the leading studios of America on Aristo Platino exclusively, and were like jewels in costly settings, for they were in elegantly carved and costly frames, which, in turn, were mounted upon large rose-wood panels. The expense must have been very great, but the effect was very lovely. We have not room to mention singly the pictures here displayed, but noticed one that has attracted almost world-wide attention—"Autumn," a creation of Mr. George Bassett. It is one of the loveliest bits of artistic photography that has been accomplished, and proves Mr. Bassett to be the thorough artist we have ever thought him. On approaching the "Aristo" exhibit one was well prepared for the beauties beyond by the exhibits on either side of the entrance of Stein and Dana, exhibits made by these gentlemen not for competition, but in honor to the American Aristo Co.

Ever thoughtful of the welfare and comfort of "his boys," Papa Cramer placed at the service of the convention for members a smoking-room equal in cost of furnishings and comfort to anything in the land. Heavy Turkish draperies, costly mats and luxurious couches covered with soft pillows, made a most acceptable resting place for the foot-weary pilgrim of the annex, and when after sinking into the soft embraces of a pillow laden couch, the tube of a Turkish water pipe was handed one by a real Turk and the fumes of a most delicious brand of tobacco was inhaled, then indeed earth seemed a good place to live in for a time yet, and Papa Cramer and his plates were rated to "be all the way." Nor were the

ladies forgotten, oh no; Papa doesn't do things that way. For their special delectation a most superior brand of candy cigars—very like the real thing in looks—was provided. Besides this the Cramer people gave away as souvenirs a jewel studded crown pin, emblematic of their Crown Plates, an illustrated album of views of the St. Louis cyclone, and copies of the Cramer Crown Grand Triumphal March, composed by Billie Rundle and dedicated to Papa Cramer in memory of the Chautauqua convention of 1896.

Mr. Cramer will use the Turkish fittings of the lovely convention room to furnish a smoking room at his St. Louis home. Most of the Cramer men were present, among them being Sid Well, New York representative, and Will Lussier, from the coast, and, of course, Billie Rundle.

At the sign of the Hammer one could always find a crowd of good photographers anxious to tell of the excellent work they were doing on Hammer Plates. Mr. Hammer was in attendance himself, and, aided by his loyal henchman, Hoefle, the interests of this good plate were well looked after. The questions asked regarding the absence of the convention Hammer pin proved the value of this little advertiser. In place of it this year the firm gave out an interesting album of views of the St. Louis cyclone, and a very useful little brochure called Hammer's Little Book, a short talk on negative making.

Amidol Developer (Hammer).

Pure water 8 oz.
Sulphite of sodium (cryst.) 800 gr.
Amidol 80 gr.

For use take four parts water and one part amidol solution. This developer works better after being used once or twice. Use repeatedly, adding fresh as required.

CHAUTAUQUA CONVENTION, PRIZES AWARDED.

Grand prize, Baker Art Gallery.

Eastern Division.

Genre.—One gold medal, Dana.

Class A—Gold medal, silver medal, diploma. 1st, Pirie McDonald; 2nd, A. N. Camp; 3rd, Gilbert & Bacon; 4th, Henry H. Pierce.

Class B—Gold, silver, bronze medals and diploma. 1st, Hemperly; 2nd, Nussbaumer; 3rd, J. C. Walker; 4th, Horner.

Class C—Silver, bronze medals and diploma. One entry, Hale.

Class E—Gold, silver and bronze medals. 1st, Wm. C. South, 54; 2nd, Wm. H. Rau, 51; Pach Bros., Whitney & Son, each 49.

Class F—Silver, bronze medals and diploma. 1st, John Rosch; 2nd, Geo. E. Tingley; 3rd, Wilfred A. French.

Class H—Silver, bronze medals and diplomas. 1st, Frank S. Olds; 2nd, Jno. Betz, jr.; 3rd, Jackson.

Class I—Diploma. Pirie McDonald.

Class D—One silver medal and bronze medal to all who received over twenty-one. Silver medal, Schernee, Worcester, Mass.; bronze, Newman, Musser, F. O. Stiles, Van Tassel, D. E. Rowel, Goldman, Fuver, Roshon, J. B. Schriver, M. R. F. McCarthy, Grey, Carl K. Frey, E. E. Seavey, W. E. Talbott, McFarland & Speck; Griffin Studios, Scranton; Griffin's Art Gallery, Wilkesbarre; Rosevear, Toronto.

Middle Division.

Genre—Gold medal, Baker Art Gallery.

Class A—1st, Morrison; 2nd, Root; 3rd, Baker; 4th, Decker.

Class B—1st, Arthur & Philbrick; 2nd, G. B. Sperry; 3rd, Dozer & McLain; 4th, W. A. Pryor.

Class C—1st, Van Loo & Trost; 2nd, Dozer & McLain; 3rd, Leo D. Weil.

Class E—One entry, Will Armstrong.

Class F—Mayo & Weed, A. G. McMichael, each 57; 3rd, Allan & Fanjoy.

Class G—1st, Decker; 2nd, Geo. Smith; 3rd, H. S. Klein.

Class H—1st, A. G. McMichael; L. C. Overpeck, F. D. Foss & Co., each 51.

Class D—Silver medal, C. R. Reeves; bronze, C. S. Bateman, Webster, Koehne & Bretman, White & Co., N. N. Hughes, Frank D. Medlar, Mayo & Weed, D. Gilbert, Nicholson & Son, Spellman, J. H. Henrichson, Ives, A. G. McMichael, Watson, Godfrey, George Holoway, De Vos, Larrimer Bros., Harrison, Chicago; Wilhite & Nicely.

Western Division.

Genre—J. Ed. Rosch.

Class A—1st, J. C. Strauss; 2nd, J. Ed. Rosch; 3rd, J. A. Brush; 4th, W. T. Dole.

Class B—(Three entries). 1st, H. S. Bellsmith; 2nd, Webster; 3rd, Dabs.

Class C—(Two entries). 1st, Aune; 2nd, Curtis & Gupthill.

Class E—(No entries).

Class F—(No entries).

Class G—1st, Aune; 2nd, Webster.

Class D—Knowlton & Co.

Southern Division.

Genre—Moses & Son.

Class A—1st, McCrary & Son; 2nd, Knaffle Bros.; 3rd, Moses & Son; 4th, H. C. Hall.

Class B—1st, Somers; 2nd, W. C. & H. I. Thuss; 3rd, Moses; 4th, P. P. Havens.

Class C—(One entry). Hoffman.

Class E—1st, Knaffle Bros.; 2nd, O. P. Havens; 3rd, McCrary & Branson.

Class F—(Two entries). 1st, Havens; 2nd, M. M. Mudge.

Class H—(One entry). McCrary & Branson.

Class I—(One entry). Homier & Clark.

Class D—Silver medal, J. Paul Brown; bronze, Giers Art Gallery, M. E. Schmedding, Mrs. L. Condon, A. G. Roberts, A. L. Blanks, Homier & Clark.

PROGRESS OF PHOTOGRAPHY.*

I come before this intelligent audience this morning with a very brief report of the "Progress of Photography." While progress is evident on every hand, we are left to our own sense of good taste and judgment. To absorb the progress made in the past year, one needs only to pass down the Exhibition hall and drink in and feast upon the beauties there displayed in order to fully realize the progress made since we last in convention assembled. To render an account of the present state of photography presents no great difficulties whatever, the facts to its credit being recorded everywhere, so that we need only draw from recent sources, the very ancient facts being, so to speak, contemporaneous, in order to trace the progress of photography to the present hour. Passing in review all its methods, all its countless applications, we cannot help but feel that we are witnesses of a scientific progress so continuous and wonderful that we dare not shut our eyes to it, if we would keep pace with the progress already made. There is no end of room on the pinnacle of fame, and we can only gain that coveted place step by step, round by round, but let us not be like the tyrant Dyonicius, after attaining that high degree, to despise the base degrees by which we ascended, but let us adopt the motto "Look up and not down; look forward and not back; and lend a hand." By helping those less fortunate than we are, we are really helping ourselves to retain at least our position, otherwise we

* Address of A. L. Bowerson, of Dayton, O., at Celoron.



QUEEN OF THE NIGHT.

Copyrighted Photo by BAKER'S ART GALLERY, Columbus, O.

A Gem from the P. A. of A. Convention.

should find ourselves retrograding instead of advancing.

A look around the convention hall gives us very little material for our report; there has been very little done in the manufacturing of new instruments. It seems that they have attained to such a perfect state that improvement is scarcely possible. The Plate men report nothing new, only we observe that the high standard has been steadily maintained, and we have our choice between a half dozen brands to satisfy our various tastes. The M. A. Seed Dry Plate Co., however, have added a new article to their list of manufactured products. It is a printing-out celluloid film which, it is claimed, very closely resembles carbon in its effects, giving several tones, being coated on medium and heavy celluloid. This company also makes mention of their (one powder) developer, which is especially valuable for the view artist and amateur. Another developer which has found favor with professional and amateur alike is the meta-carbol, put on the market by Anthony & Co. The various mat-surface printing-out papers are so perfect that improvement seems impossible.

Carbon probably gives the finest deposit, but, like "Topsy," it never had a "modder," and consequently has been little introduced to the rising young men of the profession.

With platinum beautiful results can be obtained, and we are pleased to note that the manufacturers have succeeded in the past year in securing a much finer deposit than heretofore, giving still greater value to this already celebrated paper. The greatest obstacle to the more extensive use of this kind of paper is the obligation of the photographer using it to purchase the developer and chemicals from the manufacturers, not knowing what they are composed of.

The paper that has found favor among the greatest number of photog-

raphers is the Artisto Platino. The seeming simplicity with which this paper is worked is the cause of the increased demand for it. The final results are similar to carbon and more easily obtained. Its keeping qualities are greatly improved, and the finished results are apparent to all. We believe there is quite a new and unexplored field of progress for photographic portraiture if its practitioners will but elevate their standard and give it the intelligent study it really deserves. It is not sufficient to imitate the painter, but to ascertain the principles of artistic portraiture.

The Taber Bas-Relief photographs are a new departure in photography, and from recent reports a number of the leading photographers are reaping a rich harvest who have introduced them in their studios. The Walf Negative Vignette, a new invention, embraces the perfect development of careful and thorough experimentation by the inventor, until finally a vignette mechanically perfect and wonderfully successful in its results has been obtained. This same gentleman has also invented a new background and carrier which has many useful points, and seems to be a most needful and time-saving accessory to any well-appointed gallery.

Leigh's Combination Photographic Printing Frame and Print Washer should also be mentioned here as worthy inventions, and show additional progress in their several lines.

The photographic lens maker is not behind in improvements. The Gundlach Optical Company have placed a new lens on the market, called the Turner-Reich Anastigmat. It is claimed for this new lens that the stigmatic errors are entirely corrected with the full aperture, so that for the given size of plate they need not be diaphragmed, and the image will be as sharp on the edges as in the centre. The field is absolutely

flat. The combinations are symmetrical, and either combination used alone gives a beautiful image.

The Roentgen discovery has seemingly thrown the scientific world in a fever heat. Among the first experimenters to see the possibilities of the cathode or X-rays was the veteran dry plate manufacturer, Mr. Carbutt, who saw a new field for usefulness of the photographic plate, consequently he set himself to work and produced his X-ray plate, which is now on the market, the first of its kind.

There may be other lines of progress which have escaped our attention. This report may not be as complete as it should be, but the very short time in which to secure the necessary information prevented an extended report.

The one thing most needful to progress the coming year is to try to realize our extreme art poverty, and we shall feel the need of instruction in this line more real and urgent. This ought to be an impetus to higher and nobler ambitions.

ART IN PHOTOGRAPHY.*

Much has been written and said on this subject, and it is not my intention to go into lengthy details, or review what has been done in the past, as we all know what strides have been made, which fact is surely proven by the pictures we see at our present convention.

The photographic operator has labored to create pictures, and his success is evidenced each year at our conventions, until his productions are no longer mere photographs, claiming merit alone on their quality of light and shade and chemical effect. He is now not satisfied with mere perfection of mechanical details; he goes beyond to produce and materialize

ideas containing the sentiment, romance, poetry, and all the elements of an artistic and cultured mind. When we reach this point, we are artists in the true sense of the word; we possess the skill to produce, and not only that, but we know and feel the soul, the beautiful, the immaterial. When skill and fine appreciation are combined in one man, he is an artist, and surely his productions are artistic.

Of late there has been considerable discussion as to whether photography can enter the field of true and legitimate art. To my mind the very fact that our pictures have awakened these comments and criticisms show that each year we progress closer to the domain of high art. It is but recently that artists have deemed it necessary to attack photography, and say, "It cannot represent true art." The principal point raised is that in photography we have only a mechanical result of optical and chemical laws. This in a measure is true; so also is the application of pigments with the brush a mere mechanical method; it is only a means of representing and conveying an idea. But when applied by a skilled hand which is controlled by a mind of culture and artistic conception, it becomes an art.

In photography, the time for a man to show whether his ideas are such as to warrant his productions being classed with works of art is before the negatives are made. At this time the operator is taxed to his utmost. By using such material as he may be able to procure, he endeavors to set forth his conception. Much must be done in a very limited time. He must arrange his accessories, note the position they occupy, that the lines produced conform to the accepted laws of composition; that some object of minor importance does not crowd itself forward to a position of prominence; that the arrangement as a whole presents an harmonious grouping of light and

* Address by Mr. John S. Schneider, at Celoron.

shade, ever bearing in mind that the main subject of his idea must attract the eye at first glance, unconsciously noting the smaller details, grasping the idea in its entirety, which should tell its own story without words.

In this the artist who uses the camera to convey his ideas has more to contend with than the artist who wields the brush can ever have in disposing the different elements of his composition to his satisfaction. We all know how painfully correct the camera is, and with what truthfulness and fidelity it records whatever is placed before it. Usually what it sees is an individual, and a stubborn one too. No alterations of any importance can be made after the plate is exposed. Every detail, whether of great or small import, must receive careful consideration and due attention, for whatever decision is made at this time is final.

Note the great mental tension and taxation of art knowledge on the part of the man who is forced to take his picture into consideration in all its parts, including the lighting, posing, and expression of his subject in general studies. When it is necessary to persuade his model (who is not at all times an ideal that literally fills every desire), or explain his idea in full in order to get his or her sympathy and co-operation in aiding him to produce his picture, rapid thought and action are absolutely necessary, for the smallest detail of the contemplated picture claims careful consideration, while at the same time the operator is conscious that time is fleeting, his subject is mortal and apt to tire and relax interest and sympathy, grow indifferent to his aims, all of which would be fatal to good results. His picture must be created under these trying conditions and hampered with all these difficulties, well knowing that as it now appears so will it remain.

How differently the artist of the

brush undertakes his creation. He conceives an idea, thinks it over carefully, leisurely proceeds to sketch in his composition, then procuring his model, he devotes his study to the various details at different times. One day he may paint the hands, studying the position and pose, correcting here and changing there, until satisfied. There is no great hurry, as with the artist at the camera. The model may rest for a short time, and again resume a pose. At another time he takes up another section of his study, devoting the necessary time to complete it properly, and so on until his painting is finished. Even at this time he has all the opportunity to change and make such alterations as he may deem necessary, heeding the criticisms of his fellow artists. After all this is done, his picture is an original idea, modified and corrected at leisure.

With all these advantages held by an artist of the brush must the picture to be created under all the disadvantages by the artist of the camera complete, to establish whether or no his production is true art.

Therefore I hold that the photographic operator, with his many disadvantages, is the most dependent of all creators of pictures (when I say picture, I do not mean a likeness, street scene, or landscape, but a creation), and when he is successful, while contending with all these disadvantages, greater is his conquest, and greater his glory.

I beg leave to call attention to a few things in making photographic art studies. The operator may possess considerable knowledge in composition, of his massing his light and shade, but still we have in his production a fixed or stiff appearance; that is, it has not that abandon and freedom of the brush so much to be desired.

This deficiency can be supplied in a great measure by the use of a few

mechanical appliances, such as the flash light and electric fan, thereby producing the accidental and free effect of the lines in drapery. By studying the effect produced by aid of these two appliances combined, we find that for the time being the ever-prevailing effect of gravity, when wire or other means are used to suspend draperies, is set aside, and we have more of that freedom and abandonment, or in other words, more as one would wish to paint or draw. The possibility of flash-light cannot be overestimated in this direction.

That your models be familiar with your aim and ambition, that they may feel with you and enter into the spirit of your pictures, is of the greatest importance. I have often found it advisable not to make the study, with the model indifferent, or failing to enter into the spirit the situation demands. It is the soul and feeling placed in your creation that will crown your labors with success. Without this, be your efforts ever so great, in the end they will prove but dismal failures.

There certainly is art in photography, and our illustrators and artists of to-day have shown their dependency and appreciation of photography in art, as revealed by the truthful eye of the camera, which has had a remarkable influence on modern productions. But this leads us into a field of thought, which we have neither the time nor the inclination to follow.

I regret to say that some of our brother artists only find sneering criticisms for pictures produced by photography, but to my mind this is simply an acknowledgment that we are encroaching upon the field of the brush. But to do justice, I must say that this "fashion" is rapidly becoming obsolete, and is not the voice of the majority, from whom we constantly hear words of commendation for pictures produced with the camera.

When a picture contains an ideal, the sentiment and the poetry of the subject, and has the power to please and gratify the eye, why should it not be classed as art, even though made by the aid of lens and plate? I am sure the unprejudiced will agree with me in this, and give the art photographer credit when credit is due.

In conclusion, let our future efforts sustain our claims that photography has entered the field of art. Close observation and constant study of the principles of composition and accepted theories of art, as brought to the perfection of the present day, will fully establish all the claims we have made for "Art in Photography."

THE SUCCESSFUL PHOTOGRAPHER.*

The principal factors which enter into the composition of the successful photographer of children are good nature and patience. The former can be cultivated by sound philosophy; the latter I learned very early in life waiting for the second table when we had company at our house.

There are few vocations in which a man's own personality plays so important a part as this of ours, where expression has so much to do with the amount of money in the cash drawer. We have all met the man who made us forget our cares—whose strong magnetic nature seemed to thrill us through and through—who seemed to bring sunshine into the room as he entered and left it aglow on his departure, making us feel like taking up the burden of life which was less a burden by half. Such a one is the successful photographic operator. The subject on entering his presence forgets he has come to perform some irksome duty—is at once put at his ease, his face lights up with the general good fellowship,

* Address of E. B. Core, at Celoron.

and the results are likely to be a success.

Largely this is an accident of birth, but it can to a great extent be cultivated and acquired. I believe it possible for the human mind to fit itself to any condition, or that the mind can assume such complete control over matter as to make us agreeable at all times.

I feel there is perhaps no business subject to so many petty annoyances, so many little disappointments. But because Mrs. Jones don't like her position, or Mrs. Brown isn't suited with her expression, and Mrs. Smith thinks little Johnnie's mouth too large entirely, is the case made more agreeable, and as a fact, is it not made more disagreeable by your getting out of patience and having it out with Mrs. Jones, Mrs. Brown and Mrs. Smith—getting yourself all worked up and thereby spoiling expressions for the whole day?

I shall never forget the philosophical lesson I once received from a paper hanger. He was a tall, raw-boned specimen of a barrel-house sampler, with a nose like a beacon light on a foggy night. He had agreed to paper our dining-room on a certain day. My wife, with that lovely confidence of the feminine mind, vacated that very essential apartment, thinking the family could take our meals in the bedroom or the back yard. The day came, but the paper hanger didn't. The next and still the next without him, by which time I was about as angry as was good for my health, and I sent a very imperative demand that he immediately come and give account of himself. He shortly came slouching in, when I commenced to read him a section of the riot act. I say commenced, as I had said but a very few words when I was met with something like this: "N-o-w k-e-e-p c-o-o-l, d-o-n't g-e-t e-x-c-i-t-e-d. Y-o-u-'l-l g-e-t y-o-u-r-s-e-l-f a-l-l w-o-r-k-e-d

u-p a-n-d y-o-u c-a-n't t-r-e-a-t y-o-u-r c-u-s-t-o-m-e-r-s r-i-g-h-t. But if you will j-u-s-t k-e-e-p c-o-o-l, y-o-u-'l-l f-e-e-l n-i-c-e." My anger was all gone. Wouldn't yours have been? We are pretty apt to find our road smooth or stony owing to the frame of mind we start out with in the morning. Now, if you get out of patience because your wife, to be in the prevailing fashion gets up first, and appropriates your last clean shirt and collar, your distorted imagination might make you feel like breaking up the furniture and seeking the divorce court.

"Now wouldn't it be wiser
To not get in a trance,
But say, you're glad she took your shirt,
And didn't take your coat and vest."

Don't understand me that a man should lose all dignity and manhood. It is manly and proper to maintain a point. It is not manly to get angry about it. "Whom the gods would destroy, they first made mad."

If, as it would sometimes seem, an insurmountable wall comes up before us, philosophically weigh it, and if it can't be scaled, go around it. Viewed from the standpoint of the customer, we are apt to see things in a too technical light. For instance, an instantaneous photograph of a trotting horse needs a label to inform us whether he is in motion or simply holding his foot for the village smith. There is only one phase of the motion.

There is a vast difference between a likeness and a portrait. A photographic likeness may represent the features faithfully, a photographic record of fact. The portrait represents not only the features, but the impression of the character of the subject.

One of Newbridge's pictures of a trotting horse is a perfect photographic record of fact, but falls far short of conveying any impression of the action. I have often wondered if a

composite picture from his series would not create the impression, and wouldn't be far from the way they have always been painted. I have also wondered if a long exposure would not give a sort of composite expression, and maybe a more satisfactory one.

We sometimes meet a sort of a negative subject, who, though he has come to you to be made a negative, is already a very positive negative, one whom it is impossible, as Julius Strauss would put it, to limber up—and by the way, I don't want to meet him if Julius Strauss couldn't limber him—one with whom one can't get in touch, can't complete the circuit in that mental telegraphy, whose answer to your every question is a monosyllable—too engrossed in his own importance to understand how really like a country judge at a county fair he looks—such a one is hopeless. And can we only expect the proofs to convince him? I have treated this subject in the light of adult sitters, as it applies as well to them as to children. For while an abundance of good nature and patience are desirable qualities in the handling of adults, they are absolutely indispensable to the handling of children. While a certain amount of firmness as well as love rules the home-life of these little ones, in the studio all must be love and patience. Don't expect to make pleasing pictures of them if you are bored by their childish prattle. The hoary head of the octogenarian inspires us with admiration, but the innocent, unconscious beauty of childhood inspires us with love. Nothing on earth is sweeter than their bright, happy faces; nothing more interesting than their description of the newest doll, or the big brown dog at home. I love to hear them talk, and always seek to draw them out. I try to have them feel that they are doing just what they want to do themselves; always lead and never drive them. I

am often hampered by a mother who has a very obedient child, and whose constant admonition is "now keep right still and do what the man says." He will stand still, but not as gracefully as one of those painted wooden figures, ready at a moment's notice to perform his part in the, to him, mysterious, useless, and maybe dangerous operation. He is your positive negative in childhood, but you can limber him with a game of ball. They frequently say, "Ain't I doin' to have my pictur' taken?" after I am all through, thinking they had only been having a romp with me. Don't shove them out the moment the sitting is completed, for there are none too quick to detect insincerity, though none so quick to repay your love. Any interest taken in them finds a ready response in the mother's heart, and a generous response from her pocket book.

A VICE-SECRETARY SUGGESTION.*

Mr. President, ladies and gentlemen of the Photographers' Association of America, as a preliminary remark I want to say that to-day I am better pleased that my chosen profession is that of photographer than I have ever been before; glad that ambition has been strong enough with me to make me a member of the P. A. of A., for to-day he who walks through the different galleries of this convention building and views the ultra fineness of the many exhibits and is not inspired with the thought that photography is really and truly an art, whose breath and scope no man can measure, is truly unfortunate. Like Divine will it goes on each year and unfolds its hidden beauties. Under this impulse, who is there of us that will not

*Address by Mr. Towles, of Maryland, at Celoron.

go back to our homes without some new thought, some new idea that will make our work and perhaps our prices better during the year? But, Mr. President, my purpose is not to take up the time and patience of this convention by a flash-light exposure of sentimental thought, but to present to it a few practical suggestions that I believe would be highly productive of good.

First, I want to suggest in the election of officers an amendment, we might call it, to the present rules and an addition to the present number. I would say, sir, that in the office of Secretary, the duties falling upon it are entirely too much for one man, and make it impossible for him to give to that class of photographers, that so much need it, the attention they so much need. I speak, sir, of the photographers that represent the towns and small cities of the country, they who we never see at a convention and who we rarely hear of except as price cutters. They make up the majority of our fraternity, its qualities and its prices. There is but one way by which we can elevate and reach these men; that, sir, by rubbing coat sleeves with them, and by this constant contact polish and elevate them to a true appreciation of their profession, stimulating an ambition to be what others are in our fraternity. When we have brought into our conventions these men, we will have started upward. Public appreciation of our art and better prices must naturally follow. My suggestion as to how to obtain that end is in this way. That in addition to the one official Secretary, there be one honorary vice-secretary elected or appointed at the pleasure of the convention from each State that is represented in our conventions, whose duties will be to assist or relieve the official Secretary of the work of his State, also to act in the capacity of a solicitor or agent and secure new mem-

bers within his State; to induce every man possible to make an exhibit, if for no other purpose than that of comparison. Then, sir, as the time for the convention draws near let them go ahead a few days in advance and look after the best interests of their State's exhibits, and make such provisions as may be made for the comfort and pleasure of its exhibitions.

Mr. President, I believe an arrangement of that kind would be productive of much good, and bring into good fellowship hundreds of photographers who do not know that there is a photographers' association. In my own little State of Maryland for several years I was its only representative, but I am glad to say that this year I think we have about seven with us, and we ought to have at least fifty. One more thought as a suggestion and I am through, and that is in regard to classification and the making of awards—a thought which, if adopted, I think would be only fair and honest to an element that represent the balance of power in our conventions but who, like the poor man in politics, have reaped but few of its rewards. I speak of that part of our fraternity who, by the force and impetus of their ambition, have made them very creditable workmen, and who furnish the backbone of this fraternity to-day; men who have not had the benefits and facilities that are constantly around their metropolitan brothers; men who have not had the benefit and the opportunity of having at a moment's call the best demonstrative ability of our best processes and of our best manufacturers, but who by unceasing effort have overcome the many obstacles that confronted them and to-day are masters of the situation so far as their environments under which they are held allow them to go. Mr. President, I refer to the part of our fraternity that come from

the towns and small cities of our country. These men, many of them, will not make an exhibit for competition. Others have from time to time, but have become discouraged; not, sir, that they think the awards have not fairly been made, but because they realize how useless it is to compete with their more favored brothers in the larger cities. Now, Mr. President, my suggestion is that some attention be given to them in this way: Create a class to represent towns and cities from 10,000 down. Allow no man to exhibit in that class who comes from a larger place. Say another for cities from 15,000 to 30,000 and so on. Make the prizes in this class equal to those in any other, then there would be an equal chance for every one; then small places would compete with small places and our leaders in the larger cities would have to compete with each other. Provide for the smaller photographers in the cities. A second class would also give them a chance.

Mr. President, I believe, sir, that I embody the opinion of several hundred photographers in the suggestions that have been made, and believe that much good would result from some consideration of them.

Thank you all for your kind attention.

SCHOOL OF PHOTOGRAPHY.

Charles Hetherington Gives an Illustrated
Lecture on Lights and Shadows.

"Who is that big fellow who knows every photographer in the Association and everything connected with the convention?"

"Oh, that's Charley Hetherington, who's to conduct the American Aristo Company's School of Photography during the convention."

Taking this scrap of conversation as a guide a Journal reporter found his way with several hundred photographers to the photo school-house,

and he entered the room just in time to hear the teacher say:

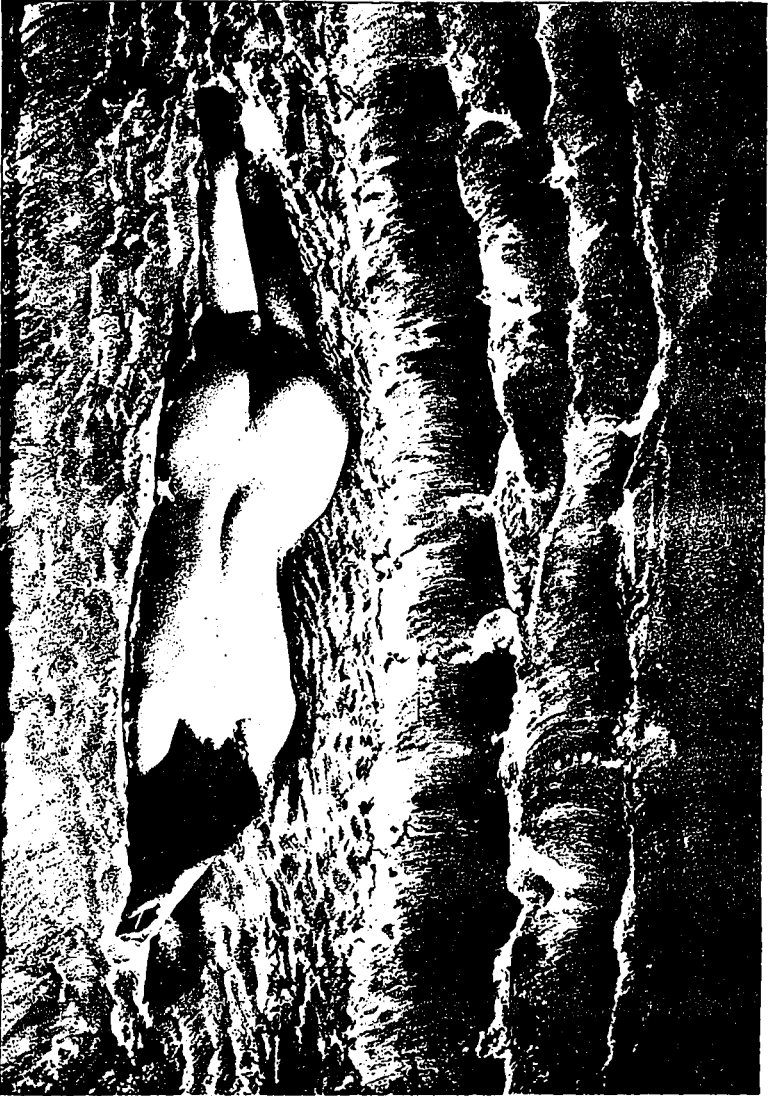
"Here, young man, you with the tip on the point of your nose, come this way."

The young man spoken to stepped from his seat and took his place on the floor in front of the class. "Now, ladies and gentlemen," continued Hetherington, "you see this subject has a turned up nose; you know you frequently meet with such subjects in your galleries, and if you wish to give the sitter satisfaction you must not photograph that nose just as it is. How are you going to remedy it? Take a sable brush and a little water color and retouch the point of the nose when the subject takes his seat in your chair, and you can give him a nose in the portrait that will be entirely satisfactory to him and still retain a perfect likeness."

The subject was discharged and another one called.

"Now, here you have a subject," continued the teacher, "with a very long face and, unfortunately, the hair is thin on top of the head, but you meet such subjects in your galleries, and if you take the picture in a careless way you cannot give satisfaction. I take a brush and rub the small amount of hair he has the wrong way until it stands on end. Then I take my water colors again and selecting a dark color I cover the bald spot on head and comb the hair down over it again. When the negative is developed you will give the gentleman the appearance of having a very respectable head of hair and he will want to double the original order for pictures. Now to obviate the effect of the too long face I raise the subject's chin as high as consistent, which produces the effect of shortening the face in the photograph; thus you would get a good looking picture from this homely subject, and still preserve all the features."

Next a subject is called from the



A VICTIM OF THE SEA.

Copyrighted Photo by A. L. HANFORD, Dayton, O.

A Gem from the P. A. of A. Co. collection.

school who has very deep set eyes, and the teacher proceeds to show his pupils how to get the best results with his photograph.

"If this gentleman sits directly under a top light his eyes will be in a deep shadow and unsatisfactory results will be obtained. I bring the sitter as far away from the light as possible and turn his face towards the light so as to permit it to shine into the eyes, not bright enough to give the eyes the appearance of staring, but enough to lighten them up and bring them out in the negative."

"Now, I want a lady with a good complexion and one who has light dress trimmings or lace." In a convention it is not hard to secure any kind of a good looking subject and it was not in this case.

"The trouble here," said Mr. Hetherington, "is to make a distinction between the light trimmings around the neck and the flesh of the face. Too often the same white effect is secured for the flesh color that is produced for light-colored dress goods by using too much light on the face. To obviate this use a cheese cloth screen between the light and the sitter, thus working in a diffused light and timing the plate well. The same is the case in photographing an old man with white hair and beard. To give such a subject the best appearance you must use a yellowish powder on the beard and hair which will give a clear distinguishing line between the face and the hair and beard. This prevents overtinting on the hair."

A dozen or more subjects with peculiar features were called before the class and pointers given as to securing the best results in making photographs. A short talk was given with each subject as an illustration.

"The skillful operator," said the teacher, "makes a study of lights and shadows wherever he is. It is not necessary for him to go to his gallery

to study the effects of light. He should study them in the ball room or at church, the same as the trained ear of the musician studies sound, and the trained eye will detect a false light as instantly as the musician detects the false note or the inharmonious blending of sounds. The chief duty of the skillful operator is to make a life study of lights and shadows and the proper blending of colors, and he should always be the master of the lights and shadows in his gallery.

Almost every sentence of the speaker was a pointer for the operator, and the address and illustrations were of absorbing interest to the large class present, as the numerous questions proved. A few of the suggestions made will prove of interest to those who occasionally sit for photographs as well as to the photographer.

Too much light is used in many galleries. Color values are lacking in many pictures.

A first-class gallery should be provided with a case of water colors for retouching the sharp angles of the faces of subjects, many of whom can be greatly benefited by their use. Mix the colors to suit the complexion of the sitter.

A drooping eyelid can be obviated by sticking a match in mucilage; then ask the sitter to look down at the floor, and push the surplus flesh back over the eyeball; ask the sitter to look up; let it rest for a moment before removing the mucilaged match, and you will be surprised at the result.

To get a proper pose you must always place a tall gentleman in a high chair, so that his knees will not reach up towards his chin, giving the entire body an ungraceful position. This should be done if only the face is shown in the photograph.

A fat person should never sit for a picture. A sitting posture permits the head to sink down into the flesh.

In standing the flesh settles down from the head.

Width as well as length must be looked for in the operating room.

When a reflector is used it should be large and of grey color instead of white.

A skillful operator gives life and action to his pictures, an unskillful one always takes the photographs of dead people; or at least they have that appearance.

Red hair should be retouched with a white powder, a little yellow being used to take off the harshness so as to give it a light instead of a dark appearance.

A short face can be lengthened by raising the camera and a long one shortened by lowering it.

Don't use a small lens for taking big pictures. You lose the perspective entirely if you do.

Remove the camera as far away from the subject as possible.

Classes were formed in printing and retouching, and for operating. Mr. Hetherington was associated in this work by the leading photographers of the convention. — The Jamestown Journal.

LETTERS TO THE EDITOR.

EDITOR CANADIAN PHOTOGRAPHIC JOURNAL.

SIR,—Perhaps it is not customary to compliment editors and publishers of photo magazines for the energy and judgment they exhibit; but I wish to tell you that I am delighted with our Canadian journal, both on account of the splendid illustrations and the practical matters it contains. Allow me to draw your attention to a pyro-soda developing formula. . . . Practical ideas in journals such as that formula will always do good.

Yours respectfully,

S. ASKINS.

Teeswater, Ont.

ADDRESS BY BEN LARRIMER.*

Mr. President, I would like to say a word about something to which I am afraid there is a tendency both in the State and National Associations—a tendency toward becoming a Convention Photographer, putting forth the very best efforts for a display at the convention, which is certainly all right, but when you get home, of allowing some indifferent and inferior work to go out to your customers. Much as I would value the approval of an Association, either State or National, still more dear to me would be the approval of my customers as evidenced by increased orders and a kind word of praise in my own town.

In regard to Sunday closing, which was spoken of, I am very much in favor of closing Sundays. For it is very difficult for a photographer to ever get to make a century's run on his wheel or attend a good game of ball when he keeps open on Sunday.

In regard to the social standing of a photographer in his own town, undoubtedly a photographer's wife has just as much right to have appendicitis, nervous prostration or any other fashionable disease, as any other lady, and he himself can have his own individual cup at the barber shop with his name emblazoned thereon in letters of gold. It would certainly be out of place for me to attempt to give any technical instructions for giving pictures. The photographer that one operator will swear by, another one will swear at. But undoubtedly with the photographers and the place we have in the market, an operator can succeed in every instance in producing a negative that is as clear and bright as his own intellect. Our printing processes are beautiful and permanent. Our customers want that kind of work, and

* President of Indiana State Association.

are willing to be separated from their money for that purpose. I am glad to see so many of my friends here with their wives. There is nothing like a wife, a better half, to share your sorrows and double your joys, with her fairy touch to remove the furrows of care from your brow, and possibly convey a little loose change from your pocket when you are not looking. For myself, I can only derive what little consolation I can from my friend Tom Hall's poem :

A pipe, a book, a cosy nook,
A fire-place, at least its embers,
A dog, a glass, 'tis thus we pass
Such hours as one remembers.
Who would wish to wed,
Poor Cupid's dead these thousand years I'll
wager,

The modern maid is, I am afraid,
Not worth the time to cage her ;
In silken gown to take the town,
Her first and last ambition.
What good is she to you or me
Who have but a position ?
So let us drink to her,
But think of him who has to keep her.
Who has not a wife must spend out life
In bachelordom, 'tis cheaper.

ENLARGED PAPER NEGATIVES.

BY MR. H. STUART.

Under the arrangement for the interchange of demonstrations between affiliated societies, a paper on "Enlarged Paper Negatives" was read by Mr. H. Stuart, of the North Middlesex Photographic Society, before the London and Provincial :

Paper, as a support for the negative photographic image, was used before glass, and is therefore no novelty, but the process gradually fell into disuse, and has become almost extinct. Considering, however, the improvement in the manufacture of papers and emulsions which has taken place during the last two or three years, I am led to believe the method worth resurrection. My experiments have

been confined to the production of enlarged negatives on paper from small positive prints, and I think the process has its recommendations. The way I set to work is to take a contact print on smooth bromide or gelatino-chloride paper, and squeegee the same on a piece of glass, say, a well-cleaned spoilt negative. Gelatino-chloride paper is, I think, the best, and the print need not be toned, but simply fixed and washed, and owing to the non-actinic color of the untuned image, a weak print will be found to copy well. By mounting behind glass, as mentioned, the grain of the paper will give no trouble, at any rate for enlargements such as from quarter-plate to 12 by 10.

This print is then enlarged to the required size by reflected light, the usual form of daylight enlarging apparatus being well adapted for the purpose. In consequence of the faintness of the image, the ground glass screen is unsuited for focusing, which must be done with an eye-piece on the aerial image itself. It is also well to mark once for all on the base-board of the camera the correct distance required from the lens for, say, 10 by 8, 12 by 10, and 15 by 12 in. enlargements, thus saving adjustment on future occasions.

Slow bromide paper is the substance on which the enlarged negative is taken ; it must be placed behind a piece of glass in the dark slide so as to be kept flat. Exposure is prolonged, and varies, of course, with the degree of enlargement, strength of light, etc. Enlarging, for instance, from quarter-plate to 12 by 10, with f:16, may take from a quarter of an hour in summer to three hours in winter, but by using an actinometer, as in carbon printing, the question of exposure is reduced to a simple one and no difficulty need occur. After exposure, the bromide paper is developed, preferably with hydroquinone, and an enlarged negative is

the result. This may be waxed over to render more transparent and to fill in the grain of the paper, or may be used as it is if the grain is not objected to. Waxing is a tricky matter and requires practice. Coating with a brush dipped in melted paraffin wax is one way. Others are, soaking the negative in a hot solution of the same, or brushing over a solution of wax dissolved in some solvent (as benzine), which quickly evaporates, leaving the paper translucent.

Having got the negative, a positive may be printed from it in gelatino-chloride, platinotype, carbon, or other desired process.

In conclusion, the following points may be claimed in favor of this system of enlargement :

Economy.—Bromide paper is less than half the cost of glass plates or celluloid films, and is not liable to breakage, a not uncommon occurrence in printing from large glass negatives, is lighter than glass and stores in less space.

Ease in Retouching.—The paper negative can be spotted or retouched with far greater ease than a glass negative or transparency.

In carbon printing, by single transfer, a reversed negative is unnecessary, as the loss of sharpness caused by printing through the paper is very slight.

To add force to his description, Mr. Stuart showed two or three dozen enlarged negatives, with the originals from which they were copied, and also the enlarged prints in bromide, gelatino paper, and carbon. Mr. Stuart said some of these were examples of what to avoid, being mistakes which might be expected in the experimental working of a process about which little information could be obtained from the ordinary photographic sources. Be this as it may, many of the results were really exquisite, and several members determined to give the method a trial.

CANADIANS AT CHAUTAUQUA.

Two very creditable exhibits from Canada adorned the walls, and both were of such merit as to receive medals.

Mr. Walker, of Woodstock, showed some exceedingly good work and received a silver medal.

Mr. Charles Rosevear, one of our most enterprising young Toronto photographers, put up some cabinets that for tone, pose and lighting ranked far above a large majority of the exhibits of the class he entered. Mr. Rosevear also secured a medal.

Mr. Walker and Mr. Rosevear were both in attendance, as were also Mr. C. F. Stanley, manager of the Stanley Dry Plate Co. ; Mr. F. A. Mulholland and Mr. F. Taprell, of F. A. Mulholland & Co. ; Mr. J. G. Ramsey and Mr. Sharpe ; Mr. Pierce and Mr. Tugwell, of Sharpe, Eakins & Ferris, represented Canadian stock houses.

Among the Canadian photographers present we noticed Charles Neil, Charles Rosevear, and Mrs. Dixon, from Toronto ; W. Cooper, London ; P. Crandall, Moncton ; G. Rowe, Walkerton ; J. Senior, Exeter ; R. A. Huber, Berlin, and others.

BOOKS AND PUBLICATIONS.

The Elements of Stereoscopic Photography. By C. F. SEYMOUR ROTHWELL, F.C.S. London, Eng.: Percy Lund & Co. No. 9, The Popular Photographic Series.

Now that stereoscopic photography is coming again to the front, such a practical hand-book on the subject as this proves to be will be warmly welcomed. The details of this branch of photography are given in a simple and concise manner that is easily grasped and understood by the reader, and the little book should find a large sale. This series of hand-books sell at 6d. each, English price, from the publisher.

The Elements of a Pictorial Photography. By H. P. ROBINSON. Published by Percy Lund & Co., Bradford and London.

There is probably no man living who is so eminently fitted to handle such a subject as Mr. Robinson. His former work, "Pictorial Effect in Photography," proved him an artist in feeling and soul. His work has stamped him an artist in the conception and creation of pictures. To the many who have read Mr. Robinson, in his books, and in the journals, this new work will be warmly welcomed, and will be found, perhaps, more practically beneficial to the worker than was "Pictorial Effects in Photography." Of this new book the author says:

"This is not intended to be so much a serious treatise on art, as a book of hints and suggestions supplementing, but distinct from, a former volume, "Pictorial Effect in Photography." I want to help the amateur to recognize that there is much more in the art than taking of simple photographs, that its materials are only seconds in plasticity to those of the painter and draughtsman, and that if they are more difficult to manage, there are effects to which they are even more adapted than any other means of art. Much of the volume will be found useful for suggesting subjects which are possible to those means."

The last thing written by Mrs. Harriet Beecher Stowe, only a few days before her death, was a loving acknowledgment to the public for fond remembrances and tokens and expressions of affectionate esteem, on her eighty-fifth birthday, which she sent to *The Ladies' Home Journal*. In the next issue of that magazine it will be published in fac simile. It reflects the beautiful nature of the gifted authoress, and by her death has become her last message to the American public.

Practical Radiography. By H. SNOWDON WARD, Editor of *The Photogram*.

This is a hand-book on the application of X-rays, as the name suggests, and as such will be found of very great interest and assistance to those interested in the new photography. It is well illustrated, nicely printed and bound, and sells for 1s. 6d.

A copy of the ninth edition of *The Practical Photographer's First Hand-book*, by Mathew Surface, editor of *The Practical Photographer*, is received. We have reviewed this very instructive little book in its earlier editions.

Frank C. Kiborn, of Ridgetown, sends us a series of three charming poses of his little baby boy—illustrating an experience with the sugar bowl. Mr. Kiborn calls them, "I wonder," "sugar!" and "caught in the act." The posing, lighting and expression in each picture are very pleasing. Mr. Kiborn is exceedingly successful in his posing and also in the toning of mat surface paper.

Harrington & Co., of Sydney, N.S.W., send us their late catalogue of photographic stock. It is a very complete catalogue, listing the goods of all the well-known manufacturers and shows that the interests of the trade in N. S. W. are well looked after by this firm. They are the publishers of one of our brightest exchanges, *The Australian Photographic Journal*.

Mr. G. H. Fowler sends us the following pointer on counting time: "I learned how to count time from one of Edward L. Wilson's books, and it is simple and easy. You always have it with you. Put your finger on your pulse and count. Practice until you have it perfect. You can refresh your memory any time if you think it necessary."

NOTICE BOARD.

A New Developer.—Messrs. E. & H. T. Anthony announce the discovery of a new and extremely efficient developer to which the name of metacarboll has been given, and for which they are the agents. It has been tried and is endorsed by leading photographers of the United States. Metacarboll is not a new name for an old developer, but is an entirely new product whose powers of development are said to be truly marvelous. The following formula is given as the best:

No. 1.

Metacarboll (dissolved in
3½ ounces of water), 25 grs.
Sulphite of soda (15
hydrometer test).... 3⅓ oz.

No. 2.

Sodium hydrate (20 hydrometer test).
For use take—

No. 1 2 ounces.
No. 2 1 ounce.
Water..... 3 ounces.

For under-timed plates use more of No. 2; for over-timed plates use less of No. 2, or use old developer, working it as pyro is worked. Clear negatives are always obtained, there being no tendency to fog.

PERSONAL NOTES.

M. Moss, senior partner of the Moss Photo Co., Halifax, N.S., has retired from the firm, and in future it will be run under the same name by Harry J. Moss as operator, and L. B. Moss as finisher. The eight rooms of the studio are tastefully furnished. The reception room is a most complete one. There is a splendid piano for the use of customers. The dressing room is fitted with every requisite, and has hot and cold water and marble wash stands. H. J. Moss has gone to New York to get the latest ideas in studio lights.

DEVELOPING FORMULÆ FOR
HAMMER PLATES.

When weighing dry pyro, sulphite of sodium, carbonate of sodium, etc., use the avoirdupois ounce, 437½ grains. As all dry chemicals are sold by this weight, we have arranged our formulas accordingly. Pyro developer.

No. 1.

Pure water 32 oz.
Oxalic acid..... 15 gr.
Dissolve and then add
Pyrogallic acid 1 oz.

No. 2.

Pure water 32 oz.
Sulphite of sodium (crystals) 8 oz.
Carbonate of sodium (crystals) 4 oz.

To develop take

Solution No. 1..... 1 oz.
Solution No. 2 1 oz.
Water 8 oz.

More water may be used in warm weather. See that the developing solutions are not too cold in cold weather nor too warm in warm weather. This applies to all developers. Pyro developer by hydrometer test.

No. 1.

Sulphite of sodium solution testing 60 by hydrometer.

No. 2.

Carbonate of sodium solution testing 60 by hydrometer. To develop take

No. 1 sulphite solution.. 1 oz.
No. 2 carbonate sodium
solution ½ oz.
Pyro solution 1 oz.
Water 8 oz.

To get an accurate test with hydrometer, the temperature of the solution should be about 65°.