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Canadian
Photographic Journal

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The Canadian Photographic Journal

DEVOTED TO THE INTERESTS OF THE

Professional and
Amateur Photographer

G. GILSON,
H. C. TUGWELL, } *Publishers.*

VOL. I.

Toronto, February, 1892.

No. 1.


Our Terms for Subscription:

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Our Introductory.

E send out this, the first number of our magazine, THE CANADIAN PHOTOGRAPHIC JOURNAL, and ask for it your kind acceptance and consideration.

There has long been a want felt in Canada for a home work of this description, and we shall exert every effort to make our magazine acceptable and of service to our readers.

We shall endeavour to cover the ground in a practical and interesting manner, and if we can do the professional and amateur a little good by furnishing them readable matter, a little information, and a medium through which to express their views and wants, their woes or their successes, we shall feel that our efforts have not been in vain.

We are concluding arrangements with some of the best writers on practical Photography both in this country and abroad, and we hope for encouraging support in the work we have undertaken.

It is our intention to furnish our readers, each month, with a contributed

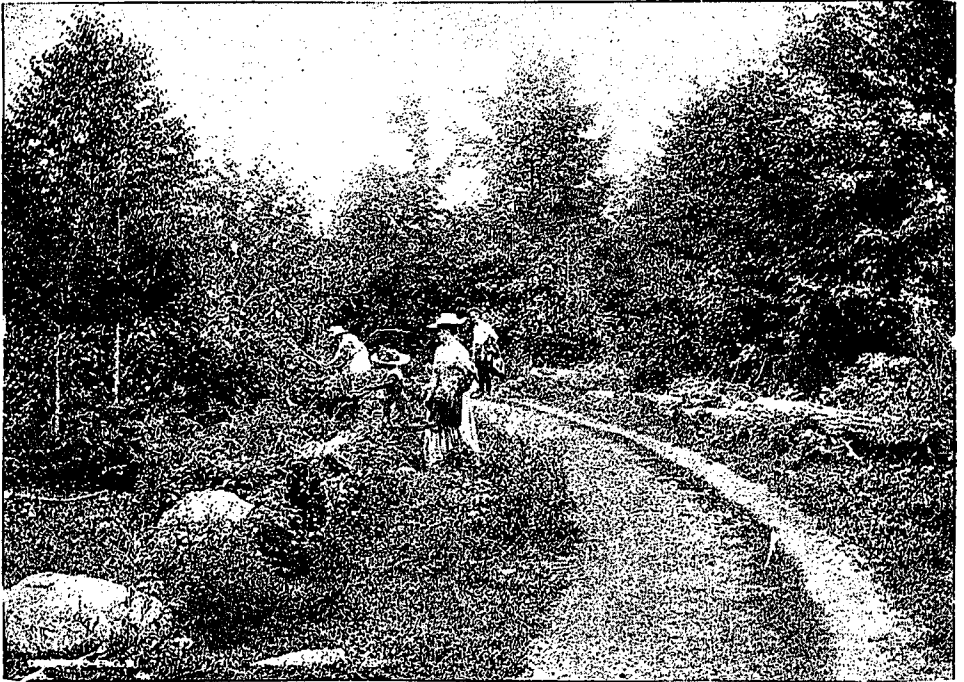
picture from the progressive galleries of Canada, and we ask you to study them in every detail, to discuss their different points with your staff, and to be sure that your own work averages as good, if not better. We hope to receive your subscriptions at an early date, as this mode of encouragement is most satisfactory, and we shall spare no pains or expense, to deserve it.

.....

We solicit, at all times, short, pithy letters from professionals or amateurs, discussing anything pertaining to Photography, that they think of interest. Express your ideas on new subjects, or, if you can let in new light on old subjects, do not "Hide that light," but let it shine for the benefit of your brothers in the art. It is a grand profession, let us each do all we can to raise it to the highest possible level.

.....

Owing to the unavoidable delay of a first issue, we have not been able to begin our publication with a January number as was our intention. We therefore date our first number, February. We have come to stay, and from this on, the CANADIAN PHOTOGRAPHIC JOURNAL will be issued and sent out by the fifth of every month. Your subscription and support will help to make our magazine a power in the field of Photography. Aid us in building up a Journal that will be second to none.



BERRY PICKING.—R. S. CLARKE.

WE re-produce this month three pictures from negatives made by Toronto camerists. As to being good *pictures*, they speak for themselves; as to artistic work with the camera, they have decided merit, and show that besides having a thorough knowledge of the many different and difficult processes that enter into the make-up of a successful photographic picture *after* the exposure is made, that many who use the camera possess the "artist's eye" which sees a picture in the unconscious posing of a ragged urchin, or perceives the beautiful setting nature has given some moss-covered rock or leafless tree.

Letter from Mr. Poole.

A COMMUNICATION from Mr. E. Poole, Secretary of the Photographer's Association of Canada, states that a meeting of the Executive Committee of the Association will shortly be held—and they would be pleased to receive a letter or post card from all who have any suggestions to make as to the next annual meeting. As there are prizes to be awarded, some whose voices may not have been heretofore heard might give the Executive the benefit of their counsel. Communications may be sent to C. S. Cochrane, 124 King Street East, Hamilton, or to E. Poole, P.O. Box 770, St. Catharines.

In reference to the above notice, it is to be hoped that the photographers will comply with the wishes of the Executive Committee; they are anxious to do anything that will be of benefit to the members, and any suggestion that you may make, will receive their careful attention.

In our next issue, we will place before you several reasons why you ought to belong to, and support the Photographers Association of our own country. We read the most favorable reports of similiar organizations in other countries, and their is no apparent reason why our Association should not be as prosperous as others. You have the knowledge and the energy to make it a success; add to these your determination and the benefit will soon be felt.

The columns of this journal are always open for letters on this subject. If you are a member of the Association, your experience will be of value to those who are not members. If you are not a member, dear reader, our advice is, become one at the first opportunity.

Baby's Picture.



BABIES, the little rogues, how they gladden the gallery with their bright little faces, bringing sunshine with them in their smiles and in their hearts.

A few moments in winning baby's confidence, how amply repaid when little one is finally under the skylight. Get out your fast plate, put babykins in

the large chair, whose back and arm will help keep her in focus. Don't worry the freshness and sunlight from the little face trying to squeeze every limb into position. Simply, quickly arrange draperies, a pleasant word with every movement, then grasp the bulb, and wait a moment for the natural, graceful pose that will almost surely come, causing a bright expression on wee one's face; meanwhile, by telling of the little bird, which most of us have looked for but never seen, then quick, you've got it, and you hardly need use another plate, but to please mamma you will after a few moments rest for baby. By this mode of taking baby's picture you will not only be surprised how easy and gratified at results, but the easy, graceful, natural picture will win mother, and call a word of praise for you every time the image of baby's sweet face is shown.

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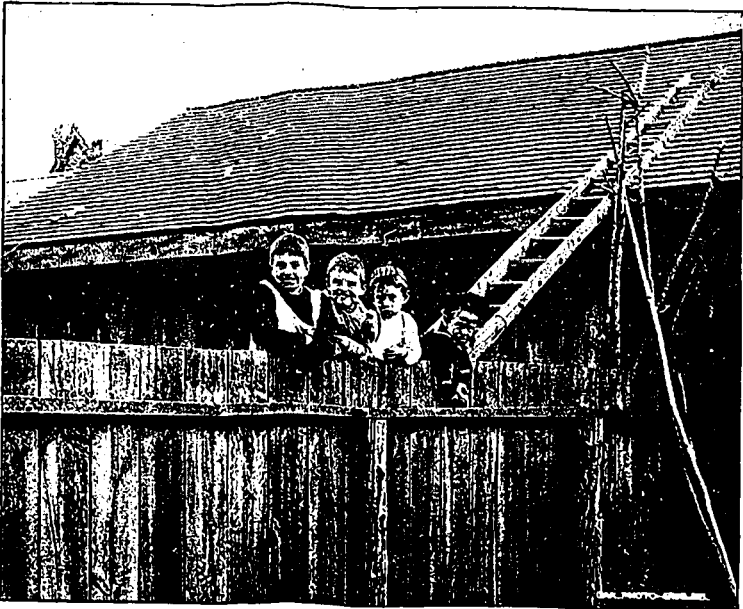
During a recent visit to Montreal the writer had the pleasure of meeting Mr. Geo. Knowlton, the genial representative of the Stanley D. P. Co., who very kindly showed his factory from front door to rear entrance, expounding learnedly all the while on dry plates. He is most certainly a progressive and pushing gentleman who conscientiously believes his plates the best on earth. We are glad to see the several Canadian-plates attaining the high standard they now are. There is certainly now no reason why they should not rank among the-best of any country.

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P. J. HOWELL.



CURIOSITY—E. HAVELOCK WALSH.

The Photographic Expression.

MANY writers have sought to show that the unphotographic portrait painter has an advantage over the photographer in the general truthfulness of his work. This fact has been more clearly manifested, perhaps, than the reason for its existence. Putting individual skill aside, and selecting a fair example of each class of work, it will be admitted that, though the photograph truthfully represents whatever was before the camera at the time of exposure, the painting approaches nearer to the faithful presentment of living and breathing humanity. It cannot be said that this depends solely and entirely upon color, as to an observer a well colored photograph would be undoubtedly a photograph—the inferiority would still be manifest. The greatest point of difference lies in the expression, the photograph retaining, even through its coloring, the essentially photographic expression.

A visitor from realms unphotographic, on looking through an album, would probably ask, "What race of people are these whose faces, though dissimilar in detail, are alike in expression?" Not that, speaking literally, the expressions are without dissimilarity, but if we deal with types there are few, and even these preserve something in common. Who does not know the "green-fruit" expression, and the "I-detest-having-my-photograph-taken" expression? Who has not seen the happy smile, showing an "atmospheric" appreciation of the operators witticism, or the broad smile denoting appreciation to the full. Again, the look of intelligent curiosity, and the palsied stony glare of the child; the meek, enduring, "against-my-wish" expression; the self-satisfied, "always-come-out-well" look; the apprehensive and the brazen. There is yet one other type that should be mentioned, though, as it forms an illustration of the absence, of expression, it can hardly come under the same heading. To give two examples—There is the face that seems to say, "my intellectual comprehension has absorbed the fact that I must sit or stand here, fix my eyes on that point and keep still. As the reception of these three facts has strained my intel-

lectual comprehension to its utmost, any attempt to impart further information will be futile." And the other is to be found on the face of the foreigners who understand neither the question nor the language it is given in—a kind of deaf, dumb, blind and speechless expression that Dickens likens to a "dead wall."

These, then, with a few variations, give an idea of the photographic expression. Is this all we see in the human face? Is this sufficient to give the clue to the thoughts and feelings of those around us? Is this the sum total of human emotions of which the face is the index?

The painter, let us say, does not give the impression of what he sees at a particular moment, but the combination of the many points he has seen in the course of the sitting or sittings. But if the painter were to attempt to render spring, summer, autumn and winter (the expression of a landscape) in a single scene, his task would be a gigantic one, and his reward—ridicule. So, then, is it with the face. A photographer may not render the spring, summer, autumn and winter expression all in one face, but at least he might produce one of them. In the absence of retouching, truthfulness in portraying the features is comparatively simple; but surely there is something more than form and outline in every face. It is easy to reproduce a face in repose, but it is quite certain that "repose" and "wooden" are not synonymous under ordinary circumstances. Would it not be gaining a little on the painter if we discarded "repose" and strove to produce the face in its every day working order, sparkling with thought and instinct with life and animation? My contention is that photography has for years been working in a groove of expression peculiar only to itself and visible under no other circumstances. One sees it in the print and in the studio, but nowhere else. If an artist faithfully reproduced a photograph in color, we should either say he had the true photographic instincts, or that he had copied a photograph.

To summarise, the face in a photographic portrait shows more of the effect of photography than the effect of the mind, and therefore the less the


opportunity that is given to the former, the greater will be the gain in the latter. The remedy is easily stated, but not so easily applied. Many photographers have advocated the sweeping away of that ghastly torture-chamber, the "studio," and replacing it with an ordinary room—a room distinguished only by the camera and skylight. Why, your ordinary customer on entering the "studio" leaves his personality in the dressing room, and only reassumes it with his hat. How could it be otherwise when he enters an unknown world without the key to its mysteries or with just sufficient knowledge to assist his confusion. Surround him with familiar objects and he becomes himself—nearly—for there is yet implanted in his mind an apprehensive fear of posing and arranging. The only remedy for this is to dispense with as much as possible, and render the rest unobtrusive. Don't button up his coat, and arrange his tie, cross his legs, and assist his muscles to act naturally; leave him alone, it worries him. You are gaining a picture of his clothes at the expense of his face, and if this is your object tailoring would give you greater satisfaction. Have as little arrangement as possible, tell him what you want, and let him do it himself, unless you have paralysed him. In the latter case, a photograph taken in the first stage of the attack is generally the most successful. But supposing you have avoided such an attack, and have preserved his personality up to the time of exposure, just ask him to keep still, and emphasize it by saying "now," and his personality at once departs. You had before you previously an intelligent being; you have before you now a blighted individual, dejected and dispirited, or bravely trying to smile under difficulties. That period when nothing is heard save the tick of the operator's watch, when the heart wildly throbs, and the eyes glare into space, is the dread of old and young, and clearly proves how far less powerful is anguish than vanity. Supposing the operator has by tact and skill, succeeded in calling up a pleasing and natural expression, his efforts are negatived at once when the exposure begins.

This seems to point to the necessity of instantaneous exposures, against

which are opposed several difficulties. The greatest is, that while a rapid exposure necessitates plenty of light, the most artistic pictures are those that give the fullest value of light by using only the necessary and smallest quantity (not quality) possible. This, difficulty may, perhaps, be overcome in the future, and meanwhile it is certainly possible to approach more nearly to such a consummation than is generally done.

It is customary to approach the supreme moment, when a hush falls upon the studio, by stages that finally induce the greatest nerve-tention in the sitter, and at the moment when he or she looks most unlike themselves, to secure a picture. To avoid this there must be no supreme moment of appreciable length. The surroundings, instead of being mysterious and therefore disquieting, should be familiar, and therefore harmonious. In posing and arranging, only that should be done that is absolutely necessary, and at the same time all fuss, or anything that is likely to recall to the sitter that he is being photographed, should be avoided, for the greatest difficulty an operator has to contend with is *consciousness of self* on the part of the sitter. It has been suggested that the present period of stagnation is due to the want of something new and fresh in photography, might it not be still further suggested that newness and freshness would be exhibited in an unphotographic photograph? It would be extreme to say that no work shows the life and animation of a painting; but the few specimens there are are chiefly due to the peculiar suitability of the subject to photography, in any case are exceptional. Why not make the exception the rule.—*H. Colebrook, in the British Journal of Photography.*

.....
Our Picture.

 UR picture for this month is a very pretty and graceful bit of posing. The negative was made by J. Fraser Bryce of this city, who is too well-known to need any introduction to our readers. The plate used was a Stanley, and Steamer brand of paper was used in printing.

Rapid Blue Printing Paper.



R. F. H. LATIMER, of Vancouver, B. C., writes "The Engineering News" a year or two ago, while

experimenting with blue printing processes, more particularly with the object of getting bright blue and clear white lines, he found that after the usual washing, a bath of quite dilute acid, such as hydrochloric, or better, oxalic, would often greatly improve the clearness of the prints, a marked cause of dirty blues, being a gradual altering of the solutions, even when kept separate till just before using, though poor quality of the ammonia citrate of iron, seemed to have much to do with the results.

During the experiments he also found that an addition of oxalic acid to the ordinary blue print mixture materially lessened the time of necessary exposure. The solutions used were:

1. Ammonia, citrate of iron, 120 grains; water, 1 fluid ounce, to which is added a few drops of strong ammonia solution, till the odor is quite perceptible.

2. Potassium ferricyanide, 105 grains; water, 1 fluid ounce.

3. Saturated solution of oxalic acid. Equal quantities of (1 and 2) are taken (*a*), and after being mixed (3) is added as required, and the mixture used at once. Taking, say, in the proportion of ten ounces of the mixture (*a*), and adding thereto (*b*) one ounce, (*c*) two ounces, or (*d*) three ounces of (3) the relative rapidity of the coated papers will be closely in very dull light as 1, 2½, 5, 10 (*d*) paper being thus about ten times as rapid printing as (*a*) in the light mentioned. For example, a print was made from a tracing on linen in thirty-five minutes on February 25, 11.30 a. m., on (*d*) paper during a snow storm, the light being quite dull, while ordinary paper takes the greater part of a day in an equal light.

This great difference only holds good in dark, cloudy weather, as if comparisons are made. In direct sunlight (*d*) paper is only three to four times as rapid as (*a*). An explanation of this probably is that a weak light that will reduce the oxalic acid mixture (partly ferric oxalate) has but a faint starting

or continuing action on the ferric citrate, while with a strong light both commence at once.

For all ordinary purposes it is better not to use a greater percentage than 20% (*c*) of the oxalic acid solution as it is difficult to get the lines to wash white with a higher percentage, even with thick black lines on the tracing or negative, and the more sensitive the paper the shorter time it will keep good, even in the dark, and also the greater care required in its preparation and use.

Some hard, close-grained paper that does not absorb much of the iron solution, such as parchment paper (Deitzgen & Co.), Mr. Latimer has found to give the best results in this process, as indeed for all blue print work. To get the clearest prints the paper is better prepared a short time before using in a dark room by gas or lamp-light or very weak sunlight.

Ferric oxalate and potassium ferricyanide mixed makes a very rapid printing paper, and can be made considerably cheaper than with the ferric citrate, but it is too sensitive for ordinary work, and requires more care than can be given to it in engineering work as a rule.

Ferric chloride is also more rapid and cheaper, but has the same disadvantages. They seem also to wash off the paper more than the citrate, though different sizing of the paper might remedy this. The only way to get white lines with the two latter Mr. Latimer has found, is to make the ferric salts frequently, so as to have them fresh, keeping the solutions in the dark or deep red light only. These notes seem to be of highly practical nature, and we think those with much blue printing to do, will do well to test them.

.....

"STEAMER" brand albumen paper is now being used by the best photographers of Canada and the United States, and is highly commended by all users. It is certainly a most superior paper.

Two boys, who owned a cattle farm out west, christened it "Focus," at their sire's request; The old man thought it quite a good conceit, For there the sun's rays meet—(the sons raise meat!)



THE above is a good picture of the late William Notman, of Montreal, who died November 25th last. Mr. Notman was born in 1826 at Paisley, Scotland. He came to Montreal in '56. He went into photography a few years later, and steadily rose until he stood at the top of his profession. Mr. Notman has, besides his extensive Montreal gallery, establishments in Halifax, New York city and Boston. He leaves two daughters and three sons.

.....

THE appearance of Mr. W. Hamilton Gibson's sumptuous book, "Sharp Eyes," has awakened renewed interest in the illustrative work of that very industrious gentleman. Much wonder has been expressed over the marvelous skill with which Mr. Gibson reproduces with his pen and brush small animals and birds, and the graceful and delicate bits of foliage which are the chief characteristics of his works. People have speculated concerning his method of work, but the public knows very little about it. Nothing could be simpler. When Mr. Gibson sets forth on a ramble he always takes a camera with him, and when an especially interesting twig or fern attracts his attention he promptly snaps at it. On his return home the plates are sent to the nearest photographer to be developed, and from the negatives thus obtained "bleach" prints are made. Mr. Gibson then proceeds to draw very carefully on these prints, following, of course, the outline, shading, etc., of the photograph. After the drawings are finished all traces of the photographs are quickly bleached out by immersing them in a simple solution of chemicals, leaving only the

drawings on white paper. The method employed when the brush is used is even simpler. He first draws a fine outline of his subject with a pencil, then bleaches out his photograph, the pencil lines of course remaining; waits until it dries and works it up with a brush. His birds are drawn in the same way. These stray subjects are all carefully preserved, and when he has gathered sufficient material he proceeds to make a "composition." He says to himself "I will make a green-crowned fly-catcher sitting on a twig and holding a blade of grass in his beak." Then he takes a large sheet of paper and a pot of paste. He searches through his accumulation of redrawn photographs, finds a suitable representation of a suitable twig, cuts it out and pastes it on his large sheet of paper. Then he hunts up a drawing of his fly-catcher and pastes that above the other so that by a few touches of his pen the bird's claws are made to apparently grasp the twig. Then a drawing of a bit of grass is arranged in the bird's beak in a similar way and lo! there is his picture.

But the joints of the paper show and give the whole affair a singularly botched and shabby appearance. True, but the engraver fixes that. One drawing of Mr. Gibson's that I saw not long ago represented a charming bit of landscape surrounded by a border of ferns. The reproduction was beautiful, but the original was made by pasting a lot of bleached and redrawn photographs of ferns on a paper for the border, and the landscape was simply a print from a photograph direct from nature, without a line of drawing on it except the signature in the corner.

It may be said without fear of contradiction that whatever excellence may exist in Mr. Gibson's published work is due to the careful work of the photographer and the engraver.—*Exchange*.

.....

ONE often hears of a customer refusing to accept his photographs because they are not pretty enough, but here is Comedian Eugene Canfield who demanded another sitting because his were not as ugly as nature made him.

Let us have a good Canadian Journal.—Encourage us with your subscription and we will make ours the best of its kind.

Some Modern Achievements of the Camera.

BY W. I. LINCOLN ADAMS.

“**P**HOTOGRAPHY,” it has been said, “is one of the three great discoveries of the age—the steam engine, the electric telegraph and photography.” No five centuries in human progress can show such strides as these, and photography, let us remember, is the youngest of the three.

The pursuit of photography gives exercise to the body, while it diverts the mind, and delights with ever a higher joy the sense for all things beautiful. The amateur photographer is shown things by the camera which he never dreamed of before, and is led by it into the secret haunts of nature, of whose existence even he was previously ignorant. Truly it is a fascinating art, and one that benefits in the most vital and lasting ways, while it gives pleasure to the devotee.

And wonderful have been the achievements accomplished in less than fifty years, for the daguerrotype—the method which underlies our modern process—was not made public until 1839. Dry-plate photography is only about ten years old, and most of the progress in this delightful art-science has therefore been accomplished within the past decade. The dry plate made possible instantaneous photography and all the late advances.

The late Emperor Frederick of Germany, on being shown an instantaneous photograph in an instrument called the tacscope, exclaimed that its truth to nature, down to the simplest details, was “simply astounding,” and that “the first glimpse almost takes ones breath away.” In this remarkable instrument an instantaneous photograph appears, not a picture of life, but life itself.

The tacscope was invented by a Prussian in the imperial service named Ottma Anschütz. Colonel Anschütz had made many wonderful photographs of animals in motion, and sought a means by which he could present them as the original subjects appeared in life. He devised the tacscope. In this instrument instantaneous photographs are shown in such a way that the subjects seem actually to be living before

us, and this wonderful effect is accomplished in the following manner :

A series of instantaneous photographs is put on a circular glass plate, which is rapidly turned round on its axis, and whenever a picture appears before the eye of the observer it is lit up by an electric spark. The natural motion of the subject is reproduced with a degree of truth and accuracy that is absolutely bewildering. Looking thus at the representation of a man on a galloping horse every single movement of horse and rider can be followed. Not only do the legs of the horse move according to the gait, but one sees the dust rise, the horse's mane and tail fly out and the nostrils extend. The rider is jerked in his saddle, he urges his horse, pulls the curb chain, and moves back his leg to apply the spur exactly as in life.

This recalls the remarkable achievements in instantaneous photography of Prof. Eadward Muybridge, of the University of Pennsylvania. He used a battery of cameras so arranged that a moving object passing before them would automatically release the exposing shutter on each camera in succession, and thus a series of photographs showing the successive positions in various motions was obtained. He afterward exhibited his photographs thus obtained in the simple little toy known as the zetrope, by which means the photographs, revolving before the eye of the beholder, represented the motion of the living subject. Professor Muybridge has now a method by which he can throw his moving subjects in an enlarged form on a screen by means of an optical lantern. Other photographers have accomplished no less remarkable results with their instantaneous cameras, amateurs especially taking the lead in this branch of photographic work.

Mr. John C. Hemment, of Brooklyn, has made the camera an indispensable adjunct to the judges of all close finishes. He is the official photographer of the Coney Island Racing Association, the Monmouth Park Association, the Saratoga Association and many other of the leading racing associations. All close finishes are photographed by him. He photographs in less than the one-thousandth part of a second, and thus succeeds in securing pictures of the fleet-

est horses or runners perfectly "sharp" in every particular. Mr. Hemment is himself an athlete of no mean standing, though he no longer actively participates in athletics, except with the instantaneous camera his personal experience in active athletics enables him to use the camera to much better advantage than one equally skillful as a photographer who has not had his experience as an athlete.

As truly wonderful things have been done in other departments of photography. We have all been interested in the accomplishments of Professor Lippman, of the Paris Sorborn, in color photography. It will be remembered that he successfully photographed the colors of the spectrum so that they could be seen by reflected light, though the colors which he obtained are not absolutely permanent. The color values of nature have been successfully reproduced in the camera for some time.

It has always been the dream of photographers that some day they should be able to reproduce with their cameras the beautiful color shades of nature as perfectly as they have for a long time been able to depict her lovely form with all its delicate lights and shadows. Daguerre himself, the "father of photography," as he has been called, must have had this end in mind when he exclaimed in disappointment, after successfully completing his first remarkable experiments, "Why cannot I retain these inimitable wonders which the sun's rays draw at the focus of my lens? Why cannot I fix the image and engrave it forever?" What young amateur, on beholding for the first time the gloriously-colored picture inverted on his focusing glass, has not hoped that he might be the Daguerre who would discover this later and more wonderful secret of photography?

The correct color value which may now be obtained in a photograph is possible by bathing the plate in various dyes previous to exposure in the camera. The process is a simple one, and by its means any photographer can make his own plates color sensitive.

This method is called orthochromatic photography, and is just now receiving the attention of the most advanced investigators in the science.

Think what has been accomplished

by "flash" light photography! The knights of the camera no longer require the rays of Old Sol in order to make their pictures. Since the introduction of magnesium metal as a source of photographic light they have been able to photograph at any time, day or night, anywhere, without regard to the atmospheric conditions or the darkness of their subject. Instantaneous photographs by means of the magnesium "flash" light have been made after dark, in doors and out, in mines, caves, and even while it rained. The evening home circle, social parties, lecture audiences, and the stage pictures of a play are now photographed by "flash" light quite as easily and successfully as if broad daylight were employed. By this means, too, the interiors of the great Pyramids on the Nile, in Egypt, have been depicted and other dark places heretofore inaccessible to photographers. So huge a subject as the Washington Memorial Arch was photographed at night by means of the magnesium "flash" light, and later by the same enterprising photographer—Mr. S. R. Stoddard, of Glens Falls, N. Y.—the statue of Miss Liberty herself, on Bedloe's Island. Both were truly remarkable feats, and both were entirely successful, though the photographer risked his life and was dangerously wounded by the explosion of the powder in the first attempt.—*Outing*.

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Photographers apparently are a grateful class of professional men. Dr. R. L. Maddox, who 21 years ago invented the gelatine dry-plate, has recently been in straitened circumstances owing to the breach of trust on the part of a trustee. In England, without solicitation, quiet a large sum of money has been sent him. One firm gave \$500, and both professionals and amateurs have added liberally to that amount. It is now proposed to make acknowledgment of his services in a more effective manner. The *Photographic Times* of New York City will receive any subscriptions to whatever testimonial shall be decided upon. Dr. Clifford Mercer, of Syracuse, is a member of the English committee having the matter in charge.—*Express*.

A lady inquired of an attorney what were the requisites for going to law; to which he replied, "Why, it depends on a number of circumstances. In the first place you must have a good cause; secondly, a good attorney; thirdly, a good counsel; fourthly, good evidence; fifthly, a good jury; sixthly, a good judge; and lastly, good luck.

Posing By The Rules.

WHAT NEW YORK PHOTOGRAPHERS SAY ABOUT DIFFERENT SUBJECTS.

IF you are determined to pose in a photograph gallery, pose in fashion.

What is the fashion? Well as a rule, it is whatever the photographer tells you. Don't go to the gallery arrayed in an expanse of shirt-front with the blackest of broadcloth backgrounds. Don't tell the photographer that you want a side view when a study of your facial peculiarities or inaccuracies, if you will, should convince you that the result of the camera's sly work will be a caricature.

"There are a few rules that every one can follow," says Sarony's artist, "although every man needs to have his physiognomy made a study of. The one rule that has become an axiom in our business is told in two words—'Avoid contrasts.' There is nothing that discourages an artist so much as the full-length dress-suit picture, with the low cut vest and the ocean of shirt bosom. The artist must adjust his camera and his lights for the black and then for the white. Even white neckties come under the general title of the operator's 'bete noir.'"

The question of the necktie is one which is easily adjusted if you only obey this Sarony pointer. If your suit is grey or light colored wear a light-colored necktie, something that matches. Strain after uniformity in color above all things. A startling yellow or red necktie with a black suit is as inappropriate as a black necktie with a light suit.

When you decide to have your picture taken study not alone your face but your physique. If you are corpulent don't have a half length taken, or, if you will go into a group, have the picture taken "full" or "front." That will eliminate the embonpoint, at least in the picture, and you will be satisfied with the result of the camera.

Don't wear glasses. Some men have an idea that the glassless rim furnished them by the photographer will make their eyes look unnatural. This is not so. The glass simply reflects the light and takes all expression out of the counterfeit presentment. Lispenard Stewart, for example, is always taken with eye-glasses, and the picture as a rule show a soft glance, full of tender expression. This would be completely lost and would give way to a blank stare did he not invariably wear the glassless "pince nez" when he prepares to pose.

Above all things take a good look at your eyes in a clear mirror before you go to the photographer. Then when you have discovered one of three things follow this advice, for it comes from George T. Bassett, Dana's operator. Your eyes may be deep set, they may be without peculiarity or they may bulge. In the first instance, insist on sitting well back from the camera with a strongly modified light. A poor operator can easily spoil your picture by giving it a lustreless eye, and particularly is this the case if he fails to appreciate the necessity of modifying his light for your deep-set eyes and beautifully arched eyebrows.

"Above all I don't think you know all about

your nose, for you don't." This was the emphatic advice given by Napoleon Sarony, whose underscored signature is so familiar. "Don't think you know the way your nose looks best. A lady who has studied her face a thousand times in her boudoir mirror may think she does, but she is mistaken. Now understand, I don't say she is mistaken about how it looks to her in the glass, or in what way she had best turn her pretty head. I simply mean that when she takes her position before the camera, another attitude must be studied. It is the same with men, and men of fashion know this, and that is why they are easier to pose than the uninitiated, and I can explain better what I mean by relating my experience with Mr. Burdett-Coutts, husband of the famous Baroness. He might be called a man of fashion, I dare say. He came to me not long ago and turned his face as he thought best.

"Turn your face the other side," I said.

"Why?" he asked.

"You have had an accident befall your nose, haven't you?"

"Yes, I fell from a horse and broke one side of my nose years ago," he answered in surprise; "but," he added a bit nettled, "It doesn't show."

"Yes, but it does and that is why I turned your face around."

"But that will get the worse side in full view" he criticised.

"The mistake he made," continued the famous photographer, leaving the dialogue, "is the mistake common not only to nine out of every ten posers, but to many, a great many, photographers. It is the mistake, I may say, of playing the best side of your face on the camera. But you can't fool the camera. Follow the rule that Mr. Burdett-Coutts found it so hard to see the value of. If the worst side of your nose is the left, turn that towards the camera; Then the picture will take the line of the good side of the nose. If there is a depression on the left side, for instance, and the right side is turned towards the camera, the line of the picture will be the irregular line of the far or left side of the nose. It seems a little odd that the worst side of the face should yield the best results, but that is a paradox we work on.

"Remember again that when you think you have determined the best pose for yourself, man of fashion though you be, you may not have taken account of a defect in your nose unknown to yourself. Perchance your other photographer has been always taking the 'other' side of your nose."

"Remember that the nose has two different sides."

"I don't presume there is any face that to an expert artist eye has a nose without this. The pressure of a baby's forfinger when he is chewing his little thumb may be enough to start this tendency. If not the accidents of latter years in football, baseball, wrestling and general athletics will effect the difference.—N. Y. World.

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The prerogative of infamy is innocency; of childhood reverence; of manhood, maturity; and of old age, wisdom.

Our Amateurs.

IT is a fact that the amateur, or to use the newly coined word, the camerist, has done a very great deal toward advancing photography to the high point it has now reached. As a rule they have more time (and money) to spend in working out new photographic theories than has the average professional who, quite often, is content to turn out the same work with the same lenses, plates, developers, and other accessories that was used for years past, so long as the engagement book is kept comfortably full, and only changes when a demand arises for a new tone or a new something that can only be obtained by a change of procedure, and this new something is very often, if traced back, found to be the offspring of the mind of the insatiable amateur searching after new light in the dark room.

So, all hail the amateur, and may he live long and increase in his might.

The term amateur we use here as meaning the true amateur who goes into photography for the pleasure and exercise to be derived from the study and self-working of this, the most fascinating of arts, and not to those who, under the cloak of amateurs, do view work or any other kind at prices which simply shut the professional, with his years of practical experience and expense of carrying on his gallery, out.

Don't be satisfied with being a "Press the Button" crank. There is little glory, and less satisfaction in that form of photography. The writer does not mean to indiscriminately cry down Detective Cameras, for they are just the thing under many circumstances, and everyone should possess one. But if you are going into photography for the pleasure there is in it, get a good outfit, and learn how to use it, and right here it is good advice to say, don't go in for it unless you are prepared to pay for it, and to devote time and study to it. Learn the primary part thoroughly. Do your own developing. Never mind the wasted plates of first trials, for if you profit by experience they will be well paid for. Become familiar with the use of the stops

and of the plates you adopt, so as to know just what exposure to give in different lights. Learn to know just where to set your tripod to get the most effective picture. You will then find you have taken to yourself the most fascinating of mistresses, a source of lasting enjoyment.

We shall begin in our next number a series of practical talks on photography that the young amateur will find of great value. Even the progressed will find themselves benefitted by beginning with us in the first steps of photography, and walking through its interesting passages with the able leader who will have charge of that department.

We earnestly request the secretary of each camera club, or in circles where as yet no club exists, some amateur to send us news of everything of interest in their locality. In fact we ask every amateur in Canada to help to make this department of our magazine of interest and a success.

Every city and town of any size should have its camera club, with regular nights for meetings.

Given a few earnest and enthusiastic camerists and a club room, if only a few chairs for furniture and a closet for a dark room, and the interest awakened in the art will be surprising. Encourage your friends to join, and then give them what help you can in passing the early stages.

We hope to receive the subscription of every amateur in Canada. Subscribe and tell your friends to do likewise.

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Ignorance.

He didn't read the papers for they hadn't any news;
 At least they didn't coincide with his especial views,
 And when he came to town one day, with criticism ripe,
 He climbed to an electric lamp to light his ancient pipe;
 He hadn't read the papers—but he knew just what was best;
 He simply touched the wire and—the fluid did the rest.
 —Atlanta Constitution.

Insinuating photographer (holding photographs in hand)—"No, Madam, you have never been successfully posed; none of these pictures do you justice." Plain lady—"I do not want justice, sir; I want mercy."—*Smith, Gray & Co's Weekly.*

Stopping Down for View Work.

A GREAT many photographers cry down the growing usage of smaller stops, causing equally sharp foregrounds and distances, claiming the picture thus taken is photographically untrue. This is however surely the coming picture, for the majority will accept the picture that is sharp and crisp in all its details when placed beside the one which, taken with a large stop, sacrifices, to a certain extent, one or the other. Another favourable feature of the small stop is the decreased possibility of a mis-timed exposure, for one can confidently give what would be considered a full exposure, and be quite sure of good results from the developed plate.

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Useful Formulas.

To Remove Hypo from Films

A solution of bromine in water. About one in thirty destroys the hypo in a galatine film.

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To Intensify Dry Plates with Cyanide of Silver.

After fixing and washing the plate well, place it in a solution of

- Bichloride of mercury..... 10 grains.
- Chloride of ammonium..... 10 "
- Water..... 1 ounce.

for a few seconds, until it bleaches. Then wash and place in a bath of cyanide of silver until it blackens. Made as follows:

- Cyanide of potassium..... 2 ounces.
- Distilled water..... 48 "
- Nitrate of silver..... 1 "
- Distilled water..... 6 "

Pour the silver solution gradually into that of the cyanide, stirring with a glass rod. The quantities given are about right to form a precipitate, which will re-dissolve afterwards. To be used when a few days old.

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To Reduce the Intensity of Negatives.

Rub the parts to be reduced with a soft rag moistened with alcohol till the density is softened down. For sharply defined outlines use a pointed stick of soft wood dipped in alcohol.

A Few Remedies Against Blistering of Albumen Paper.

Do not dry the paper by excessive heat.

Avoid acidity in solutions.

Moisten the print before washing with a sponge saturated in alcohol.

Immerse print before fixing in a weak alum bath. Add a trace of aqua ammonia to the fixing bath.

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To Remove Silver Stains from the Hands.

- Sulphate of Sodium (Glauber's salt)..... 1/2 ounce.
- Chloride of lime..... 1/4 "
- Water..... 1 "

Mix thoroughly and apply with an old tooth-brush.

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Consumption of Chemicals in Silver Printing on Albumenized Paper.

Of one hundred parts of silver used in the albumen printing process will be found:

- In the finished print..... 3 per cent.
- In filters, blotters and cuttings 7 "
- In the wash water before toning..... 50 to 55 "
- In the fixing bath..... 30 to 35 "
- In the wash water after fixing. 5 "

90 per cent of the silver used may be recovered.

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PHOTOGRAPHY AND CRIME.—The exhibition of the Photographic Society of Great Britain, which opens to the public this morning, is of great interest, both from the artistic and scientific point of view. Dr. P. Jeserich, a German, has devoted his attention to the development of photography as a means of assisting the administration of the law. The screen which contains Dr. Jeserich's plates is one of the chief curiosities of the exhibition. He has shown, by enlarging photographs taken upon sensitized plates, that it is possible to detect certain kinds of forgery in the most unimpeachable way; for example, where a figure or a word has been altered—and this is one of the commonest kind of forgery—the different inks employed appear in the plate in quite different colors. Similarly where a name has first been written in pencil and then traced over in ink, however carefully the pencil marks have been erased, some faint traces of the plumbago are sure to remain in the interstices of the paper, and these are revealed in the magnified photograph. Dr. Jeserich's photographs of hair and pure and impure blood, before and after treatment with reducing agents, are also most curious, and several stories are told of the use that has been made of them in murder trials in Germany.—*London Times.*

Announcements.

WE have eight different poses of the figure represented in our number this month, and will furnish the set beautifully mounted for one dollar. Cash to accompany the order.

THE publishers of this Journal are anxious to see the Photographers' Association of Canada more enthusiastically supported by the members of the profession, and will, in addition to the many prizes already offered, donate their prizes, particulars of which will appear in a later number.

IN our next issue we hope to be in a position to give particulars and conditions of a Prize Competition open to the amateurs of the Dominion. Watch for it.

SEND in your subscription early, and induce your photographic friend whether professional or amateur to subscribe also.

Toronto Camera Club Notes.

ABOUT four years ago some of the most enthusiastic of Toronto's amateurs met and formed a club known as the Toronto Amateur Photographic Association. Mr. G. S. Bethume was the first president, Mr. W. B. McMurrich, first vice-president, and Mr. F. D. Manchee, secretary-treasurer. The Association then met in the Medical Association building at the corner of Bay and Richmond Streets. The Association thinking that its name was a little lengthy decided at its last annual meeting to change it to what is now known as the Toronto Camera Club. Not only did it change its name, but it also changed its quarters, and is now located at the corner of Yonge and Gerrard Streets, where there is one of the finest galleries in the city, if not in the Dominion; its dark rooms are perfect and everything throughout is about as perfect, as convenient, and as comfortable as the members could possibly desire. The membership is now

about seventy and is rapidly increasing, and we are sure that the benefit derived by the members in belonging to the club cannot be over-estimated. Everything is done to promote the knowledge and happiness of its members. During the summer months they have club outings, when the members take excursions into the country and photograph everything of any interest within sight. In the winter months the time is wisely in producing lantern slides and indoor work, which is varied by giving smoking concerts and other entertainments. The present officers of the club are: Dr. Ellis, president; Mr. E. H. Walsh, vice-president; Mr. R. G. Muntz, secretary; Mr. R. S. Clark, treasurer. Executive committee: W. B. McMurrich, Q. C., Thomas Langton, Q. C., A. W. Croil, W. H. Moss, F. D. Manchee, Hugh Neilson, Geo. S. C. Bethume, Dr. Powell, S. J. Howell.

The three pictures reproduced in this issue are the work of E. H. Walsh, R. S. Clark and D. J. Howell, members of the Toronto Camera Club.

Montreal Camera Club Notes.

THE Montreal Camera Club, organized 1889, having outgrown their old quarters, have found it necessary to secure more commodious club rooms, and will be found in future in the Y.M.C.A. Building.

The officers of the Club are: President, Alex. Henderson; vice-president, J. B. Abbott; hon. secretary-treasurer, Charles F. Dawson. Executive committee: L. O. Armstrong, Albert Holden, Fred. M. Cole, George R. Prowse, J. J. Mackintosh.

Active membership is over sixty.

Mr. Charles F. Dawson, hon. secretary-treasurer of the Montreal Camera Club, has been quite ill. We are glad to be able to report him as sufficiently recovered as to be again at the head of his large establishment.

Send in your subscription and start with the first number.

Hamilton Notes.

J. Huffman, successor to Huffman & Orth, who were burned out about six weeks ago, has refitted the old stand, and is now open for business.

Wm. Farmer has opened a new gallery at 35 King street west.

Lovell & Co. have fitted up W. Farmer's old stand, and are doing good work.

Mr. F. W. D. C. Lyonde has opened a new gallery and is being liberally patronized.

Mr. Tutty, with Mr. Farmer, who fell about sixty feet out of a chestnut tree one Sunday last fall (moral) has recovered, and is now about looking very spruce, and none the worse for wear.

Mr. Cochrane reports business as exceedingly good. He is turning out beautiful work and lots of it.

Mere Mention.

Mr. T. Baikie, of Chatham, will soon move into his new gallery.

Mr. J. H. Hopkins, of St. Thomas, has made several additions to his gallery and is now prepared to turn out better work than ever.

Mr. Frank Cooper, of London, has added considerably to his gallery accessories and will show Londoners some fine work.

Photographers in the West report business as being very good. The outlook is for a finer class of work and better prices.

Rodinal as a developer is rapidly coming to the front. It is easily handled and its action is quick.

We understand that Mr. Pittaway, of Ottawa, has succeeded in getting an extremely good negative of the handsome Fred Mulholland of Mulholland & Sharpe.

R. J. Dukelow, of Brockville, is going south for the winter.

The newest thing reported to us of Gananoque, is the nice new black whiskers of Mr. Will Black.

Snap Shots.

A photograph of a flying insect must be taken in 1-25,000th of a second, yet M. Morey accomplishes it with a new instrument.

Astronomers lately observed by photography a solar disturbance lasting 15 minutes, in which vapors ascended to a distance of 80,000 miles, the effect being attributed to a meteoric fall upon the sun.

Professor Ahn of Breslau has had remarkable success in applying photography to fix the indications of different diseases of the eye.

Another contribution to one of the newest departments of science is Prof. Fischer's pictures of cultivations of luminous bacteria, which were photographed by their own light, the view giving evidence of the constant movement of the tiny organisms.

In Paris, one of the greatest anthropologists has been making, by means of the photograph, a collection of the various types of mankind.

The late Khedive of Egypt only posed before the camera once, and when reproductions of this sitting were displayed in European shops His Majesty was immediately pronounced to be the handsomest of living sovereigns.

An invention, called the photo-chronograph, has been made in the observatory of Georgetown College, D. C., by means of which the transit of a star is made to record by its own light the time of its movement, making error impossible.

There is an impression in the minds of many that the firm of Anderson, Robinson & Co., manufacturers of the Eagle and the Star Photo Dry Plates, whose card appears in this issue, is a continuation of the old J. H. Farmer Dry Plate business. Such is not the case; and in order to remove any such impression these gentlemen wish it stated that further than the purchase of the plant, there is not, nor ever has been, any connection whatever.

Amateurs.—You can't get anything for the money that will give you the pleasure and instruction obtained from this Magazine. Don't miss a number. Per year \$2.00, if paid in advance.

He who presseth the button and letteth someone else do the rest, is no more a photographer than he who putteth the festive five cent piece in the slot and heareth music is a musician.

We hope to see at the next meeting of the Association a more representative display by the many good photographers of the country. There are many photographers capable of turning out beautiful and really artistic work who have the idea that because they are not located in the large cities their work will not be appreciated or given a fair show beside the work of those whose names are better known, by means of greater volume of work turned out. This is a mistaken idea, and the sooner the good men of our smaller towns realize the fact that they will receive *just* as much favour at the hands of the Association, if their work deserves it, as the one who simply does business on a larger scale, the better it will be for all concerned. For the Association will be profited by an increased interest taken in its doings by the *majority* and what we may be pardoned for terming the country photographer will have a stronger motive to turn out better work. All who are in earnest should uphold the Association, and thus upheld and supported, it cannot fail of being the means of great benefit to the profession.

Answers to Correspondents.

This department is open to all, and has at its head a practical man who will be glad to advise on any troublesome points. We invite your free use of its columns.

H. C., PETERBORO.—To keep unmounted albumen prints flat, soak them in equal parts of alcohol, glycerine and water.

BANKER, BERLIN.—If you will write any of the stock houses in our advertising columns they will willingly give you cost of outfit such as you describe.

TORONTO.—Breathing on stubborn spots of shadow in negative most always brings the development up surprisingly.

Detected by the Camera.

Science is pressed into the detective service more and more. At one time it is chemical analysis, again it is the phonograph, and anon it is photography. A striking illustration of the latter application has occurred in Paris.

Two Parisian dressmakers on entering their rooms the other night found that their door had been broken open and that \$2,000 in bank notes and a box containing \$4,000 in notes and jewelry were missing. The arrest of the thieves—three men and two women—and the recovery of the greater part of the property to have been due to a "detective camera."

An amateur photographer lives opposite the dressmakers. He, looking out of the window one afternoon, observed two young women on the balcony over the way. With his camera he took an instantaneous photograph of the two strangers and closed the window. Some days later, on hearing of the robbery, he sent a print of his photograph to the police, who recognized the portrait as that of two women who frequently loitered in front of the Central Market. They were arrested and gave the names of their accomplices. Whether the motive of the young man who took the photograph was one of curiosity or whether he had a suspicion that the young ladies were thieves is not stated, but in any case the result was one to be thankful for.—*Baltimore Sun.*

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Photographing a "Grip" Germ.

Doctor Watkins, of New York, claims to have photographed a grip germ under the power of strong magnifying lenses. It is described as white, with sides and fibrous surface covered with hair so fine it could hardly be observed in the original micro-photograph. The germ body seemed to be undergoing constant changes, and in the meantime to be scurrying around among the healthy blood corpuscles in its neighborhood. Dr. Watkins thinks that the examination of the germ under the microscope proves that the germ attacks the blood rather than the mucous membrane, and that the pain experienced at various stages of the disease is owing to the wonderful activity or hilarious condition of the germ. While Dr. Watkins attaches great importance to his discoveries under the microscope, other physicians think they do not count for much. They can hardly believe that, after all the study and research of such men as Doctors Koch, Pasteur and Von Leyden in this direction, a New York physician could solve the problem so easily. But in spite of the discussion of these learned doctors, the grip germ marches steadily on its triumphant way, and doctors and laymen alike go down before it.

Mr. A. F. Webster, the well known steamship and ticket agent, will remove on February 1st to his finely fitted new offices, 64 Yonge Street, in the Globe building. We would recommend any one going abroad or south to write him for rates.

The Queen's Photographic Collection.

The *Photographic News* says that her Majesty the Queen is supposed to have the largest collection extant of photographic portraits of notabilities of her time, from the portraits of Kings, Queens, Emperors and Empresses downwards. They embrace the whole history of the art, and are thoroughly representative of the progress of photography. The collection would, it is suggested, justify the appointment of a royal photographer, one of whose duties it would be to watch the collection, and copy those which are considered worthy of preservation before they fade,

How to Hang a Picture.

Never put a sombre colored picture in the shade. Put it where the light will fall upon it. Between two windows place pictures with light backgrounds, that will stand out more prominent by reason of their dark surroundings. Hang the big pictures first in suitable positions, and group with smaller ones in two rows between. Be careful that the pictures do not conflict in color. Use your own taste in this. It is impossible to give any brief rule on the subject. Hang the pictures on a level with the eye, unless they be, as some are, pictures which should be looked up to. Place small pictures in corners and alcoves. Over doors hang large and unimportant canvases—anything that looks well. Water-colors may be hung on the same wall with oils when framed in gold, but not when framed in white. White margins on etchings and engravings don't go well with oils. The main light should be on the picture.

There was a young woman of Chester,
Who was eager to sing when one pressed her;
When she once got a start
She would sing with such art
That it took twenty men to arrest him.

Humor, Wit and Wisdom.

The prerogative of infamy is innocency; of childhood reverence; of manhood, maturity; and of old age, wisdom.

It was a saying of Aristotle, that to become an able man in any profession whatever, three things are necessary—nature, study, and practice.

Newspaper people, says an American journalist, are proverbially temperate as well as virtuous. We believe, however, one of the craft did get "slightly tight" a few weeks ago, and the following is a specimen of his broadsheet as it appeared next day:—"Yesterday morning, at 4 p. m., a small man, named Jones, or Browne, or Smith, with a heel in the hole of his trousers, committed arsenic by swallowing a dose of suicide. Verdicato to the jury that the diseased came to the facts in accordance with his death. He leaves a child and six small wives to lament his untimely end.

A subscriber to a newspaper writes to the editor thus: "I don't want your paper any longer," to which the editor replies, "I wouldn't make it any longer if you did. Its present length suits me very well."

Honors, monuments, and all the works of vanity and ambition, are demolished and destroyed by the unsparing hand of time; but the reputation of wisdom is venerable to posterity, and a truly good name lives for ever.

An Irishman called in great haste upon Dr. Abernethy stating that, "Be jabbers, my boy Tim has swallowed a mouse." "Then, be jabbers," said Abernethy, "tell your boy Tim to swallow a cat."

As winged lightnings dart from the heavens when the Eternal has unbarred their bolts, so does a fat nigger run like the deuce when a big dog is after him.

A coxcomb once said to a barber's boy, "Did you ever shave a monkey?" "Why, no sir," replied the boy, "never, but if you will sit down I will try."

An Irishman called at the general post-office to enquire if there were any letters for him. He was asked for his name. "Oh," said he "sure you will find it on the back of the letter."

Harmless mirth is the best cordial against consumption of the spirits; wherefore jesting is not unlawful, if it trespasseth not in quantity, quality, or season.

A pedlar in his cart, overtaking another of his class, was addressed, "Hello, what do you carry?" "Drugs and medicines," was the reply. "Go ahead," was the rejoinder, "I carry gravestones."

Knowledge will not be acquired without pains and application. It is troublesome and deep digging for pure waters; but when once you come to the spring, they rise up and meet you.

For general improvement, a man should read whatever his immediate inclination prompts him to; though, to be sure, if a man has a science to learn, he must regularly and resolutely advance. What we read with inclination makes a stronger impression. If we read without inclination, half the mind is employed in fixing the attention, so there is but half to be employed on what we read. If a man begins to read in the middle of a book, and feels an inclination to go on, let him not quit it to go to the beginning, he may not perhaps feel again the inclination.

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